

India through its Films” and Subhash Jaireth’s “Maps, Photographs, Paintings: A Story-Essay about Seeing and Telling” explore non-literary cultural expression in India. Van Der Heide analyzes the Indian popular cinema as well as Satyajit Ray’s work to suggest ways in which “narrative form and structure are culturally inflected” (252). And Jaireth’s record of his imaginative reconstruction of nineteenth-century visual representations of Indian canals and bridges, as well as maps of various kinds, suggests new ways to create narratives of Indian experience.

It must be noted that two essays in this collection are flawed. Bruce Bennett’s “Glimpses of India” might well have been entitled “Glimpses of Bennett.” “I” and “my” appear with insistent frequency, shifting the focus from his observations on India to his own achievements: the “symposium that I organized” (173), “the book which I edited” (173), the conference “where I was invited to give an opening lecture” (176). And names are dropped like condiments throughout the piece, regularly reminding us just how many important Indian writers and critics Bennett has known. The piece by Livio Dobrez, “Premodernity in the Postmodern Present: Readings in Rock Art,” is not egotistical; it is simply specious, too frequently making much of little. Here is an example:

My argument . . . begins with the fundamental observation, by no means as transparent as it appears, that rock art is art of place, truly environmental art — accepting, for simplicity’s sake, the inaccurate term “art.” To understand this art one does not approach it as (rock) art, art that happens to occur on rock; rather one begins with the *rock*. Rock art is that not merely empirically but conceptually: “rock” constituting its conceptual category. Thus it is defined by location. (284)

Make-work projects such as this give academic writing a bad name.

Despite such lapses, *Unfinished Journeys: India File From Canberra* is clearly a project that was worth the undertaking. Syd Harrex and the Centre for Research in the New Literatures in English at Flinders University are to be commended for seeing its value and bringing it to publication.

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Rhonda K. Garelick. *Rising Star: Dandyism, Gender, and Performance in the Fin de Siècle*. Princeton, NJ: Princeton UP, 1998. Pp. 231. \$32.50

From Beau Brummell to Mr. Peanut, the image of the dandy has found a number of comfortable niches within modern West European culture. Admitting to no particular parentage, the term itself strolled onto the scene in late eighteenth-century Britain, quickly garnering attention in France and other parts of the continent as well. Tightly con-

nected to Modernism, Symbolism, Decadence, Aestheticism, and the social life surrounding the arts and the sexual underworld, the dandy became a major component of nineteenth-century urban culture. His presence has also remained apparent into the twentieth century, with the greatest impact on scholarly studies appearing with the rise of constructionist theory and gay and gender studies. Rhonda K. Garelick's *Rising Star: Dandyism, Gender, and Performance in the Fin de Siècle* offers an insightful exploration into one aspect of this 200 year history—the “encounter between the decadent dandy and the female performer” and its relation to the creation of “the media star” (3).

The title of Garelick's text, *Rising Star: Dandyism, Gender, and Performance*, suggests a topic broader than that on which her informative study focuses. However, a more accurate title — say, *Dandyism and the Female Performer in Nineteenth-Century France* — risks turning away scholars who might conclude from the title that the subject of the book is of only minor relevance to their interests. In fact, a range of scholars dealing with dandyism, gender, and performance can find Garelick's study useful, although it should be made clear that she does not base her approach in constructionist theories of gender performance. In a discussion of “Dandyism in the American University,” she also states that “very little American criticism has actually taken dandyism as a serious topic,” and cites in passing Ellen Moers, Jessica Feldman, and Domna Stanton as the exceptions (163). In addition, perhaps because of her focus on France, Garelick does not use or address recent work by scholars of British dandyism such as James Eli Adams, Neil Bartlett, and Alan Sinfield, to name a few.

Although her introduction marks Beau Brummell as the first dandy and her last chapter concentrates on Oscar Wilde's “Salome,” *Rising Star* looks primarily at nineteenth-century French culture. Within this context, Garelick offers a fresh, historical consideration of the dandy's relation to the commodification of the female body as spectacle. The most complex and insightful discussion of the issue appears in her first chapter, where she addresses dandyism and “the problem of how originality can be replicated to create a whole movement” (14). In works by Balzac, Barbey-d'Aureville, and Baudelaire, Garelick locates, between the egocentric dandy and the artist who attends to external images, the urban women who “openly display all the contradictions inherent in the stance of the dandy who produces art. They are human, but somehow not too human; artists of the self, but not to the same extent as dandies. They reflect modernity in their poses and contexts, but they also produce it with their self-styling” (39). These women, Garelick argues, are both commodified manifestations of the dandiacal spectacle and mediators between the dandy and the public artist.

The second chapter continues her historicization of women's spectacularization, considering the poet Mallarmé's construction of

la femme à la mode in his prose pieces for the journal *La Dernière Mode*. In Chapter 3, Garelick connects her innovative analysis of Mallarmé to Villiers de l'Isle-Adam's depiction, in *L'Ève future*, of the construction of a mechanical music-hall performer. According to Garelick, Villiers' android is the first literary representation of a mass-media celebrity, a phenomenon repeated in real life — as Garelick demonstrates in the next chapter — by the American dancer Loïe Fuller, whose self-marketing abetted her success in France. The discussion of Fuller offers a useful extension to Pamela Robertson's analysis, in *Guilty Pleasures*, of feminist camp from Mae West to Madonna. While Garelick's first chapter focuses extensively on the construction of the dandy in France, the chapter on Fuller concentrates on the spectacular woman. In the final chapter, the two elements are brought back together in a discussion of "Salome" which, according to Garelick, also completes the historical merger of the dandy and the female performer.

Garelick contends that Wilde's play "turns the spectator dandy into a full-fledged, participatory member of the audience he used to keep at bay, stripping away his self-containment, and dismantling what remains of the distinction between private secrets and public truths" (129). For most Wildean scholars, the private secret that first comes to mind is the author's homosexuality. Garelick does not attempt to argue that "Salome" makes Wilde's sexuality public, admitting that the most direct signs of homosexual desire — those of the Page for the young Syrian — remain unacknowledged in the play or, at best, are echoed by other signs of desire. Although participating in what Eve Sedgwick describes as an "open secret," this covert recognition fulfills an accommodating function that in fact sustains the exclusion of homosexuality from the status of a "public truth." Garelick's rather celebratory conclusion that "Salome" includes everyone from the characters to the audience and (after Wilde's trials) even government officials "in a communal expression of transgressive desire" does not fit comfortably with history. It downplays the homophobia that, to this day, results in hate crimes ranging from the private attack on Matthew Shepard in 1998 to the public bombing of a gay bar in Soho in 1999. And yet, while Garelick's Afterword itself shifts the discussion into the twentieth century, it is perhaps unfair to ask *Rising Star: Dandyism, Gender, and Performance in the Fin de Siècle* to take into consideration the political impact of dandiacal celebrity and the ongoing violent challenges to the public legitimization of nonheteronormative desires. Garelick's main aim was to chart the relation of the dandy and the female performer primarily in nineteenth-century French culture and, in this context, she has succeeded in making a distinctive contribution to the study of both personae.

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