

Catalogue, self-published in London in 1998, is a wonderfully rich and detailed but tiresomely idiosyncratic collection of meticulously documented facts and deductions about Field's life and works drawn directly from manuscript sources; perhaps due to its small and sporadic distribution, Thain seems to have remained unaware of its existence, which is unfortunate, as she would no doubt have found it of value in pursuing her own research.

However, the biographical survey occupies less than half the volume, and the major portion which is occupied with the fascinating questions of poetic identity offers more scope for originality. Here Thain warms to her theme, and begins to show us that she is more than capable of arguing her own viewpoint and offering an enriching reading of the poetry. She argues convincingly that poetic power for women is strongly linked to their sexuality. In her thesis, Thain traces the ways in which, as she puts it, Bradley and Cooper worked together to "create their own cosmology, to outwit an ideology which holds irrevocably apart the terms 'woman' and 'poet'" (45). They are able to do this because they choose to work within a lesbian aesthetic which no longer separates a male subject from a female object, or a male poet from his female muse: in the terms of this aesthetic, these roles are interchangeable and contained within the relationship between the two women as poetic collaborators and as lesbian lovers. My own view differs from Thain here, as although the relationship between the two women enabled their construction of a joint writing identity, it is important to stress that the very insistent "oneness" of this identity in fact works (and worked) *against* a lesbian reading in the public sphere. Thain offers some bold readings of a number of the more erotic poems and argues her case persuasively, forging here the strongest section of her volume, which altogether seems to gain in confidence and authority as it proceeds.

These useful volumes are much to be welcomed, and should be snapped up by anybody interested in the 1890s in particular or the Victorian period in general, as only 350 copies of each have been printed, and no doubt, they will all too soon become unavailable.

Virginia Blain

***Colonizing Hawai'i: The Cultural Power of Law*, by Sally Engle Merry.
Princeton: Princeton University Press, 2000.**

Writing Hawai'ian History from the Nineteenth Century

Sally Engle Merry's monograph, *Colonizing Hawai'i: The Cultural Power of Law*, presents the reader with a complex retelling of the legal history of Hawai'i in the nineteenth century. Drawing from archival material, historical and anthropological discourse, oral histories from descendants of plantation workers, and the writings of contemporary Native Hawai'ian scholars and activists such as Lilikalā Kame'eleihiwa and Haunani-Kay Trask, the author traces the transformation from chiefly rule under

the *kapu* system to the institution of a written legal code modelled after Anglo-American law. The book is divided into two parts, and while history does not necessarily package itself into such neat units, Merry's strategy allows for a close reading of specific time periods and events. In Part One, Merry examines the broader installation and implications of the Hawai'ian legal system in the nineteenth century, as attorneys, missionaries, and settlers from the United States brought New England law and understandings of the body into contact with the chiefly system. Part Two traces the development of the Hawai'ian legal system using the city of Hilo as a case study.

Merry's text covers a broad range of material, and she does so with sensitivity as well as theoretical and critical complexity. In conversation with scholars such as Michel Foucault, Homi Bhabha, and Ann Laura Stoler, the author stresses that the Western "civilizing" project was enacted through the disciplining of the body and the ordering of time. The author does allow for an understanding of the chiefs' agency in developing and maintaining a Western-style code of law as a way of resisting European and American colonial powers. However, she also stresses that the movement into a secular legal structure and the development of institutions such as schools, judicial government, prisons, and the Christian church were central projects for the hegemonic integration of Western codes of order and discipline in nineteenth-century Hawai'i. Of particular interest to Merry are the regulation of women's bodies, the emphasis on Christian marriage, and the criminalisation of prostitution, fornication, and adultery, all at odds with social and cultural manifestations of sexuality in pre-nineteenth-century Hawai'i.

