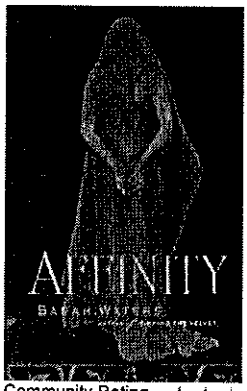
Read-a-Likes



Community Rating ★★★★★

Hardcover

1573221562 Trade Cloth
9781573221566 Trade Cloth

Softcover

186049692X Trade Paper
9781860496929 Trade Paper

Affinity (2000)

The Unburied (1999)

Accurately described as a modern Victorian novelist, Palliser offers an atmospheric gothic puzzler in

The Yellow Wallpaper (1892)

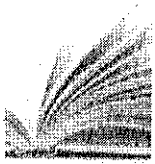
The narrator, an intelligent, creative woman, has been diagnosed with slight depression and ordered to

In the Tenth House (2007)

This first novel concerns an early psychoanalyst, Dr. Ambrose Gennett, who becomes fascinated with Lily

The Case of the Pederast's Wife (1999)

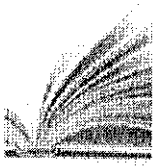
In this interesting exploration of Victorian medical practices and the marriage of Oscar and Constance



about this book

The Notorious Dr. August (2000)

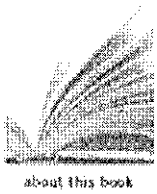
Bram's ambitious novel ranges widely, from America at the end of the Civil War through the capitals of



about this book

Destiny (1999)

Ego and expectation are at war in this novel about British foreign correspondent Christopher Burton and



Written on the Body (1992) AWARD WINNER

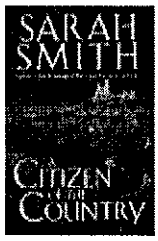
A nameless, genderless narrator tells of his/her various love affairs, most of which are with married

All Will Be Revealed (2007)

This unusual novel of late 19th-century life in New York City concerns Augustus Auerbach who makes his

Mrs. Dalloway (1925)

This classic novel describes in great psychological detail a single summer day in the life of middle-aged,

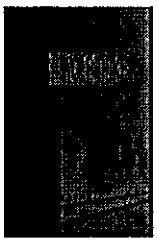


A Citizen of the Country (2000)

Smith concludes her trilogy about French society in the years preceding World War I with a dark, threatening

Guilty Knowledge (2000)

Curzon's taut Edwardian mystery combines crime and detection with an intriguing character study of two



The Wolf Ticket (1998)

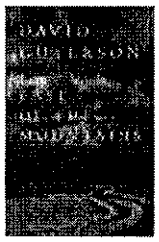
The Wolf Ticket: A Novel follows the lesbian romance between United States Women's Army Corps translator

The Vanishing Point (Sharratt, Mary) (2006)

This novel tells the story of two English sisters, Hannah and May Powers. May is sent to Maryland to

The Mathematics of Love (2006)

This first novel by Charles Darwin's great-great-granddaughter treats two different eras in the story



East of the Mountains (1999)

The right-to-die issue is the center of Guterson's second novel. Ben Givens, 72, has just lost his beloved

White Oleander (1999)

Astrid's mother Ingrid is a fascinating, beautiful poet, a woman with many lovers who imparts to her

The Dress Lodger (2000)

Dr. Henry Chiver is a surgeon who has trouble getting his hands on corpses for dissection in 1830s London.

The Little Stranger by Sarah Waters

Maurice by E M Forster

Rebecca by Daphne du Maurier

Laudanum

From Wikipedia, the free encyclopedia

Laudanum

Combination of

Clinical data

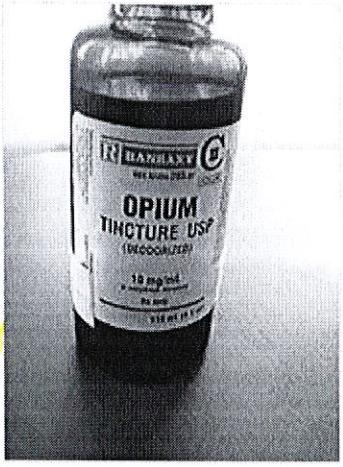
RegulatoryInformation/EnforcementActivitiesbyFDA/SelectedEnforcementActionsonUnapprovedDrugs/default.htm))

Identifiers

✓ **(what is this?) (verify)**

Laudanum /ˈlɔːd(ə)nəm/ is a tincture of opium containing approximately 10% powdered opium by weight (the equivalent of 1% morphine).[1]

It is reddish-brown in color and tastes extremely bitter. Laudanum contains almost all of the opium alkaloids, including morphine and codeine. A potent narcotic by virtue of its high morphine concentration, laudanum was historically used to treat a variety of ailments, but its principal use was as an analgesic and cough suppressant. Until the early 20th century, laudanum was sold without a prescription and was a constituent of many patent medicines. Today, laudanum is recognized as addictive and is strictly regulated and controlled throughout most of the world.



Bottle of Laudanum/*Opium Tincture*. Note the bright red "POISON" warning box on the label given the potency of the drug and potential for overdose.

Laudanum is known as a "whole opium" preparation since it historically contained all the opium alkaloids. Today, however, the drug is often processed to remove all or most of the noscapine (also *narcotine*) present as this is a strong emetic and does not add appreciably to the analgesic or anti-propulsive properties of opium; the resulting solution is called Denarcotized Tincture of Opium or Deodorized Tincture of Opium (DTO).

Laudanum remains available by prescription in the United States and theoretically in the United Kingdom, although today the drug's therapeutic indications are generally confined to controlling diarrhea, alleviating pain, and easing withdrawal symptoms in infants born to mothers addicted to heroin or other opioids. Recent enforcement action by the FDA against manufacturers of paregoric and opium tincture suggests that opium tincture's availability in the U.S. may be in jeopardy.

The terms *laudanum* and *tincture of opium* are generally interchangeable, but in contemporary medical practice the latter is used almost exclusively.

Contents

History

Paracelsus, a 16th-century Swiss-German alchemist, discovered that the alkaloids in opium are far more soluble in alcohol than water. Having experimented with various opium concoctions, Paracelsus came across a specific tincture of opium that was of considerable use in reducing pain. He called this preparation laudanum, derived from the Latin verb *laudare,* to praise.[2] Initially, the term "laudanum" referred to any combination of opium and alcohol. Indeed, Paracelsus' laudanum was strikingly different from the standard laudanum of the 17th century and beyond. His preparation contained opium, crushed pearls, musk, amber, and other substances.[3] One researcher has documented that "Laudanum, as listed in the *London Pharmacoepoeia* (1618), was a pill made from opium, saffron, castor, ambergris, musk and nutmeg".[4]

Laudanum remained largely unknown until the 1660s when English physician Thomas Sydenham (1624–1689) compounded a proprietary opium tincture that he also named laudanum, although it differed substantially from the laudanum of Paracelsus. In 1676 Sydenham published a seminal work, *Medical Observations Concerning the History and Cure of Acute Diseases*, in which he promoted his brand of opium tincture, and advocated its use for a range of medical conditions.[3] By the 18th century, the medicinal properties of opium and laudanum were well known. Several physicians, including John Jones, John Brown, and George Young, the latter of whom published a comprehensive medical text entitled *Treatise on Opium* extolled the virtues of laudanum and recommended the drug for practically every ailment.[2] "Opium, and after 1820, morphine, was mixed with everything imaginable: mercury, hashish, cayenne pepper, ether, chloroform, belladonna, whiskey, wine and brandy."[5]

As one researcher has noted: "To understand the popularity of a medicine that eased -- even if only temporarily -- coughing, diarrhoea and pain, one only has to consider the living conditions at the time". In the 1850s, "cholera and dysentery regularly ripped through communities, its victims often dying from debilitating diarrhoea", and dropsy, consumption, ague and rheumatism were all too common.[6]

By the 19th century, laudanum was used in many patent medicines to "relieve pain ... to produce sleep ... to allay irritation ... to check excessive secretions ... to support the system ... [and] as a soporific".[7][8] The limited pharmacopoeia of the day meant that opium derivatives were among the most efficacious of available treatments, so laudanum was widely prescribed for ailments from colds to meningitis to cardiac diseases, in both adults and children. Laudanum was used during the yellow fever epidemic. Innumerable Victorian women were prescribed the drug for relief of menstrual cramps and vague aches. Nurses also spoon-fed laudanum to infants. The Romantic and Victorian eras were marked by the widespread use of laudanum in Europe and the United States. Mary Todd Lincoln, for example, the wife of the USA president Abraham Lincoln, was a laudanum addict, as was the English poet Samuel Taylor Coleridge, who was famously interrupted in the middle of an opium-induced writing session of *Kubla Khan* by a "person from Porlock".[9] Initially a working class drug, laudanum was cheaper than a bottle of gin or wine, because it was treated as a medication for legal purposes and not taxed as an alcoholic beverage.

