Recent Studies in the Nineteenth Century

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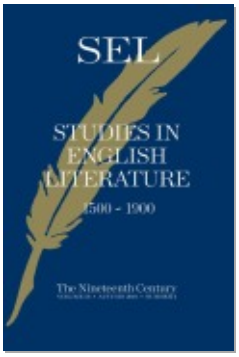

SEL Studies in English Literature 1500-1900, Volume 56, Number 4, Autumn 2016, pp. 925-973 (Article)

Published by Johns Hopkins University Press
DOI: *https://doi.org/10.1353/sel.2016.0043*

SEL 56, 4 (Autumn 2016): 925–987
ISSN 0039-3657

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INTRODUCTIONS

I have to admit to being surprised when I was asked to write this review of the work published during the last year on nineteenth-century British literature. I have never been much of a book reviewer. In fact, I have a colleague in the French department at the University of Colorado Boulder who writes more book reviews a year than I probably have in my entire career. Of course, he also gave me a copy of Pierre Bayard's *How to Talk about Books You Haven't Read*.

I have not written about books I haven't read, but I have not discussed the following books as completely or as closely as they deserve. I also realize that decades now in academic administration, along with all the time I spend reading dog dramas and the complete works of Cornelius Webb, have not shaped me as the most knowledgeable reader of the fine scholarship covering a period of more than a hundred years. It has been a humbling experience to learn from the authors covered in this survey, often about writers I thought I knew well. Humbling also to read prior reviewers, who penned wonderfully stylish essays displaying a mastery of their material. They also seemed to realize what struck me only toward the end: there are simply too many books sent out in monthly boxes by *SEL*. I should have done the math earlier.

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Beyond reprints, I have had, from lack of space and expertise, to set aside books that turn to Decadence and beyond.

Hoping to make sense of the mounds of books in my office, I looked for unifying themes as I read but did not find the ones I expected: some great ecocritical work but not as much as I imagined and really nothing that engages Object-Oriented Ontology, which fascinates my students; little work on slavery or the cultural efforts of people of color in transatlantic culture; less work arising from the plethora of current bicentenaries than I had imagined, given the "Romantic Bicentennials" project. Most days, I thought the work was simply too varied to be usefully lumped together, but I began to see a tendency if not a theme: an authorial recognition of the importance of historical context, before a turn away to aesthetics or affect, form or feeling. At times, one glimpses a meeting point between a pursuit of form as embodied feeling or thought and the examination of the materiality of books and other media, and one witnesses a wary awareness in these new formalisms and materialisms of the tactics of new historicisms. It seems that literary history at least creates periods, and thus a beginning and an ending point for critical work, and understudied archives can provoke new scholarly endeavors, but the goal of many of the best books was not a conversation between literature and history but a concentration on what is seen as something particularly, peculiarly literary. This move usually involves a call for a return to close reading against critical turns to, say, "distant" or "surface" reading (I have to say that the claim we ever left close reading strikes me as roughly parallel to the "War on Christmas," a better rhetorical device for those who feel they need to reclaim something rather than a description of an actual loss). This approach often results in the use of three or four case studies rather than broader historical surveys. Beyond a nagging worry that critical approaches drawing on big data or engaging current obsessions with globalization or new media betray us to the corporate university, there lurks a concern that in questing for literature's meaning we have damaged its being: in reading the best of these books, I was prompted to ask instead, what is literature doing?

The author best served by this year of scholarship is William Blake. Two powerful books set out to introduce new, innocent readers to Blake and end up providing insights for even the most experienced of romantic scholars. I remember when I started teaching, in another century, poring over Leo Damrosch's *Sym-*

bol and Truth in Blake's Myth (1980) as I prepared to instruct students who entered class from their first exposure to Blake part exhilarated, part frustrated; I learned a great deal from that book, and particularly about the most difficult parts of Blake, such as *The Four Zoas*. In reading Damrosch's new *Eternity's Sunrise: The Imaginative World of William Blake*, I found that he still has a great deal to teach me. This is, appropriately for a work on Blake, a beautiful book, with an inviting typeface, many illustrations, and a particularly vibrant set of color plates. While Damrosch anchors his account in Blake's life, he does not offer a biography, but he does allow us to see Blake's creative work arising in relation to his life and times. *Eternity's Sunrise* is accessible to the general reader of literature but is filled with deep wisdom about the hardest things in Blake—again, I found his account of *Four Zoas* superb.

Damrosch offers a comprehensive account of Blake that, for example, allows us to understand how he became a visionary visual artist within the work-a-day world of engravers or how to think about the ways in which Blake's myth and symbols work. We get surprising readings of very well-known poems. Damrosch explicates "The Sick Rose" through a letter in Samuel Richardon's *Clarissa* and Matthew Prior's "A True Maid" and alongside Johann Wolfgang von Goethe's "Heidenröslein" to show us that, while the poem might be a call for sexual liberation, it also suggests "a much darker possibility: that inhibition and frustration are so deeply bound up with sexuality that they are impossible to transcend" (p. 76). In "London," Damrosch can move from textual details—for example, its third stanza on the chimney sweeper's cry offers an anagram of "hear"—to political contexts—I had forgotten, if I ever knew, that an earlier draft of "mind-forged manacles" was "German forged links"—to musings on sexuality and religion. His readings of images, such as the frontispiece of *Visions of the Daughters of Albion* (p. 203), are equally strong and clear. In bringing a complex Blake to a wide audience, Damrosch does not shy away from the difficulties and darker possibilities of his words and images. He moves us well beyond a countercultural Blake embracing free love to see Blake's struggles with sexuality and particularly with sexual jealousy; in a chapter on "The Female Will," he refuses to look away from some of Blake's worst statements about women and tracks the poet's darkening vision of the feminine across his career. In a similar vein, Damrosch, far from finding an ecofriendly Blake some have argued for, reminds us that the natural world celebrated by William Wordsworth was for

Blake a trap. Damrosch brings into the center of his account the strains of Blake's religious vision as he seeks to find the human fully divine, the transcendent immanent in man. He provides us with a captivating, complex account of Blake's struggles to make a powerful vision out of the divisions and difficulties of life.

Saree Makdisi's *Reading William Blake* is a much shorter introduction to the poet-artist, but it is perhaps even more audacious. This is the first book I have read in Cambridge University Press's Reading Writers and Their Work series, and I came to it expecting a fairly standard introductory text: maybe a chapter of biography, perhaps something on literary or other contexts, and then an examination of Blake's work in a more or less chronological order. Makdisi has provided us with something much more exciting. He eschews biography—there is not even a chronology. He does not explore as separate subjects the contexts for Blake's work which he has laid out in rich detail in his *William Blake and the Impossible History of the 1790s* (2002). He does not read through Blake's corpus. Instead, he creates a series of entry points for first readers of Blake (or old readers like me needing fresh eyes). There is some historicist thrust to this approach, as he ask us to see Blake's ideas as they arose in his moment and not as adumbrations of theories of our own time, but he encourages students to study Blake's words and images themselves, not the scholarly frames offered to interpret them. Rather than chapters on particular texts, we get essays into particular ideas in Blake, such as desire, power, and time. While Makdisi offers extended accounts of, say, *The Book of Urizen* and *Visions of the Daughters of Albion*, he grounds each chapter in a reading of particular poems and images in *Songs of Innocence and Experience*, the works most accessible to first readers. Makdisi begins by helping us to read the combined text/images that make up Blake's work, arguing in particular that the multiple textual and visual versions of individual poems and the movement of particular plates and poems within larger works creates a decentered text, made up of moving parts brought into different collective formations. This decentered text parallels a decentering of political power, sexual relations, and religious belief. Makdisi gives us a radical Blake—not a Blake looking forward to modernity's revelations and revolutions but a Blake in revolt against modernity. He closes with a moving paean to the Blakean imagination, a continuous, embodied making—including the making of reading—that just might make life into art.

We are often told that publishers do not want to see single-author books such as these anymore or that it is almost impossible to get collections of essays published, but there are many of each type in this gathering of scholarship. We are also told that no one will issue a festschrift, yet the past year produced a particularly fine one, *Nature, Politics, and the Arts: Essays on Romantic Culture for Carl Woodring*, edited by Hermione de Almeida. In addition to ten fine essays by scholars who were students and colleagues of Woodring's, we find here an unpublished essay by Woodring on American art and the first chapter of his projected autobiography, a gathering of tributes, and a selected bibliography of Woodring's impressive and influential writings. The essays range in subject from Ludwig von Beethoven to Lord Byron, from satiric prints to George Romney's depictions of shipwrecks, and they vary in style, from straight scholarly articles to a retrospective look by Elizabeth Kowaleski Wallace at her career as a historical critic and Woodring's influence on it and Carol Kyros Walker's imagining of an exhibition in Florence about Byron, Percy Bysshe Shelley, John Keats, Wordsworth, and Samuel Taylor Coleridge in Italy. One learns a good deal from Jonathan Gross about Byron's marginalia to Ugo Foscolo, about William Hone and print culture from Stephen Jones, and about an astounding early, collectively wrought comic strip around the character Johnny Newcome, which de Almeida sees as influencing Byron's *Don Juan*. This volume offers a worthy tribute to a great scholar that makes one long for a return of the festschrift.

There are days when I wonder about the amount of time we all spend working on introductory teaching aids, from anthologies to companions and guides to encyclopedias and dictionaries. This year's selection of such material was reassuring in that it was of high quality and definitely useful. A second engaging entry in Cambridge's introductory series, Susan J. Wolfson's *Reading John Keats* may be more conventional than Makdisi's offering in format, as she proceeds through the life and works, with chapters, for example, on the sonnets and odes and on "Lamia," but she gives students a Keats they will enjoy reading. She focuses on Keats's reading and on how we read and misread Keats. Written in an accessible, lively style (we hear of "boy-toy Adonis" [p. 43] in *Endymion* and of the "retro interior décor" [p. 93] of "Ode to Psyche"), the book puts on display Wolfson's own subtle, provocative readings of Keats's writing, demonstrating again that she has an unmatched grasp of the movement of Keats's language.

Even before they arrived at my door in one of *SEL*'s many boxes of books, I had already drawn on *William Wordsworth in Context* edited by Andrew Bennett and *The Oxford Handbook of William Wordsworth* edited by Richard Gravil and Daniel Robinson. Both volumes have star-studded casts with a number of scholars appearing in both. *The Oxford Handbook*, the bigger and more inclusive volume, features key scholars from Geoffrey Hartman and Paul Fry to Nicholas Roe and Philip Shaw offering essays covering Wordsworth's life and career, his poetry (including welcome attention to his later writing), the "Recluse" project including *The Prelude*, his engagement with literary and intellectual traditions, and his reception. Among any number of fine pieces, let me mention Peter Manning on *The White Doe of Rylstone* and Wordsworth's later narrative poems and Robinson on *The River Duddon* and Wordsworth's sonnet writing. As the title of Bennett's collection suggests, it places Wordsworth in a wide range of contexts, with sections devoted to his life, his reception, literary traditions, and cultural and historical contexts. We get a series of insightful glimpses into, for example, Wordsworth and sensibility (James Chandler), Wordsworth and the educational system (France Ferguson), Wordsworthian animals (Kurt Fosso), and Dorothy Wordsworth (Judith Page). Wordsworth is, not surprisingly, a presence in *Romantic Ecocriticism: Origins and Legacies*, edited by Dewey W. Hall, a volume that aims to drive ecological criticism forward by offering an interdisciplinary and transatlantic approach, moving from Wordsworth, Shelley, and Byron to Ralph Waldo Emerson and Henry David Thoreau, and putting poets and novelists in conversation with natural philosophy and science. As examples of this project, I note Judyta Frodyma's "Wild West and Western Wildness: A Transatlantic Perspective," which thinks about the West, the wilderness, and wildness in Wordsworth and Thoreau, and Gary Harrison's "Towards a Romantic Poetics of Acknowledgment," which brings together Wordsworth, John Clare, and the environmental ethicist Aldo Leopold.

For another valuable Cambridge series, Peter Sabor has brought together an impressive team of scholars in *The Cambridge Companion to "Emma."* Among the twelve lucid and learned essayists, we encounter CUP's own Linda Bree on how the form of the novel structures our reading of its heroine, Jill Heydt-Stevenson on the role of riddles and games in Emma's education, and Deidre Shauna Lynch on film adaptations, including Bernie Su's YouTube series *Emma Approved* (that I will watch as soon as I'm finished reading all these books). MLA's *Approaches to Teaching Austen's*

"Mansfield Park," edited by Marcia McClintock Folsom and John Wiltshire, provides useful pedagogical resources. *English and British Fiction 1750–1820*, the second volume of the *Oxford History of the Novel in English*, is edited by Peter Garside and Karen O'Brien, who have brought together an exemplary cast of scholars so that we get to read about the Gothic with Robert Miles, Walter Scott with Ian Duncan, it-narratives with Lynn Festa, the novel on the stage with Gillian Russell, and collections of fiction with Michael Gamer.