In Part One, Merry traces the development, integration, and institutionalisation of Anglo-American law in the contact zone of nineteenth-century Hawai'i, exploring the vision of nationhood from both Native and Western perspectives. The author explains the strategy of the chiefs to "create a 'civilized' nation, in European terms, to induce those European and American powers whose recognition defined sovereign status to acknowledge the kingdom's independence" (4). Nevertheless, Merry stresses that the imposition of a legal system under primarily Anglo-American control, the *Māhele* land division, and the increasing power of the plantation owners eventually led to displacement and deterritorialisation of Native Hawai'ians. The first stage of transition was primarily a conversion to Christianity and adoption of a missionary-style legal system based around the Ten Commandments. The ontological implications of this new system somewhat parallel pre-European law of the *ali'i* ruling by divine genealogical right from the *Akua*. Merry explains, "in the 1820s legality was inextricably joined with the institutions of chiefship and religion, with conceptions of *mana*, and with the link between the *ali'i nui* and the *Akua*" (57). A central cultural transformation of this period was the end of the *'aikapu*, or eating kapu, in 1819. Without going so far as to describe this event as the "abolition of indigenous religion," as Jocelyn Linnekin has written (14), Merry notes the multiple interpretations of this event, and stresses primarily that it reflects forty years of social contact, exchange, and transformation.

Merry argues that the transition into secular law between 1844 and 1852, ending with the adoption of the 1852 Constitution, was primarily a strategy by Kamehameha III and the chiefs to push off encroaching powers by presenting Hawai'i as a "civilized" nation in the Western definition. Hawai'ian culture became codified (an 1841 law had regulated the gendered division of labour, including the making of *tapa*), and the new legal code had numerous social implications and impacts. As with the earlier, missionary-style law, the body was intended to be strictly regulated, particularly through clothing and restriction of sexual activities. With the continual strict emphasis on marriage, women came under Euroamerican property laws, which dictated that a married couple was a "single legal person who was, in effect, the husband" (95). Civilizing factors came to be defined as property ownership, maleness, and race (110-11), referring specifically to Anglo-Americans and Native Hawai'ians. With the increasing racial diversity of Hawai'i as the sugar plantation system expanded, the exclusion of other races from the definition of "civilized" and the idea of citizenship were to have significant social and legal impact.

Merry explores these impacts in Part Two of her text, a social history of Hilo focusing on the practice and exercise of political and legal authority. In this section Merry looks to the "criminalization of everyday life" (drinking, sexual behaviour, festivals) in Hilo and its parallels to early industrial Britain and British colonial spaces, primarily around fears of the unruly and attempts to discipline and regulate bodies through legal and temporal control of bodily activities. She explains: "Law is not simply a tool of dominant classes but is a mode of regulating the exercise of power [. . .]. [I]ts capacity to constrain the activity of the market depends in part on who is empowered to administer the law" (118). After 1870 Hilo became a centre of sugar production, with the heavy importation of indentured labourers on three-year contracts from China, Japan, Portugal, Korea, the Philippines, and Puerto Rico. Examining the articulations of gender and race within a matrix of power, Merry stresses that the plantation system privileged whiteness; she writes, "white power was described as paternal, both gendered and aged, and embodied" (137). In this section, Merry includes a number of charts and graphs tracking the racial makeup of residents of Hilo as well as percentages of defendants in court cases. Labouring bodies were racialised and gendered, with occupational identities becoming metonymic of other signifiers of identity: workers were assumed to be male and non-white (142). Certain races were targeted for specific offences; Asians, particularly Chinese, often were prosecuted for opium offences and selling liquor without a license. Class differences among the *haole* population of Hilo also emerge in the case transcripts as well. Single *haole* men, generally deserters from ships, were subject to a number of offences, primarily around their lack of domestic discipline. The legal system also regulated gendered bodies. Conflicting with Hawai'ian views of the body, in which sexuality was controlled only across rank lines to preserve the purity of a genealogy (236), was the regulation of the body under Euroamerican law. Prostitution, fornication, and desertion were primary offences targeting women in Hilo. These issues are addressed further in her final chapter, "Sexuality, Marriage, and the Body," in which Merry explores the gendered and spatialised dimensions of the colonising project.

