
Contents

List of plates	ix
Acknowledgements	xiii
Introduction: making connections	1
1 Race – femininity – representation	12
<i>Said's Orientalism and his critics</i>	15
<i>Problems with the 'death of the Author'</i>	22
<i>Writers, readers and critics</i>	30
<i>Women representing the other: Villette</i>	35
2 Professional opportunities for women in art and literature	53
<i>The separate spheres: problems of a professional identity</i>	53
<i>Opportunities for women in art</i>	56
<i>Opportunities for women in literature</i>	67
<i>Nation, empire and culture</i>	73
3 Gender, genre and nation: Henriette Browne, the making of a woman Orientalist artist	85
<i>The reception of Browne's religious works in Britain and France</i>	86
<i>Making a name: the establishment of Browne's artistic identity in Britain</i>	97
<i>Orientalism in the visual arts</i>	109
4 'Only women should go to Turkey': Henriette Browne and the female Orientalist gaze	127
<i>Critical responses to Browne's Harem Interiors, 1861</i>	129
<i>Using experience to challenge stereotypes: women write about the harem</i>	144

<i>The female gaze</i>	161
<i>From the subjective to the objective: ethnographic discourses of race and nation</i>	171
<i>The problematic authority of the female Orientalist gaze</i>	178
5 Aliens at home and Britons abroad: George Eliot's Orientalization of Jews in <i>Daniel Deronda</i>	191
<i>Evolution, organicism, fiction and Jews: contemporary responses to Daniel Deronda</i>	193
<i>Daniel Deronda and the formation of an Anglo-Jewish identity</i>	201
<i>George Eliot and Jewish sources</i>	207
<i>Shifting stereotypes: origins, heredity, identity</i>	212
<i>Distance and difference: the problems of reading Daniel Deronda</i>	221
Afterword: Gendering Orientalism	236
<i>Select bibliography</i>	242
<i>Index</i>	259

Index

- accomplishment art 56–7, 58, 77
adaptation 213
Adler, H. 207
adulthood 177
affective ties 227
agency 20–1, 27–8, 34
Allom, Thomas 111
Almah 173–4, 189
alterity *see* other
amateur artists 115–16
amateur writers 81
Anderson, B. 13
Anderson, Sophie 119–20, 176;
 Guess Again 176, Plate 40; *In
 the Harem* 120, Plate 27;
 Portrait of Toklihili, 120, Plate
 28
Anglo-Catholic Revival 89–90;
 see also Christianity, Roman
 Catholicism
Anglo-Jewish identity 201–7
Anglo-Jewish press 232
anti-Semitism 205–7, 216, 233;
 and assimilation 205; avarice
 223–4; repressed 206–7;
 uncanniness of Jews 222
Apter, E. 180–1, 190
aristocracy 211
art 56; accomplishment 56–7, 58,
 77; amateur 115–16; battle
 63–4; degeneracy, evolution
 and 102–3; International
 Exhibitions 74, 83; labour and
 98–100; national differences
 74–6; opportunities for women
 56–67; Orientalism 2–3, 109–21;
 prints 78–9; professional women
 artists 117–18; *see also* Browne,
 and under other artists
art buyers 65–6
art education 57–9
art féminin 61
Art Journal 66, 92; Browne 131
 (as naturalist 93–4; *Sisters of
 Charity* 88–9, 107); Gérôme 114
 (*Phryne* 75); Jerichau-Baumann
 119, 167–8; national differences
 74, 75
Artiste, L' 94
Ashkenazim 202
assimilationism 205, 208, 233
ateliers 59
Athenaeum 66, 92; Browne 86–7,
 131 (*Rhodian Girl* 171; *Sisters
 of Charity* 87, 88, 89)
Austria-Hungary 202
authenticity: Browne 138–41, 142,
 148; George Eliot 203–4;
 ‘Orient’ in Orientalism 16–17
author, ‘death of’ 22–30; *see also*
 writing
authority of female Orientalist
 gaze 178–84
avarice 223–4
aversive racist 198–9

