and cultural study of the difficulties faced by women in science during the age of suffrage and Trudi Tate's rereading of "The Charge of the Light Brigade" in the context both of Woolf's *To the Lighthouse* and public debate surrounding the Crimean War.

While there is much to praise in this collection, its finest – and most "Beerian" – feature lies in its approach. Beer's most signal contribution to interdisciplinary study is, undoubtedly, her attention to the *unexpected* cultural and symbolic dividends of language. She is renowned for this practice in *Darwin's Plots*, which shows how *The Origin of Species* frames a rich and contradictory cultural imaginary, drawn from language already freighted with meaning. The same may be said for evolutionary theory, which has led a surprising life of its own, "function[ing] in our culture like a myth in a period of belief, moving effortlessly to and fro between metaphor and paradigm, feeding an extraordinary range of disciplines beyond its own biological field" (*Darwin's Plots* 13). In laudable emulation, this volume contains a multitude of similarly unexpected correspondences and continuities – between disciplines, between texts, and between cultures. Casting such a broad reach is, of course, not without risk: a small minority of essays end with remarks that are less than magisterial. On the whole, however, this practice yields remarkably novel and adventurous insights – theoretical and cross-disciplinary conclusions that emphatically affirm the power of figure, metaphor, and narrative.

Literature, Science, Psychoanalysis is filled with essays that think deeply about the transformative capacity of language and the mechanics of discursive encounter. They offer a fine tribute to Gillian Beer and are, indeed, well worth emulating in turn.

Tamara Ketabgian

***Pygmalion and Galatea: The History of a Narrative in English Literature*, by Essaka Joshua. Aldershot: Ashgate, 2001. Xxi + 216, 5 illustrations. ISBN 0-754-60447-0. $84.95US (cloth).**

Despite the broad title, a full two-thirds of this estimably concise and well-researched book addresses "renarrations" of the Pygmalion story during the nineteenth century, a period that Joshua marks as its "heyday" in English (xx). Near the opening, Joshua makes it clear that her narrative history will not treat nineteenth-century and other later versions of the story as simply reactions to or emanations of Ovid's story; as she notes, "to read using an archetypal filter is to make a teleological imposition on a text: the text is only of value [in this approach] if it can be defined as, and perhaps moulded into, a predetermined pattern" (xiii-xiv). Joshua means to turn away from what she takes to be a Fryean critical tendentiousness and

will instead follow the fate of this story wherever it takes her, refusing to insist on the later significance of any earlier version where the evidence does not establish it. The resulting analysis is much more orderly than this suggests, for Joshua finds that the later texts "fall naturally into clusters," whose characteristics are determined at least as much by common thematic and historical concerns as any linkages to Ovid's version of the story (xx). What results, chapter by chapter, is a higher-order form of classification. A limitation of this field-guide approach is obvious from the outset: chapter after chapter (with one exception – see below), Pygmalion and Galatea stories are mainly compared with other Pygmalion and Galatea stories, so that despite the call to historical-mindedness in the introduction, there is a hermetic quality to the analysis. Happily, though, the critical intelligence doing the hard work of categorizing is careful to mark exceptions to the trends it discovers, and the chapters stand as useful case studies of literary influence, intertextuality, and differentiation.

After Ovid, Rousseau's one-act play *Pygmalion* (1770) stands as the key influence on the nineteenth-century versions of the story, with its suggestive elision of Pygmalion's struggle to sculpt the statue with its ultimate transformation into living form. The male artist's efforts at creation are now emphasised, even as the love story and the living statue are de-emphasised as story elements. In fact, the statue (now named Galatea) is infused not with an independent soul but that of the artist himself: creation involves the male artist's God-like transfer of spirit to inert female matter. Joshua shows ably how later British writers responded to Rousseau's version, including Mary Wollstonecraft in *The Wrongs of Woman; or, Maria* (1798), William Hazlitt in *Liber Amoris; or the New Pygmalion* and *Characteristics* (both 1823), and most notably, Thomas Lovell Beddoes in "Pygmalion: The Cyprian Statuary" (1823-25), from *Outidana* (1821-25). A familiarity with Rousseau's *Pygmalion* is, as Joshua shows, essential for an understanding of nineteenth-century English versions, and in particular Beddoes's somewhat more restrained, less obviously solipsistic version of the artist.

