

differences between an autobiographical letter of Jameson's to Lady Byron and the version of the same material adapted for the market in her *Commonplace Book* of 1854.

Jameson's need to tailor her works to her readership for financial considerations is, nonetheless, one area where *Anna Jameson* would have benefited from more of an overview of its subject's career. The early work on the "Beauties," for instance, is described as "journalistic hack work produced solely to make money"; later publications are not defined in this way, yet it is argued that Jameson's need to support herself, plus various luckless and feckless relatives, did affect the orientation of what she wrote. It would have been helpful to know whether some publications were constrained more than others for this reason. Similarly, although it is evident that Jameson, as the social climate became more receptive, grew increasingly outspoken and direct about women's issues, I felt the issue of whether or not her actual views changed needed further explication. A more extensive conclusion, which summarised their development (or lack thereof), would have been useful. Yet it is an indication of the value of this book, that a reader can be left wanting to know more about Anna Jameson.

Joanne Wilkes

***Gerard Manley Hopkins and Tractarian Poetry*, by Margaret Johnson.
Aldershot, Hants: Ashgate, 1997.**

A major concern of Hopkins criticism over the last three decades has been to balance the detailed textual analysis of the New Critics by placing Hopkins within his Victorian context. Important studies have included Daniel Brown's *Hopkins' Idealism: Philosophy, Physics, Poetry* (Oxford: Clarendon, 1997), Jude Nixon's *Gerard Manley Hopkins and His Contemporaries: Liddon, Newman, Darwin and Pater* (New York: Garland, 1994), Alison Sulloway's *Gerard Manley Hopkins and the Victorian Temper* (London: Routledge, 1972) and Wendell Stacy Johnson's *Gerard Manley Hopkins: The Poet as Victorian* (Ithaca: Cornell UP, 1968).

However, as Johnson points out, although previous studies have acknowledged the influence of Tractarianism on Hopkins's ideas, none has closely examined his poetry within this tradition, due largely to the assumption that Tractarianism is limited to the years in which the Tracts were produced. Johnson argues that Tractarian attitudes continued to be promoted through the popularity of John Keble's *The Christian Year* and Christina Rossetti's poetry, that they are present in the work of Richard Watson Dixon, and that the ideas survived the impact of Catholic conversion in the poetry of John Henry Newman, Digby Mackworth Dolben and Hopkins himself.

Johnson's first task is to identify the ideas and techniques, threading through the work of these poets, which can be labelled Tractarian. She does this through an examination of Keble's *The Christian Year* and Newman's contributions to *Lyra Apostolica* (works with which Hopkins was familiar) and identifies the major poetic theories to be "an emphasis on the affinity between art and religion, and the provision of

a scheme whereby all aspects of life could be ordered within a religious framework"; the idea of a "hidden God (and) of clearly perceived symbols requiring interpretation"; the concept of the poet as prophet and of poetry as a "revelation of the divine." The main poetic techniques which are used to express these ideas are analogy and reserve.

Johnson does not argue that Hopkins was secretly wearing a Tractarian hairshirt under his Jesuit garb but that his poetry "was engineered in Tractarianism, and his later poetry is a development of, not a rejection of, the ideals that were fostered in the poetry of his youth." Johnson presents a persuasive argument to support this claim but I would have liked her to have differentiated more clearly between Tractarian and Catholic thought. Of course she does so lucidly with such major doctrines as Transubstantiation and Mariolatry but it is in other more minor practices that the line becomes blurred. For example, Johnson discusses Hopkins's fasting and self-denial while a student at Oxford and identifies this as Tractarian: "Such tendencies in Hopkins may have made his move to Roman Catholicism smoother, and certainly were good grounding for the many self-denying practices of the Society of Jesus. However, they were developed in a different religious environment." It is true that these were Tractarian practices but they were themselves borrowed from Catholicism. This borrowing makes it difficult to identify some ideas and practices as purely Tractarian rather than Catholic and so it can be argued that the development Johnson is tracing is not so much linear as circular. It may therefore be true that *The Wreck of the Deutschland* "reactivated the Tractarian modes of the poet as prophet, emotion as divine inspiration, and poetry as revelation of and embodiment of God" but I feel that her argument would have been strengthened with a discussion on how this differed from the thought behind contemporary Catholic poetry.