Barrell, J. 178
Barthes, R. 23–4, 28

- battle art 63–4
 Baudelaire, Charles 66
 beauty 171–3
 Beer, G. 81
 Belgiojoso, Princess 138–9, 161, 185
 Betterton, R. 169–70
 Bhabha, H. 41, 217–18, 228
 Bivona, D. 14
 Bloomsbury School of Art 57
 Blunt, Lady Anne 145, 150
 Board of Jewish Deputies 209, 232
 Bodichon, Barbara 71, 120
 Bonaparte, Princess Mathilde 120
 Bonheur, Rosa 63, 64–5, 124, 166;
English Woman's Journal 100–1;
The Horse Fair 63, Plate 3
 Bosquet, J. 125
 Bourniol, B. 115, 161, 173–4
 Bouteiller, Sophie *see* Browne, Henriette
 Bridell Fox, Eliza 57, 119
 Britain 12; Anglo-Jewish identity 201–7; English national character 220, 222; establishment of Browne's artistic identity 97–109; Jews in 201–3, 209; national talents and taste 74–5; opportunities for women in art 56–67 *passim*; Orientalist painting tradition 110–11; reception of Browne's harem scenes 131–2; reception of Browne's religious works 86–97 *passim*
 Brontë, Charlotte 29, 69, 81; *Jane Eyre* 29–30, 69, 158–9, 187; *Villette* 8, 35–43, 51
 Browne, Henriette 5–6, 8–9, 76, 85–190, 227; agency 28–9; biographical background 59–62; *The Catechism* 93, 177, Plate 9; challenge to myths of the Orient 236–7; *Convent Dispensary* 105–6, Plate 2; *Dancers in Nubia* 120, 171, 173–5, Plate 29; *L'Ecole des pauvres* 61; *Egyptian Boys Chanting from the Qu'ran* 176, 177, Plate 36; *English Woman's Journal* profile 97–102; establishment of artistic identity in Britain 97–109; ethnographic discourses of race and nation 171–7; female gaze 161–71; femininity 35, 141–4; *Harem Interiors* *see* *Harem Interiors*; *Jewish School in Tangiers* 176, 177, Plate 32; *La perruche* 176, Plate 30; pictures of children 175–7; pictures of scribes 177; *A Poet: Copts in Upper Egypt* 176, 177, Plate 39; reception of religious works 86–97; *Rhodian Girl* 171–2, Plate 31; relationality 33–4; *A Scribe* 176, 177, Plate 38; *The Sisters of Charity* *see* *Sisters of Charity*; successful career 64–5; *A Turkish Scene* 176, Plate 37
 Brownfoot, J. 46
 Bulgarian Horror 216
 Butler, Lady Elizabeth Thompson 63–4; *The Roll Call* Plate 4
 Cadot, Noémi *see* Vignon, Claude
 Callias, Hector de 136–7
 capitalism, industrial 53–4
 Carroll, D. 82
 Cassatt, Mary 166
 Casteras, S. 91, 92, 122, 125
 Catholicism *see* Roman Catholicism
 Chadwick, W. 62–3
 challenges to generic codes 166–70
 Chaplin, Charles 59
 Chasrel, T. 117, 141–4
 Cherry, D. 27, 58, 62, 79, 124
 children: Browne's paintings 175–7; in harems 156–8
 Christian Abjuration Oath 202
 Christianity: and conversion 214; in *Daniel Deronda* 221; George Eliot and 197–8, 220; *see also*