In the chapters that follow on the later nineteenth century, Joshua describes an intensification of the Romantic emphasis on Pygmalion as a creator-figure, and the return of the repressed Galatea, in a series of poems that gradually challenge the terms of the earlier Rousseauian version. Galatea emerges first as an object of troubling eroticism and later on as an increasingly distinctive, articulate, and self-sufficient subject. The first of these chapters is the least satisfactory, as it guides us through an ill-defined group of "Post-Romantics," connected by an ostensible turn inward towards the "dreaming" mind of the poet-figure, and away from real-world Romantic politics. This category is a cliché, and the connections between writers as diverse as Arthur Hallam, George MacDonald, W. H. Mallock, and Frederick Tennyson seem stretched. Following this is a much sharper chapter on "The Pre-Raphaelite Pygmalion and Mid-Victorian Hellenism," wherein Joshua discusses how the sensual nature of Galatea as both a statue and a real woman "acts as a

vehicle for debate on the morality of Greek art [and]...about the way in which the Hellenic female body should be rendered" (81). Joshua's placement of mid-century narratives about Galatea's sensuality and Pygmalion's concupiscence within the broader debate on Victorian Hellenism is convincing; especially strong is her discussion of an 1863 Pygmalion poem by Robert Buchanan, "Pygmalion the Sculptor," which preceded his "Fleshly School" essay but predicted it in critiquing an artist who finds solace in "overindulging" in the pleasures of art over life.

Yet while the clustering of texts into categories, here and elsewhere, is broadly convincing, this approach sometimes has the effect of reducing the analysis to the single question of how and to what extent a text fits with other members of its assigned category. The drawback of this compare-and-contrast approach is clear in Joshua's reading of William Morris's remarkable "Pygmalion and the Image" from *The Earthly Paradise* (1868). Joshua sets Morris's poem alongside Buchanan's critique of Pygmalion's sensuality:

> William Morris, like Buchanan, sees a difference between the love given to the statue (as ideal) and the love given to the woman she becomes, but the second kind of love is described in much more positive terms [. . .] In this case, an interest in the purely physical is portrayed as an obsession; an interest in the physical and spiritual together (i.e. the statue-woman with a soul) is lauded as love. (87)

This comparison is insufficient: though the quality of Pygmalion's love in clearly improves when the "image" becomes a living woman, Morris's poem does not centre on this ethical issue. In fact, the development of Pygmalion's feelings for the statue/woman in Morris is more continuous than Joshua suggests. Morris places his emphasis throughout on minute shifts in Pygmalion's desire, the volatility of his feelings, and the overwhelming sensations that come with their satisfaction. Joshua turns quickly to the poem's ostensible lesson about love, but this leaves out the elaboration of the artist's desire that complicates that lesson. After a single long paragraph on Morris, we move on to another example, and an opportunity to address at greater length a significant and under-discussed poem is lost. The author has much to cover, but at such points, with such texts, one wishes that Joshua would reserve more space for her analysis, for as this book consistently shows, she is a fine close reader of individual passages.[1]

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[1] In *Pygmalion's Image: Ovid, Sculpture, and Women's Poetry, 1770-1880*, an unpublished 1999 Yale dissertation by Michele Carol Martinez, the author spends most of a chapter elaborating on a few Pygmalion-related lines from *Aurora Leigh* and their relation to a broader rhetoric of sculptural creation in the poem. Martinez's is a much more restricted critical effort, which allows her the space for analysis that Joshua's comprehensive survey by its nature must lack, but one does wish that

Such critical facility appears in abundance in the strongest chapter, a reading of Shaw's *Pygmalion* against its nineteenth-century literary and dramatic contexts. Joshua's practice of clustering texts outside of the Ovidian context comes to fruition here, as she successfully counters the claim that "since Shaw's play is not like Ovid's 'Pygmalion' it is not like any 'Pygmalion', and [. . .] therefore the myth is irrelevant" (97). Shaw's play occupies the centre of this chapter, as no other single nineteenth-century work has previously in the book, even as it is juxtaposed with W. S. Gilbert's *Pygmalion and Galatea* (1871), the Cinderella story, and a set of earlier burlesques and other dramatic performances. Perhaps most useful here is Joshua's examination of the "double-natured" quality of both Gilbert and Shaw's Galatea-figures – ostensibly virtuous young women whose social situation nevertheless destabilises the audience's confidence in their virtue. Eliza Doolittle, for example, is a young woman who is not supposed to seem a "self-conscious deceiver" yet she must learn to play the part of a "respectable" woman (101); in addition, she is "sold" to Henry Higgins by her father, in a scene that is at once played for laughs and subtly subverts the audience's sense of her virtue. Performance issues come into play here, as Joshua marks how Shaw insisted the character be played "straight" and virtuous throughout, though as Celia Marshik has noted recently, the casting of Mrs. Patrick [Stella] Campbell as Eliza in 1914, an actress famous for playing "women with a past," complicated matters considerably.[2] This chapter contains riches.