We continue to be indebted to Broadview Press for issuing first-rate editions, with the past year bringing Wordsworth's *Poems, in Two Volumes*, edited by Richard Matlak, which allows us to teach many core Wordsworth texts as they appeared in print and as they engaged a wide range of contexts marshaled in the appendices by Matlak; and William Godwin's *Mandeville*, edited by Tilottama Rajan, who enables us to read the novel in relation to its historical sources and in conversation with a range of fascinating texts on "Extreme Phenomena" from Carl von Clausewitz on war to John Hunter on wounds to Georg Wilhelm Friedrich Hegel and Friedrich Wilhelm Joseph Schelling on the negative. I was very pleased to see Paul Baines's edition of the *Collected Writings of Edward Rushton (1756–1814)*, which, along with Franca Dellarosa's 2014 *Talking Revolution: Edward Rushton's Rebellious Poetics, 1782–1814*, should bring more attention to this fascinating writer. I knew only his *West-Indian Eclogues* so was happy to be introduced to poems both political and nautical, not to mention letters to George Washington on why he still owns slaves and to Tom Paine calling upon him to advocate for African freedom as strongly as he had for American liberty. From the other end of the century, Lisabeth C. Buchelt has issued a critical edition of Bram Stoker's little-studied Irish novel, *The Snake's Pass*, serialized in 1890.

I did not know it but Wiley Blackwell publishes a series of Keywords in Literature and Culture, and the prolific Frederick Burwick has produced the volume on romanticism. Burwick provides valuable summaries of all sorts of key terms from allegory to women's rights, but such compendia invite quibbling. We have an entry on abolition but not slavery, and the section on revolution does not mention Haiti. We get metonymy but not metaphor or synecdoche, melodrama but not comedy or tragedy, medievalism but not classicism. But we should put aside the book we might write and enjoy the useful volume Burwick has produced. Wiley Blackwell, having published *30 Great Myths about Shakespeare*,

has now issued a similar volume for romanticism by another pillar of romantic scholarship, Duncan Wu. I am happy to see that romanticism ranks with Shakespeare. Wu states his goal up front: "This book aims to reassert the humanity of Romantic writers" (p. xiii), and he pursues this end by dismantling various claims about the romantics that he believes reduce them to abstract counters rather than moving writers. Each brief chapter summons up historical and critical detail to counter such claims as "The romantics hated the sciences" and "Wordsworth had an incestuous relationship with his sister." In some cases, Wu wants to refute factual claims; in other cases—for instance, the statement that Wordsworth was a Tory—he wants to find the terminology anachronistic, without suggesting we have been wrong that Wordsworth became more conservative.

Three popular historical books offer different entries into romantic literary culture. In *Holland House: A History of London's Most Celebrated Salon*, Linda Kelly traces a history of the Whig circle of Lord and Lady Holland from the French Revolution to the passage of the first Reform Bill; a series of lively, short chapters introduce the political and literary circles of Holland House, with Henry Brougham and Byron, Thomas Moore and Madame de Staël making appearances. Mme de Staël also appears in Brian Unwin's parallel biography, *A Tale in Two Cities: Fanny Burney and Adèle, Comtesse de Boigne*. After providing overviews of the lives of the two women, he analyzes their attitudes toward Napoleon and their involvement with literary and cultural figures of the day, from David Garrick to Prosper Mérimée. In *London Fog: The Biography,* Christine L. Corton traces the "life story" of this urban atmospheric effect, which in her account was "born" with the rise of urban pollution in the 1840s and "died" in the 1960s after the passage of the Clean Air Act of 1956. Attending to scientific understandings of the polluting elements behind London's "pea-soupers" and legislative attempts to regulate them, she mainly surveys a wide range of literary representations of London's fogs, from famous examples such as Charles Dickens's *Bleak House* to texts I have never heard of, such as J. Jackson Wray's *Will it Lift? The Story of a London Fog* of 1888. Any book that has a reference to the original *Star Trek*—its evocation of Jack the Ripper on a foggy planet—is good with me (p. 330).

REFRAMING ROMANTICISM

Tackling subjects from poetics to politics, from science to secularism, the year's rereading of core romantic writers forces us to rethink the intertwinings of literature and life—life in time and in particular times, emotional life and the life of the mind, living in society and living with nature. With parallel titles, Lily Gurton-Wachter's *Watchwords: Romanticism and the Poetics of Attention* and Emily Rohrbach's *Modernity's Mist: British Romanticism and the Poetics of Anticipation* make a fascinating pair of critical studies as both authors examine changing notions of and experiences of time to rethink the relations between history and literature. Rohrbach's clarifying book engages notions of history in the period by focusing on how people thought and felt about not the past but the future. Rohrbach investigates the ways in which anticipation about the future, which in her exemplary writers remains unknowable, can disorganize, disorient, and, I think, ultimately liberate the present. Following Reinhart Koselleck, she identifies a crisis in our sense of temporality arising in the late eighteenth century to be made urgent by the French Revolution and its sense of starting time anew; she follows others, including Chandler, in finding the romantics newly aware of their historicity. Her first chapter offers an account of the complex intellectual history of late eighteenth– and early nineteenth-century senses of time and history. Moving from Scottish Enlightenment philosophical history to Helen Maria Williams reporting on the French Revolution to William Hazlitt working to describe the spirit of the age, she uncovers a tension between some sense of progress—the present is surely better than the past—and an uncertainty about the present in relation to the future—if the future is unknown and if the future will place our moment, then how can we know whether we participate in any temporal movement let alone a line of progress? When we think of romanticism's orientation to the future, we often think of prophecy and thus Blake first and foremost. Rohrbach makes the central, provocative point that other romantic senses of the future evoke neither progress nor apocalypse: we are not moving toward some better time nor an end to time, but a time so unsettled that it allows us freedom in the present to think about multiple futures. In place of a story of progress or of clarifying endings, she finds literature's historical thinking moving toward the contemporaneous, the lateral, the undecided. Rohrbach contends that it is finally the literary that disrupts any smooth sense of the flow of time, that, for example,

the strong narrative drive in historical texts plays off against any sense that one actually offers the stuff of history rather than a story about that stuff. Rohrbach, in close readings of Keats's sonnets and odes, finds Keats experiencing a productive dizziness before the massive changes of his time that enables him to engage history outside standard historical and political frameworks. She reads his "Negative Capability" as being able to live with an uncertain, unforeseen future so that Keats engages history not by referring to particular contemporary events, say, Peterloo, but by providing a "historiographical aesthetic" (p. 61) that alters the self's relationship to the life in time we call history. A chapter on *Persuasion* shows how shifting narrative perspectives—including Jane Austen's playing with the time in the novel, after the first abdication of Napoleon, and the time of her readers after Waterloo—alter the present's relationship to the past as well as opening the present to an unknown future; Austen thus creates her own form of historical fiction, distinct from that of Scott. In a fine chapter on Byron, Rohrbach reads *Don Juan*'s famous digressiveness, its openness, and unknowable resolution as part of a writing strategy that creates a "'presentness'—a heightened attention to the moment-to-moment writing and imagining process" (p. 134). Here, as in the earlier chapters, she shows how her authors engage Enlightenment historiography only to find an aesthetic means to refuse neat notions of progress and apocalypse and to dwell in the undecided. Uncertainty, which is often in my experience used to close off action, is invoked to free ways of thinking toward a wavering future: what one does in the present matters because it is determined by neither past nor future.

Gurton-Wachter's *Watchwords* moves us from anticipation to attention. She locates romanticism in a moment defined by new demands on attention that might deflect readers from paying attention to literature's words. Wordsworth's "Preface" to *Lyrical Ballads* connected a loss of readerly responsiveness to both changes in the mediascape and the shock of national events, and Gurton-Wachter adds that this loss results from a militarization of attention. She tells us that the first use of "'Attention!' as a military command" occurs in 1792 (p. 8), and she goes on to show how the state of alarm about a possible French invasion, used by William Pitt to control the people, created a call to watch for the enemy and to attend to the wishes of government. Her second chapter tracks the rise of alarmism in poems by William Cowper and Coleridge, noting that alarm was a contested term, as people were now concerned about the supposed cause for alarm—a French

invasion—now upset by those alarmists who sought to scare the public. Extending Mary Favret's work on the pervasive impact of war on the period, Gurton-Wachter convincingly establishes this alarming form of attention—"the vertiginous paranoia of a spy culture" (p. 58)—as a feature of the mental and emotional life of the times. She argues romantic poetry opens on a different kind of attention, what she calls a "double attention" called forth by poetry that requires us to focus on sound and sense, signifier and signified, minute particulars and the whole work. Moving from eighteenth-century accounts of the physiology of reading to Blake's "Watch Fiends," Gurton-Wachter's first chapter portrays poetry combating the era of alarm by offering different and multiple modes of attention, transforming us from watchers of war to readers of words. Chapters on Wordsworth, Charlotte Smith, and Keats explore the formal features of romantic poetry that enable these alternative forms of attentiveness. For example, Keats's "Hyperion" poems instruct readers how to move from wartime surveillance to attention to those who are suffering in the aftermath of war; Keats merges images of mutilated soldiers with the fragmented Elgin marbles to create mutilated, fragmented poems that suggest that paying attention to suffering—not being alarmed by it—constitutes a sufficient response to his post-Waterloo moment. Grounded in a thorough understanding of differing modes of attention in the period and drawing inspiration from Simone Weil in particular, *Watchwords* is a book worth attending to.

Like these two authors, Christopher R. Miller pursues criticism's turn to affect in *Surprise: The Poetics of the Unexpected from Milton to Austen*. As its title suggests, this is a wide-ranging study that begins with Aristotle, then tackles Milton's *Paradise Lost*, Daniel Defoe's *Robinson Crusoe*, Richardson's *Pamela*, and Henry Fielding's *Joseph Andrews*, among other eighteenth-century novels, before turning to Austen, Wordsworth, and Keats. Miller manages to combine his deep learning with a lively style that keeps things moving as he crosses the centuries. He analyzes surprise as an emotion (feeling surprised), a cognitive event (thinking about being surprised), and a lived event (being surprised). He attends to a number of different ways in which surprise takes on a dual form, as both physical and cognitive, as something we identify with both joy and violence (the surprise attack), as both an involuntary reaction that overtakes us and a constructed experience. Most importantly, he sees surprise as both an emotion and an aesthetic element, both an object of art and a feature of narrative. For example, in his chapter on *Northanger Abbey*, Miller goes beyond

the notion that Austen parodies Gothic novels to show how she adopts "the perceptual syntax of surprise" (p. 145) he locates in those novels; the Gothic offered her ways to narrate surprise as involving both the power of even ordinary things to startle us and the mind's ability to perceive and to think about being frightened or amazed. Finding Wordsworth indebted to eighteenth-century novelists, and in particular Laurence Sterne, even as the poet claims the superiority of lyric to novelistic surprise, Miller argues Wordsworth creates through poetic form a mode of perpetual surprise felt by the reader as she reads about surprise, a feeling that can be recouped with each rereading. Keats, seen as the inheritor of Wordsworth, reflects the dual nature of surprise by, in his earlier works, narrating moments of being surprised or startled and, then, in the odes reflecting on surprise through the use of myth. The book offers a fine mixture of close readings and ruminations on the various facets of surprise.

Sara Guyer's *Reading with John Clare: Biopoetics, Sovereignty, Romanticism* is not only a call to include Clare in our accounts of romanticism but also an attempt to reorient our sense of romanticism as a whole. It is also, as with a number of these books, an argument for the power of close reading, in this case as an uncomfortable alternative to the purported advantages of distant reading through the accumulation of data. Guyer finds in our sense of biopolitics, where life is a medium of power, a turn away from poetry that she hopes to address by finding a romantic biopoetics arising at the same time as modern biopolitics. Biopoetics acknowledges a life that exceeds the biopolitical opposition of life and death to find a "*poetics of survival*" that enables us to imagine a "condition of living on" (p. 3). Reading Clare allows her to read romanticism with him in order to shift our sense of such key romantic ideas as the creative genius, nature, home, and exile. This is a thoughtful, thought-provoking book that seeks what Geoffrey Hartman called an "answerable style," a critical writing that responds in kind to the difficulties of poetry.

Another series of books investigates romanticism's debts and contributions to discourses on politics, philosophy, science, and religion. Kevin Gilmartin's wonderful *William Hazlitt: Political Essayist* marks a distinguished addition to the growing body of work on Hazlitt. Both titular terms are important: Gilmartin focuses on Hazlitt's political writings rather than his criticism of poets or his reviews of plays; and he explores the style of Hazlitt's political commentary. He usefully locates Hazlitt's writing within a broader range of popular print radicalism, noting that, while

Hazlitt is often seen as adopting a more literary style, he shuttles "between polite literary style and vernacular radical argument" (p. 66) to engage a wide range of social and cultural registers. Always aware of class divisions, Hazlitt—author of "On the Pleasure of Hating"—is often driven by anger and loathing, but Gilmartin shows us how varied and flexible Hazlitt's style is. The strength of the book is that it reads Hazlitt's political essays closely, valuing both their radical argument and their supple style. Gilmartin thus provides a subtler account of Hazlitt's political thought, as, for example, when he analyzes the way Hazlitt deploys the term "legitimacy," using it now to refer to the reimposition of hereditary monarchy on Europe, now to make the exaggerated claim that his opponents believed in divine right, now to imagine an almost universal tyranny, an oppression and repression so profound that it can only be opposed by an equally weighty force—Napoleon. Reading Gilmartin, I was struck with how often I have used Hazlitt's statements removed from the more complex rhetorical, argumentative structure of these pieces. We learn a great deal here—about Hazlitt's views on the economy of scarcity he saw trapping the people, about the strong presence of Edmund Burke in Hazlitt's thought, about the importance of the Dissenting tradition to his stand against legitimacy, and, most strikingly for me, about Hazlitt's vision of a popular Leviathan, a liberty found in a distinctly illegitimate London. A richer Hazlitt emerges from these pages, one equally committed to political warfare and to a mode of writing that deploys paradox and contradiction even as these tactics blur partisan battle lines.