- Anglo-Catholic Revival, Roman Catholicism
 civic duty 200
 class 15, 40; in *Daniel Deronda* 223, 227–8; distance and 146–7; George Eliot and 219–20, 221; middle class art buyers 65–6; nuns and 95; working class 221
 Clayton, Ellen 119
 Cleopatra 35–7
 Clifford, J. 22, 47
 codes, challenges to generic 166–70
 Collins, Charles 122; *Convent Thoughts* 91, 122, Plate 6
 colonial ideology *see* imperialism
 colonial mimicry 217–18
 communication networks 153–4
 convents: lesbianism 107–9; similarity to harems 181–2, 190; *see also* nuns
 ‘conversion’, religious 213–15
 Cookesley, Margaret Murray 118; *Entertainment in a Harem* 118, Plate 22; *Nubian Girl* 118, Plate 21; *Smoking the Pipe* 118, Plate 23
 Cope, Charles: *The Young Mother* 106, Plate 10
Correspondent, Le 96, 114
 counter-hegemonic voices 4, 19–20
 Craik, Dinah Murlock 70
 critical double standard 53, 68, 69–70
 criticism/critics 3–4; Browne’s *Harem Interiors* 129–44; Browne’s religious works 86–97; *Daniel Deronda* 193–201; establishment of Browne’s artistic identity 97–109; writers, readers and 30–5
 cultural miscegenation 214–15
 cultural production 3, 8, 26, 27–8, 53–84; nation, empire and culture 73–6; opportunities in art 56–67; opportunities in literature 67–73, 80; problems of professional identity 53–6
 dancers 173–5
Daniel Deronda (George Eliot) 5, 7, 9, 191–235, 237–8; contemporary responses 6, 193–201; formation of Anglo-Jewish identity 201–7; Jewish sources 207–11; origins, heredity and identity 212–20; problems of reading 221–9; stereotypes 212–20, 223–6
 Darwin, Charles: *The Descent of Man* 199, 200; *On the Origin of Species* 199, 200
 Davidoff, L. 53–4
 Decamps, Alexandre Gabriel 110, 136–7, 169, 175; technique 133–4; *The Turkish School* Plate 14
 degeneration 200–1
 design 58, 77
 desire 42–3; object of 172–3, 189
 detachment 178
 detail 130–1
 Dickens, Charles 31
 difference: Browne’s representations of the Orient 165–6, 170–1; *Daniel Deronda* 221–9
 discourse: alternative discourses on Orientalism 237, 239; author and 22–3, 25–6; Said’s Orientalism 18–20; subjectivity and 42–3
 disentanglement 23, 29–30
 displacement 238
 Disraeli, Benjamin 31, 216
 distance: *Daniel Deronda* 221–9; Western women and harem 146–7
 Doane, M.A. 165
 domestic fiction 70, 227
 domestic labour 54
 dominative racist 198
 double standards: critical 53, 68, 69–70; sexual 54
 dress: distance and 146–7; female artists’ 99–101, 124; Western clothing in East 139–40
 Dudley gallery 64

- Eastern Europe 203
 Ecole des beaux-arts 57, 58
 economic power 154
 education: art 57–9; 'learned'
 Jews 207, 211, 218–20, 227–8
 Eliot, George 2, 35; *Adam Bede*
 72, 193, 221, 222; advance for
 Romola 81; biographical
 background 71–3; and class
 219–20; critical double standard
 68, 69–70; *Daniel Deronda* see
 Daniel Deronda; educated Jews
 207, 218–19; English national
 character 220; experience and
 work 28–9; *Felix Holt* 221; and
 feminist causes 81; and Jewish
 sources 207–11; letter to H.
 Beecher Stowe 72, 191–2; and
 other 237–8; positioning 34;
 reputation rescued 81–2; *Scenes*
 of Clerical Life 72; 'Servants'
 Logic' essay 220; *Silas Marner*
 221, 222, 226; 'Silly Novels by
 Lady Novelists' 70; *The Spanish*
 Gypsy 32, 195, 224–6; and
 stereotyping 223; and Zionism
 203–4
 Elmore, Alfred: *The Novice* 92,
 Plate 8
 English national character 220,
 222
English Woman's Journal 93, 124;
 literature 69, 80; profile of
 Browne 97–102
 ethnographic discourse 131–2,
 168, 171–7
 etiquette, harem 155
 Evans, Marian 71–2; see also
 Eliot, George
 evolution 199–200
 exhibitions 64–5; International
 73–4, 83
 experience 28–30; authority of
 female Orientalist gaze 178–9,
 182–4; challenging stereotypes
 144–61

