The Victorian Gentleman Dandified: Aspects of Dandyism in Charles Dickens' Bleak House *and* A Tale of Two Cities

The concept of masculinity as a cultural historical construction cannot be seen as monolithic but rather as a synthesis of various, often contradictory, aspects. Victorian masculinity is often identified with certain formations of the masculine, for example, muscular Christianity or bourgeois paternalism, which have contributed to the understanding of the concept of the Victorian gentleman. Such stereotypes dominated by Thomas Carlyle's ascetic heroism as the epitome of Victorian manhood are associated with a rather limited set of images. Yet the discussion of Victorian manhood only in terms of rigorous self-discipline, self-restraint and simple dignity might lead us to sweeping generalizations about the notion itself. The complexity of the "Condition of Manliness question" in the nine-teenth century suggests a multiform entity of Victorian masculinity, which is particularly noticeable when analysed in the context of its Regency legacy. At the beginning of the Victorian age the Regency dandy, the prevailing standard of manhood in the first decades of the century, was not just replaced by its antithesis, the earnest Victorian gentleman, but continued to shape the new ideal throughout the century. How Victorians perceived their masculinity reflects the influence of the Regency in many ways and what dandyism bestowed upon the concept of Victorian manhood should thus in no way be overlooked. The present article attempts to elucidate this issue in the light of the novels *Bleak House* and *A Tale of Two Cities* by Charles Dickens, who, as a disciple of Carlyle, addressed the most compelling concerns of the time, including the condition of manliness question.

By the beginning of the 19th century, the idea of the gentleman began to open up in contradictory ways. The old aristocratic values were subjected to a new interpretation and the notion of gentleman-

liness was expanding in different directions: money, fashion and manners were added to the initial tests of birth and land (Castronovo 1987: 45). The Regency era had given birth to a new type of gentleman known as a dandy. They were modern trend-setters who used their personae to exert influence on high society. Just as clearly as their clothes, the sang-froid, acerbic wit, and nonchalance of such highly admired dandies became signifiers of the gentleman. In the light of turbulent political events on the continent and ideas of romanticism, for many, "dandyism marked the death of kings, and the dawn of modern concepts of self" (Kelly 2005: 469). The dandy is very much responsible for the image of the Regency period and the influence of the phenomenon extended over the whole century. The manner, rhetoric, well-cut suit, and stoicism have remained recognisable gentlemanly characteristics in English fiction, life and masculine aspiration (ib.). As the century progressed, the dandies' pose and elements of their "sartorial style became signifiers of complex, intriguing and heroic modern masculinity" (ib. 470) and the legacy of dandyism can thus be seen as a major contributor to the formation of Victorian manliness.

The 1830s can be seen as a turning point in British history in many ways. The decade saw the close of the dissolute Regency era and the beginning of a new age that in addition to high hopes brought along a plethora of uncertainties and doubts. The rapidly changing industrial society required a re-evaluation of old conventions and reconfiguration of the idea of self. Thus in a world transformed by industrialization and the growing influence of the middle classes, Victorian writers and intellectuals also felt the need to redefine the notion of manliness. From the 1830s onward, the middle-class professional men, as their position gained more ground in society, felt the need to adjust themselves to the altered situation. Such men attempted to legitimize modern masculinity by creating a new concept of the gentleman, the epitome of manhood, which is largely based on Carlyle's ruminations on the subject, but not yet entirely devoid of the influences of the Regency.

Carlyle was very much a man of his times who was haunted by the uncertainties of the age and questions about the necessity of changes that his contemporaries had to undergo. Owing to the

