



Power, Privilege, and Promiscuity

INTERSECTIONAL
WOMANHOOD IN
THE CRIMSON PETAL
AND *THE WHITE*

Ladies of Note

- Major Players
 - Agnes Rackham
 - Mrs. Emmeline Fox
 - Sugar
- Minor Players
 - Mrs. Castaway
 - Letty, Clara, Sarah
 - Sophie Rackham

Metatextuality and Intertextuality

- Sugar's manuscript
 - "rag-bag of a thing, made up of many different sized papers" in an envelope upon which are "many titles, all crossed out" in an "inky roll-call of erasures" but "one thing survives" (245)
 - Hidden from William
- Agnes's books and journals
 - Hidden from Curlew
- Intertextual references
 - "Reader, I married him" (246)
 - How does Sugar's derision of so-called "lady novels" reinforce or subvert Victorian ideas about women's writing?
- How has the narrator's role shifted in this section of the book? What effect does this shift have on the text?

Access to Knowledge

- Incorrect assumption that Agnes knows about menstruation (255)
- William's astonishment at Sugar's transgressive intellectual pursuits (251) and Henry's astonishment at Mrs. Fox's engagements with prostitutes (248)
- How do we read William's differing responses to Agnes and Sugar's varying degrees of knowledge? In business, social issues, sex, etc.?
- Sophie and Janey (161)

Appearance

- How does William's sexual relationship with Sugar inform his view of her? Vice versa?
- Henry's thoughts on Mrs. Fox: "That a person of the fair sex, and one additionally hampered in her religious growth by her beauty, should be so well versed in the Bible, was almost a miracle" (248-49).
- Curlew basing his diagnoses on Agnes's appearance (
- Where do we see women's views of self deviating from men's views of them? What do we think Faber is doing with these juxtapositions?

Pleasure and Luxury

- Sophie and Janey (161-63)
 - Pleasure and luxury through communication
- Mrs. Fox (223)
 - Useful employment
- Sugar (245)
 - Not needing to change sheets
- Agnes
 - Not having to make her own dresses

Work Cited

- Faber, Michel. *The Crimson Petal and the White*. Harvest, 2003.