Laudanum was used in home remedies and prescriptions, as well as a single medication. For example, a 1901 medical book published for home health use gave the following two "Simple Remedy Formulas" for **DYSENTERRY** [*sic*]: (1) Thin boiled starch, 2 ounces; Laudanum, 20 drops; "Use as an injection every six to twelve hours"; (2) Tincture rhubarb, 1 ounce; Laudanum 4 drachms; "Dose: One teaspoonful every three hours." In a section entitled "Professional Prescriptions" is a formula for **DIARRHOEA (ACUTE)**: Tincture opium, deodorized, 15 drops; Subnitrate of bismuth, 2 drachms; Simple syrup, 1/2 ounce; Chalk mixture, 1 1/2 ounces, "A teaspoonful every two or three hours to a child one year old." **DIARRHOEA (CHRONIC)**: Aqueous extract of ergot, 20 grains; Extract of nux vomica, 5 grains; Extract of Opium, 10 grains, "Make 20 pills. Take one pill every three or four hours."[10]

The early 20th century brought increased regulation of all manner of narcotics, including laudanum, as the addictive properties of opium became more widely understood, and "patent medicines came under fire largely because of their mysterious compositions".[11] In the US, the Pure Food and Drug Act of 1906 required that certain specified drugs, including alcohol, cocaine, heroin, morphine, and cannabis, be accurately labeled with contents and dosage. Previously many drugs had been sold as patent medicines with secret ingredients or misleading labels. Cocaine, heroin, cannabis, and other such drugs

continued to be legally available without prescription as long as they were labeled. It is estimated that sale of patent medicines containing opiates decreased by 33% after labeling was mandated.[12] In 1906 in Britain and in 1908 in Canada "laws requiring disclosure of ingredients and limitation of narcotic content were instituted".[11]

The Harrison Narcotics Tax Act of 1914 restricted the manufacture and distribution of opiates, including laudanum, and coca derivatives in the US. This was followed by France's *Loi des stupéfiants* in 1916, and Britain's Dangerous Drugs Act in 1920.[11]

Laudanum was supplied to druggists and physicians in regular and concentrated versions. For example, in 1915, Frank S. Betz Co., a medical supply company in Hammond, Indiana, advertised Tincture of Opium, U.S.P., for $2.90 per lb., Tincture of Opium Camphorated, U.S.P, for 85 cents per lb., and Tincture of Opium Deodorized, for $2.85 per lb.[13] Four versions of opium as a fluid extract were also offered: (1) Opium, Concentrated (assayed) "For making Tincture Opii (Laudanum) U.S.P. Four times the strength of the regular U.S.P." tincture, for $9.35 per pint; (2) Opium, Camphorated Conc. "1 oz. making 8 ozs. Tr. Opii Camphorated U.S.P (Paregoric)" for $2.00 per pint; (3) Opium, Concentrated (Deodorized and Denarcotized) "Four times the strength of tincture, Used when Tinct. Opii U.S.P. is contraindicated" for $9.50 per pint, and (4) Opium (Aqueous), U.S.P., 1890, "Tr. (assayed) Papayer Somniferum" for $2.25 per pint.[14]

In 1929–30, Parke, Davis & Co., a major US drug manufacturer based in Detroit, Michigan, sold "Opium, U.S.P. (Laudanum)", as Tincture No. 23, for $10.80 per pint (16 fluid ounces), and "Opium Camphorated, U.S.P. (Paregoric)", as Tincture No. 20, for $2.20 per pint. Concentrated versions were available. "Opium Camphorated, for U.S.P. Tincture: Liquid No. 338" was "exactly 8 *times the strength of Tincture Opium Camphorated (Paregoric)* [italics in original], U.S.P., "designed for preparing the tincture by direct dilution," and cost $7 per pint. Similarly, at a cost of $36 per pint, "Opium Concentrated, for U.S.P. Tincture: Liquid No. 336", was "four times the strength of the official tincture", and "designed for the extemporaneous preparation of the tincture".[15] The catalog also noted: "For quarter-pint bottles add 80c. per pint to the price given for pints."

Toward the middle 20th century, the use of opiates was generally limited to the treatment of pain, and opium was no longer a medically accepted "cure-all". Further, the pharmaceutical industry began synthesizing various opioids, such as propoxyphene, oxymorphone and oxycodone. These synthetic opioids, along with codeine and morphine were preferable to laudanum since a single opioid could be prescribed for different types of pain rather than the "cocktail" of laudanum, which contains nearly all of the opium alkaloids. Consequently, laudanum became mostly obsolete as an analgesic, since its principal ingredient is morphine, which can be prescribed by itself to treat pain. There is no medical evidence that laudanum is superior to treating pain over morphine alone.

In 1970, the US adopted the Uniform Controlled Substances Act, which regulated opium tincture (Laudanum) as a Schedule II substance (currently DEA #9630),[16] placing even tighter controls on the drug.

By the late 20th century, laudanum's use was almost exclusively confined to treating severe diarrhea. The current prescribing information for laudanum in the US states that opium tincture's sole indication is as an antidiarrheal, although the drug is occasionally prescribed off-label for treating pain and neonatal withdrawal syndrome.

Historical varieties

Several historical varieties of laudanum exist, including Paracelsus' laudanum, Sydenham's Laudanum (also known as *tinctura opii crocata*), benzoic laudanum (*tinctura opii benzoica*),[17] and deodorized tincture of opium (the most common contemporary formulation), among others. Depending on the version, additional amounts of the substances and additional active ingredients (e.g. saffron, sugar, eugenol) are added, modifying its effects (e.g., amount of sedation, or anti-tussive properties).

There is probably no single reference that lists all the pharmaceutical variations of laudanum that were created and used in different countries during centuries since it was initially formulated. The reasons are that in addition to official variations described in pharmacoepias, pharmacists and drug manufacturers were free to alter such formulas. The alcohol content of Laudanum probably varied substantially; on the labels of turn-of-the-century bottles of Laudanum, alcoholic content is stated as 48%. In contrast, the current version of Laudanum contains about 18% alcohol.

The four variations of Laudanum listed here were used in the United States during the late 19th century. The first, from an 1870 publication, is "Best Turkey opium 1 oz., slice, and pour upon it boiling water 1 gill, and work it in a bowl or mortar until it is dissolved; then pour it into the bottle, and with alcohol of 70 percent proof 1/2 pt., rinse the dish, adding the alcohol to the preparation, shaking well, and in 24 hours it will be ready for us. Dose—From 10 to 30 drops for adults, according to the strength of the patient, or severity of the pain. Thirty drops of this laudanum will be equal to one grain of opium. And this is a much better way to prepare it than putting the opium into alcohol, or any other spirits alone, for in that case much of the opium does not dissolve."[18] The remaining three formulas are copied from an 1890 publication of the day: (1) **Sydenham's Laudanum**:[19] "According to the *Paris Codex* this is prepared as follows: opium, 2 ounces; saffron, 1 ounce; bruised cinnamon and bruised cloves, each 1 drachm; sherry wine, 1 pint. Mix and macerate for 15 days and filter. Twenty drops are equal to one grain of opium." (2) **Rousseau's Laudanum**: "Dissolve 12 ounces white honey in 3 pounds warm water, and set it aside in a warm place. When fermentation begins add to it a solution of 4 ounces selected opium in 12 ounces water. Let the mixture stand for a month at a temperature of 86° Fahr.; then strain, filter, and evaporate to 10 ounces; finally strain and add 4½ ounces proof alcohol. Seven drops of this preparation contain about 1 grain of opium." (3) **Tincture of Opium (Laudanum), U.S.P.**, attributed to the *United States Pharmacoepia of 1863*: "Macerate 2½ ounces opium, in moderately fine powder in 1 pint water for 3 days, with frequent agitation. Add 1 pint alcohol, and macerate for 3 days longer. Percolate, and displace 2 pints tincture by adding dilute alcohol in the percolator."[20]

Modern status

United States

Tincture of Opium is available by prescription in the United States. It is regulated as a Schedule II drug (No. 9639) under the Controlled Substances Act.

In the United States, opium tincture is marketed and distributed by several pharmaceutical firms, each producing a single formulation of the drug, which is deodorized. Each mL contains 10 mg of anhydrous morphine (the equivalent of 100 mg of powdered opium), other opium alkaloids (except noscapine), and ethanol, 19%. It is available prepackaged in bottles of four ounces (118 mL) and 16 ounces (1 pint or 473 mL).