influence of Evangelicalism, industrialism and pervasive market economy, the stereotype of the Regency dandy-gentleman seemed anachronistic, a grotesque and self-absorbed icon. Therefore the foundations of the new concept of the gentleman were designed to contrast with the out-of-date ideal. Carlyle's works *Sartor Resartus* (1833–34), *On Heroes and Hero Worship* (1841), and *Past and Present* (1843) became central texts in the debate on manliness and exerted a considerable influence on the intellectual climate of the whole nineteenth century. The effect of these works lies partly in their power to mythologize the ideal of manhood, contributing thus to the foundation myth of the Victorian gentleman. For example, in *Past and Present* Carlyle is intent on using the metaphors of the Middle Ages and monasticism, which seem to serve as a stabilizing force in the disrupted industrial modern age. According to Carlyle, superhuman efforts should be made to apply the innate male energy to hard work, self-composure, dignity, and ensuring order in the community just as Abbot Samson does, proceeding "with cautious energy to set about reforming their [his new subjects] disjointed distracted way of life" (1965: 93). Like the monk in *Past and Present*, the gentleman, or the ideal man of the era was also to be subjected to self-discipline in order to maintain order, which in Carlyle's writings almost parallels with religious asceticism. It was complete self-mastering that was to help a man control himself and his innate energy and which was to help channel this energy into productive labour. To yield to idleness and ease was incompatible with the ideal. In addition, a man had to be earnest in his deeds. The fabled Victorian earnestness, the concept in which the Evangelical influence is best seen, had to accompany every true gentleman's honest speech and action. A man was known for his bearing and manners, and to be passed for a gentleman one had to display qualities characteristic of the ideal.

To be regarded as a gentleman depended on people's judgement. The Carlylean hero, though, had to be totally indifferent to the public gaze. The Carlylean ideal is self-forgetful, oblivious to the outer world, thoroughly devoted to his labour and maintaining self-control. According to Carlyle (1831: para. 10), extinction of self-conscious-ness was to help a man control his energies, without which there

would be no integrity. Therefore, according to this ideal, the identity of such a man is not socially mediated, but is established solely by the man's heroic autonomy. Nevertheless, in his essay "Characteristics" Carlyle concedes that an ideal is an impossible state of being, "yet ever the goal towards which our actual state of being strives; which it is the more perfect the nearer it can approach" (ib. para. 11) and comments that "it is in Society that man first feels what he is; first becomes what he can be" (ib. para. 14). Thus identity is always related to socially mediated self-fashioning since there is always an audience to whom a man must present himself, and therefore a man cannot be freed from conscious self-modelling. Such anxiety of self-presentation among middle-class men at the time of social ascendancy was particularly evident.

Adams (1995: 11) emphasises that the element of theatricality is part of all masculine self-fashioning, which inevitably makes an appeal to an audience. A conscious and showy self-presentation was also inseparable from dandyism, and as such it was seen by Victorians as ostentatious and grotesque, and therefore unacceptable. Carlyle, while expressing utter contempt for such an extravagant, consciously created public image of dandies, is acutely aware of the importance of self-display. The modern type of gentleman, often originating from the middle-classes, had to make himself visible by showing his worthiness with the right behaviour and deportment in order to be regarded as a gentleman. Of course, such self-conscious presentation of one's persona could not betray any sign of effort, because a perfect gentleman is never aware that he is one. Composure and nonchalance had to come naturally; a man could not be a gentleman if he strove too hard. The same applied to dandies whose ultimate aim was to be at the centre of attention and for whom the most trivial social actions had to be performed with ease even if took ages to achieve perfection (Sirkel 2010: 66). To be regarded as a dandy took both money and effort, but one had to convey the impression that everything was done nonchalantly.

Carlyle seems to support the principle that without public acknowledgement and respect the ascetic containment of innate energy and dedication to work have no power to improve society. However, what Carlyle disdained most was the theatricality which

accompanied dandies' appearance in public. In *Sartor Resartus* Carlyle states that all that a dandy asks is "simply the glance of your eyes" (1999: 208). The dandy needs attention for his existence since his whole nature is subjugated to the desire of being noticed, admired and envied. A dandy makes a spectacle of his life, a theatrical that bears little resemblance to reality. For Carlyle, the dandy is a fake, a preposterous but an enduring legacy of the aristocratic age. Yet the dandyism that Carlyle so savagely attacks is not just the symbolic antithesis of the new ideal, but a reflection of reality that Carlyle seems to be disturbed by. Adams (1995: 22) suggests that the dandy "haunts the Carlylean hero less as an emblem of moral indolence or economic parasitism than as an image of the hero as spectacle, which arrestingly embodies a problematic of audience and authority – and hence masculinity." Carlyle is aware of the influence of dandyism on a man's self-modelling, even if all the excesses that are characteristic of dandyism are removed.