Gerard Cohen-Vrignaud shares Gilmartin's interest in popular radical print culture: his *Radical Orientalism: Rights, Reform, and Romanticism* links references to North Africa, Turkey, and India in writers such as Hone, Thomas Jonathan Wooler, and Richard Carlile to the exotic writings of Byron and the Shelleys. While, following Edward Said, we usually think of "orientalism" as an ideological tool of empire, Cohen-Vrignaud shows that we need to discriminate among "orientalisms." Radical writers could express a sympathy for the oppressed people of eastern lands, and they also used orientalist imagery to attack the powers-that-be—perhaps most obviously the Prince Regent with his Brighton pavilion—and to stake a claim on traditional British rights and the revolutionary rights of man. The "orient" becomes less a particular place or culture than a mode of governance that might be found in Turkey or England. Cohen-Vrignaud adeptly details how conventional exoticizing imagery can be put to work for radical protest: images

of eastern violence support calls for reforms in punishment in England; depictions of orientalized luxury buttress the claims for property rights and against taxation. Each chapter takes up a particular right, rehearses its history and its place in the politics of the day, and explores the ways in which Byron and the Shelleys engage this particular discourse in their poems and novels. For example, in a chapter wittily entitled "Reading the Oriental Riot Act," Cohen-Vrignaud takes up the right to petition and to lawful assembly and reads Percy Shelley's *Revolt of Islam* and *Hellas* in the context of a popular discourse that used riots in exoticized sites to represent the people inevitably rising in violence against a vicious tyranny. In the era of parliamentary reform, we normally think of political rights, so I appreciated Cohen-Vrignaud's attention to economic rights as he links Percy Shelley's *Swellfoot the Tyrant* and Byron's *Sardanapalus* to radical complaints against the "oriental" extravagance of the Regent and others. His book's grounding in queer studies is clearest when he finds orientalist imagery able both to create images of tyranny that call forth a liberal turn to rights and to evoke bodies that evade or escape a liberal disciplining of Eros. Since Cohen-Vrignaud draws on a range of archives here from economic treatises to satirical prints, from popular journalism to public oratory, this is a good place to mention Catherine Pickett's *Bibliography of the East India Company: Contemporary Printed Sources, 1786–1858*, which opens up the huge archive of "printed items produced by or about, subscribed for, or dedicated to the East India Company" (p. vii).

Andrea Timár's *A Modern Coleridge: Cultivation, Addiction, Habits* proposes Coleridge's philosophical, aesthetic, and poetic writings as a quest for a modern humanity able to withstand the worst miseries of modernity. The core of that humanity lies in a free and responsible will that is not innate but must be cultivated. In, perhaps, a refashioning of Martin Luther's freedom of the Christian, Coleridge imagines cultivation creating a human being who lives free insofar as freedom offers a responsible approximation of God's will: a kind of primary, divine freedom is echoed in a secondary, human form. Addiction—not so much drug addiction per se as a quest for stimulation from all the distresses of modern life including the shocking tactics of "frantic" Gothic novels, "sickly" German dramas, and "extravagant" narrative poems—threatens freedom by subjecting the will to alien stimulants. Timár argues that, while we might—thinking of drugs—link addiction to habit, habit can be a kind of prophylactic against stimulation, habituating free will to accord with the way things

are according to God's will: freedom lies again in what might appear as bondage. Timár uses this framework to discuss a range of issues and texts, from addictive novel reading in the *Biographia Literaria* to the idea of *Bildung* in the educational project of *On the Constitution of the Church and State.*

Remaining with opium eaters, I also found useful Markus Iseli's *Thomas De Quincey and the Cognitive Unconscious*, which makes clear its aim to move beyond psychoanalytic or philosophical approaches to the mind "to show what science has to tell us about the unconscious, how it can help us to understand literature, and how literature partakes in scientific discourses" (p. 1). Iseli wants to displace both De Quincey scholarship dominated by psychoanalytic understandings of the unconscious and a psychological behaviorism that denies the existence of nonconscious mentation to find a place in literary studies for new work in cognitive neuroscience and its non-Freudian unconscious. He pursues what Alan Richardson has called "cognitive historicism," an attempt to understand past ideas and representations of mental activities from the perspective of the discoveries of neuroscience. Rather than reading De Quincey's early formulations of nonconscious activity as adumbrations of Sigmund Freud, Iseli sees them now as having their own historical validity, now as being interpretable by contemporary science. The goal is to uncover an unconscious that can be productive, that can be thought of as producing a kind of thought. The first part of the book takes up De Quincey's exploration of language and the unconscious, including his coining the term "subconscious"; De Quincey formulates a style having both a conscious and an unconscious formation, but his unconscious does not render style irrational but links the conscious use of language with autonomous, embodied forms of mental activity. The second, more historicist, part details early nineteenth-century explorations of the mind/brain/body problem, particularly animal magnetism and physiology. De Quincey here contributes to a general discourse on how, for example, mesmerism gains access to the unconscious or how physiology demonstrates the interdependence of the mind and the body. We learn a good deal about then-current sciences of the unconscious and how they can help us interpret anew key texts by De Quincey, most prominently the *Confessions* and *Suspiria.*

Timothy Michael's *British Romanticism and the Critique of Political Reason* opens a conversation between romantic-era politics and Kantian critique. Michael writes against the notion that romanticism revolts against Enlightenment rationality, seeing it

instead as an effort to perfect reason. Against a turn from both reason and politics toward an individual freedom grounded in the subjective imagination, Michael argues for a romantic "rational liberty" that pursues a politics that would ground objective, social freedom in the self-regulating powers of the mind that operate only within subjective freedom (p. 4). Michael traces an intellectual history that uncovers the connections between discussions of politics and explorations of epistemology: romanticism seeks to learn from the French Revolution and its turn to Terror by applying to politics Immanuel Kant's "Copernican" revolution. Kant sets the stage for understanding that the "Revolution Debate" of the 1790s taken on by Burke, Mary Wollstonecraft, and Godwin, among others, also engages a debate on political knowledge, with—simplifying greatly—Burke finding politics to be beyond rational knowledge and Wollstonecraft and Godwin arguing for an autonomous and thus inward reason as the way to a knowledge of the way things should be. Michael places Coleridge's and Wordsworth's political writings of the early nineteenth century—*The Friend* and *The Convention of Cintra*—in this tradition to explore their imbrication of political issues and epistemological problems and to fill in their own intellectual history between the poetry of the 1790s and their writings after the fall of Napoleon, denounced by their younger contemporaries as political apostasy. The final section of the book turns to poetry, taking up *The Excursion* and *Prometheus Unbound*. Michael teases out from these texts their engagement with political thinking, finding in Wordsworth's inward turn, for example, an attempt to ground objective political justice in the individual subject's discovery of a tranquil pleasure.

Colin Jager has written an ambitious, important book in *Unquiet Things: Secularism in the Romantic Age*. Jager provides a theoretical reformulation of the idea of secularism, a history of the interplay of secularization and religious reform, and a sensitive account of the varying ways in which literary texts give voice to states of thought and feeling that cannot easily be reduced to either a religious or secular stance. While understanding secularization as involved in a process that privatizes religion to create a space within which to consolidate the nation state and the market economy—he asserts "*secularism is not first and foremost about religion* but concerns instead power" (p. 7)—Jager finds literary texts disturbing any victorious consolidation of Foucauldian power structures. The secular proffers not simply the absence of religion or the separation of church and state, but a new "sensory and emotional repertoire" (p. 35) that displaces and disciplines other

repertoires and that Jager identifies with Charles Taylor's "buffered self," where a focus on an internalized human mind replaces a premodern "porous self" open to magical and spiritual powers (p. 15). Romantic writers oppose this closed selfhood and thus the secularism that produced it, "and this is why their interventions can look so much like an alternative religion" (p. 16).

Jager first offers an expansive history of religious reform and its consequences, from the historical Henry VIII, who literally secularized the Church, placing its holdings in private hands, through Shakespeare's *Henry VIII* and Horace Walpole's *Castle of Otranto*, to Austen's *Emma*. As secular modernity enables the rise of the state exercising biopower, Jager finds a Benjaminian melancholy shadowing the march toward a supposed enlightenment. Walpole's Gothic romance, for example, longs for an older world of greater possibilities and laments that even sexual energy must be disciplined in the name of dynastic power. Jager offers a wonderful reading of Mr. Knightley's Donwell Abbey as, perhaps, a subliming of the secular, so that the history of the Abbey's removal from the Church is erased to create a place that carries all the authority of the past but no story for the future: Emma wins an ideal that cannot by definition have a story, an ideal that, promising everything, has, sadly, left "nothing" to be done. The book's second part treats texts that dispute the conventional account that secularization led to an enlightened state that prevented backsliding into superstition and religious violence. He explores Coleridge, Scott, and James Hogg, finding that the tolerance installed by the Glorious Revolution made all things quiet on the religious front only by the silencing of religious experience, just as we weave a circle around the visionary poet at the end of "Kubla Khan," and by a process of minoritization as the secular state, eschewing a single, national religion, allows religious minorities—such as Hogg's Coventers—that can then be tolerated, or not. In the book's final section, "After the Secular," Jager looks to authors who are not minoritized but create a space of resistance within secularism by "becoming-minor," in Gilles Deleuze and Félix Guattari's phrase, and who are not silenced but who use metaphor to create what Percy Shelley calls "the before unapprehended relations of things" (pp. 183–4). In *The Giaour*, Byron stages a confrontation between a pluralistic cosmopolitanism embraced by the mobile Giaour and the religious fanaticism identified with Hassan to show how an enlightened worldliness actually brings fundamentalism into the world, as religion is forced to manifest itself after the secular; but Jager

sees Byron pointing beyond a simple damnation of all sides to an accounting of how we might live after religion *and* the secular and of how much this move costs. The book concludes with a major rereading of Percy Shelley's "Mont Blanc," where the poem does not point to the atheism of some heroic Radical Enlightenment but toward a questioning of all violence, whether that used by the religious or that exercised every day by the enlightened, secular state. Throughout, Jager skillfully interweaves close reading of quirky details, vital historical contexts, and illuminating theoretical frames. I will be listening to *Unquiet Things* for some time.

A GLOBAL NINETEENTH CENTURY?

One gathering of books ranges away from a narrow British romanticism or Victorianism to connect to particularly European but at times more worldwide cultures. Perhaps traveling out the furthest, *The Beach in Anglophone Literatures and Cultures: Reading Littoral Space*, edited by Ursula Kluwick and Virginia Richter, reaches from Matthew Arnold's "Dover Beach" to Steven Spielberg's *Jaws* and includes texts from Ireland, the Caribbean, South Africa, and the United States. The volume rethinks the beach as a middle space between land and sea from a number of perspectives: the beach offers now a place of vacationers, now an object of scientific study; it can be a contact zone between often racialized others or a no man's land between nature and culture. Perhaps of most interest to readers of this review will be Christina Payne's essay on Victorian paintings adopting varying stances toward beaches from the scientific to the aesthetic, and Katharina Rennhak's situating of "Dover Beach" and its liberal humanism in a tradition of Dover poems, from the eighteenth century to the present. Another wide-ranging set of essays appears in *John Bull and the Continent*, edited by Wojciech Jasiakiewicz and Jakub Lipski, which progresses from King Henry VIII to the novelist John King and travels with John Bull from England to Belgium, Holland, Germany, France, and, particularly, Italy and Poland; it includes essays on Charlotte Brontë's *Villette* (Krystyna Urbisz Golkowska), Ann Radcliffe's *The Italian* (Lipski), and Elizabeth Barrett Browning (Daniel Evers). Both volumes remind us how constricted our conception of the nineteenth century can be, whether we think of lakes and mountains rather than beaches or focus comparative studies on France and Germany rather than, for instance, Poland. Moving out across time more than space, *Active Romanticism: The Radical Impulse in Nineteenth-Century*

and Contemporary Poetic Practice, edited by my colleagues Julie Carr and Jeffrey C. Robinson, brings together poets and some critics to think about a continuing romantic response as active in subsequent poetry, offering an avant-garde rejoinder to continuing oppression and repression; the collection, calling for a repondering of the impact of romanticism, reinforces the point of the anthology of romantic and postromantic poetry that Robinson coedited with Jerome Rothenberg, *Poems for the Millennium.*