Tincture of Opium is what is known as an "unapproved drug" by the U.S. Food and Drug Administration (FDA); the marketing and distribution of opium tincture are permitted today because opium tincture was sold prior to the Federal Food, Drug & Cosmetic Act of 1938.[21] Given its "grandfathered" status, opium tincture has never been required to undergo the strict FDA drug review and approval process. Nevertheless, the FDA has closely monitored the labeling of opium tincture. Bottles of opium tincture are required by the FDA to bear a bright red "POISON" label given the potency of the drug and the potential for overdose (see discussion about confusion with Paregoric below). Despite opium tincture being an "unapproved drug" as discussed above, a search of FDA's website does not reveal any efforts at this time to ban opium tincture or restrict its use; in fact, the FDA has a web page (http://www.accessdata.fda.gov/scripts/cdrh/cfdocs/psn/transcript.cfm?show=27) devoted to patient and practitioner education about opium tincture. However, in a warning letter to a manufacturer of opium tincture in late 2009, the FDA noted that "In regard to your unapproved drugs, we found that your firm is manufacturing and distributing the prescription drug Opium Tincture USP (Deodorized—10 mg/mL). Based on our information, there are no FDA-approved applications on file for this drug product." This warning may indicate a shift in FDA policy toward banning opium tincture or at least requiring the product to be brought within the FDA's regulatory framework.[22]

United Kingdom

Opium tincture remains in the British Pharmacoepia, where it is referred to as Tincture of Opium, B.P., Laudanum, Thebaic Tincture, or Tinctura Thebaica, and "adjusted to contain 1% w/v of anhydrous morphine."[23] It is a Class A substance under the Misuse of Drugs Act of 1971. At least one manufacturer (Macfarlan Smith) still produces opium tincture in the U.K. as of 2011.[24] However, it is unclear whether opium tincture is prescribed by itself or whether it is incorporated into weaker solutions, such as Gee's Linctus.

Pharmacology

Opium tincture is useful as an analgesic and antidiarrheal. Opium enhances the tone in the long segments of the longitudinal muscle and inhibits propulsive contraction of circular and longitudinal muscles. The pharmacological effects of opium tincture are due principally to its morphine content. The quantity of the papaverine and codeine alkaloids in opium tincture is too small to have any demonstrable central nervous system effect.[25]

Most modern formulations of opium tincture do not contain the alkaloid narcotine (also known as noscapine), which has antitussive properties. Even modest doses of narcotine can induce profound nausea and vomiting.[26] Since opium tincture is usually prescribed for its antidiarrheal and analgesic properties (rather than as an antitussive), opium tincture without narcotine is generally preferred. This "de-narcotized" or "deodorized" opium tincture is formulated using a petroleum distillate to remove the narcotine.[25]

Oral doses of opium tincture are rapidly absorbed in the gastrointestinal tract and metabolized in the liver. Peak plasma concentrations of the morphine content are reached in about one hour, and nearly 75% of the morphine content of the opium tincture is excreted in the urine within 48 hours after oral administration.

Indications and dosage

Diarrhea

Opium tincture is indicated for the treatment of severe fulminant diarrhea that does not respond to standard therapy (e.g., Imodium or Lomotil).[25] The usual dose is 0.3 mL to 0.6 mL (about six to 12 drops) in a glass of water or juice four times a day.[25] Refractory cases (such as diarrhea resulting from the complications of AIDS) may require higher than normal dosing. In terminal diseases, there is no ceiling dose for opium tincture; the dose is increased slowly until diarrhea is controlled.[27]

Neonatal Abstinence Syndrome (NAS)

Opium tincture is used to treat neonatal abstinence syndrome (NAS) when diluted 1:25 (one part opium tincture to 25 parts water).[28] The recommended dose is 0.2 mL of the diluted solution under the tongue every three hours, which may be increased by 0.05 mL every three hours until no objective signs of withdrawal are observed.[28] In no event, however, should the dose exceed 0.7 mL every three hours.[28] The opium tincture is gradually tapered over a 3–5 week period, at which point the newborn should be completely free of withdrawal symptoms.[28]

Pain

Given its high concentration of morphine, opium tincture is useful for treating moderate to severe pain. (The amount of codeine in the tincture is negligible and does not have any appreciable analgesic effect.) The dose of tincture is generally the same as that of morphine in opioid-naïve patients, titrated upward as needed. The usual starting dose in adults is 1.5 mL by mouth every 3 to 4 hours, representing the equivalent of 15 mg (approximately 1/4 grain) of morphine per dose. Opioid-tolerant patients may require higher than normal dosing. There is a danger of overdose in treating pain with opium tincture; see below.

Today, morphine and codeine are available in various forms as single formulation products, which are easier to dose and are much cheaper than opium tincture. Thus, opium is rarely prescribed to treat pain in contemporary medicine. Further, opium tincture contains 17% to 19% alcohol, by volume, which may complicate its use as an analgesic in patients for whom alcohol is contraindicated. Crop failures in opium producing countries may, and have, contributed to shortages in consuming countries; In June 2012, previously stable and viable opium crops in Afghanistan were faced a long lasting plant disease that severely crippled the United Kingdom's legal morphine supply.

Dosage

Extreme caution should be employed in administering doses of Tincture of Opium. Doses should be carefully measured using an oral syringe or calibrated dropper. Apothecary measurements should be avoided in contemporary medical prescriptions, and the prescriber should dose opium tincture in mL or fractions thereof. If in the prescriber's judgment dosing in drops would be appropriate, it should be borne in mind that in contemporary medicine, there are 20 drops per mL.

The differences between Tincture of Opium (Laudanum) and Camphorated Tincture of Opium (Paregoric) are important and should be kept in mind when administering either of these drugs. Care and caution should always be taken in administering doses of Tincture of Opium, such as the use of a dosage syringe or other suitable measurement device, and by pharmacists in preparing Paregoric from Laudanum, and to note that the dosages in this article refer to Apothecaries weight and fluid measure. In particular, "the difference between a minim and a drop should be borne in mind when figuring doses. A minim is always a sixtieth part of a fuidrachm regardless of the character of the substance, while a drop varies from a forty-fifth to a two-hundred-and-fiftieth part, according to the surface tension of the fluid."[29] Tincture of Opium (Laudanum) and Camphorated Tincture of Opium (Paregoric) each have 50.9 drops per gram; 50.0 drops per cc; 185.0 drops per fluid drachm; and 3.10 drops per minim."[30] The importance of these distinctions is evident in view of the dangers of erroneously relying upon more general descriptions of Apothecaries' fluid measures, which typically list 60 minims per fluid dram, and 8 fluid drams per fluid ounce (480 minims).[31]

Hazards

Potency of laudanum

Opium tincture is one of the most potent oral formulations of morphine available by prescription. Accidental or deliberate overdose is common with opium tincture given the highly concentrated nature of the solution. Overdose and death may occur with a single oral dose of between 100 and 150 mg of morphine in a healthy adult who is not habituated to opiates.[32][33] This represents the equivalent of between two to three teaspoons of opium tincture. Suicide by laudanum was not uncommon in the mid-19th century.[34] Prudent medical judgment necessitates toward dispensing very small quantities of opium tincture in small dropper bottles or in pre-filled syringes to reduce the risk of intentional or accidental overdose.[35]

100 ml Laudanum flask

Danger of confusion with paregoric

In the United States, opium tincture contains 10 mg per mL of anhydrous morphine. By contrast, opium tincture's weaker cousin, paregoric, also confusingly known as "camphorated tincture of opium", is 1/25th the strength of opium tincture, containing only 0.4 mg of morphine per mL. A 25-fold morphine overdose may occur if opium tincture is used where paregoric is indicated. Opium tincture is almost always dosed in drops, or fractions of a mL, or less commonly, in minims, while paregoric is dosed in teaspoons or tablespoons. Thus, an order for opium tincture containing directions in teaspoons is almost certainly in error. To avoid this potentially fatal outcome, the term "camphorated tincture of opium" is avoided in place of paregoric since the former can easily be mistaken for opium tincture.[36]

In 2004, the FDA issued a "Patient Safety" news bulletin stating that "To help resolve the confusion [between opium tincture and paregoric], FDA will be working with the manufacturers of these two drugs to clarify the labeling on the containers and in the package inserts." [37] Indeed, in 2005, labels for opium tincture began to include the concentration of morphine (10 mg/mL) in large text beneath the words "Opium Tincture". The FDA has also alerted pharmacists and other medical practitioners about the dangers of confusing these drugs, and has recommended that opium tincture not be stocked as a standard item (i.e., that it should not be "on the shelf"), that opium tincture be dispensed in oral syringes, and that pharmacy software alert the dispenser if unusually large doses of opium tincture appear to be indicated. [38]