Charles Dickens, like many of his contemporary intellectuals, also felt the necessity to draw attention to the condition of manliness question. He had avidly read the writings penned by Carlyle and his great admiration for the Victorian sage is mirrored in the ideas that permeate his novels. The reason for such a great influence is considered to be mainly Carlyle's ability to disturb and stir the early Victorians, and, as Sanders (2003: 95) has said, it was "Carlyle who seemed to have identified the nature of their restlessness and who had put his finger on the racing pulse of the age". Like Carlyle, Dickens developed an aversion to Utilitarianism, Radicalism and the do-nothing aristocracy (ib. 96). Dickens responded to many of the problems addressed by Carlyle and believed vehemently in the importance of work and earnestness, which would help a man manage unpropitious circumstances.

The paradoxical aspects of Victorian masculinity arising from the problematic of self-presentation and the public image also come to the fore in Dickens' novels. Like Carlyle, Dickens perceived the novelty and special nature of the new era; the gap between the past and the Victorian present required a redefinition of several concepts, including the notion of masculinity. In his youth, Dickens had been desperate to be recognized as a gentleman. He was known to have

been an admirer of eminent dandies of the time and obviously took example of their clothing and manners alike. The young Dickens sought approval and recognition from the high society men-about-town and was well aware of the importance of being treated by them as an equal. Careful self-fashioning according to the standards of the elitist circles dominated by dandies was a *sine qua non* for public success. To be passed for a gentleman, one had to meet certain requirements. The fact that Dickens admired the ability to make an impression by one's reserved, elegantly condescending attitude and impeccable style and taste could be explained by the mesmeric effect Count d'Orsay had on the aspiring young man (Foulkes 2004: 279). Dickens seems to have consciously imitated d'Orsay, a naturalized French aristocrat in England and the successor of the foremost dandy Beau Brummell. Even Carlyle once described young Dickens as "dressed à la d'Orsay rather than well" in one of his letters to his brother (ib.), which suggests that the greatest of Victorian scribes inclined to be a more dandylike figure in his youth than might be expected from a future promoter of Carlyle's ideas. Although clothing was not a sure mark of gentility in the nineteenth century, it was definitely one of the factors that tended to set gentlemen apart from non-gentlemen (Castronovo 1987: 95). The gentleman was the man in a well-cut suit made from broadcloth, and not the man wearing a tasteless brocade coat of the previous century. This aspect also proves that the term "gentleman" was not restricted to aristo-crats in showy outfits, but had a broader sense which was reflected in men's clothing. To be regarded as a gentleman, a man, whether an aristocrat or not, had to dress accordingly. The new style at the beginning of the nineteenth century was best represented by the quintessential dandy George Beau Brummell, who became a self-styled arbiter of taste whose opinion counted more than anybody else's. The legacy of Brummell is well expressed by the popular Victorian writer Bulwer-Lytton: "Dress so that it may never be said of you, "What a well-dressed man!" – but "What a gentlemanlylike man!"" (ib. 96). For Brummell, to be no longer a dandy was to cease to be a gentleman; to cease to be a gentleman was to cease to be a man (ib. 94).

Despite Dickens' admiration for d'Orsay and his dandiacal appearance, he later distanced himself from the idleness and excessive aestheticism of the Regency beaus and the term "dandyism" acquired a pejorative connotation in his writings. For Dickens, the biggest divide between the past and present consisted in different conceptions of the importance of work. The aristocratic idleness was incompatible with the suggested new male ideal and Dickens became a vociferous critic of the "insolent Donothingism" (Carlyle 1965: 156), the concept which was not in accordance with the Carlylean work ethic. The construction of the new ideal in the Victorian period was still threatened by the legacy of Regency dandyism, which for many presented a standardised mental picture of what a gentleman should be like. The idea of dissolute, idle dandyism was still prevalent, preventing the new concept of gentlemanliness from taking hold of people's minds. This aspect of dandyism is especially explicit in Charles Dickens's novel *Bleak House*, where it is embodied, first of all, by Harold Skimpole and Old Mr Turveydrop. This kind of dandyism reflects according to Dickens the contemptible relic of the past, the antithesis of the true Victorian gentleman still holding sway of the new, redefined concept of manhood. But in addition to that, Dickens makes a bitter attack on all sorts of dandyisms in different walks of life. For Dickens, dandyism in the first place came to stand for all the ludicrous peculiarities and vices that famous dandies were notorious for and the word "dandyism" acquires a much wider meaning: for Dickens there was dandyism in politics and social issues in general, which manifested itself in a country divided exclusively between "do-nothing" dandies and drudges who did all the work; there was religious dandyism, the term Dickens used to ridicule the people who had fallen under the spell of Tractarianism (Roberts 2001: xxv-vi), and obviously enough, there was Regency dandyism, a relic from the past with its deleterious effect on the new masculinity. Dandyism, according to Dickens is thus present in all walks of life and it cannot be ignored.