Closer to traditional comparative work but providing a vitally different center for England's turn to Europe, *Romanticism, Rousseau, Switzerland: New Prospects*, edited by Angela Esterhammer, Diane Piccitto, and Patrick Vincent, arose in large part from the 2012 meeting of the North American Society for the Study of Romanticism in Neuchâtel; about half of the essays tackle Jean-Jacques Rousseau, reminding us of the importance of this "first romantic" to British romanticism while revealing the place of Switzerland in Rousseau's life and thought. Among other excellent pieces, Wendy C. Nielsen's richly contextual essay reveals that Rousseau wrote his surprisingly influential *Pygmalion*—with his drama of a sculptured female coming alive in response to the artist's emotions rather than divine intervention spurring German experiments with the monodrama and influencing texts such as Mary Shelley's *Frankenstein*—when he lived in the heartland of automata production, as he engages a discourse on whether man could be compared to a machine (i.e., Julien Offray de La Mettrie's *L'homme machine* of 1748). Byron's *Manfred*, which might also be linked to *Pygmalion*, moves, according to Piccitto, beyond the titular hero's rejection of both the divine and the demonic to embrace nature, particularly Switzerland's mountainous landscape; Piccitto pursues Jerome McGann's sense of the play's parodic, proto-Brechtian theatrics to link playfully the Abbot, "as head of the order of monks," with the Mönch, the third of the peaks defining the Bernese Oberland, along with the Jungfrau and the Eiger, both mentioned in the play (p. 177): she reads Manfred's final turn to the Abbot as a submission not to some supernatural force but to nature. Vincent explores Wordsworth's imaginative conception of the Lake District as a "visionary republic" by analogizing rural England and republican Switzerland and by drawing upon new visual technologies such as the miniature relief model that, for Wordsworth, could link knowledge and power to create a sublime whole. Finally, taking up another new medium, Kirstyn Leuner argues that the work of Rodolphe Töpffer, often considered the first maker of a comic strip or graphic novel, resists the visual

naturalism, the "magical" delivery of the real, claimed by visual technologies such as the diorama by making reader/viewers self-conscious about the text and about visual media in general, in part by remediating both older print practices and newer visual technologies including the Claude glass and telescopes. A strong introduction binds these fine essays together into a superb collection.

A number of monographs also locate British romanticism in a larger world. Noah Comet, in his thoroughly satisfying *Romantic Hellenism and Women Writers*, defines a Hellenism by and for women set in opposition to the more familiar masculine Hellenism embraced by Keats and Percy Shelley and lived out as a political mission by Byron. Male writers might know Greek. They might, like Byron, travel to Greece. Women came to Hellenism by other means, particularly through representations of Greek culture in such key magazines as *La Belle Assemblée* and *The Lady's Monthly Museum*: "men read the Classics, women read about the Classics" (p. 27). As Comet's introduction, "From Monumental Fragments to Fragmented Monumentalism," suggests, women writers from Lucy Aikin to Barrett Browning discover their own Greece that appears more tenuous, contingent, and ephemeral than a masculine Hellenism that now fills the writer with the anxiety of influence and now inspires him to radical reformations of the classical inheritance. Women's Hellenism was more practical, finding in a fragmented past the pieces that fit a current educational, artistic, or political project. This resistance to masculine totalizing includes a distrust of liberal rhetoric that embraces Greece as the birthplace of democracy while overlooking its "misogynistic legacy of slaves, abandoned wives, and concubines" (p. 4). Women (perhaps not unlike the often feminized Cockneys) produced a popular print culture Hellenism that included fashion as well as Greek philosophy, the decorative as well as the high arts. We learn that female Hellenists, perhaps like Blake, exposed the classics as militaristic and imperialist and that they deployed Grecian democracy to combat the Roman longings of the French Republic and Empire. After a rich chapter on the print culture Hellenism of women's magazines, Comet provides case studies of Aikin's *Epistles of Women*, Felicia Hemans's *Modern Greece*, and a series of little-studied poems by Letitia Elizabeth Landon (which are provided in an appendix for the uninitiated, like me). Comet carefully avoids reducing his writers to one version of Hellenism. Aikin, in responding to a misogyny she found in Alexander Pope and elsewhere, historicizes Greek culture with its mistreatment

of women to uncover what is still useful in the present: "She carefully distinguishes between the unfortunate things Greek culture did to women and the potentially fortunate things women could do with Greek culture" (p. 67). If Aikin draws on classical Greece, Hemans, in *Modern Greece*, inspired by the Elgin Marble controversy, puts it firmly in the past. Mapping history as a series of discontinuous breaks, she offers not a narrative of continuity but a "non-linear, transposable series of geographical and archaeological views" (p. 72). Hemans rejects the Parthenon marbles as monuments of a Greek past to be emulated and instead sees them, transported to London, as part of a modern project to create a British future. Landon's Hellenism, perhaps because Comet explores it through several poems, seems more disparate than that of Aikin or Hemans, but she thus, in a way, best represents Comet's sense of the Hellenism women writers were constructing. Depicting her Hellenism of "ephemeral breezes, memories and fantasies" (p. 112), Comet attends to her use of a range of forms and an experimental poetics to break free of the tyranny of ancient Greece over modern Britain. Comet closes his insightful book with an account of how Barrett Browning's Hellenism, read at the time as a continuation of the work of Hemans and Landon, can provide a way to bridge the gap between romantic and Victorian scholarship; he thus opens up the 1820s and 1830s, that no woman's land between high romanticism and high Victorianism.

Turning further to the east, Samar Attar's *Borrowed Imagination: The British Romantic Poets and Their Arabic-Islamic Sources*, argues that the traditional "Big Six" romantic poets drew not only upon the *Arabian Nights* but also upon Ibn Tufayl's *Hayy Ibn Yaqzan,* a twelfth-century philosophical novel from Islamic Spain perhaps translated at the request of Baruch Spinoza, along with a range of other texts from the Qur'an to Persian poetry. The book extends from fairly clear connections, such as Byron's interest in Eastern materials, to speculations about romanticism's debt to Arabic depictions of everything from the earthly paradise to war.

Sharing Comet's focus on women writers, JoEllen DeLucia, in *A Feminine Enlightenment: British Women Writers and the Philosophy of Progress, 1759–1820*, travels from England only as far as Scotland to explore how women both were shaped by and responded to the Scottish Enlightenment, particularly the Scots' creation of a model of stadial development not of the state but of culture and society and their ideas of progress, which were at times linked to improvements in the treatment of women. If Adam Smith and David Hume saw the superiority of modern commercial

society in its creation of the leisure needed to cultivate female sensibility and feminine virtues, James Macpherson, at the same time, offered in the Ossian poems a supposedly ancient society where men as well as women cried, where women fought beside their men. DeLucia analyzes poems, novels, and letters (and not histories) by women writers to show they absorbed and then contributed to Enlightenment ideas of progress, suggesting the power of emotion rather than reason and arguing for the development of a cultural stage of feminine emotion challenging commerce and empire. After an analysis of Smith and Macpherson on the role of women in historical progress, DeLucia offers a pair of chapters on the Bluestockings, one of which illuminates the ways in which women explored their ideas not only in letters but in Mary Wortley Montagu's Ossianic feasts where guests re-created the "ceremonial meals of the Highland warriors" and "'drank out of a nautilus shell to the immortal memory of Ossian'" (p. 59), with the other taking up Anna Seward's *Llangollen Vale*, a poem new to me, which uses, for example, the famous Ladies of Llangollen to imagine a feminized world outside heterosexuality and commercial society. DeLucia then turns to the novel, first to argue that Radcliffe's use in *The Mysteries of Udolpho* of epigraphs from James Thomson, James Beattie, and Macpherson structures the novel's "meta-commentary on the problems involved in producing history, measuring change, and mapping progress" (p. 128); she then introduces us to Regina Maria Roche's fiction, which she reads alongside Maria Edgeworth's. I appreciated DeLucia's close analysis of texts I did not know as well as her command of Enlightenment theories of history.

A narrower philosophical focus informs Wayne Deakin's *Hegel and the English Romantic Tradition*, which I approached with interest as a thoroughly amateur teacher of Hegel's *The Phenomenology of Spirit* looking for help with that wonderfully complex text. Not providing a Hegel primer, however, Deakin draws on a key Hegelian idea as a heuristic device to revise readings of Coleridge, Wordsworth, and Mary and Percy Shelley. He advances an interpretation of Hegel's theory of recognition to argue that it stages a tension between the drive of the self toward autonomy and the need for the self to achieve awareness through a receptivity toward and recognition of the other. He uses his approach to provide intriguing close readings of poems such as "Kubla Khan," "Tintern Abbey," and "Mont Blanc."

It was a very good year for Ossian, who not only figures centrally in DeLucia's book but also inspires Eric Gidal's important

Ossianic Unconformities: Bardic Poetry in the Industrial Age. This clear, powerful book succeeds at the interdisciplinarity we all call for. Grounding his study in a literary critic's understanding of Macpherson's texts, Gidal introduces us to a continuing, if eccentric, Ossian industry in the nineteenth century, where scholars used statistics, maps, and geology to support the authenticity and realism of the supposed translations. He reads these hybridized, multimedia texts as struggling to cope with the industrial transformation of Scotland and Ireland, so that the Ossianic enterprise, while ostensibly an attempt to recover a lost past, reveals itself as a response to drastic ecological changes. Gidal tells us that "unconformities" refer to geological breaks where strata from different periods are forced together, creating in one place slices of different times. The Ossian "translations," drawing upon Homeric scholarship with its emphasis upon Homer as a figure writing at a key moment of historical transition, depict a paradise readers wish to regain even as they recognize its loss with the advent of modernity. Gidal sees the Ossianic extensions as enacting change in their very texts by mixing modern mores, contemporary challenges, and experimental science with an imagined past. Nineteenth-century cartographic, geological, and demographic innovators amass data on the contemporary world but always have an eye for the ways in which the information they provide resonates with a lost Ossianic place or some vanished piece of culture. Taking up these truly odd cultural artifacts, Gidal glides effortlessly from literary history to book history to environmental thought, which here concerns less the search for a Heideggerian "dwelling" than the revelation of the deprivation that groups subjected to modernity experience, as "a marginalized and discredited literature provides a compelling language to register and reflect upon the social and spatial disruptions of industrial modernity" (p. 12). I will not attempt to summarize his accounts of these strangely rich mergers of poetry, science, and information, but I do want to acknowledge Gidal's strong attempt to find, in this staging of an imagined Ossianic past against radical changes to the physical world in which Ossian was supposed to have dwelt, a place from which to envision something other than a future of ecological disasters.

Macpherson also appears briefly in Francesco Crocco's *Literature and the Growth of British Nationalism: The Influence of Romantic Poetry and Bardic Criticism.* Crocco asserts that we err in seeing the ballad tradition as nurturing local or ethnic identities against a British nationalism and in finding the romantic poets

as self-consciously opposing—or, for that matter, affirming—the growing sense of national identity. Poetry and criticism are perhaps unwilling and almost certainly unknowing secret sharers in the project of nationalism and then empire. After a chapter that traces the rise from Thomas Percy to Arnold of "bardic criticism," the notion that the poet stands in for and speaks for the nation, an idea that he interestingly links with the ascension of English literature as a key part of a national education, Crocco takes up Wordsworth, Coleridge, Hemans, and Anna Laetitia Barbauld to show how poetry that we perceive standing against the nation actually helps imagine the stance of the nation. We learn, for example, that even though the "counter-patriotism" (p. 171) of Barbauld's *Eighteen Hundred and Eleven* may criticize the current state and empire, her satire affirms what she sees as the true value of the nation and cultural imperialism. Only Blake, here, manages to find a way beyond nationalism to an international vision.

Staying on the international scene, I imagined a book for the bicentenary of Waterloo or Napoleon's earlier abdication in 1814. While no such book nestled in the myriad boxes I received, I was pleased to discover *Tracing War in British Enlightenment and Romantic Culture*, edited by Neil Ramsey and Gillian Russell. This collection forms part of a wave of new studies, with Favret's *War at a Distance* on the crest, that shows that romanticism responded as much to the wars against revolutionary France and Napoleon as to the Revolution itself. The editors' introduction makes large claims, finding war not only shaping nation and empire but driving consumer culture, democracy, and the infrastructure for print culture. They also see the understanding of war shifting as war appears no longer as "the inevitable corollary of peace" (p. 2) pursued by monarchs to further their own national purposes but as a massive and horrifying disruption of life that pulled everyone, soldier and civilian alike, into a militarization of the everyday. As the understanding and representations of war shift, war becomes an object of inquiry for philosophers, political economists, and artists, a project that this volume continues by contributing to interdisciplinary critical war studies. The essays range from Sterne's *Tristram Shandy* (Jonathan Lamb) to J. M. W. Turner's 1842 *War. The Exile and the Rock Limpet* (Thomas H. Ford). Daniel O'Quinn provides one of his typically instructional and delightful forays, here into elegiac and spectacular representations of the American War. He directs our attention to Major André, the organizer of a pageant in 1778 known as the Mischianza and the subject of a popular monody by Seward which

was attacked in another entertainment staged in 1783 in honor of Henry Fuseli. Where Friedrich Schiller argued that elegy and satire are the two modes of modern poetry, O'Quinn sees these entertainments hybridizing the two forms in ways that shape romanticism's depictions of war and its sufferers. Deirdre Coleman uses a bizarrely fascinating French automaton table clock shaped in a caricature of Toussaint L'Ouverture to explore how such images do violence to history by hiding the realities of the struggles in Saint-Domingue behind the exotic and the parodic. Continuing with war's material traces, Russell explores in an early public military museum the militarization of society and culture, and Neil Ramsey shows how the Naval and Military Library and Museum, founded in the 1830s, wanted to depict military progress but also could be seen as enshrining relics of war's violence. Simon Bainbridge provides a lively survey of representations of Napoleon, from Antonio Canova's heroic statue, perched in the center of the Duke of Wellington's Apsley House, to busts placed on mantelpieces. Philip Shaw, moving from the pantomime to Turner, offers a moving account of the artist's attempt to depict the suffering and the unsettling uncertainty of war. As a group, the essays offer a deep history of our own attitudes toward warfare.