Despite the FDA's efforts over the past few years, the confusion persists, sometimes with deadly results. [39] The Institute for Safe Medication Practices recommends that opium tincture not be stocked at all in a pharmacy's inventory, and that "It may be time to relegate opium tincture and paregoric to the museum of outmoded opioid therapy."[36] Despite the risk of confusion, opium tincture, like many end-stage medications, is indispensable for intractable diarrhea for terminally ill patients, such as those suffering from AIDS and cancer.[27]

Misinterpretation of "DTO"

"DTO" is an abbreviation for **D**eodorized **T**incture of **O**pium. However, DTO is sometimes also erroneously employed to abbreviate "*diluted* tincture of opium", a 1:25 mixture of opium tincture to water prescribed to treat withdrawal symptoms in newborns whose mothers were using opiates while pregnant. The United States Pharmacopeia and FDA recommend that practitioners refrain from using DTO in prescriptions, given this potential for confusion. In cases where pharmacists have misinterpreted DTO to mean "diluted tincture of opium" when "deodorized tincture of opium" was meant, infants have received a massive 25-fold overdose of morphine, sometimes resulting in fatalities.[36]

Side effects

Adverse effects of laudanum are generally the same as with morphine, and include euphoria, dysphoria, pruritis, sedation, constipation, reduced tidal volume, respiratory depression, as well as psychological dependence, physical dependence, miosis, and xerostomia. Overdose can result in severe respiratory depression or collapse and death. The ethanol component can also induce adverse effects at higher doses; the side effects are the same as with alcohol.

Long-term use of laudanum in nonterminal diseases is discouraged due to the possibility of drug tolerance and addiction. Long-term use can also lead to abnormal liver function tests; specifically, prolonged morphine use can increase ALT and AST blood serum levels.

Treatment for overdose

Naloxone, a quick-acting opioid antagonist, is the first-line treatment to reverse respiratory depression caused by an opioid overdose.

See also

- *Confessions of an English Opium-Eater*
- Poppy tea
- Thomas Sydenham

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External links

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Categories: Addictive drugs | Antidiarrhoeals | Combination drugs | History of medicine | Opiates | Swiss inventions

Chloral

From Wikipedia, the free encyclopedia

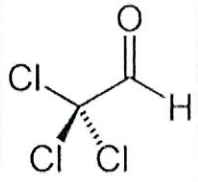
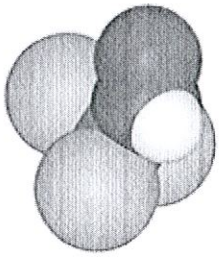
Chloral, also known as **trichloroacetaldehyde**, is the organic compound with the formula Cl_3CCHO. This aldehyde is a colourless oily liquid that is soluble in a wide range of solvents. It reacts with water to form chloral hydrate, a once widely used sedative and hypnotic substance.

Contents

Production

Chloral is produced commercially by the chlorination of acetaldehyde in hydrochloric acid, producing chloral hydrate. Ethanol can also be used as a feedstock. This reaction is catalyzed by antimony trichloride:

$$H_3CCHO + 3\ Cl_2 + H_2O \rightarrow Cl_3CCH(OH)_2 + 3\ HCl$$

Chloral	
	
IUPAC name	
Trichloroethanal	
Identifiers	
CAS number	75-87-6 ✓
PubChem	6407
ChemSpider	6167 ✓
UNII	FLI06WS32H ✓
EC number	200-911-5
KEGG	C14866 ✓
Jmol-3D images	Image 1 (http://chemapps.stolaf.edu/jmol/jmol.php?model=ClC%28Cl%29%28Cl%29C%3DO)
SMILES	
InChI	
Properties	
Molecular formula	C_2HCl_3O
Molar mass	147.388 g/mol
Appearance	colorless, mobile, oily liquid
Odor	pungent and irritating
Density	1.404 g/cm^3
Melting point	

The chloral hydrate is distilled from the reaction mixture. The distillate is then dehydrated with concentrated sulfuric acid, after which the heavier acid layer (containing the water) is drawn off:

$$Cl_3CCH(OH)_2 \rightarrow Cl_3CCHO + H_2O$$

The resulting product is purified by fractional distillation.[1] Small amounts of chloral hydrate occur in some chlorinated water.

	−57.5 °C, 216 K, -72 °F
Boiling point	97.8 °C, 371 K, 208 °F
Solubility in water	forms soluble hydrate
Solubility in ethanol	miscible
Solubility in diethyl ether	miscible
Solubility in chloroform	miscible
Acidity (pK_a)	9.66
Refractive index (n_D)	1.45572
Hazards	
LD_{50}	480 mg/kg (rat, oral)

✓ (verify) (what is: ✓/✗?)

Except where noted otherwise, data are given for materials in their standard state (at 25 °C, 100 kPa)

Infobox references

Key reactions

Chloral tends to form adducts with water (to give chloral hydrate) and alcohols.

Aside from its tendency to hydrate, chloral is notable as a building block in the synthesis of DDT. For this purpose, chloral is treated with chlorobenzene in the presence of a catalytic amount of sulfuric acid:

$$Cl_3CCHO + 2\ C_6H_5Cl \rightarrow Cl_3CCH(C_6H_4Cl)_2 + H_2O$$

This reaction was described by Othmar Zeidler in 1874.[2] The related herbicide methoxychlor is also produced from chloral.

Treating chloral with sodium hydroxide gives chloroform and sodium formate

$$Cl_3CCHO + NaOH \rightarrow Cl_3CH + HCOONa$$

Chloral is easily reduced to trichlorethanol, which is produced in the body from chloral.[1]

Safety

Chloral and chloral hydrate have the same properties biologically since the former hydrates rapidly. Chloral hydrate was routinely administered to patients on the gram scale with no lasting effects. Prolonged exposure to the vapors is unhealthy however, with a LC50 for 4-h exposure of 440 mg/m^3.[1]

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See also

- Chloral hydrate

Discussion Questions for Affinity by Sarah Waters

1. Why is Margaret drawn to Millbank Prison and especially to Selina Dawes?

2. Discuss the symbolism of various objects in the book: gloves, keys, straitjackets, hair, the prison itself.

3. Margaret takes various medications throughout the book: morphine, chloral, and laudanum – how do these affect her view of the world and her judgment?

4. Sarah Waters has been described as an author of "gothic lesbian Victorian romps" – how is lesbianism a theme in this book and how does it affect Margaret and Selina's lives?

5. Much is made by Margaret of calling Selina by her first name and yet she never knows her servant Vigers first name until it is too late. Why is this significant and what is the significance of names in the book?

6. How is the title of the book significant and what does "my affinity" mean to the main characters?

7. Did you find the ending satisfying/shocking/expected?

8. Sarah Waters favorite authors are Dickens, the Brontes, Elizabeth Taylor, Sylvia Townsend Warner, Iris Murdoch, Patrick McGrath, and Kazuo Ishiguro. Do you see any similarities in her writing style and theirs?

Interview with Sarah Waters from her web site

gothic lesbian Victorian crime fiction

Did you always want to be a writer?

Not exactly. I loved writing stories and poems when I was a child – they were all dreadfully derivative, total rip-offs of the ghost and horror stories, and the *Dr Who* novelisations, that were my staple reading at the time. But once I started A Levels, I became more interested in studying literature than in writing it myself. I did an English degree and an MA, followed, a few years later, by a PhD; the thesis looked at lesbian and gay historical fiction, and it was only as I was working on it that I began to think I might like to try and write a lesbian historical novel myself. As soon as the PhD was finished, in 1995, I started work on *Tipping the Velvet*. It was a complete leap of faith; I had no expectations that it would ever be published. It took a few months to find an agent who would take it on – but by then I must have been hooked on writing, because, despite a small pile of rejection letters, I'd already started my second novel, *Affinity*.

What's your writing day like?

Writing is the best job in the world, but it's still work, and I try to keep my days as disciplined as I can. I aim to be at my desk by 9.45am. If for some reason I don't get there till after ten, I feel like I've failed before I've started. It's always horrible getting going, especially on a Monday; I think I probably peak in efficiency in the early afternoon, and then it's a rapid downward slide until about 5 o'clock. When I'm at the start or in the middle of the book, writing fresh material every day, I don't let myself turn off the computer until I've written at least 1,000 new words. A lot of my writing process, however, is taken up with rewriting; and in the final few months on a novel, when I'm editing and polishing, I'll work at all sorts of hours, at night and at weekends – at that stage, with the book nearing completion, it can be alarmingly hard to stop.

Where do you get your ideas?

Oh, from all over the place – from conversations with friends; from things I see in the paper or overhear on the bus. Because my novels so far have all been historical, my research has thrown up a lot of ideas. With *Tipping the Velvet* and *Affinity*, for example, I was looking for areas of Victorian culture in which passions between women might have sprung up, and that led me to male impersonation in the music hall, to women's clubs, to the suffrage movement, to prisons, to spiritualism… With *The Night Watch*, I started with the haziest sense of a few people living in London during World War Two, but once I started doing research into London life in the period, getting a sense of what was typical, what was likely, those people emerged for me as characters with jobs, clothes, and voices. As far as the technical side of writing goes, a big source of inspiration for me is other books, and films. I love seeing how stories are told; I love it when a book or a film pulls of a really great effect – a revelation or a reversal. It makes me want to scurry back to my desk and try to pull off some impressive effect in my own work.

