

**Significant Moments in the Novel**

- **Characterisation**

"I looked down at her with a smile. 'You could have been born in our kitchen, that would have been the lot of you, and you are here!'"

- **Colonial Discourse**

"I wish you were not here, for I don't like the sight of the natives, don't like their filthy, black faces and their gaudy and ugly ornaments, and their tall, thin, black, well-shaped bodies, but I'll be obliged to you if you will go and get some of the things that we use here, for I'm sure you'll find them very useful."

**What do these incidents reveal about Elzbieta's character? How is Anna characterised?**

**Victoria Cross (1856-1952)**

- **Problems for Anne's subjectivity**
- **Her experiences in the British Army**
- **Her experiences in India**
- **Victims of 21 months of mourning, an arranged marriage, as well as class, race, gender and sexual transgressions**

**Anna Lombard's struggle to understand her being steps forward which is an attempt to understand her own "country" for colonial, white, female characters, based on the logic of a position for which even her own race is not a suitable ground for connection or rescue.**

**Subsidiary of Empire, 21 June 1981, 307.**

**The Jilted for Cultural Authority**

- **Her class characterisation and coloniality**
- **Her position as a woman of color**
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**Constructions of Tropicity**

European ideas about the tropics, as they developed as a result of exploration, conquest and colonisation since the late fifteenth century, were necessarily diverse, but fall broadly into two categories (...) a landscape of seeming natural abundance and great fertility was also paradoxically a landscape of poverty and disease.

(David Arnold, "Illusory Riches": Representations of the Tropical World, 1840-1950)

# Anna Lombard (1901)

**Significant Moments in the Novel**

- **Characterisation**

"I looked down at her with a smile. "I had never seen her before, but I had heard of her name." "I had heard of her name," I said, "but I had never seen her before. I had heard of her name, but I had never seen her before. I had heard of her name, but I had never seen her before."

- **Setting**

"I had heard of her name, but I had never seen her before. I had heard of her name, but I had never seen her before. I had heard of her name, but I had never seen her before."

**What do these incidents reveal about Chicago's landscape? How is Anna characterised?**

**The Racial Other**

"The skin was smooth and soft as velvet, of a fine of burnished copper, but glowing and transparent, and eyes full of intellect and pride [...] what a contrast of fairness [...] that beauty was like a sort of magic [...] I had seen a woman, I might have been as black as in Rome as she was white to me, for his sake."

"What had passed between me had been an act of purity and dignity and grace. No kiss could have been given or received with more perfect clarity of look, gesture and action [...] the burning of his bright heat [...] his lips touched hers would have been an omen for a painter drawing a monarch lustily on a kiss upon his forehead. And he was a baritone who trod the streets of a bazaar with rusted sturdy feet."

**Victoria Cross (1856-1952)**

- **Problems for Anna's subjectivity**
- **Her experience in the British Army**
- **Her experience in the US Army**
- **Her experience in the US Army**

**Anna Lombard's struggle over her subjectivity**

"I had heard of her name, but I had never seen her before. I had heard of her name, but I had never seen her before. I had heard of her name, but I had never seen her before."

**Substantive Evidence, 21 June 1881, 1881**

**The Jinxie for Cultural Authority**

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# Anna Lombard (1901)

## *Victoria Cross (1862-1952)*

Pseudonym for Annie Sophie Cory

- Her father was in the British Army
- She was born in India
- Wrote 23 novels concerning unconventional marriage, as well as class, race, gender and sexual transgressions

**Anna Lombard:** *Ethridge, an almost ideal hero, plays the part which is so normal to women as never to call for remark, while Anna abandons herself to the force of a passion to which men succumb so often as seldom to call for comment or censure.*

~Review of Reviews, 23 (June 1901): 597

## *Significant Moments in the Novel*

- Burmese wives

“I looked down on her with a smile. The idea of love seemed to me ludicrous. What could I do with this little atom of doll-like, child-like life?”

- Lulloo/Anna parallel
- Caterina Sforza

“I took her arm and hastened her down the few stairs to the recess, drew her behind those heavy, friendly curtains and then gathered her into my arms recklessly, half-choking and bruising her [...] With me, whatever pride she might possess she put at my feet. To me she was always yielding, submissive, clinging, loving and simple. This change, this distinction she made for me had in it a subtle and intoxicating flattery.”