IN THE THEATER OF THE NINETEENTH CENTURY

As a sometime student of the theater, I was glad to see five books that expand our understanding of nineteenth-century drama and theater by introducing us to little-studied playwrights, actors, and theaters. William D. Brewer's *Staging Romantic Chameleons and Imposters* proposes a broad definition of theatricality that moves from the stage to the page and from the world of fiction to real-life imposters. Brewer frames the book with fascinating accounts of James Molesworth Hobart, an American pretending to be a series of British aristocrats to swindle merchants of jewels and watches, and of the "Perkin Warbeck Debate," which raged from 1491 when Warbeck claimed to be Richard, Duke of York, up through Mary Shelley's novel about him. Brewer deploys such actual cases of criminal chameleons to suggest that the romantic period, supposedly embracing the unified subject, was simultaneously fascinated by and terrified of a performative self that did not fashion a coherent subjectivity but played out shifting roles. Offering a taxonomy of romantic-era chameleons, ranging from the politically or morally transgressive to the poetic, Brewer dissects such figures in plays by Richard Cumberland, Thomas

Holcroft, Hannah Cowley, Mary Robinson, and James Kenney. His turn to legitimate, five-act comedy is welcome, given that most scholars focus either on poetic tragedies or "illegitimate" forms from the melodrama to the pantomime. I was particularly pleased to see Brewer taking up Kenney, a skilled playwright who deserves more attention. This book will interest not only scholars of the period's drama but also students of, say, Keatsian poetics or Byronic mobility.

Frederick Burwick, a master of the nonverbal elements of stage production such as music, special effects, and pantomime, enters the physical theater itself rather than pursuing portable notions of theatricality. In *British Drama of the Industrial Revolution*, Burwick explores representations—and attempts to control those representations—of "those who delved the mines, tilled the fields, and sweat through long hours at low wages in factories" (p. vii); in particular, he explains how these representations shift as we move to different kinds of theaters. As the title of his first chapter, "Playing the Provinces," indicates, Burwick expands here upon his findings in *Playing to the Crowd: London Popular Theatre, 1780–1830* on dramas adapted to please audiences in particular ethnic and class neighborhoods of London, as he moves to the provinces, to Birmingham, Bristol, Leeds, Liverpool, Manchester, and Nottingham. We have needed an account of provincial (and colonial) theaters to supplement the excellent work on the London theatrical scene by, for example, Jane Moody, and Burwick demonstrates how theaters in industrial areas called forth different kinds of plays, even different versions of the same play being offered elsewhere. Burwick explores how the staging and thus the meaning of Samuel Foote's *The Mayor of Garrett; or, The Election* shifts as it moves from time to time, place to place. Theater managers and playwrights, anxious to capture working-class audiences in these provincial cities, adapted their repertoire to reflect local industries and interests. Burwick thus treats us to accounts of plays about weavers in chapter 4, miners and mill workers in chapter 5, and smugglers and poachers in chapter 8. He provides a striking account of how the provincial theaters, in the face of restrictions upon working-class organization such as the Combination Acts (discussed most fully in chapter 3), offered a place for the people to gather and to see their lives reflected on stage. Analyzing little-known plays, mainly from the rarely studied 1820s and 1830s, Burwick reveals the provincial stage as a key site to represent the oppression of the lower orders and the possibilities of social reform. Burwick has also published

with Manushag N. Powell *British Pirates in Print and Performance*, which delights in the particular form of the wildly popular nautical drama that runs from such early plays as Aphra Behn's *The Rover* to stagings of Robert Louis Stevenson's *Treasure Island* to the *Pirates of the Caribbean* franchise. Even when the playwrights stage well-known privateers and pirates—for example, Sir Francis Drake (pp. 42–4) and Captain Kidd (pp. 48–51)—they are not interested in historical accuracy but the affective appeal of the pirate as villain-hero, ethically challenged if engagingly charismatic. The latter chapters of the book focus on gender issues, as the authors explore the sex appeal of pirates and representations of women on pirate ships. Plays based on Byron's corsairs are, not surprisingly, featured in a chapter, as are dramatizations of Scott's *The Pirate* and James Fenimore Cooper's *The Pilot* and *The Red Rover*, but the authors give valuable attention to less well known but powerful theatrical writers such as J. C. Cross, Thomas John Dibdin, and Henry M. Milner.

Adaptation, particularly of plays for differing theaters, features in both these books. The adaptation of novels for the theater lies at the heart of Francesca Saggini's *The Gothic Novel and the Stage: Romantic Appropriations* and Karen E. Laird's *The Art of Adapting Victorian Literature, 1848–1920: Dramatizing "Jane Eyre," "David Copperfield," and "The Woman in White."* Both books deploy an interdisciplinary approach to the novel's transformation as it was appropriated by other media, with Laird moving beyond the theater to film. More engaged with how theater shapes our understanding of Gothic novels than in Gothic drama itself, Saggini's book pivots on how James Boaden adapted Radcliffe's novels for the stage and how Matthew Lewis's *The Monk* drew upon theatrical spectacle even before it was itself dramatized. Moving beyond adaptation, Saggini defines "appropriation" as "both process and product" (p. 5), in which an author might transform an entire novel into a play or move particular pieces of a drama into a novel, as when Shakespeare quotations are used as epigraphs for chapters in a narrative; chapter 8, for example, explicates the complex ways in which nontextual elements—music, scenery, costume—move from play to play, as textual and physical objects appear in different productions. She finds this dialogue between page and stage illuminating a core intertextuality—or, perhaps, intermediality—in the Gothic novel. The first part of the book offers short overviews of contemporary critical reactions and modern criticism of Gothic drama before turning to a model of appropriation that sees the Gothic as an interform: intertextual,

intertheatrical (as plays bounce off other pieces on the evening's playbill and the performances at other theaters), generically hybrid ("intergenericity," p. 137), and remediated. Saggini thus works to theorize the sometimes-odd ways in which Gothic texts seem to beg, borrow, or steal whatever they need.

Laird's *The Art of Adapting Victorian Literature* disputes a standard view that one can only diminish and demean great Victorian novels by moving them to the stage or the silent screen, as she shows that the novelists themselves were interested in the "cultural dissemination" of their works beyond the page (p. 1). Laird's study of theatrical and filmic adaptations of three key Victorian novels reveals the extent to which famous film versions of Charlotte Brontë, Dickens, and Wilkie Collins have a deeper history involving largely forgotten stage versions. She wants to give Victorian stage adaptors, seen as hack writers if seen at all, their due as imaginative re-creators of texts. These adaptors surely felt they had a free hand with the now-canonical texts they took up, with several playwrights, for instance, staging Dickens's novels before they had been published in full, a tactic that so infuriated Dickens that he wrote one of these adaptors of *The Pickwick Papers*, William Moncrieff, into *Nicholas Nickleby* as a "parasitic adaptor for the stage" (p. 79). Play adaptations often began by staging particular strands within the narrative, even particular moments: the first dramatization of Charlotte Brontë's *Jane Eyre*, subtitled *The Secrets of Thornfield Manor*, performed in the revolutionary year of 1848, emphasizes the servants in the novel and highlights class tensions; "In *The Deal Boatman* [an adaptation of *David Copperfield*], [Francis Cowley] Burnand distilled Dickens's eight-hundred-page novel into eight characters and two major plot lines" (p. 95). Each novel gets a chapter on stage adaptations and one on films, where the treatment of early silent versions of these texts opens up promising new lines of inquiry.

SITUATING PRINT CULTURE

Book history, material print culture, and the nineteenth-century media landscape continue to provoke some of the best work in the field. Joseph Rezek's *London and the Making of Provincial Literature: Aesthetics and the Transatlantic Book Trade, 1800–1850* makes important contributions to book history, to a comparative account of romantic transatlantic literature, and to our understanding of the rise of an independent literary aesthetics. Beginning with the striking fact that three founding texts of

provincial "national" literatures—Edgeworth's *Castle Rackrent*, Scott's *Waverley*, and Washington Irving's *Sketch Book of Geoffrey Crayon*—were all published in London, Rezek argues that the formation of Irish, Scottish, and American literatures was dependent upon the prestige—and profit—that only the London book trade could provide. This fascinating narrative of the birth of a national literature begins with a strongly material account of the legal, economic, and demographic base of the book trade to show that, while print historians have focused on the famous 1774 copyright case of *Donaldson vs. Becket*, the 1801 Act of Union, which extended British copyright to Ireland, had a greater impact on publishing, as it destroyed Ireland's reprint trade and "drove Irish book trade professionals to London or to the United States" (p. 31). After providing an overview of the interactions between publishers in London, Edinburgh, and Philadelphia, Rezek narrates an absorbing case study of how Scott's novels traveled between these three centers, with the "American Copy" of advance sheets sent from Edinburgh to Philadelphia still being mediated by London, through which the sheets passed and from whence most of the profits from Scott's novels emanated. Rezek then finds in Edgeworth's and Sydney Owenson's "national tales" an "aesthetics of provinciality" that in seeking a formal declaration of independence from British fiction ends up suggesting an independence of literature as such. Among the real strengths of this book is its integration of American materials into its account of the period's print culture, as the author tracks Irving's and Cooper's transatlantic circulation. A successful interdisciplinary study, Rezek's book explicates the productive interaction between a very material print industry that shapes the novel and the formal innovations of novelists, which in turn mold readers and thus the publishers who serve them.

Another interdisciplinary and indeed collaborative work, *Travels into Print: Exploration, Writing, and Publishing with John Murray, 1773–1859* by Innes M. Keighren, Charles W. J. Withers, and Bill Bell, works out from a single institution, Murray's publishing house, to interweave historical geography and literary and print history to think about the ways in which global exploration yielded books and how those books were shaped by explorers, writers, publishers, and audiences. The authors argue that, if nineteenth-century exploration and travel changed culture in central ways, it was not because most people took such journeys but because they read and credited accounts by others. Drawing upon the John Murray Archive (and including a useful bibliogra-

phy of the travel books the house published between 1773 and 1859), the authors analyze travel writing from the formation of expeditions, mostly out of personal interest (chapter 1), to the travel text's embodiment in print, where paratexts such as title pages, dedications, and illustrations can grant credence to the account (chapter 5), to the fate of the book in the marketplace (chapter 6). They are particularly interested in the truth claims made by such writing and how those claims were received. Travel writers, much like Gidal's Ossianic elaborators, used statistics, maps, and geographic studies to build trust in their work; they might use their own status or credentials to forward truth claims, or they might cite indigenous witnesses to buttress their observations. But this is not a simple matter of stating the facts. Our authors explore how field sketches are reworked as engravings, how maps distort as well as reveal, how writers' "reports" bend to literary conventions. These are imaginative as well as descriptive texts. As a result, there arises the issue of "trust at a distance" and the various devices used by traveling writers and by the house of Murray to grant authority to these texts (the subject of chapters 3 and 4). While the authors traverse the entire enterprise of travel writing, they remain focused on Murray's firm, so that we learn the importance of in-house readers to establishing a standard style for travel writing and to creating a mutually affirming network of writers; we find that Murray not only published famous guides for tourists but also four instruction manuals for scientific travelers (p. 62); and, of course, we learn a great deal about Murray's many authors, most long forgotten but brought back to life in this vigorous tour of travel writing.