How much do you plan a book in advance?

A lot. I like to have a very good sense of the shape and content of a book before I start writing it. To launch into a novel with no real idea of what it's going to look like when it's finished – which

is something I know many writers do all the time – would make me very uneasy. With all my novels except *The Night Watch*, I pretty much had the whole plots worked out before I began writing; the exciting part, then, came in discovering how my characters felt about each other, and about the (sometimes dastardly) things I needed them to do. *The Night Watch* was very different. I started only with a mood, a sketchy sense of my characters, and a general idea about the novel's backward structure. Scenes and conversations had to be figured out as I went along, and I found that very stressful – though it was very satisfying to get there in the end.

How do you do your research?

Well, I'm usually drawn to a particular period or milieu because I already have a little bit of knowledge about it. When I started *Tipping the Velvet*, for example, I had recently finished my PhD thesis on lesbian and gay writing, and knew a certain amount about the queer underworlds of Victorian London. By the time I began *Fingersmith*, several years later, I'd read a lot of nineteenth-century novels, so the gothic spaces of Victorian life – the country houses, the asylums, the thieves' kitchens – were already pretty familiar. When I made the shift to the 1940s for *The Night Watch*, I had so much new research to do it felt almost overwhelming. I started by reading histories of London life in the period; I visited museums and record offices; I watched lots of '40s films, read every wartime novel I could get my hands on – and, perhaps most usefully, I read lots of wartime diaries. Each time I made a decision about a character – where they worked, where they lived – my research became more focused and manageable.

Are any of your books autobiographical?

No. Inevitably, there are bits of me and my experiences in all my books, but if ever I've used small autobiographical touches, it's been in combination with pure fiction, to the extent that those touches have usually ended up morphing into something else entirely. I'm sure all writers are basically the same: we're like Wombles, picking up stuff here and there – some of it our own stuff, some of it our friends' – but putting it to new, occasionally peculiar, but hopefully highly imaginative uses.

How do you cope with writer's block?

I'm not sure I've ever suffered from what I'd think of as real writer's block. But writing is always hard work, and there are always times when the process feels completely stuck. I spend a lot of time at my desk groaning. I do tend to feel, though, that if you plug away at a scene for long enough, you will get there in the end. I sometimes look at other writers' work, to see how they managed a particular issue. I'll talk things through with friends: usually, putting a problem into words will make me realise what exactly I'm trying to achieve, and where I'm going wrong. But for me, the absolutely best way to get things moving is to leave the desk and go for a walk. I find walking through London particularly inspiring – there's so much life in it, so many stories and voices.

Which is your favourite of your own books?

Oh, I like them all in different ways. *Tipping the Velvet* is very dear to me, because it was my first novel, and was such fun to write. At the moment, having just finished it, and still being involved with its characters and story, I'm rather keen on *The Little Stranger*. I've never re-read any of my books after publication, however, so I don't know what I'd make of them if I did.

What do you think of the TV adaptations of your books?

I've had three of my novels adapted for television, and I've been delighted with the outcome, every time. I find the adaptation process an absolutely fascinating one, and I've been lucky in having teams of people who've taken my books very seriously and done a really good job with them. I've never been involved creatively with the work, but I've felt very included in the process, meeting the scriptwriters and producers and talking through the project with them; seeing drafts of the script; meeting the actors and directors, visiting the sets and watching the filming – even having a part as an extra, in each adaptation. It's sometimes quite odd, seeing my characters, settings and stories brought to life. It was almost unnerving watching Keeley Hawes on stage as a male impersonator in *Tipping the Velvet*, she looked so exactly like my own image of Kitty Butler.

Are there plans to adapt *The Night Watch* for TV?

Yes. The project is currently in development with the BBC.

Will you ever write a sequel to *Tipping the Velvet* or *The Night Watch*?

I very much doubt it. *Tipping the Velvet* was great fun to write, and I would cheerfully write it all over again; but it's a neat, old-fashioned story with a happy ending, and I think it should be left that way. *The Night Watch* is much less tidy: we only really get fragments of its characters' lives. But that's like life, isn't it? I don't think I even know myself what the future has in store for Kay, Duncan, Helen and Viv. They come into focus for me for the life of the book, then sort of fade into darkness.

Who are your favourite writers, and which writers have influenced you?

My favourite writers include Dickens, the Brontes, Elizabeth Taylor, Sylvia Townsend Warner, Iris Murdoch, Patrick McGrath, and Kazuo Ishiguro. My influences, I think, have come from lots of different authors and texts. Angela Carter's books made a huge impression on me when I first read them in my twenties: she was a wonderfully feminist writer, and a great literary stylist. Jeannette Winterson's novels showed me that it was possible to write fiction that was both ambitious and lyrical, and had an outspoken lesbian agenda. Philippa Gregory's brilliant Wideacre trilogy, with its mix of melodrama and feminist politics, got me thinking about genre and what can be achieved with it. Chris Hunt's *Street Lavender* – a marvellous depiction of gay male life in Victorian London – was a direct influence on *Tipping the Velvet*. For me, and I think for most writers, reading and writing are intimately linked. I was a reader before I was a writer, and I shall still be reading, I hope, long after I've written my last book. What motivates me as an author is at heart a simple excitement about literary effect. I will see a book and think: That's brilliant! I want to do something just like that!

Do you think of yourself as a lesbian writer?

Yes and no. I am very comfortable with the concept of a 'lesbian writer' or a 'lesbian text'. Most of my novels so obviously foreground passions between women that it has made lots of sense to me to invoke the 'lesbian' label. I have many enthusiastic lesbian readers who have been with me right from the start – long before I became popular as a mainstream writer – and I am very grateful to them. At the same time, of course, I don't sit down at my desk every morning thinking, 'I am a lesbian writer'. Most of my working life is spent grappling with words and stories – and at that point I am simply 'a writer', like any other writer. In other words, lesbian passions and issues are there in my books in the same way that they are there in my life: they are both vitally important to me, and completely incidental.

What's your advice to people who are trying to get published?

First: keep trying. *Tipping the Velvet*, my first novel, was rejected by about ten publishers before I finally managed to place it. Rejections are terribly disheartening, but placing a novel is a question of finding the right person to take it on – someone who will believe in it, and champion it on your behalf – so it's going to take a lot of trial and error before you find the right home.

Second: get an agent. You'll get nowhere without one. Finding an agent can sometimes feel as difficult as finding an editor – but again, it's a question of hitting the right target. Do some research, then draw up a list of agents who handle material resembling yours and work your way through it.

Third: get feedback from readers while your book is still in manuscript, and be prepared to rewrite and revise your work, sometimes radically. Find a small number of readers you can trust to be honest with you, and whose opinions you respect. Joining a writing group can be useful, if you feel really in tune with the other members. I was in a writing group for a while, and it was fantastically helpful.

How long does it take you to write a book?

It varies with each book. *Tipping the Velvet* took eighteen months, which seems like the blink of an eye to me now – but then, it was a very straightforward narrative, and I had no other demands on my time in those days. *Affinity* and *Fingersmith* took about two and a half years each. *The Night Watch* took a whopping four years – partly because of the change of period, which meant I had to do a ton of new research, but mainly because it was a bit of a troublesome book for me, in all sorts of ways. With *The Little Stranger* I was back on form at two and a half years. I can't imagine writing a novel more quickly than that – and I don't think I'd want to. A novel has to simmer away in your head for a good while in order to grow and develop.

Will you ever write a novel with a contemporary setting?

I used to say I never would. My way into writing fiction was through history, and it's mainly the past, and the complexity of our relationship with it, that continues to inspire me as a writer. But I think of myself primarily as a story-teller, and stories can rise up and take hold of one in

unexpected ways. It may well be that one day a story will come along that very obviously can only work in a contemporary setting.

What book do you wish you had written, and why?

I'd like to have written Rebecca, by Daphne du Maurier. Du Maurier's writing is a bit ropey at times, but her novels and stories are fantastically moody and resonant, and Rebecca, in particular, just feels so fundamentally right – like a myth, or a fairy tale. I'd love to be able to produce a novel with that kind of life and punch. A more recent book I admire and envy is Kate Summerscale's study of a nineteenth-century murder case, *The Suspicions of Mr Whicher*. It is so brilliantly done, and so exactly my cup of tea.

What are you working on at the moment?