The caricature of the dandy as presented by Mr Turveydrop serves as a cliché of the days of the Prince Regent, who, by combining the eighteenth century aristocratic pompousness with Brummell-like haughty elegance, had taken the concept of dandyism

to the extremes of ridiculousness, solipsism, and idleness. Such a stereotype poses a stark contrast to Carlyle's preaching of what a true gentleman should be like and reflects Dickens' own view of the excesses of the Regency dandy. Mr Turveydrop, the master of Mr Turveydrop dancing school, is the most grotesque figure of all the male characters in *Bleak House*. He is Regency dandyism incarnate, and as such he is entirely anachronistic in the Victorian context. The superannuated dandy lives to be admired as a paragon of excellence, a status which legitimises his gallant bullying of other people, particularly his son and his daughter-in-law. In the chapter titled "Deportment" Old Mr Turveydrop is first introduced to the reader by Caddy as "a very gentlemanly man indeed – very gentlemanly" (Dickens 2001: 161), a description which has been made intentionally misleading by the emphatic repetition. Caddy continues to characterize the gentleman in question by focussing on his bearing, which should set him apart from the rest of men: "He is celebrated, almost everywhere, by his Deportment. /.../ But his Deportment is beautiful." (ib. 162). As it turns out, Old Mr Turveydrop emerges as a preposterous icon from the past rather than a "very gentlemanly man" in Victorian terms:

> He was a fat old gentleman with a false complexion, false teeth, false whiskers, and a wig. He had a fur collar, and he had a padded breast to his coat, which only wanted a star or a broad blue ribbon to be complete. He was pinched in, and swelled out, and got up, and strapped down, as much as he could possibly bear. He had such a neckcloth on (puffing his very eyes out of their natural shape), and his chin and even his ears so sunk into it, that it seemed as though he must inevitably double up, if it were cast loose /.../ He had a cane, he had an eye-glass, he had a snuff-box, he had rings, he had wristbands, he had everything but any touch of nature; he was not like youth, he was not like age, he was not like anything in the world but a model of Deportment. (Ib. 164)

In Dickens' portrayal the similarity between Old Mr Turveydrop and the Prince Regent, later King George IV, is unambiguous. The George IV's counterpart in the book refers to the dubious notion of

the gentleman which was sustained by the monarch himself. The Prince Regent was very much responsible for extending the meaning of the concept of the gentleman both in terms of the man's social background and the standards of conduct. Before he became the Regent, he had made himself notorious for countless scandals, gaining a reputation of a gambler, spendthrift, a promiscuous and idle rake. But Murray (1999: 2) claims that he was also a man of enormous charm, taste, intelligence, and impeccable manners who deservedly earned the title "The First Gentleman of Europe". The Regent's influence on the notion of gentlemanliness was obvious and he had set an example to be followed by many, including the likes of Mr Turveydrop.

Old Mr Turveydrop appears on the pages of *Bleak House* as a reincarnation of the royal dandy, only wanting "a star or a broad blue ribbon to be complete". Mr Turveydrop pushes the dandiacal appearance to the extreme, which is also reminiscent of George IV. He does not belong to the ranks of aristocracy and has no legitimate reason for remaining idle. While his son Prince, named after none other than his great idol, was toiling away as a dancing master, "his distinguished father did nothing whatever, but stand before the fire, a model of Deportment." (Dickens 2001: 164). Old Mr Turveydrop has

> worked his wife to death /.../ to maintain him in those expenses which were indispensable for his position. At once to exhibit his Deportment to the best models, and to keep the best models constantly before himself, he had found it necessary to frequent all public places of fashionable and lounging resort; to be seen at Brighton and elsewhere at fashionable times; and to lead an idle life in the very best clothes /.../ The son, inheriting his mother's belief, and having the Deportment always before him, had lived and grown in the same faith, and now, at thirty years of age, worked for his father twelve hours a day, and looked up to him with veneration on the old imaginary pinnacle. (Ib. 166)