From a single publisher to a particular street: Mary L. Shannon's *Dickens, Reynolds, and Mayhew on Wellington Street: The Print Culture of a Victorian Street* exemplifies an approach to culture as situated. Shannon reveals the close interactions of Dickens, the radical publisher J. W. M. Reynolds, and Henry Mayhew, reformist journalist and cofounder of *Punch*, as they all had offices on Wellington Street, off the Strand and in the midst of the publishing world—there were twenty newspapers and periodicals with offices somewhere on Wellington Street from 1843 to 1853—and the theater district. Truly studying the local to arrive at the global, she examines their in-person interactions—engaging in what Raymond Williams called "face-to-face community"—as a ground for their participation in creating Benedict Anderson's "imagined community" at the national and even imperial levels (p. 7). We have become used to thinking of, say, Keats's poetry stand-

ing shoulder-to-shoulder with Leigh Hunt's political writings on the pages of *The Examiner*, but Shannon has her writers jostling each other in the pursuit of their everyday lives on the street. To give us a flavor of this lived experience, she organizes her book around the progress of a day: we walk onto Wellington with Dickens in the morning, respond with Reynolds to political activity in the neighborhood during the afternoon, and watch with Mayhew and others the evening world of the theater, locally represented by the Lyceum; night takes us to Melbourne to explore the global print network. The "Morning" chapter lovingly supplies a thick description of life on Wellington Street to show how daily life amid friends and competitors in the publishing business shaped the way writers imagined and engaged their audiences: while print may create an anonymous audience, writers such as Dickens in *Household Words* imagine them as neighbors. Reynolds, giving speeches in the heady days of 1848 from his balcony on Wellington Street, inserted them into his *Mysteries of London*, hoping to bring together local protesters and distant readers. Mayhew and others frequenting the theater could imagine readers as similar to a live audience with its give and take with the stage. Shannon's explorations of the interconnectedness of lived life and the printed page are continually rewarding. George Augustus Sala, who appears in Shannon's book as a contributor to *Household Words*, receives the full attention of Peter Blake in *George Augustus Sala and the Nineteenth-Century Periodical Press: The Personal Style of a Public Writer*. Blake argues forcefully that Sala should be seen as more than a disciple of Dickens, as he illuminates Sala's work as a visual artist, as a key foreign correspondent, as an important influence on the "New Journalism," and even as a flagellant pornographer. Less a biography than a portrait of the artist as a jack-of-all-trades, Blake's book restores Sala to his place in the gallery of Victorian writers.

Katherine D. Harris's *Forget Me Not: The Rise of the British Literary Annual, 1823–1835* draws on book history and work on women's print culture to track not only the early success of the annual as a form but also the ways in which women writers used it to create a strong poetic identity. At the center of her study is *Forget Me Not*, edited by Rudolph Ackermann, described as an innovator in both print technology and the use of engravings. Harris chronicles the heyday of the annual, and she provides the ground for a study of the literature in these periodicals by attending to their material form—how they appeared, how they differed from similar periodical types such as almanacs or anthologies, and how

they were edited. She contributes to the scholarly turn, including work by Richard Cronin and Gregory Dart, to the often ignored 1820s by reassessing the place of these annuals, often dismissed as middlebrow cultural dainties, arguing for their importance in the publishing ecology of the day and in the evolution of ideas of the feminine.

LISTENING TO VICTORIAN POETS

Elizabeth K. Helsinger attends closely to the musical elements of Victorian poetry in her *Poetry and the Thought of Song in Nineteenth-Century Britain.* Wordsworth may have called for poetry to use the language spoken by real men. T. S. Eliot may have criticized poets such as Alfred Tennyson and Algernon Charles Swinburne for deploying sound over sense and "urged poets to return … to the rhythms of living speech" (p. 32). Helsinger understands the ways in which Victorian poets, following upon the work of Keats and Percy Shelley, kept poetry aligned with song both to use fully verse's ability to enchant and to explore a form of embodied thinking. While in the classroom we may still put the dramatic monologue, with its imitation of the speaking voice, at the center of Victorian poetry, Helsinger treats poets' engagement with song forms including ballads, political songs, and plainchant and takes up the ways in which they think about and through song. This is not a survey of particular musical types: we do not get, for example, a chapter on the national air from Tom Moore forward or one on the impact of musical halls on high poetry. Instead, each chapter takes up a close reading of one or two poets to meditate on the ways in which sound patterns shape poetic thinking. Helsinger reads Tennyson, Emily Brontë, Dante Gabriel Rossetti and Christina Rossetti, William Morris, Gerard Manley Hopkins, and Swinburne, and she explores poetry's relation to painting as well as song and explicates aesthetic theory from Alexander Gottlieb Baumgarten and Hegel to Walter Pater. In the end, Helsinger argues that the turn to song is a formal choice that opens up a new perspective on the way poetry can imagine both individual identity and national culture.

Barrett Browning, not a focus for Helsinger, gets her own book on music and poetry, *Fresh Strange Music: Elizabeth Barrett Browning's Language* by Donald S. Hair. Hair argues that EBB's restless poetic experimentation arises from a sense that poetry is linked to music "in its technical sense, that is, as units of equal time (bars), each beginning with a strong beat" (p. 3). Drawing

on EBB's prose works such as the 1826 *An Essay on Mind* and an 1842 review in the *Athenaeum*, Hair establishes her theory of language and of rhythm before exploring how she uses her musical verse to take on everything from Napoleon III to the divine.

EBB stands at the center of another, more ambitious book, Alison Chapman's *Networking the Nation: British and American Women's Poetry and Italy, 1840–1870*, a worthy successor to *The Artistry of Exile* (2013) by Jane Stabler (with whom Chapman coedited a volume on British women writers in Italy). Chapman offers a layered reading of midcentury women writers in Florence, not only EBB but, to me, new figures such as Theodosia Garrow Trollope, Isa Blagden, and Eliza Ogilvy. She finds these women, deeply embedded in Florence but engaged in transnational print communities, creating a role beyond that of the "English Poetess," particularly as they argue to English and American audiences the cause of the Risorgimento. I particularly admired her ability to embed the writings of these women in key instances of sociality—the salon, the spiritualist séance, and print networks. Networks and networking are particularly important concepts for Chapman, as she tracks the ways in which women writers connect with one another, in part to argue for the formation of an Italian national culture and identity: they use networks to move beyond a restrictive feminized poetics to a performative poetry that allows them to act in the political realm. The first section of the book provides a model of salon culture in Florence before describing in detail three key instances of female coteries in the city. The second section traces the evolution of EBB and three other women writers toward acquiring a cosmopolitan voice quite different from that of the "English Poetess." The final section enters into the quite odd intertwining of poetry, politics, and spiritualism in these circles, with, for example, the image of a hand standing in for both writing and spirits rapping tables at séances.

I was surprised to see two full-length studies of William Morris, and they form a balancing pair as their titles suggest: *History and Poetics in the Early Writings of William Morris, 1855–1870* by Florence S. Boos and *Wonderlands: The Last Romances of William Morris* by Phillippa Bennett. Boos works from the beginning of Morris's poetic work, and Bennett takes up his last prose romances of the 1890s. Boos sees Morris as a thoroughly secularized historicist whose medievalism leads to a rejection of religion, whose belief in communitarian ideals—the "religion of socialism"—is shadowed by portraits of isolated protagonists, and whose turn to the past opens up poetic experimentation in the present. Moving from Mor-

ris's Oxford days and early writings to the triumph of *The Defence of Guenevere* (1858) and the later *Life and Death of Jason* (1867), Boos tracks the evolution of Morris's art as he draws on the past to create his own form of popular verse for the present. Bennett works to defend Morris's last romances from charges of being escapist and socially irrelevant. If Helsinger and Hair in different ways argue that musicality in verse can move from formal feature to liberatory feeling and thought, Bennett contends that the wonder in romance can provide a radical perspective on society; romance appears escapist only insofar as it seeks to escape from the limits of a reductive, oppressive society. She shows us how wondrous things can make us wonder about the way things might be, as she takes up Morris's wondering about the body, society, and the environment. While Arnold's poetry does not feature in these volumes, Flemming Olsen offers a brief introduction to some of his work in *The Literary Criticism of Matthew Arnold: Letters to Clough, the 1853 Preface, and Some Essays*.

LINKING LITERATURE AND SCIENCE

In my stack of volumes on literature and science, I found one of those big books that few scholars write anymore. Colossal in scope and ambition, Martin Meisel's *Chaos Imagined: Literature, Art, Science* sits massively at over 600 pages. Ranging from the Bible and Sophocles to Thomas Pynchon and contemporary cosmology, Meisel surveys western civilization's attempt—in science, literature, philosophy, and the visual arts—not only to portray order but to depict chaos, now figured as evil, now as entropy, now arising from a sense of debilitating incompleteness, now grounded in a sense of unknowable complexity. While Meisel's book obviously moves well beyond the confines of our period, he does locate key changes in notions of order and entropy in the eighteenth and nineteenth centuries, and thus we find enriching accounts of Blake and Turner, Francisco Goya and Émile Zola. Sarah C. Alexander's *Victorian Literature and the Physics of the Imponderable* is obviously more focused on matters at hand. She draws parallels between "non-empirical concepts within nineteenth-century energy physics" (p. 7), economic theory, and literary representation. The element of chaos here is "imponderable matter," aspects of the natural world that escape empirical understanding: a "luminiferous ether" underlying radiant energy, entropy, and non-Euclidian geometry. Alexander takes up a range of writers from Dickens to Joseph Conrad, with Morris and Zola again making appearances.

Jan Golinski's lively and readable *The Experimental Self: Humphry Davy and the Making of a Man of Science* provides not only a portrait of the quintessential romantic scientist but also real insights into the place of science in the culture of the day more broadly. Noting that Davy could not simply be a scientist and that contemporaries often wondered what kind of man he was, Golinski argues that Davy did not only create a professionally successful persona but engaged in an exploration of what it means to be someone, to be a self. Golinski has written not a linear biography but a series of investigations into how Davy experimented with and fashioned various selves—thus, the chapter headings such as "The Enthusiast," "The Genius," and "The Dandy." We see Davy making himself at the very time science as we now recognize it—not to mention romanticism—was being made. By examining various facets of Davy's self-fashioning, Golinksi shows us how the very same characteristics that made him such a successful scientific lecturer and promoter of science could—since he was also seen as a social climber whose audiences were largely female—also open him to charges of effeminacy and dandyism. Where many biographies these days attempt an exhaustive, almost day-by-day reconstruction of an individual from birth to death, Golinski has offered a satisfying and pleasurable study of how Davy made himself through the roles he played.

Also offering insights into how one tells the story of a life, *Autobiologies: Charles Darwin and the Natural History of the Self*, by Alexis Harley, explores evolutionary theory's impact on life writing. Harley argues that Darwinian evolutionary theory with its focus on the changes of species across generations posed difficulties for writers who wanted to explore the development of their own selves: what does it mean to think of the individual as a biological being, perhaps determined by nature? The first section takes up Darwin's own writings of his life in relation to his theories of Life, as we find a "gap between Darwin's self-representations and 'Darwinism'" (p. 86). The second section, dealing with Herbert Spencer's and Harriet Martineau's autobiographies, shows how different ideas within evolutionary thinking—for example, the inheritance of acquired characteristics—produce differing accounts of the self. In the final section, Harley turns productively from evolutionists writing autobiographies to literary men, Oscar Wilde, Edmund Gosse, and Tennyson, who write, under the influence of Darwinian thought, what she calls "autobiologies." We get a series of different case studies showing varying interactions between lived life and evolutionary theories of the origin and life of the species.

Robert M. Ryan, who has done much to remind us of the importance of religion alongside Jager's secularism in the romantic age, offers in *Charles Darwin and the Church of Wordsworth* a slim, satisfying account of how Wordsworth as a devotional poet provided a wide swath of the public a way to think about religion even as Darwin mapped out a natural world without God. He does a fine job, by working through material rarely studied, of showing how Wordsworth voiced a nuanced religious position in his later poetry that could be taken up by Roman Catholics, Nonconformists, High Church Anglicans, thinkers of no clear faith, and, most fully, Broad Church Anglicans—together the "Church of Wordsworth"—to offer a countervision to Darwinism. Darwin and Wordsworth became representatives of two conflicting and contested visions of nature, with the power of Darwin's theory ironically granting greater cultural status to Wordsworth's vision as a defense of religion. Among other insights, Ryan shows how the very subtlety of Wordsworth's account of natural supernaturalism allowed him to be adopted by all parties and how his poetry, taking up the poor and disenfranchised, could speak in opposition to Social Darwinism.

I was expecting more of Wordsworth in Vicky Albritton and Fredrik Albritton Jonsson's fascinating *Green Victorians: The Simple Life in John Ruskin's Lake District*, but rather than Ryan's religious sage of Rydal Mount, we learn here about John Ruskin at Brantwood. Moving beyond a study of Ruskin's condemnation of industrial society, Albritton and Albritton Jonsson explore how Ruskin and his followers modeled a "culture of sufficiency" (p. 8) that the authors see still offering us lessons. Ruskin appears as both an early observer of anthropocentric climate change—his "Storm-Cloud of the Nineteenth Century"—and as an advocate of ethical, environmentally sound consumption. Describing the exercise, gardening, and philanthropy that marked life at Brantwood, the authors then introduce us to the work of an intriguing group of Ruskin's followers, such as the barrister Albert Flemming, who moved to the Lake District to revive, successfully, a handmade linen trade; Susanna Beever, the "Owl of the Thwaite" (p. 77), known for her garden and having a deep connection to both the Lake District and Ruskin; and Arthur Ransome, the author of the famous children's book *Swallows and Amazons*. Lively portraits of these intriguing figures serve an argument that we drop any dream of a postscarcity economy and learn to live sufficiently.