Despite this minor criticism, Johnson's study of the continuity of Tractarian thought in Hopkins's poetry is convincing, valuable and eloquent and I particularly appreciated her detailed and serious investigation of Hopkins's poetic technique in comparison with that of his contemporaries. Of the poets discussed by Johnson, probably most has been written about the influence of Christina Rossetti on Hopkins's thought and technique. Critics have also identified the importance of Newman's thought on Hopkins's but less (if anything) has been written about the influence of Newman's own poetry. Dolben has been relegated to salacious biographical footnotes and Dixon has been written off as an admiring but undiscerning correspondent with little connection to Hopkins's thought or technique at all.

Rather than tracing Johnson's argument through her critique of these poets chapter by chapter, an examination of her treatment of Dixon will give the reader an accurate impression of her approach. Johnson's balanced account of Dixon's poetry is particularly valuable as is her spirited rebuttal of his perceived "obscurity": "Of the accusation of obscurity, which follows Dixon to this day, it must be asked if his poetry would be considered so inaccessible if it had received even a fraction of the attention that has been accorded to Hopkins's works." Johnson identifies Dixon as the precedent for Hopkins's "application of Tractarian ideas and Pre-Raphaelite ideals to poetic form." These Pre-Raphaelite ideals are: "an awareness of the divine within the sensuous; a penchant for examining in detail the tiny objects in which spiritual meaning was to be

discovered; and an acceptance of the expression of human passions." According to Johnson, Dixon inaugurates "a move away from the authoritative voice of the early Tractarians to a more subjective, more personal interaction with the tenets disseminated by the Movement" which she sees as developing further in Hopkins's poetics. Many critics have puzzled over Hopkins's admiration of Dixon's poetry but Johnson's examination of the common Tractarian ideas which were developed by both poets makes the attraction clear: "(Hopkins) saw in (Dixon's poetry) a religious outlook, a philosophical bent, and a sensuousness which accorded with his own; and which, more than the didactic and unsubtle poetic works of earlier Tractarians, seemed to embody the aesthetic ideals which the Movement had expounded."

Johnson persuasively argues that ideas which are present in Hopkins's earliest known complete poem *The Escorial* remained important for Hopkins until his last poem *To R.B.* These ideas, which she identifies as rooted in Tractarianism, are "a cluster of traditional Tractarian images centred on the idea of the revelation of God" and "the struggle to express the role of beauty within a religious context." Johnson places Hopkins squarely within the ideas and concerns of his contemporaries and, even if I had occasional difficulty in differentiating some Tractarian and Catholic ideas and practices, Johnson develops and expresses her argument admirably. Along the way she provides valuable information about and examination of influential though critically underrated contemporaries as well as a thoughtful and lucid criticism of Hopkins's poetry.

There is at least one dating slip-up ("Boughs being pruned" on page 37 is incorrectly dated as 1877 instead of 1865) and Johnson's assertion that "the majority of Hopkins's poetry was written prior to his conversion" (on page 19) deserves a footnote to enable me to follow her calculation. The bibliography is comprehensive and up-to-date and so provides helpful suggestions for further reading. All-in-all *Gerard Manley Hopkins and Tractarian Poetry* is a significant addition to Hopkins criticism and an enjoyable read.

Carmel O'Brien

Imperial Objects: Victorian Women's Emigration and the Unauthorized Imperial Experience, edited by Rita S. Kranidis. New York: Twayne, 1998.

This clever title plays ironically with the notion of emigrating women's subjectivity, both as subject to the various forms of paternalism inflicted on them, and as subjects for this study in their role as national commodity. The collection focuses for the most part on women of the Victorian period who either chose emigration or, confronted with Hobson's choice, emigrated in spite of their personal reluctance to do so. The decision to emigrate was more often than not a response to a particular social condition. Their experiences are as wide-ranging as the essays offered here.

Rita S. Kranidis provides an illuminating introduction which manages to assemble complex material into a cogent and compelling discussion. She points to