It is not just the idleness of the Carlylean unworkers that Dickens despises most, but the fact that dandyism is responsible for making gentlemanliness synonymous with Donothingism, a theatrical pose and self-admiration. Old Mr Turveydrop's idea of what it takes to be

a gentleman is exactly opposite to that of Dickens. He mourns for the past, firmly believing that the race of gentlemen is becoming extinct:

> England – alas, my country! – has degenerated very much, and is degenerating every day. She has not many gentlemen left. We are few. I see nothing to succeed us, but a race of weavers /.../ we are not what we used to be in point of Deportment /.../ A levelling age is not favourable to Deportment. It develops vulgarity. (Ib. 167)

Mr Harold Skimpole in *Bleak House* can also be seen as an example of premeditated theatrical self-presentation, but without the grotesque excesses demonstrated by Mr Turveydrop. Readers are given a portrait of Skimpole as a "perfect child", completely innocent of the ways of the world, a stance that he seems to be proud of. Carlyle had praised earnestness and straightforwardness as the basis of the integrity of the self and any hidden agenda would tear down the meticulously constructed edifice of the ideal. Skimpole turns out to be a sheer hypocrite in constructing an image of an unworldliwise man who needs to be sustained by others. Like Turveydrop, Skimpole never condescends to care about the ones to be cared for, his neglect of his family is spectacular and does not proceed from his naïveté in financial matters, but from his egotistic ambition to get through life with as little effort and as comfortably as possible: "Here am I, content to receive things childishly, as they fall out: and I never take trouble!" (ib. 218).

Skimpole also represents the so-called intellectual dandyism – the reluctance to take seriously the issues that shocked society at large. He is the kind of gentleman who has "agreed to put a smooth glaze on the world, and to keep down all its realities. From whom everything must be languid and pretty /.../ Who are to rejoice at nothing, and be sorry for nothing." (Dickens 2001: 137). His solipsistic unconcern about the world is conveyed with his offhand remarks about such serious issues as slavery and poverty. Skimpole lacks any principles except for the one that is carefully hidden: hypocrisy about his intentions. To Mr Boythorn's question whether there is such a thing as principle, Skimpole says he has no idea:

"Upon my life I have not the least idea! I don't know what it is you call by that name, or where it is, or who possesses it /.../ I know nothing about it, I assure you; for I am a mere child" (ibid.: 219).

The gap between the deeply ingrained image of an idle, self-obsessed dandy and that of the earnest and reserved Victorian gentleman is vividly portrayed by Harold Skimpole and Mr Turveydrop. Although these two colourful characters embody different sides of do-nothing dandyism, they both pose a threat to society with their irresponsible insouciance about the people around them. The Donothingism those gentlemen represent seems to be Dickens' main concern, but it is also their premeditated self-fashioning for malignant purposes that the author draws attention to. As Adams (1995: 14) says, "Dickens' portraits suggest how powerfully programs of masculine self-fashioning may arouse the pervasive suspicion of hidden designs". Dickens seems to see in such men as Skimpole and Mr Turveydrop a danger to the new definition of the gentleman, since the idea of idleness that had accompanied the notion was reluctant to disappear and survived in dandified figures like them. In addition, such characters may also testify to the viable, continuing existence of dandyism as it was known in the Regency period. But Skimpole and Mr Turveydrop may also have been introduced only to reinforce the new Victorian male ideal through its opposite since negative stereotypes also played an important role in the construction of Victorian masculinity. A true Victorian gentleman cannot centre the meaning of his existence around his personal comfort, doing nothing to achieve an honourable status in society.

Despite Dickens's explicit aversion to those dandylike characters, the depiction of such men also seems to refer to his concern about the influence that they may exert on the middle-class men aspiring to the status of gentleman.

This viewpoint can be illustrated by Richard Carstone in the novel, who is a representative of the younger generation looking for his place in society. Richard has the makings of becoming an exemplary gentleman, but his Carlylean lack of integrity makes him a victim of dandyism à la Harold Skimpole. Richard's pursuits come to nothing. His plans to make a career in different professions do not materialise since he lacks discipline and is not inclined to work hard.