NOVEL PLOTS

The year brought a goodly number of enlightening explorations of the novel. Not surprisingly, there is much more on the Victorian novel than romantic narratives; and, as usual, Dickens wins the ritual reckoning of who gets the most space in the year's scholarship. While I have already noticed a number of chapters on Austen and also Rezek's book on print culture and the national tale, there was only one book truly focused on romantic-era fiction. Natasha Tessone's *Disputed Titles: Ireland, Scotland, and the Novel of Inheritance, 1798–1832* places "national tales" in dialogue with British literature as Edgeworth, Owenson, Charles Robert Maturin, John Galt, and Scott claim to be the true inheritors of the Britain's cultural heritage. Tessone joins many recent scholars in arguing that the romantic-era novel owes as much to Irish and Scottish writers as to a specifically English tradition. She finds her novelists—thinking about the union of nations and cultures—telling tales that might conclude with successfully regained inheritances and healing marriages, but, at the same time, recalling—through the Gothic elements haunting comic marriage plots—the violence behind the union of these nations. Tessone understands these novels, experimenting with narrative time, as contesting entailment not only as an attempt to fix property across time but as a metaphor for the passing on of literary tradition. I should also mention here George O'Brien's *The Irish Novel, 1800–1910*, which surveys the history of fiction in Ireland through readings of thirty representative novels, coupled with brief biographies of the authors; he offers readable, short accounts of novels canonical and not, from Edgeworth's *Castle Rackrent* to W. P. Ryan's *The Plow and the Cross.*

Victorian novelists are the subjects of everything from monographs on single authors to essay collections, biographies, editions, and wide-ranging thematic studies. The first of two big biographies, Claire Harman's very well-received *Charlotte Brontë: A Fiery Heart*, written for the bicentenary of Brontë's birth, is a beautiful book, well produced and amply illustrated. Harman opens with Brontë's spontaneous act of confession in a Catholic cathedral outside Brussels to suggest that Brontë wrote to manage, through a kind of confession to her readers, the difficult, even desperate moments of her life. Harman has certainly responded in kind, offering a strong, sympathetic narrative, now humorous, now touching, that helps us understand Brontë's life and works. Drawing on Margaret Smith's edition of the letters, finished in

2004, Harman offers a richly detailed account that remains constantly engaging.

The conceit of Robert Douglas-Fairhurst's *The Story of Alice: Lewis Carroll and the Secret History of Wonderland* is that he is offering three interlocking biographies of Lewis Carroll (C. L. Dodgson), Alice Hargreaves, née Liddell, and "Alice," both the character in Carroll's book and the cultural icon who as a "literary escapologist" is "capable of wriggling free from the covers of any book" (p. 13). Still, this book reads more as biography than cultural history. Douglas-Fairhurst first tracks Carroll's early life, before meeting the Liddells, showing how Carroll developed his style and how various fragments of his childhood and early adult life were transfigured into elements of his two famous books. The middle section retraces the boating trip that produced the Alice books and the story of their composition, with the final part following the remainder of Carroll's and Hargreaves' lives and the development of the Alice myth during that period. Writing with easy elegance, Douglas-Fairhurst ponders the question of secret of identity. As he reminds us, the Caterpillar asks Alice, "Who are *you*?": the answer here seems to lie somewhere between the accumulation of biographical facts and the drive of people, writers, and biographers to order those facts into a meaningful narrative. Patrick C. Fleming, ending his study *The Legacy of the Moral Tale: Children's Literature and the English Novel, 1744–1859* with Carroll and the "Golden Age" of children's literature, provides the historical background to that era, tracing the development of the moral tale for children from eighteenth-century writers such as Thomas Day through Edgeworth, Edward Bulwer-Lytton, and Harrison Ainsworth to Dickens and showing that these texts have an aesthetic power beyond their ideological importance. I should also note here that Kristen Guest has done a Broadview edition of the children's classic, Anne Sewall's *Black Beauty.*

Lauren M. E. Goodlad's impressive *The Victorian Geopolitical Aesthetic: Realism, Sovereignty, and Transnational Experience* speaks to many of the issues raised in the year's scholarship. Like Rezek, she unveils aesthetic forms as grounded in the material world. Like Gidal or Comet, she opens nineteenth-century Britain to the world. Like Guyer, she addresses critical trends such as distant reading. And while many of the scholars taken up in this review clearly see their nineteenth-century texts speaking to contemporary concerns, Goodlad makes this explicit, with her final chapter offering a tour-de-force reading of *Mad Men* as belonging to a Victorian tradition of serialized encounters with liberalism

and globalization. She thus also wants to balance a historicizing focus on the particular moment with a view of the *longue durée*.

Working within a theoretical framework built upon Fredric Jameson's notion of the "geopolitical aesthetic" and Carl Schmitt's (but not Giorgio Agamben's) treatment of sovereignty, Goodlad complicates the relationship between liberalism and imperialism and sees realism not as a formally dull mirroring of a national moment but as an experimental exploration of globalized, transnational places, people, and powers. If Britain had built a free trade empire by 1850, its sovereign empire was not formalized until the 1876 Royal Titles Act when Benjamin Disraeli's Parliament granted Queen Victoria the title of "Empress of India." Goodlad points to the roughly twenty-five years in between as a key to developing notions of imperialism as the Second Opium War, the 1857 rebellion in India, or the uprising at Morant Bay in Jamaica unveiled the military violence underlying both supposedly open markets and Britain's "civilizing" mission. Goodlad's second chapter opens up this period through a particular case study, the struggle over whether to annex Mysore when its elderly ruler died or to recognize his adopted son. This dense, particularized account not only explicates the tensions that arose as Britain formally added to its "white settlements" in Canada and Australia a "dependent" state in the global south but also provides the historical, material ground on which the novelists she treats pursue their aesthetic experimentation. Those experiments are tracked in novels by Anthony Trollope, Collins, George Eliot, and Gustave Flaubert before Goodlad extends her reach to E. M. Forster and, as noted, *Mad Men*. We see how both what Goodlad labels as Trollope's "naturalist narrative of capitalist globalization" and Collins's sensation fiction participate in a geopolitical aesthetic, how *Madame Bovary* exerted influence on the marriage plot in British fiction, and how *Mad Men* not only draws upon the serialized naturalism of Trollope but echoes his use of Jewish outsiders to portray the ambiguities of identity under global capitalism. This rich, detailed, theoretically engaged book closes with a wide-ranging and useful discussion of "The Way We Historicize Now" to seek an accommodation between surface readings and contextual ones, historicist accounts and ethical ones.

Elleke Boehmer, in *Indian Arrivals, 1870–1915: Networks of British Empire*, treats a particular example of Goodlad's new aesthetics arising from transnational exchanges, in this case the arrival in England of Indian writers, activists, and thinkers including Rabindranath Tagore and Mahatma Gandhi, Toru Dutt

and Sarojini Naidu. Much as Daniel White's *From Little London to Little Bengal: Religion, Print, and Modernity in Early British India, 1793–1835* does for an earlier period, Boehmer discovers in the writings of these figures a poetics of arrival and uncovers the ways in which these travelers from India changed the culture of their new home. The book provides four case studies, each taking up roughly a decade, as key historical developments are intertwined with literary reflections on arriving: chapter 1, for example, treats the political and economic importance of the opening of the Suez Canal in 1869 to follow various Indians traveling through the canal to Britain as the physical trip engenders a meditation on what it means to be an individual in motion between two worlds; again, chapter 4 unravels how the increased radicalization of politics in the early twentieth-century subcontinent shaped Indian artists in Britain—as they are torn between embracing the nationalist drive toward future independence and pursuing a Decadent modernism celebrating a supposedly authentic and exotic Indian past. While Boehmer is particularly interested in how Indian writers reflected on their transnational experience—perhaps most powerfully expressed in the discussion of how writers such as Manmohan Ghose deployed a Decadent orientalism for their own purposes—she also reveals how aware British writers were of the Indian arrivals and how that awareness shaped their work.

Three gatherings of essays focus on Dickens; Daniel Tyler has also provided a new and useful edition of Dickens's *The Uncommercial Traveller*, essays which not only cast light on Dickens's novels but read interestingly against the urban writing of, say, Leigh Hunt. Since what little I know about Dickens and Massachusetts comes from the role of his American publishers, Fields and Osgood, in Matthew Pearl's thriller, *The Last Dickens*, I read with interest *Dickens and Massachusetts: The Lasting Legacy of the Commonwealth Visits*, another gift of the 2012 Dickens bicentenary, edited by Diana C. Archibald and Joel J. Brattin. The first half of the volume presents the editors' complete narrative for a 2012 exhibition on the topic, which is richly illustrated and detailed in its narration of his trips and their impact on his work. Aspects of the visit illuminated by the exhibit are then taken up by critical essays, so that we get, for example, Natalie McKnight and Chelsea Bray arguing that Dickens's visit to the mill town of Lowell and his exposure to *The Lowell Offering* by mill women shaped the writing of *A Christmas Carol*, and Lillian Nayder exploring the friendship between Dickens and Henry Wadsworth Longfellow as leading to an intertextual relationship involving *American Notes for*

General Circulation, Longfellow's *Poems on Slavery* and "A Village Blacksmith," and *Great Expectations*. Another collection, edited by Joachim Frenk and Lena Steveker and arising from a 2010 meeting, takes up *Charles Dickens as an Agent of Change*. Tracking Dickens's responses to the alterations in society, science, and fiction described in many of this year's books, the contributors sketch out the ways Dickens's novels promote change and how his novels change in response to literary innovation, the extent to which he wished to promote public transformation, and his relationship to a changing popular culture. Two quick instances: Norbert Lennartz finds Dickens following Hazlitt and a romantic radical tradition to contest Victorian orthodoxies; Chris Louttit turns to two adaptations of *Bleak House* for East End theaters and particularly one coauthored by George Dibdin Pitt for the Pavilion, a theater with a largely working class audience, to provide evidence for a more popular and populist Dickens, as these dramas emphasized scenes of everyday life and showed—for instance, in the depiction of Jo—the author's sympathy for the working classes. Finally, the 2015 *Dickens Studies Annual*, edited by Stanley Friedman, Edward Guiliano, Anne Humpherys, Natalie McKnight, Caroline Reitz, and Michael Timko, offers, in addition to four papers from a 2014 MLA panel on "Stupid Dickens," thirteen interesting essays from an array of scholars, young and established, including Gerard Cohen-Vrignaud and Elisha Cohn, whose books appear elsewhere in this review. The volume opens with Robert L. Patten's challenge to the place of the "autobiographical fragment," sent to John Forster and published posthumously in his authorized biography, in our understanding of Dickens, seeing it as a "thought experiment" or a kind of self-fashioning that needs to be set in conversation not only with what we know about Dickens's life—in particular, his time at Warren's Blacking Factory—but with other autobiographical pieces, including *David Copperfield*. Throughout the collection, we encounter many of the concerns in this year's work on Victorian fiction, including relationships between the novel and drama, the impact of travel writing, and the splendors and miseries of imperialism.

Elizabeth Gaskell, a contributor to Dickens's *Household Words*, had a collection of essays devoted to her, *Place and Progress in the Works of Elizabeth Gaskell*, edited by Lesa Scholl, Emily Morris, and Sarina Gruver Moore, a volume that happily originated at a meeting of the British Women Writers Association Conference at my home institution. The editors seek to respect Gaskell's home ground in particular places such as Manchester while inviting

us to see how her works imagine communities well beyond any parochial place. We, for example, find Robert Burroughs connecting Gaskell's own seaside experiences to a cultural sense of the waterfront as liminal space; Anna Koustinoudi and Charalampos Passalis showing how Gaskell's review essay, "Modern Greek Songs," appearing in *Household Words*, treats Greek folklore through the lens of philhellenism; and Amy L. Montz demonstrating how *North and South* traveled from its home genre of the novel to the 2004 BBC miniseries that has sparked a great deal of the current attention granted its author. William Makepeace Thackeray receives much less space in the books under review than Dickens or George Eliot, or Collins for that matter, but he is the focus of Ellen Redling's *Allegorical Thackeray: Secularised Allegory in Thackeray's Major Novels*. Bravely offering histories of both allegory and "autonomous individualism," Redling argues that Thackeray turned from a satirical mode in his early works to a secularized version of Christian allegory to stand against an inflated sense of self that she sees other Victorian novelists embracing, particularly as they deploy modes of narrative "enlargement" such as the Gothic and melodrama (pp. 4, 229).

Sensation fiction appears in a number of books this year alongside its supposed opponent, the realist novel. Most of the books dealing more explicitly with such works, studies of the Gothic and detective novel, range way beyond our period (see Luc Boltanski, Carolyne Larrington, Minna Vuohelainen, and Anna Kędra-Kardela and Andrzej Sławomir Kowalczyk in the Books Received list), but Patricia Murphy's *The New Woman Gothic: Reconfigurations of Distress* offers an intriguing take on Victorian fiction and feminism by thinking about the possibility that women's liberation provokes Gothic responses—think modern advances for women and slasher films. Arguing that Gothic conventions developed in the romantic-era novel are meshed together with other narrative modes in late-Victorian fiction to express anxieties raised by changing gender relations, Murphy treats both positive and negative images of the New Woman. Tackling little-studied texts, she offers an account of the Gothic conventions deployed in these novels, treats their villains (usually bad fathers or mothers but sometimes the New Woman herself), and explores how the Gothic elements blur boundaries and identities, particularly as the New Woman becomes linked to the prostitute.