 family life, harem and 156–61
 fantasy 41–2, 184

 female gaze 3, 4, 161–71, 236–7;
 authority of Orientalist 178–84
 female leisure 54
 Female School of Design 58
 feminine genre painting 61
 femininity 61–2; Browne 35,
 141–4
 feminism 44; individualism 29
 feminist Orientalism 159
 Fenichel, O. 222
 fiction: domestic 70, 227; Jews as
 subject 204–5; novel as high
 literature 67–8; science and 199;
 see also *Daniel Deronda*
 film theory 162–3, 164
 financial conspiracy theories
 223–4
 fine art pavilions 74, 83
 Foucault, M. 16, 18–19, 22–3, 25,
 45
 Fox, Eliza Bridell 57, 119
 France 12; Expositions 83; Jews
 202; national art style 74–5, 87;
 opportunities for women in art
 56–67 *passim*; reception of
 Browne's religious works 86–97
 passim; response to Browne's
 Harem Interiors 131, 132; status
 of Orientalism 110
 freedom 152–3
 Freud, Sigmund 221, 222
 Fromentin, Eugène 21

 Gambart, Ernst 79, 124; French
 Gallery 64, 65, 78, 131
 Gamman, L. 163
 Garb, T. 61, 79
 Gautier, Théophile 60, 110, 123,
 140, 153, 174, 179; harem
 112–13, 150; *Harem Interiors*
 132–5, 172; *The Sisters of*
 Charity 94–5
 Geiger, Abraham 208, 233
 gender codes, transgressing 166–8
 General Practical School of Art
 57
 genre 66–7; gender and 120–1;
 national differences 74–5
 Germany 202, 203

- Gérôme, Jean-Léon 75, 83, 110, 113–15, 130; *Dance of the Almeh* 173, Plate 34; *Phryne* 75, 83, 84, 161, Plate 5; *Slave Market* 113, 114–15, 172, Plate 11
- Geudallia, Chaim 204
- Ghawàzee 189
- Goodall, Frederick: *A New Light in the Harem* 157, Plate 33
- Graetz, 208, 233
- Graham-Brown, S. 149
- Greenaway, Kate 57
- Greenhalgh, P. 74
- Grosvenor Gallery 64
- habit, nun's 101–2
- Halevi, Jehuda ben 208, 210, 233
- Hall, C. 53–4, 55
- harem 128, 236; Browne's gendered view 161–2; desexualization of 127; mystique 111–13; similarity to convent 181–2, 190; truth of Browne's representation 33, 50, 121; women writing about 144–61; women's experience and representation of 182–4; *see also Harem Interiors*
- Harem Interiors* (Browne) 109–12, 172–3; challenges to generic codes 169; critical responses 129–44; female gaze 164–6; *A Flute Player* 11, 133, 155, Plate 12; *A Visit* 11, 132–3, 149, 155, 172, Plate 13
- haremization effect 180–1, 190
- Harvey, Annie Jane 145, 149, 160, 185–6
- hegemony 17, 237
- Heine, Heinrich 208
- Hennessy, R. 27, 55
- Henriques, J. 42–3
- heredity 212–20
- high culture 6–7, 67–8
- historicism, new 239, 241
- history 239–40
- Hook, P. 66
- Horkheimer, M. 233
- Hunt, William Holman 110
- Hutton, R.H. 80, 196, 197–8
- Huysmans, Jan-Baptist 157
- identity: Anglo-Jewish 201–7; national 200–1, 229; professional 53–6 (Browne's in Britain 97–109); race 200–1; shifting stereotypes in *Daniel Deronda* 212–20
- idleness 149–52; *see also* leisure
- immorality 149, 168–9
- imperialism 2, 237, 239–40; conflicted colonial subject 41–3, 228–9; *Daniel Deronda* 215–16; nation, culture and 73–6; other and 26–7, 29, 36–42; phases 43; representation and 12–15; Said's Orientalism 20–1; women's agency 21–2; women's professional creative opportunities 3
- Impressionists, women 79
- individualism, feminist 29
- industrial capitalism 53–4
- information dissemination 153–4
- Inglefield, Charlotte 116
- Ingres, Jean-Auguste-Dominique 129, 180–1; *Bain turq* 112, Plate 18
- innuendo 74–5
- International Exhibitions 73–4, 83
- Islam 147–8, 153
- Israel 217–18
- Jacobs, Joseph 192, 201, 204, 231; anti-Semitism in *Daniel Deronda* 205–7
- James, Henry 196–7, 230
- Jameson, Anna 107–8
- Jameson, F. 38
- Jerichau-Baumann, Elisabeth 119, 126, 236; *An Odalisque* 119, Plate 26; *A Turkish Beauty with Her Nurse and Child* 119, Plate 24; unfeminine paintings 166–8; *Vandbaersker* 119, Plate 25
- Jewish Board of Guardians 232
- Jewish Chronicle* 205, 209