He is only interested in the social status that accompanied these gentlemanly professions, for middle-class professionals "legitimated their masculinity by identifying it with that of the gentleman" (Adams 1995: 6). Before managing to make any success in becoming a doctor, military officer or lawyer, he already imagines himself as one by fashioning himself accordingly. Finally, however, he would rather prefer to be an idle gentleman in the manner of dandies and stakes his future on the victory in the Jarndyce case, for which he is forced to seek advice and borrow money. By taking Skimpole and the lawyer Vholes as his counsellors he falls dangerously into debt. Richard falls prey to the illusions of the dandiacal donothingism since, unlike Skimpole, he is in fact completely innocent of the ways of the world.

In addition to the spectacular self-presentation of true Regency dandies and the wannabes, there are male characters who represent a different aspect of conscious self-modelling: the ideal Mr Jarndyce in *Bleak House* and Charles Darnay and Sydney Carton in *A Tale of Two Cities*. In terms of self-fashioning the most curious male character is probably Mr John Jarndyce, who seems to have been unanimously regarded as utterly positive. John Jarndyce is obviously a rich man, for how could he otherwise support financially so many people dependent on him? What is more, he is at the same time involved in a time- and money-consuming court case. The source of his income has remained a mystery; it feels as though he himself was embarrassed to reveal it, for John Jarndyce is in fact another example of Carlylean Donothingism. Being a benefactor to orphans and helpless friends alike, Mr Jarndyce redeems himself by being charitable and demonstrating his concern for the people around him. However, by presenting himself as a philanthropist may refer to his carefully designed public image which corresponds better to the gentlemanly ideal of the age than being just a man of means. The necessity to adjust himself to the modern age echoes Carlyle's uneasiness about the importance of conscious self-presentation akin to dandyism: to be an ideal gentleman he has to model himself as one.

Redemption is also a key to understanding Sydney Carton and Charles Darnay. The self-indulgent dandy and the former French aristocrat both redeem their inglorious past by displaying great virtue

in adhering to the acclaimed values of the Victorian age. Although the novel is set in the final decades of the 18th century, which is more than half a century before it was published, it bears the stamp of the mid-Victorian notions of the gentlemanly ideal. Both men have self-consciously modelled their image on the popular ideal of the Victorian male. Darney as a former aristocrat has disavowed his aristocratic connections and past in France and modelled himself into a respectable and honest English commoner. As such he embodies the new kind of ideal aristocracy for which Carlyle spoke in *Chartism* and *Past and Present*. It is his merits and talents that are to make him a true gentleman, not his noble background. To make his new role more convincing, Darnay presents himself as a commoner. By doing this, he gets close to the ideal only by carefully constructing his new image.

Sydney Carton, a rather careless man-about-down, has enjoyed life to the full and therefore at first sight corresponds to Dickens's dandylike characters in *Bleak House*. He is the "idlest and most unpromising of men" (Dickens 1999: 73); he is "seesaw Sidney" (ib. 75), both morally and temperamentally. However, at the end of the novel Dickens makes him palatable to the Victorian reader by turning him into a martyr who sacrifices his life for Lucy and Charles. His self-denial, courage and devotion transform him into an ideal gentleman who lacks self-interest. It seems that Sydney Carton is one of the cases in Dickens's works where the Carlylean uneasiness about the paradox of theatrical self-presentation comes best to the fore. Being a former dandy, Sydney Carton's act of sacrifice can be taken as a spectacular self-presentation, which immortalises his persona – the ultimate aim of every dandy. His prophetic visions in the final chapter of the book reveal the underlying reasons of such an act: "I see that I hold a sanctuary in their hearts, and in the hearts of their descendants, generations hence." (Ib. 320). Having redeemed his wasted life as a dandy, Carton emerges as an epitome of the Victorian masculine ideal, but he is only able to become one through theatrical self-presentation detested by Carlyle and Dickens alike. As Adams (1995: 56) has aptly described, Carton's deed is something that "confirms the reign of Carlylean dandyism in the novel, underscoring the efficacy of a wholly mediated selfhood, which betrays no

hint of a discordant identity that resides in some imagined, essential depth of being."

As demonstrated by Dickens, the influence of dandyism on the concept of the Victorian gentleman is not to be overlooked since it exerts a considerable influence on the new ideal. Dickens' presentation of some of his male characters in *Bleak House* and *A Tale of Two Cities* can be seen both as a reminder of the fundamental difference between the true gentleman and the dandy, the "inauthentic simulacrum" (ib. 54), and as a sign of uneasiness that pervades the condition of manliness question when the legacy of the Regency comes under scrutiny.

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