Joshua's facility with the entire history (critical and otherwise) of the story is impressive throughout, and it is further evidenced in an appendix that shows how a host of classical dictionaries and handbooks, including Lemprière, have until recently conflated and otherwise confused various versions of the Pygmalion story. This book will be an indispensable resource for further work on the subject, and the chapter cantering on Shaw's *Pygmalion* is an important addition to scholarship on the play. For those reading this book straight through, I recommend following Joshua's own advice and keeping Geoffrey Miles's anthology of Pygmalion stories in English at your side.[3]

Lee Behlman

Works Cited

Marshik, Celia. "Parodying the £5 Virgin: Bernard Shaw and the Playing of Pygmalion." *Yale Journal of Criticism* 13.2 (2000): 321-341.

Joshua had granted herself more space to deal with such texts. (In fact, *Aurora Leigh* appears in Joshua's book only in the appendix, on a list of "shorter references" to the Pygmalion story.)

[2] See Marshik, which makes a fine companion piece to Joshua's reading. Marshik also discusses an "unstable opposition" in the play, in this case between "reformers and sexual predators" (328).

[3] Geoffrey Miles, ed., *Classical Mythology in English Literature: A Critical Anthology* (London and New York: Routledge, 1999), 332-446.

Miles, Geoffrey, Ed. "Pygmalion." *Classical Mythology in English Literature: A Critical Anthology*. London and New York: Routledge, 1999, 332-446.

Aubrey Beardsley and British Wagnerism in the 1890s, by Emma Sutton. Oxford; New York, Oxford University Press, 2002. viii, 225 p., 8 p. of plates: ill.; 23 cm. ISBN 0-19-818732-7. £ 40 (cloth).

Any study broaching the relationships between several and varied artistic media requires a critical focus, which is, thankfully, not lacking to Sutton's analysis of the cultural interaction of art and society at the *fin de siècle*. It is self-situated as neither a work specifically for musicologists, nor for art historians, but as a cultural history, a critical interpretation of Beardsley's manipulation and reverence of Wagner's canon. The text, nevertheless, offers a multitude of stimulating observations of interest to those other disciplines. It is not an evaluative study of Wagner's operas, rather "only in so far as they clarify the strategies and tone of Beardsley's Wagnerism" (17). Sutton's primary concern is with the rehabilitation of Beardsley's work as politically engaged with the social concerns of his time. Rather than traditional criticism's view of a naïve, apolitical aestheticism, Beardsley's work is presented as a focused critique of the concerns of his day: the status of women, anti-semitism, class issues, and the role of the burgeoning commercial possibilities of art across the social spectrum. The cultural lens through which Beardsley focuses on these issues is that of Wagnerism.

What can be called "the Wagner industry" is shown to permeate the late Victorian *zeitgeist*, and Sutton initially focuses upon reactions to the work of Wilde and Beardsley as evidence of the means by which Wagnerism affected the views of the *fin de siècle*, pathologising Decadence as part of the scientific debate about the meaning of Wagner's music and aesthetic reception in general. Presenting an impressive variety of cultural historians and psychological sources of the time, she shows how the use of pathology "to infantalize and depoliticize" Beardsley's work led to his art being seen as symptomatic both of his tubercular condition and the art of the 1890s in general, as being unhealthily introspective (84-5). Focusing on *The Wagnerites*, Beardsley's illustration of a Victorian audience at an operatic performance, Sutton examines the artist's response to the various "pathologies" said to be at play by contemporary scientific opinion. This section of the book is an insightful potted cultural history of the various socio-political concerns of late Victorianism, the scientific studies promulgating those concerns, and Beardsley's own studied response to them. The primarily female audience in the drawing raises the question of the "new woman" in Victorian society and the potentially dangerous emotional affects of Wagner's music upon an audience. Sutton examines Victorian ideas of "crowd theory" and Darwin's ideas of regression as being fundamental to