- Jewish press 203–7
 Jewish Reform Movement 208–10
 Jewish schools 232
 Jewish state 217–18
 Jews/Judaism 191–235, 237–8;
 Anglo-Jewish identity 201–7; in
 Britain 201–3, 209; as envoys to
 Orient 216–17; George Eliot
 and educated Jews 207, 218–19;
 George Eliot's Jewish sources
 207–11; muscular Judaism 223;
 national identity 229; restric-
 tions on 202; stereotypes 223–6;
 uncanniness 221–2; *see also*
 Daniel Deronda
 Jewsbury, Geraldine 70–1
 Jost, 208
Journal des desmoiselles 95–6,
 114, 123, 136
 judgment 35–41

 Kabbalistic past 210–11
 Kabbani, R. 21, 139, 189
 Kamuf, P. 24
 Kaplan, C. 15
 Kaufmann, D. 192, 219, 224, 229,
 234
 Kingsley, Charles 93, 97, 102–5
 kinship relations 156–61
 Klancher, J.P. 31
 knowledge: female Orientalist
 gaze 179–80; power as 16,
 18–19
 Kovel, J. 198

 labour: alienated and unalienated
 54–6; art and 98–100
 Lacan, J. 41, 42, 181
 Lagrange, L. 138–9, 140
 Lane, Edward William 110, 144,
 174, 178, 189; *Dancing Girls*
 Plate 35
 Lauretis, T. de 163–4
 Lear, Edward 110
 learning 207, 211, 218–20, 227–8
 Leavis, F.R. 82
 Lecomte du Nouy, Jean Jules
 Antoine: *The White Slave* 112,
 172, Plate 19

 Leeks, W. 180–1
 Leigh, James Matthew 57
 leisure: female 54; harem and
 149–52
 Léoménil, Laure Houssaye de 120
 lesbianism: convents 107–9, 125;
 harem 180–1
 Levy, A. 26–7, 54, 227, 238
 Lewes, George Henry 72, 80, 199,
 207, 224
 Lewis, John Frederick 110, 111;
 The Arab Scribe 111, 177, Plate
 15; *The Reception* 111, Plate 16;
 The Siesta 111, Plate 17
 liberty 152–3
 life class 57
 lifestyle 99–101
 literature: imperialism 14;
 opportunities for women 67–73,
 80; phases of women's 79–80;
 see also Daniel Deronda,
 novels, writing
 Llewelyn, B. 115
 Lott, Emmeline 150, 169
 Lowe, L. 4, 5, 19, 45–6

 Macleod, D.S. 65–6
 Mainardi, P. 32, 84
 Manet, Edouard 169
 Martineau, Edith 120
 Matisse, Henri 21
 Matthias, Maria Harriet 115–16;
 Crusader Castle Plate 20
 Mayer, Luigi 111
 meaning: criticism and 31–2;
 moral 79; reading and 23–5, 34
 Mehemet-Pasha, Kibrizli- 145–6

 Melek-Hanum 145–6, 149, 153,
 155; family life 159–60;
 immorality 169; Islam 147–8;
 power networks 153–4
 Melman, B. 129, 148, 183, 188,
 189; convent and harem 181–2,
 190; desexualization of harem
 127; detail 130–1; freedom 152;
 women travelling 116–17
 mental imprisonment 160
 Mercer, K. 48