While Merry recognises the inherent complexities of colonial situations, there is room for expansion of her discussion in several areas. One of these could be her use of images in the book. Merry includes extraordinary photographs but does not discuss them at length. Two photographs from a Japanese settlement outside Hilo portray women in front of their homes holding babies and dressed in Western-style clothing. In a third photograph, a Japanese man is posed before a pile of sugar cane which towers above him; he holds his own pile of cane across his back, weighing him down while inscribing his labour onto his body. In the photographs, the man and women's bodies are defined through and visualised by their labour, either domestic or manual. Why these photographs were taken, and the spheres in which they circulated, open up a number of fascinating questions for discussion which Merry leaves unexplored. Ann McClintock's unpacking of the classed, gendered, and racialised dimensions of visual images of workers from nineteenth-century Britain might prove a useful model for analysis of the Hawai'ian photographs. Further, Merry could present a more expansive discussion of the construction and definition of "citizenship" and how it played out in nineteenth-century Hawai'i. The author discusses the raced, classed, and gendered regulation of bodies under the new legal codes, and the criminalisation, prosecution, and punishment of these bodies, but does not make the specific link between citizenship and inclusion in active political participation in nineteenth-century Hawai'i. Merry could perhaps look to the work of Lauren Berlant and her discussions of the normalising and penetrating structures of citizenship. Merry also does not discuss the *Māhele* land division to a great extent, although she does note that after this event the Native Hawai'ians became divided along lines of who owned property and who did not, rather than the chiefly/commoner division of pre-*Māhele* Hawai'i (95). For those wishing to read more about this event and its impact on Hawai'ian culture, Lilikalā Kame'eleihiwa has written an extensive history of the *Māhele* from a Native standpoint.

Merry writes of the political and spiritual power of the written word, or *palapala*, in nineteenth-century Hawai'ian culture. Her own written words will no doubt have an exceptional and long-lasting space in the critical dialogue around Hawai'i's colonial and social histories. The book will be of interest to those working with issues of colonial histories in the Pacific, as well as reaching out to an audience engaging with histories of law, labour, and comparative studies of gender and colonialism.

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***Serializing Fiction in the Victorian Press*, by Graham Law. Houndmills and New York: Palgrave, 2000.**

Asked to list the most popular mid-nineteenth-century English novelists, few Victorianists are likely to name David Pae alongside obvious candidates such as Charles Dickens, Mary Braddon and Wilkie Collins. That Pae, a Scot, is now generally unknown is unsurprising: much of his work was anonymous, little appeared in volume form, and its artistic interest is apparently minimal. His fifty-plus novels, however, were widely serialised in weekly newspapers in Scotland and England over many years from the mid-1850s. His genius, if one can call it that, was to recognise very early the potentially symbiotic relationship between newspapers and serial fiction: that each could help to sell the other. As the newspaper market burgeoned after 1855, fiction, first in Scotland, then in the Northern provinces, finally in the emerging nationals, became a major weapon in the battle for circulation, featuring by the end of the century in virtually every weekly paper. For authors, whether they were happy, like Pae, to regard their work as a commodity or affected to despise the mass reading public, the financial rewards were irresistible. Almost all at some point succumbed. How this happened and its implications for the development of the novel and for cultural history more broadly are the questions Graham Law sets out to explore in *Serializing Fiction in the Victorian Press*.

As his title indicates, Law is interested as much in the material processes of serialisation as in what was serialised. The main focus of his study is the activities of the provincial syndication agencies that sprang up in the 1870s to organise the purchase and distribution of fiction to newspapers. The best known of these, Tillotson's Fiction Bureau (whose archives fortunately survive), was founded by a Lancashire family, initially to serve their own chain of local papers. Pae was their first author, Braddon their most famous. Tillotson's was rapidly followed by others, serving rival newspaper groups and competing for custom further afield, and their success, in turn, prompted competition from the new literary agents and the fast-growing national press. Almost from the start, the syndicates looked abroad also, to America (which soon developed its own) and to the colonies. The market for fiction, one might say, was becoming global, with all the consequences that implied for newspapers, for authors and for the fiction they produced. The first half of Law's book, after a brief historical and contextual survey, traces the history of the syndication agencies; the second examines the "causes, consequences and implications" of the newspaper-fiction phenomenon.