**What do these incidents reveal about Ethridge's desires?  
How is Anna characterised?**

## *The Racial Other*

“The skin was smooth and soft as velvet, of a tint of burnished copper, but glowing and transparent; and eyes full of intellect and pride [...] what a marvel of humanity [...] that beauty was like a sort of magic [...] if I had been a woman, I might have been as faithless to Anna as she was now to me, for his sake.”

“What has passed before me had been an idyl of purity and dignity and grace. No kiss could have been given or received with more perfect chastity of look, gesture and action [...] the bending of his kingly head till his lips touched hers would have been an ideal for a painter drawing a monarch bestowing a kiss upon his betrothed. And he was a barbarian who trod the streets of a bazaar with naked dusty feet!”

# *The Jostle for Cultural Authority*

## How does Cross problematise cultural authority?

- **Language**

“She lisped softly, “Ashik karti” or “ I love you”, to show me she too could speak Hindustani.”

- **Secrecy and Knowledge**

“Five years! So she knew the exact length of my appointment, probably the amount of my salary and private income to an anna. They know everything, these people.”

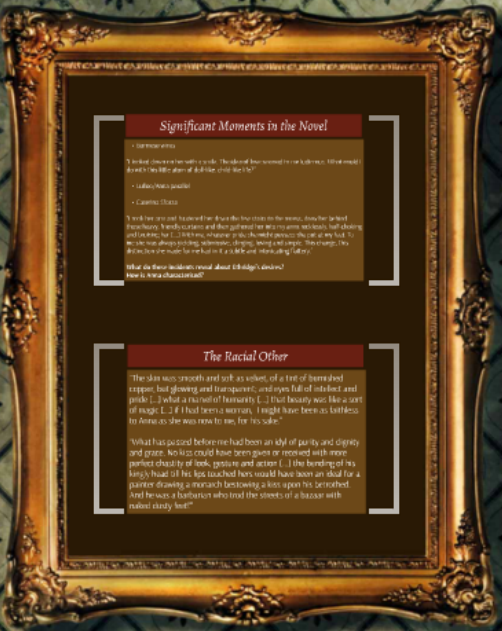
- **Morality**

“Draupadi is one of the dearest Hindu ideals [...] She is the type of pure, trustful womanhood and faithful wifeness answering to the Greek conception and British acceptance of Penelope [...] strange and to Englishmen perverted idea; yet thousands of cultivated and enlightened individuals through many ages have been able to comprehend it and associate it with an ideal of purity. And was I wholly justified in the revolt and loathing I had felt of Anna when she made her final suggestion to me this afternoon?”

## *Constructions of Tropicality*

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(David Arnold, "Illusory Riches":  
Representations of the Tropical World,  
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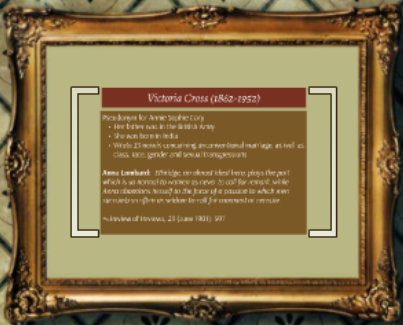


**Significant Moments in the Novel**

- Characterisation:**  
 "I looked down at her with a smile. "I had been so worried for you, but now I see that you are all right."
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 "I had been so worried for you, but now I see that you are all right."

**The Racial Other**

"The skin was smooth and soft as velvet, of a fine of honeyed copper, but glowing and transparent, and eyes full of intellect and pride [...] what a contrast of beauty [...] that beauty was like a sort of magic [...] I had seen a woman, I might have been as foolish as Anna as she was rare to me, for his sake."  
  
 "What had passed between me had been an act of purity and dignity and grace. No lips could have been given or received with more perfect clarity of look, gesture and action [...] the bonding of his hands to his lips touched her mouth had been an act for a painter drawing a monarch lastingly a kiss upon his forehead and he was a barbarian who trod the streets of a bazaar with naked sandy feet."



**Victoria Cross (1852-1952)**

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**The Jilted for Cultural Authority**

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