I have an idea for the next book, but at the moment, with *The Little Stranger* so recently finished, I'm not doing any writing at all: most of this year will be taken up with travelling and promotion. But a break from writing is no bad thing. I'm hoping to read a lot, and think a lot, and have a story ready to start exploring once I can get back to my desk again.

ThreeOranges: Tastes Classical And Feels Trended (♎threeoranges) wrote in ♉sarahwaters,
2006-07-23 21:30:00

"A Fanciful Name": Names and Their Meanings in Sarah Waters' AFFINITY

THE FOLLOWING ESSAY CONTAINS MASSIVE SPOILERS FOR AFFINITY - IF YOU HAVEN'T READ THE NOVEL, THIS ESSAY WILL DEFINITELY RUIN IT FOR YOU. SO IF YOU HAVEN'T READ IT YET, PLEASE DO SO AND THEN COME BACK IN A WEEK, YES? GREAT, SEE YOU THEN!

To everyone else, my apologies for the emboldened capitals above. Those who have read AFFINITY will know why it's crucial that newcomers be allowed to approach it "fresh". The following essay will contain PLOT SPOILERS of such magnitude that a newcomer would have the book ruined for them, which is why I would plead with any "AFFINITY virgin" still reading to leave at once, before you have one of the greatest novels of the decade ruined for you.

If you still want to proceed, your pleasure in reading the novel WILL be spoiled irreparably. Just don't say I didn't warn you.

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"A Fanciful Name": Names and Their Meanings in Sarah Waters' AFFINITY
By ThreeOranges

Note: All page references are from the Virago edition of AFFINITY, published 1999.

I would argue that part of the pleasure of picking up one of Sarah Waters' three Victorian novels - TIPPING THE VELVET, AFFINTY and FINGERSMITH - lies chiefly in the author's attention to detail. By this I don't just mean the historical period detail for which Waters is justly praised, but also the details which betray character, signal future plot twists and reference her literary inspiration. In interviews Waters has acknowledged her debt to the Victorian "sensation novel", and it's worth pointing out that the master of that genre, Wilkie Collins, shared with his friend Charles Dickens the ability to encapsulate character in a telling character name (try these for size: Walter Hartright, Laura Fairlie, Valentine Blyth, Drusilla Clack, Count Fosco, Dr Dulcifer.) As a writer, Water had already demonstrated her sensitivity to nuance when naming characters in TIPPING THE VELVET: notice the evocation of male gender roles in the drag-king names "Kitty *Butler*" and "Nan *King*", Diana Lethaby's first name, which harks back to the easily-angered and vengeful goddess of hunting, and the mixture of compassionate healer and passionate socialist in the name of *Florence Banner*. In her second novel, I would argue, Waters goes even further in "layering" her character names: not only does she use symbolism, association and literary reference, but she's capable of giving these dark and complex characters *names which mirror their crucial ambiguity*. Exactly how bad is Selina? Is Margaret herself wholly innocent of her fate? Examine their names, and you might come to some unexpected conclusions.

The enigmatic Selina Dawes is an apt place to start, as her surname has multiple possible readings. The first is, quite obviously, "doors". One of Margaret Prior's first experiences of Millbank Prison is the harsh symphony of prison doors opening and closing endlessly: "Where the warders stand there are gates, that must be unfastened, and swung on grinding hinges, and slammed and bolted; and the empty passages, of course, echo with the sound of other gates, and other locks and bolts, distant and near" (p.10). These are brought to mind again when Stephen misremembers Selina's surname at dinner ("Ah yes, the medium. Now what is her name? Is it Gates?" (p.97)) and when Margaret finds out that the prosecuting counsel responsible for Selina's conviction is a certain "Mr *Locke*" (p. 143). From the start doors are seen *as barriers*: when Margaret first sees her, it is through the "inspection slit" in the bolted door of her prison cell. As their relationship progresses it is Margaret who feels most keenly the physical barrier which separates her from Selina. "I stood and watched Miss Ridley then, as she drew closed the gate to Selina's cell. I watched the turning of the key in the stiff prison lock. I wished the key were mine" (p.230).

Later, as Selina's "powers" are elaborated upon, the reader is encouraged to associate her with the world beyond this physical plane. Gradually we are encouraged to believe that Selina provides "doors" into that place, that she herself is a gateway or conduit for spirits. We are invited to read her earnest catechism "Common Questions and their Answers on the Matter of the Spheres, by the Spirit-Medium's Friend", where one question-and-answer runs as follows:

How does the spirit-medium stand in relation to these spheres?
The spirit-medium is not permitted to enter the seven spheres, but he or she may sometimes be *taken to the gate* [italics mine] of them, & so catch glimpses of their marvels. (p. 73)

By encouraging us to think of Selina as one who can overcome the physical barrier of the physical body and ascend to a higher realm by means of her "powers", we are being skilfully duped for the time when Selina will announce that she "can escape" by means of the spirits. Margaret reacts in the expected manner ("how could she do such a thing, from Millbank? -where there were gates with locks at every passage, and matrons, and warders... I gazed about me, at the wooden doors, at the iron louvres on the

windows" (p.273)) but by now both she and the reader are secretly longing for these physical barriers to prove no impediment to true love, and for Selina's words to be true.

"Doors", of course, is not the only reading of Selina's surname Dawes: Waters also demonstrates her knowledge of Victorian literature by an intertextual reference to the nineteenth-century Australian novel FOR THE TERM OF HIS NATURAL LIFE, by Marcus Clarke. In the first chapter a gentleman is convicted of a crime of which he is innocent; rather than give his true name and bring disgrace upon his mother, he chooses the pseudonym "Rufus Dawes". Immediately we have the hint that Selina, like her literary namesake Rufus, may be innocent of the crime for which she was imprisoned: familiarity with this previous work may well lead us down the wrong path altogether! Selina's initials also encourage us to sympathize with her - on her calling card we read that her full name is "Selina Ann Dawes" (p.31), initials which certainly accord with her sorrowful mood.

But, before we accuse Waters of being wholly misleading, we must remember that Waters has left a striking clue in plain sight *in that same surname*. The third reading of the surname is "daws", short for "jackdaws", birds which are, like magpies, notorious thieves of bright and shining objects. When Margaret's locket went missing and Selina claimed responsibility by means of the spirits, should we not have made the connection there? How about the *Punch* cartoon, with the "sharp-faced medium" lifting a string of pearls from a victim's neck? (p. 149) In the end, Waters was alerting us to Selina's criminal nature in her very name: it was up to us, the readers, whether we chose to disregard that reading in favour of one more sympathetic to Selina.

With this in mind, what can we find out about Margaret Prior from her given name? At first one receives an impression of religiosity from the surname "Prior" (the head of a monastic household) and the first name of "Margaret" also possesses religious significance. The name means "pearl", a traditional symbol of the soul as seen in Matthew 13:46 ("the Pearl of great price"). All this may give an impression of great faith, but those with great faith are often subjected to the greatest temptations. When Margaret makes her fateful decision to commit herself to Selina, pearl imagery is explicitly employed to show that she is literally giving her *soul* to her:

Then I saw her eye, and it was black, and my own face swam in it, pale as a pearl. And then, it was like Pa and the looking-glass. My soul left me - I felt it fly from me and lodge in her. (p.280)

Though the context is one of obsessive love, one cannot escape, on later readings, the uncomfortable sense that by giving in at this point Margaret has "sold her soul". This is an unforgivable crime, in a religious context, and a transaction which makes Selina nothing less than a Satanic tempter. Compare this with the line "Her lips suck forth my soul; see where it flies!", a line spoken by Marlowe's Doctor Faustus as he kisses a demon in the form of Helen of Troy. (Perhaps this invocation of Marlowe is a reading too far, but I certainly believe that Helen of Troy, beautiful and faithless, is the name-source for Margaret's first love.) At the very least we should remember that Selina's first victim Mrs Brink had the first name "Margery", another name which derives from the Latin *margarita*, "pearl" - and that, in the *Punch* cartoon, the sharp-faced medium is stealing a *necklace of pearls*.

The surname "Prior" has two further meanings we would do well to pay attention to. One is "prior" in the sense of "past": Margaret Prior is very much a "woman with a past", and that past will prove crucial in understanding exactly who she is, and why she acts as she does. The final, less savoury meaning, is the homonym of "prier" or "pryer" - literally, a person who pries. Millbank was famously built according to Jeremy Bentham's idea of the "Panopticon", a prison system where prisoners could be watched at any time: in such an atmosphere, and given her privileged outsider status and sexual tastes, it is little wonder that Margaret falls naturally into the role of pryer or *voyeur*. The prison warders are not blind to this, and even early on in the novel Miss Ridley is bold enough to challenge Margaret's voyeuristic tendencies as she watches the women undressing ("Will you go in with them, ma'am, and watch them bathe?" (p.80)) It is at the end, however, that she launches a stinging attack on Margaret's motivation for visiting the prison in the first place: "Pity the women, do you, that must be fastened by me? You may say that, now Dawes is gone. You didn't think our locks so hard - nor our matrons, perhaps - when they kept her neat and close, for you to gaze at!" (p. 327) Miss Ridley's words are harsh, but her accusations are not without foundation: Margaret *does* "like to watch", and it is her delight in Selina's surface beauty which proves to be the instrument of her downfall.