- Merson, Olivier 137, 141, 172
 message, moral 197
 metaphor 35
 Methodism 209
 Micas, Nathalie 100, 124
 middle class art buyers 65–6
 Millais, John Everett: *The Vale of Rest* 91–2, 122, Plate 7
 Miller, J. 20–1, 35–7
 Miller, N.K. 24, 47, 47–8
 milliners, Parisian 138–9
 Mills, S. 22, 48, 50, 183
 mimicry, colonial 217–18
 miscegenation, cultural 214–15
 modern art 65–6
 Mohan, R. 27, 55
 Montagu, Lady Mary Wortley 129, 144, 146, 147; freedom 152–3
 Moore, H. 77
 moral meaning 79
 moral message 197
 Morisot, Berthe 58
 mothering: harem 156–8; images of 106–7; nuns and 95
 Mulvey, L. 163
 muscular Judaism 223
 mysticism 208, 210–11
- narrative 164
 nation: empire, culture and 73–6; ethnographic discourses of race and 171–7
 national character, English 220, 222
 national differences (in art) 74–6
 national identity 200–1, 229
 nationalism 208, 233
 Native American objects 47
 'native' women 22
 naturalism 93–4
 Nead, L. 74, 106
 Nesbitt, Francis E. 120
 networks 153–4
 new historicism 239, 241
 New Watercolour Society 65
 Newton, C. 140
 Nightingale, Florence 159
 Nochlin, L. 75, 93, 113, 130, 169
- novels 67–8, 79; serialized 31, 193; *see also Daniel Deronda*, fiction, literature
 nudity 119; *see also* life class
 nuns 89–93; Anglo-Catholic Revival 89–90, 122; class and 95; habit 101–2; nursing and 91–2; Sisters of Mercy 88; *see also* convents, *Sisters of Charity*
 nursing 89, 90–1, 106
- objectivity 171–7
 organicism 199–200, 212–13
 Oriental Church 90
 origins 212–20; *see also* evolution
 Orthodox Judaism 209
 Osborne, Emily Mary 119
 other 238–9; imperialism and 26–7, 29, 36–42; Jewish 237–8 (*see also Daniel Deronda*); *Villette* 35–43
 over-identification 179–80
- Pale of Settlement 202
 Palestine 216
 Palmerston, Lord 216
 Pardoe, J. 81
 Paris School 77
 Parisian milliners 138–9
 participant observer 188
 Paton, Jaqueline Commère 120
 patronage 153–4
 Paxton, N.L. 46
 peasantry 93–4
 periodical press 30–1; *see also under individual names*
 Perkin, J.R. 81, 230
 phallic power 180–2
 Picciotto, James 192, 204, 205, 209, 211
 Pick, D. 201
 Pollock, G. 27–8, 48, 66, 121, 144
 Poltimore, M. 66
 polygamy 155–61
 Poole, Sophia 144–5, 146–7, 149, 153, 178
 Poovey, M. 54, 55
 popular public 96–7
 portraiture 62

