importantly the place of England amidst class structure, gender roles, and most concerning threats to hegemonic society, surprise that countless anxieties emerged. In the United States and Germany, it comes as no surprise that the "world power" and was being simultaneously overshadowed by such countries as the "mother country" was dwindling as a "world power." Aesthetics and Piracy: The Death of Masculinity and Empire

Sarah Jones

Pan as both a stage play and novel coincides with the end of the Victorian period and the beginning of the Edwardian Era, with the novel’s setting and its characters being reflective of the many societal upheavals marking this period. Janet Roebuck writes that "industrialism had [become] crystallized" (1), a place that Ann Wilson describes as being increasingly marked by "new technologies of the workplace" (595). Barrie's portrayal of Hook as a powerful symbol of masculinity, through both language and action, is ultimately undermined by the historical placement of his anachronistic character, and through his incongruence with the modern English society that Barrie depicts.

Hook is an "immensely powerful" man in several ways (Egan 48). Michael Egan writes that a Freudian analysis of Peter Pan is key to understanding the novel’s "fundamental meaning," particularly when considering Hook's masculinity and his later defeat by Pan (57). As a "highly sexual figure," the fact that Hook is both adorned and surrounded by "graphic phallic symbolism" comes as no surprise (Egan 51). The "iron claw" (Barrie 63) for which he is named is a replacement for his right hand and is used for both slaughter and utility, "occasionally twitch[ing] or hang[ing] idle of its own volition" (Egan 51) or being used to brush away "his weakness" (Barrie 104). Hook's attention to aesthetic value and his "touch of the feminine" (Barrie 104) gives him power to aesthetic value and his "touch of the feminine" (Barrie 104) gives him power. Hook's masculine sexuality is "growing public attention paid to men's fashion and style" (Barrie 104) and is associated with "growing public attention paid to men's fashion and style" (Barrie 104) and is later to be read as a "growing public attention paid to men's fashion and style" (Barrie 104) and is later to be read as a sure sign of homosexuality or even pathological sickness.

In English society male fashion and dandyism functioned as signs of economic success and leisure, yet were simultaneously associated with a lack of masculine agency: a peculiarity paralleled by Hook's emasculation and death. In the beginning of the novel Hook kills a man for "ruffling his lace collar" (Barrie 63), and is later embarrassed at the knowledge that Wendy has espied his "soiled ruff" and judged him for it (163). Janet Roebuck writes that only the rich could afford "clean linen and elegant clothing" in Barrie's time; the
grime of the streets made any light fabrics "difficult and expensive to keep clean," which resulted in the determination of a "man's social status by the cleanliness of his linen" (4). Hook's shift from polished pirate to soiled sailor reflects his lowered status in the eyes of Wendy's society, and also functions to lessen his power in Neverland. Wendy further degrades Hook by equating him with uncertainty, as his "forget-me-not" blue eyes (Barrie 62) are the same shade as those fairies that "are just little sillies who are not sure what they are" (195). The Captain ultimately becomes emasculated through the failure of his powerful phallic symbols: Hook's distress sees him "falling forward like a cut flower," leaving him "as impotent as he was damp" (Barrie 160), mirroring the later changes that cause him to look "clipped at every joint" (164) and physically fulfilling the earlier prophetic chants of "codfish" (104).

Captain Jas. Hook undergoes another downfall through his role as a pirate. When looked at historically, Hook's status as a productive member of the Victorian or Edwardian era is not very likely. Although the British empire was still the "largest empire ever known" and the "most dispersed" at the time of the novel's publication, Donald Read writes that sea routes were largely used for "communications," and were "defended by the Royal Navy" (136). This attitude is different from that espoused in the Elizabethan age, where piracy was "encouraged and sometimes financed by the Queen," who trusted such notorious figures as Sir Francis Drake and Sir Walter Raleigh to participate in the expansion of her empire (Ellis). Read also states that in 1896 the term Imperialism had "lost its neutrality" and "commercial expansion [came] under bitter attack," especially due to such events as Jameson's Raid and the Boer Wars (140). The methods used in the Elizabethan Golden Age under which Hook would have flourished are no longer synonymous with the society from which the Darling children come, nor would they have been recognized as relevant or effective by the Edwardian reader. Here, Hook represents the failed translation of British power from the Elizabethan Age to Barrie's present, as well as the economic defeat of England by other countries "who have more manpower and natural resources" (Read 13). Peter's eventual triumph over Hook is also reminiscent of this shift: Peter and the lost boys eventually overtake the Captain's ship and are the victors of the story, thus placing their youth and way of life at a higher value than Hook's and his old ways. When seeking "two cabin boys" for his crew Hook is unsuccessful at convincing any of the lost boys to join, although later under Peter's rule, they happily dress in "pirate clothes" and "turned the ship round," their playful donning of costume and change of the ship's direction symbolic of the revised role of the seafarer (Barrie 180).

Though Barrie demonstrates the ways that Hook holds power, the methods through which he holds sway over much of Neverland become systematically stripped away. His affluent clothing becomes dirtied, mere children overpower him and he loses his grand vessel, just as readers in Barrie's time might equate him with effeminacy and impotence, as well as with an irrelevant lost age. The modern Britain that the Darlings belong to sharply contrasts Hook's reality, and by drawing attention to the ways in which Hook's status as "the worst of them all" steadily declines, his position as a powerless anachronism becomes realized (Barrie 53).