Finally, we must have a look at the backstage puppet-master of the whole affair, Ruth Vigers, known to us for most of the novel as "Peter Quick". In TIPPING THE VELVET we learnt that a plain servant's exterior hides a human being every bit as valuable as the mistress of the house - Nan's delighted to find that plain-sounding "Blake" possesses the beautiful first name "Zena". In AFFINITY both Margaret and the reader underestimate Vigers, thinking her a mere servant, a peripheral walk-on character: from the start Selina referred her as Ruth, respecting her as an equal and a friend. Perhaps we *should* have paid more attention to the fact that "Ruth" could be expanded into "ruthless" - or that "Vigers" resembles the word "vipers" - but in the end it is Ruth's alter-ego "Peter Quick" whose name provides a greater clue to the mystery. "Peter Quick" famously references Henry James' ghost-story novella THE TURN OF THE SCREW, in which a small child is haunted by the ghost of a probably paedophiliac servant called Peter Quint. Why, however, is this particular ghost "Quick"? He is "quick" *simply because he is not dead*. When we first saw that surname we assumed it was a reference to his speed and agility: in fact, it's a reference to the famous expression "the quick [the living] and the dead". Peter Quick is indeed "quick" - he's no ghost, but a flesh-and-blood imposter. Again, Waters places a clue "in plain sight" for us!

Other names offer insights into the world of the novel - consider "Aurora's" heartbreaking false dawn, "Mr Hither's" eagerness to tempt Margaret down a false trail, or Peter Quick's "spirit-name" "Irresistible" - but I haven't time to deal with all of them here. What I hope I've been able to convey here is Sarah Waters' amazing skill at weaving so many themes and layers into her work that even her *character names* are loaded with meaning. Now if that's not the definition of a masterpiece, I don't know what is!

Tags: novel: affinity, novel: tipping the velvet

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July 24 2006, 03:37:20 UTC

offtop

hi, sorry for offtop, but maybe you have "Affinity" in the electronic file?..I would be very thankfull for that))

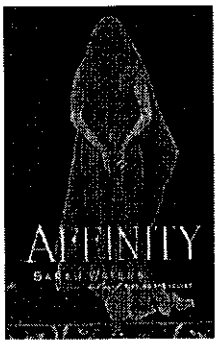
Reply

le_manchot

July 24 2006, 06:37:27 UTC

Book: **Affinity (Jan 1999)**

Author: Waters, Sarah, 1966-



☐ Adults ■ Fiction

Description: Visiting a grim Victorian London prison as part of rehabilitative charity work, upper-class suicide survivor Margaret Prior is drawn into the world of enigmatic spiritualist and inmate Selina Dawes and is persuaded to help her escape.

Book Appeal Terms: Definition of Appeal Terms

Genre: First person narratives; GLBT fiction; Historical fiction; Multiple perspectives

goodreads

629 reviews

Storyline: Character-driven; Intricately plotted

Tone: Atmospheric; Moody; Suspenseful

Writing Style: Descriptive; Dialect-rich

Persistent link to this record (Permalink): http://search.ebscohost.com/login.aspx?direct=true&db=noh&tg=UI&an=061176&site=novelist-live

Database: NoveList

BookList:

Waters has concocted a delicious mix of mysticism and dark romance set in Victorian England. Her heroines, Selina Dawes and Margaret Prior, both embody and transcend their era's ideal of femininity. Selina is a trance medium and a con artist who has been imprisoned at Millbank jail after a scandal involving a young, impressionable follower. Margaret, a sensitive woman of scholarly bent, outrages her family by falling in love with a woman, then, after her father's death, she attempts suicide. As a remedy for her melancholy, Margaret is sent out to do social work, visiting with women convicts at Millbank, where she becomes fascinated with Selina. Through Margaret's efforts to reconstruct Selina's past, Waters illuminates the social issues surrounding spiritualism, as well as the double standards applied to women and the prevailing attitudes toward lesbianism. When the jail's matrons become aware of the unusual relationship between the two women, Margaret is forced to choose between her taboo love for the scheming Selina and the strict morality with which she was raised. ((Reviewed June 1 & 15, 2000)) -- Bonnie Johnston

Library Journal:

The 2001 GBLT fiction winner, and also a 2000 Lambda finalist, is 's (). Part mystery, part psychological drama, part "coming out" tale, her riveting second novel is steeped in the sights and sounds of Victorian England, weaving together spiritualism and the passion that dared not speak its name. Margaret Prior begins volunteering at a women's prison, an activity mandated as therapy for her recent suicide attempt (due to unrequited feelings for her brother's fiancée). There, she meets spiritualist Selina Dawes, incarcerated for fraud and assault. The women forge bonds that remain largely unexpressed, while Margaret gradually acknowledges the "affinity" they undeniably share. Readers are quickly swept along on Margaret's quest for independence, thanks to Waters's superb narrative technique and rich use of period language. --Nancy Pearl (Reviewed December 15, 2001) (Library Journal, vol 126, issue 20, p212)

Kirkus:

/* Starred Review */ This ambitious second novel, a richly detailed exploration of the mysterious 'affinity' that appears to unite two lonely women, boldly extends the range of the British writer (Tipping the Velvet, 1999). The dominant "world" is London's Millbank Women's Prison, to which highborn Margaret Prior comes in 1874, as a "Lady Visitor" offering solace and companionship to Millbank's wretched inhabitants. This is intended as therapy, for Margaret has recently attempted suicide—an act presumed to stem from the recent death of her father (a respected Renaissance scholar), but is in fact connected to a disappointment in love. At Millbank, Margaret is drawn to the vibrant figure of Selina Dawes, a "spirit medium" blamed for the death of a client during a sÉance. The developing closeness between the two women—intensified by evidence that Selina is telepathically sending 'tokens' of her affection to Margaret's home—is juxtaposed with flashback scenes that gradually disclose the truth about Selina's supposed powers (especially as embodied in the visitant she claims is her collaborator, seductive "Peter Quick"—in a knowing nod to Henry James's The Turn of the Screw). Waters has researched her mood-drenched Victorian gothic quite impressively (down to such convincing minutiae as this injunction to search all prison visitors: "Infants may be taught to pass on blades, in their very kisses"). And the long denouement, in which Margaret, having risked everything, awaits the fulfillment of Selina's promise that stone walls do not a prison make ("You need only want me, and I will come"), grates exquisitely on the reader's nerves, right up to its brilliant climax—in the revelatory image of a "mud-brown gown . . . and a maid's black frock . . . tangled together, like sleeping lovers." Waters has found a superb metaphor for the love that dares not speak its name, and developed it with remarkable ingenuity and power: another stunning performance by a young writer whose promise seems just about unlimited. (Kirkus Reviews, May 1, 2000)

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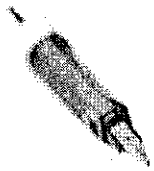
About the Author



about this author

Full text biography:

Sarah Waters

Birth Date : 1966

Place of Birth : United Kingdom,Pembrokeshire

Nationality: British

Occupation : Novelist

Table of Contents:

Awards:

Lambda Literary Award for fiction, Lambda Literary Foundation, 2000, for *Tipping the Velvet,* 2003, for *Fingersmith,* and 2007, for *The Night Watch;* Somerset Maugham Award for Lesbian and Gay Fiction and Ferro-Grumley Award for Lesbian and Gay Fiction, both 2000, both for *Affinity; Sunday Times* Young Writer of the Year Award; shortlisted twice for the *Mail on Sunday*/John Llewellyn Rhys Memorial Prize; Crime Writers' Association Ellis Peters Historical Dagger and shortlisted for Booker Prize, both 2002, both for *Fingersmith;* British Book Award for Author of the Year, 2003; South Bank Award for Literature, 2003; shortlisted for Man Booker Prize and Orange Prize for Fiction, both 2006, both for *The Night Watch;* shortlisted for the Man Booker Prize, 2009, for *The Little Stranger.*

Personal Information:

Born 1966, in Neyland, Pembrokeshire, Wales. **Education:** Attended college in Canterbury, England, Ph.D. **Addresses:** Home: London, England. Agent: Greene & Heaton Ltd., 37 Goldhawk Rd., London W12 8QQ, England.

Career Information:

Writer and educator. Has been an associate lecturer with the Open University and tutored in creative writing programs.