- positionality 35–43; *see also*
 viewing position
 poverty 176
 power 45; desire 42–3; economic
 154; networks and harem
 153–4; phallic 180–2; Said's
 Orientalism 16–19
 Pre-Raphaelite Brotherhood 91
 presence, artist's 130
 press: Anglo-Jewish 232; Jewish
 203–7; periodical 30–1; Yiddish
 232; *see also* criticism/critics
 prints 78–9
 Prix de Rome 58
 professional identity 53–6;
 Browne's 97–109
 professional women artists
 117–18
 pseudonyms 60, 69–70, 72–3, 77
 psychoanalytic theory 41–2
 publishing industry 68–9, 71
 Pusey, E.B. 107
- race 2, 14–15; ethnographic
 discourses of nation and 171–7;
 Kingsley 102–3; women's
 writings on harem 146–7
 race identity 200–1
 racism, aversive and dominative
 198–9
 Raider, R. 232
 reader/reading: meaning and
 23–5, 34; problems of reading
 Daniel Deronda 221–9; writers,
 critics and readers 30–5
 realism *see* authenticity
 Reform Judaism 208–10
 relationality 31–4, 42–3
 religion 146–7; *see also*
 Christianity, Islam,
 Jews/Judaism, Roman
 Catholicism
 religious works, reception of
 86–97; *see also* *Sisters of*
 Charity
 Renoir, Auguste 21
 Republic of Taste 178
 resistance 4, 19–20, 239
 Roberts, David 110, 115
- Roman Catholicism: art press and
 Sisters of Charity 92–4;
 nunneries 107–9; *Villette* 37–8
 Romanticism 179, 190
 Roy, Elie 175
 Royal Academy 31, 57
 Ruskin, John 91, 122
 Russia 202
- Said, E. 13, 23, 236, 237;
 Orientalism 15–17 (critics
 17–22); relationality 32–3
 Said-Ruete, Emily 140, 145, 155,
 159; economic power 154;
 family life in harem 157–8;
 Islam 147–8; leisure 151–2;
 polygamy 155–6
 Saintsbury, G. 195–6
 Salon 31, 96
 Sass, Henry 57
Saturday Review 194–5
 Saux, Jules de 59, 61
 science 195–201
 scribes 177
 'scriptor' 23
 Sedgwick, E. Kosofsky 238
 Sephardim 202, 210–11
 serialized novels 31, 193
 sexual deviancy *see* immorality,
 lesbianism
 sexual double standard 54
 sexuality 20–1, 54
 Sharpe, J. 187
 Showalter, E. 53, 68, 79–80, 81
 Shuttleworth, S. 212
 signature 24
 Sisters of Charity 88
- Sisters of Charity, The* (Browne)
 7, 65, 97, 109, 131, Plate 1;
 comparison with *Convent*
 Dispensary 105–6; Kingsley's
 review 102–5; painting of nun's
 habit 101–2; reception in
 Britain and France 86–9,
 94–5
 Sisters of Mercy 88
 Slade School of art 57
 social, the 24–6, 29–30

- social work 107–9
 Société nationale des beaux-arts 65
 Society of Authors 80
 Society of Female Artists 57, 64, 78
 Society of Lady Artists 78
 Spanish Renaissance 208
 Spencer, Herbert 200
 spirituality 208, 210–11
 Spivak, G.C. 14, 24, 29, 158, 159, 238
 Stacey, J. 163
 stasis 213
 stereotypes: *Daniel Deronda* 212–20, 223–6; women's experience challenging harem stereotypes 144–61
 Stimpson, C. 24
 strategic formation 33
 strategic location 32–3
 style 99–101, 124
 subjectivity 25–6; agency and 27–8; Browne and female gaze 161–71; fragmented 41–3, 226–7, 228–9
 subjects: criticism of Gérôme 113–15; women painters 62–4; women writers 70
 superiority 36–8
 technique: Browne 133–4, 137–8, 162; George Eliot 197
 television theory 163
 Thornton, L. 189
 Tomlinson, J. 25
 tourism 116–17
 transforming agent 163–4
 transmigration of souls 213, 233
 travel 116–17
 travel writing 21–2
 Tuchman, G. 67, 68, 79, 80, 81
 Turkey 216
 unalienated labour 54–6
 uncanny, the 221–2
 Union de femmes peintres et sculpteurs 78
 Valadon, Suzanne 169–70
 veils 153, 155, 184–5
 viewing position 162–3, 164–6, 169–70, 174–5; *see also* positionality
 Vignon, Claude 114, 179, 180; and Browne's gender 95–7, 135–6
 virile energy 143
 Waleski, Count 61
 Western products 139–40
Westminster Review 72
 wet-nurses 157–8
 Women's Free School of Art and Design 58
 Woolf, Virginia 81
 work *see* labour
 working class 221
 writing: amateur writers 81; 'death of the author' 22–30; about the harem 144–61; professional opportunities for women 67–73, 80; readers, critics and writers 30–5; *see also Daniel Deronda*, literature, novels
 Yeldham, C. 56–7
 Yiddish press 232
 Young, R. 26, 228–9
 Zionism 203–4, 208
 Zonana, J. 159, 183