Writings:

NOVELS

- *Tipping the Velvet,* Riverhead Books (New York, NY), 1999.
- *Affinity,* Riverhead Books (New York, NY), 2000.
- *Fingersmith,* Riverhead Books (New York, NY), 2002.
- *The Night Watch,* Riverhead Books (New York, NY), 2006.
- *The Little Stranger,* Riverhead Books (New York, NY), 2009.

OTHER

- (Selector and author of introduction) *Dancing with Mr. Darcy: Stories Inspired by Jane Austen and Chawton House Library,* Honno (Dinas Powys, Wales), 2009.

Author of articles for scholarly journals, including *Feminist Review, Journal of the History of Sexuality,* and *Science as Culture.*

Media Adaptions:

Tipping the Velvet was adapted for film by Andrew Davies. The production, directed by Geoffrey Sax, premiered on BBC America on May 23, 2003.

Sidelights:

Sarah Waters is the author of several novels, including *Tipping the Velvet* and *Affinity,* which concern lesbian characters during Victorian times.

Tipping the Velvet, published in 1999, is a complex book, exploring the unorthodox life of Nancy King, a budding lesbian, and her search for true love. Nan is initially portrayed as an innocent, simple girl, enjoying a night out at the local music hall, where she sees and becomes infatuated with Miss Kitty Butler, a cross-dressing lounge singer. The following chapters trace the young girl from innocence to young love and heartbreak, on to the requisite loneliness of a common streetwalker and into true love. Waters presents the material with a compassionate sensitivity.

New York Times Book Review critic Miranda Seymour wrote of *Tipping the Velvet:* "Waters has captured it beautifully--not only the seediness of the hall and the transforming spell cast by the jaunty cross-dressing girl but the star struck innocence of Nancy's first love, the breathless passion she can hardly find words to describe."

In 2000 Waters published *Affinity.* Critics found this work to be much darker than her previous book. Following the death of her father and the marriage of her best friend (and secret lover) to her brother, Margaret Pryor becomes a "Lady Visitor" in a prison in order to recover from these losses. During her rounds, Margaret meets Selina Dawes, a spiritualist in prison for fraud and assault, and falls in love with her.

Sarah Chinn, writing in the *Advocate,* noted: "Waters has created a compelling character in a deeply absorbing book." Writing in *Booklist,* Margaret Flanagan called the novel "a humorous and remarkably honest period piece."

Waters presents another lesbian historical romance with *Fingersmith.* Set in Victorian England, the three-part novel is narrated by two orphan girls. One, Sue Trinder, becomes part of a family of thieves and is raised by the family's head, Mrs. Sucksby. The other, Maud Lilly, is a lonely heiress who is targeted by the character named simply the "Gentleman" for a scam in which he will marry Maud and then steal her riches by having her committed to an insane asylum. He recruits Sue to help him by signing on as Maud's maid. Sue, however, soon finds herself attracted to Maud, who likewise begins to fall in love with Sue. The two heroines and narrators provide different perspectives on the story, one of several literary devices made popular in the nineteenth century that Waters employs to tell her story.

Writing in the *New Statesman,* Patricia Duncker noted that the author "manages ... to keep her reader's confidence and attention by skilful plotting and plenty of surprises." Duncker went on to write that "what I found evocative in *Fingersmith* are the two settings. The damp, slow world of the house at Briar ... places the reader inside the mental world of the heroine. And the vivid sexual bustle of the city, described in one thrilling escape sequence, leaps from the page in horrid splendour." A Toronto *Globe & Mail* contributor wrote: "It's a world altogether strange, yet familiar in a beguiling way; the juxtaposition is deliciously engaging. (And often funny.)" The reviewer went on to note: "Waters is an elegant wordsmith with a Dickensian imagination. A spellbinding storyteller, she is, without a doubt, an author who deserves acclaim." Tom Gilling noted in the *New York Times Book Review:* "A good part of the book's power comes from its illicit undertow; this is a Victorian novel the Victorians never dreamed of writing." Gilling went on to comment that the author writes "great Gothic, her descriptive skill augmented by an acute ear for dialogue."

Waters leaves Victorian England behind and turns to World War II for the setting of her fourth novel, *The Night Watch.* The novel begins in 1947 and then works back in time to 1941, when England faced potential defeat. In the process, she tells the story of several characters, including Kay, who drives an ambulance and goes out seeking women after her full-time relationship with a woman named Helen fails. Another character, Duncan, is gay, has been in prison, and is also a conscientious objector. His sister, Viv, has a married soldier lover and works at a marriage bureau that assists people to find replacements for the loves they have lost because of the war. Meanwhile, Helen, who is also Viv's partner in the bureau, has begun a new relationship with mystery writer Julia.

Referring to *The Night Watch* as "wonderful" in a review for the *Detroit Free Press,* Susan Hall-Balduf noted that the war essentially serves as background and that "what really matters is who do I love and who loves me, and how few and ephemeral are the days when one name answers both questions." Toronto *Globe & Mail* contributor Emma Donoghue called the book "an exquisitely written story of wartime London, an evocative study of a knot of complicated lives." Writing in the *Seattle Times,* Michael Upchurch found that the novel is "striking and structurally daring." Upchurch also noted: "There are masterful scenes here of ambulance rescue, nighttime adventure, romantic betrayals and realignments."

Waters published the novel *The Little Stranger,* in 2009. Briton Dr. Faraday struggles financially in the years after World War II and takes a personal call to the wealthy, but also struggling Ayres family to treat a war injury. He finds that both Roderick Ayres, and later his mother, are suffering from a type of mental decline. Both Roderick and the maid claim supernatural forces at work, something that the doctor cannot accept.

Claudia FitzHerbert, writing in the London *Telegraph,* lauded that "Waters is often described as a brilliant storyteller, and so she is. But she is also an artist compelled to experiment." FitzHerbert then commented that "in *The Little Stranger,* Waters gives herself another sort of handicap with the dull doctor's narration. This indirectness, which in cruder hands might have led to yawning insurrection in the reader, becomes essential to the novel's unsettling power." Writing in the *New York Times Book Review,* Scarlett Thomas observed that the novel is set "in a wonderfully evoked atmosphere of postwar anxiety." Thomas remarked that "throughout the novel, Dr. Faraday claims to be giving us the objective facts about what he sees in front of him, and making 'sensible deductions,' because 'that's what doctors do.' That he does not quite do this, and that the Ayreses come to such sticky ends, will no doubt be a source of great delight to some."

A contributor to *Kirkus Reviews* found the novel to be "flawed but nevertheless often gripping thriller from one of the most interesting novelists at work today." *Library Journal* contributor Devon Thomas mentioned that "this spooky, satisfying read has the added pleasure of effectively detailing postwar village life." Philip Hensher, reviewing the novel in *Spectator,* concluded that "the fascination of *The Little Stranger* lies in its unerring evocation of place and time. It is a beautiful and expert divertissement, less deeply felt than Waters's superb *The Night Watch,* but no less admirable for all that," adding that "this is going to be a career to look back on with great interest and admiration."

Related Information:

PERIODICALS

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- *Bookseller,* November 18, 2005, review of *The Night Watch,* p. 40.
- *Detroit Free Press,* February 3, 2002, review of *Fingersmith,* p. 4K; March 29, 2006, Susan Hall-Balduf, review of *The Night Watch.*
- *Drood Review of Mystery,* November 1, 2000, review of *Affinity,* p. 6.
- *Entertainment Weekly,* March 22, 2002, review of *Fingersmith,* p. 104.
- *Globe & Mail* (Toronto, Ontario, Canada), March 2, 2002, review of *Fingersmith;* February 25, 2006, Emma Donoghue, review of *The Night Watch,* p. D3.
- *Guardian* (London, England), February 4, 2006, Justine Jordan, review of *The Night Watch.*
- *Kirkus Reviews,* April 1, 1999, review of *Tipping the Velvet,* p. 482; May 1, 2000, review of *Affinity,* p. 591; December 15, 2001, review of *Fingersmith,* p. 1719; December 15, 2005, review of *The Night Watch,* p. 1298; May 1, 2009, review of *The Little Stranger.*

- *Lambda Book Report,* July 1, 2000, Sarah Van Arsdale, "An Affinity for the Past," p. 6; spring, 2006, Jane Van Ingen, review of *The Night Watch,* p. 5.
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- *National Post* (Don Mills, Ontario, Canada), June 27, 2009, review of *The Little Stranger,* p. 12.
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- *Observer* (London, England), April 5, 1998, review of *Tipping the Velvet,* p. 16; January 27, 2002, review of *Fingersmith,* p. 17.
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- *Yale Review,* April 1, 2001, review of *Affinity,* p. 159.

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- *Greene & Heaton Ltd. Web site,* http://www.greeneheaton.co.uk/ (June 1, 2006), author profile.
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