Several books think about London as inspiration and image in Victorian literature. Paul Fyfe's *By Accident or Design: Writing the Victorian Metropolis* uses London as a material site for testing

out various ideas about contingency and order, from Darwinian evolutionary thought to the rise of risk management, from statistical models to theories about financial collapses. Fyfe, drawing on extensive archival as well as literary evidence, unearths numerous accounts of accidents, from traffic accidents to what struck many as the accidental development of London; he finds urban modernity arising through a dialectical exchange between a sense of London as one huge accident and various notions of urban design. Tracing representations of accidents, Fyfe—who treats Dickens and Gaskell as key literary commentators on the modern city—moves from cab crashes to train wrecks; he studies newspapers—which he sees as growing in popularity as they gave over space on the page to accident reports, coroners' inquests, and *fait divers*—and the ballads and broadsides of street literature, which he finds proliferating in a way that mirrors the explosive growth of the city while they remediate accident into what is a necessarily random reading experience of an almost endless set of texts. In this information explosion, as elsewhere, Fyfe discerns adumbrations of particularly modern concerns in the Victorian experience of urban accidents.

Contemplating accidental encounters, Gage McWeeny, in *The Comfort of Strangers: Social Life and Literary Form*, also begins with the sheer size of London, here its "social vastness" (p. 2), which creates the condition for social interactions with people with whom one will never be intimate. Moving beyond an account of realism as a turn to domestic and mental interiors, McWeeny draws upon sociological thinkers, including Georg Simmel and Erving Goffman, to find in literature's representation of frequent but fleeting social encounters the ground for thinking a new collective social life. Interested in showing the pressure the need to imagine the stranger puts on realism, McWeeny moves from Arnold's poetry and essays to Wilde's epigrams and Henry James's critical practice, as well as tackling that great exemplar of the realistic, sociological novel, *Middlemarch*. While the evocation of sociology might suggest that this book turns to historicism's thick descriptions or even to Franco Moretti's "distant reading," it remains committed to a version of close reading, offered in vivid prose, that explores tactics of muting attentiveness to those most intimate to see or to hear, if only briefly, the stranger and thus to sense a social sphere that lies beyond our perceptions.

London gets even messier in Tina Young Choi's *Anonymous Connections: The Body and Narratives of the Social in Victorian Britain*. If McWeeny explores affective glimpses of strangers, Choi

turns our attention to more embodied encounters as the crowded city forces us to move through a space rife with the blood, sweat, and feces of others. McWeeny's comforting stranger becomes the anonymous bearer of contagion; the space between the self and other fills with odors, vapors, and microbes. Each of Choi's chapters opens onto a material discourse that she finds reflected in fiction, so that we learn a great deal about the statistical sciences, Poor Law reformers, fears of cholera, sewage, dissection, and bacteriology. While the urban world Choi depicts seems ominous, she illuminates how this kind of forced social contact can produce a positive sociality. For example, noting that waste dominates the London of *Our Mutual Friend*, Choi sees Dickens drawing on notions of the circulation and repurposing of waste to create a model of social circulation where characters like John Harmon can disappear and reappear, where successful characters such as Lizzie Hexam have to reclaim their pasts to move into the future, and where a closed system insures that everyone will meet the people they should. As this example suggests, Choi links urban change with narrative innovation, as the circulation of sewage suggests Dickens's closed circulatory plot or multiplot novels mirror the unpredictable movement of disease vectors.

Such experimentation with plotting occupies a number of intriguing studies. Maia McAleavey's thought-provoking *The Bigamy Plot: Sensation and Convention in the Victorian Novel* begins from a startling fact: while we focus on the marriage plot in Victorian novels, she has located some 270 novels that feature bigamy (she has a capacious sense of bigamy that includes, for example, the "angelic" bigamy of David Copperfield imagining being with both wives in heaven and the sequential remarriage of George Eliot's Dorothea). This explosion in literary bigamists did not reflect some surge of real life transgressions; to the contrary, the Matrimonial Causes Act of 1857, which made divorce a judicial rather than parliamentary process, presumably removed one reason for bigamy. McAleavey links these novels to historical shifts in attitudes toward marriage and divorce and in the nature of the reading public, but she emphasizes the way that bigamy as a narrative device troubles the drive of the courtship plot toward marriage. The bigamy plot eschews linearity as it provides forks in the road—this wife or that one—and produces a divided subject defined by divided object choices. Working in the archive of Victorian book reviews, McAleavey moves easily from canonical texts to sensation novels, reading Ellen Wood alongside Charlotte Brontë, for example, and Thackeray with Mary Elizabeth Brad-

don. This fine first book meshes the pleasures of close reading with an ability to survey a wider swath of the literary landscape than allowed by particularized case studies.

Variations on conventional novelistic marriages also inform Talia Schaffer's *Romance's Rival: Familiar Marriage in Victorian Fiction*. While we usually conceive novelistic plots as driven by an individual's desire for a sexually attractive mate, Schaffer suggests that women in novels often marry for other reasons, particularly a search for community: "What would happen … if we read the history of the novel not as the inevitable triumph of individualism, but as a messy and imperfect, yet heartfelt attempt to retain sociality?" (p. 23). After an overview of developing ideas of marriage, Schaffer deftly defines four versions of what she calls "familiar" marriage, a union not with some dangerous, sexy other but with a neighbor or a cousin; marriage to a disabled man might provide a woman with a community of caregivers, and a woman might also marry in search of meaningful work, though Schaffer shows that such "vocational plots are plots of failure" (p. 200), not only because becoming a clergyman's wife is not the same as being a minister but also because feminist rhetoric insisted that married women were barred from work. Like McAleavey, she covers a great deal of ground, starting her key chapters with Austen before moving through both canonical Victorianists such as George Eliot and the Brontës and popular women writers such as Charlotte Mary Yonge and Margaret Oliphant. Like McWeeny, she opens up different kinds of social possibilities in the novel, not those based on desire but those that turn on a commitment to community, consanguinity, or a calling. Rebecca Rainof, in *The Victorian Novel of Adulthood: Plot and Purgatory in Fictions of Maturity*, also expresses unhappiness with conventional accounts of plot, with her target being the bildungsroman. She finds that focusing on the fast-paced progress of coming-of-age stories obscures slower, less eventful stories of adult life. Uniting narrative theory with historical details, she contextualizes novels by Dickens, George Eliot, James, and Virginia Woolf within a framework provided by John Henry Newman's redefinition of Purgatory as a gentler, "kinder 'Intermediate State,'" offering not "the trial by fire," but slow "individual maturation" (p. 31). She offers a rare tribute to life's middle.

Drawing upon disability studies, Karen Bourrier in *The Measure of Manliness: Disability and Masculinity in the Mid-Victorian Novel* grounds ideas of masculinity in portrayals of strong and weak male bodies. With society extolling industriousness and

vitality in the figures of the muscular Christian hero and the self-made captain of industry, novelists populate their works with weak, disfigured, or disabled men. In part, the weak man appears as a necessary foil to the strong one, so that Charles Kingsley's Amyas Leigh in *Westward Ho!* stands against his weakling courtier of a brother and a feminized Jesuit cousin (p. 41); but these weak men can make the strong better through a homosocial, affective education. Bourrier also elucidates how a feminized, disabled male, more an observer than an actor, becomes the narrator or a focus for the narrative. I can only note here a number of other volumes whose titles suggest how they too explore gender, the body, and identity: Carrie Wadman, *The Victorian Spinster and Emerging Female Identities: A Critical Study of Fin de Siècle Literature and Culture*; *Queer Victorian Families: Curious Relations in Literature*, edited by Duc Dau and Shale Preston; and *Sleeping Beauties in Victorian Britain: Cultural, Literary, and Artistic Explorations of a Myth*, edited by Béatrice Laurent.

Theoretically ambitious and carefully argued, Elisha Cohn's *Still Life: Suspended Development in the Victorian Novel* disputes, like Rainof, the hold of the model of *Bildung* over our reading experience. Where standard notions of the bildungsroman demand the attention and self-reflection of characters (and readers) so that incidents can be combined into a progression toward the development of both inner and social selves, Cohn attends to moments of "still life," lyric interludes interrupting the flow of plot; these moments of nonpurposive inattention, dream or reverie, open not onto knowledge of self or society but the presence of feeling. Engaging affect theory in general and Eve Sedgwick in particular, Cohn places her account of these moments of suspended affection historically, linking Charlotte Brontë, George Eliot, George Meredith, and Thomas Hardy to contemporaneous medical and psychological theories of consciousness and unconsciousness. Where those scientific discourses tended to find moments of dreamy inattention potentially dangerous, she argues these writers uncover in such moments a respite from the drive of plot toward knowledge production. Recognizing that she is attempting to conceptualize something that evades concepts, Cohn explores a range of formal tactics writers use to create such moments, most prominently, the writing of lyrical moments into novels but also, for example, differing narrative voices in Charlotte Brontë and George Eliot, and the turn to poetry itself in Meredith and Hardy. Allowing these still lives to be rather than mean, she celebrates an aestheticism that neither disciplines nor liberates the self but perhaps allows "reading to reshape the life of feeling" (p. 3).

Audrey Jaffe, in *The Victorian Novel Dreams of the Real: Conventions and Ideology*, also takes up moments of imaginative reverie, but rather than setting them in opposition to the thrust of the realist novel, she finds them constitutive of it: simply put, realist novelists use the same conventions to represent dreams and the "real," revealing that the "real" itself remains a desired fantasy, something a novel's conventions construct. Drawing on Louis Althusser, Roland Barthes, and Slavoj Žižek and contesting "thing theory" and "surface reading," Jaffe finds in "realist fantasy" (p. 6) a sophisticated awareness that realism and fantasy occupy the same space. As she moves with clarity and wit through George Eliot and Dickens to Hardy and Collins, Jaffe finds how the formal tactics identified since Ian Watt with realism powerfully make us attend to the ways in which the real is always something desired and thus something lacked: something that can only be dreamed.

Changing classifications of workers occupy both Joshua Gooch in *The Victorian Novel, Service Work, and the Nineteenth-Century Economy* and Mariaconcetta Costantini in *Sensation and Professionalism in the Victorian Novel*. Gooch, drawing on Michel Foucault, Karl Marx, and Judith Butler, places the rise of the service sector—ranging from domestic servants to employees in finance—in relation to changing economic conditions and theories, particularly the conceptualization of "unproductive labor." He elucidates how labor that produces services rather than goods reveals the disciplinary power of work, its occupation of our time and mental space, and he explores how work across the service sector was gendered. In discussing George Eliot, Dickens, Collins, and Anthony Trollope, Gooch shows how "immaterial service work" bends people to real disciplines but also allows them ways to perform new kinds of selves. Costantini explicates the complexities of a professionalism that wanted both to demonstrate its industriousness and to display its acquisition of the qualities of leisured gentility. She treats both the traditional professions, medicine and the law, that were undergoing significant restructuring, and the emerging professions identified with art and publishing. She emphasizes sensation novelists as she sees them—aspiring to art but needing to make their way in a competitive literary market—embodying the very difficulties of professionalism they represent in their novels.

Written with compelling clarity, Peter J. Capuano's *Changing Hands: Industry, Evolution, and the Reconfiguration of the Victorian Body* covers a great deal of theoretical, historical, and literary ground. Capuano notes that the period's "[s]artorial convention

ensured that the head and the hand were the only two body parts open for routine inspection" (p. 2), but critics have focused on the head even though a computer-assisted analysis indicates that hands appear eight times more frequently in nineteenth– than in eighteenth-century fiction (p. 12); for example, from Dickens: "Fagin's dirty fingernails, Miss Pecksniff's lily hand, Stephen Blackpool's steady grasp, and Uriah Heep's sweaty palms" (p. 127). Arguing for a loose union of contextualization, "surface reading" and "symptomatic reading," Capuano moves deftly through a range of novels to developments in science, religion, and industry. Trying to take the hand in literature literally to free it from the dead metaphors of our own moment, he wants to see the hand's work in its historical moment but also to allow that moment to speak to ours. His key insight is that the hand becomes a particular site for Victorian anxiety as its status as the marker of our humanity is challenged by both the replacement of handicrafts by industrialization and the "discovery" that gorillas had hands like ours; he also argues that the hand becomes a key site for the construction of gender and race. He provides us new ways to think about canonical novels: Mary Shelley's *Frankenstein* becomes the "first industrial novel" as it shows the damage done by "man-made appendages," whether Victor's creature or a machine (p. 47); Charlotte Brontë's *Shirley* advances a literal historical reconstruction of Luddism rather than an allegory of, say, Chartism; and Dickens's *Bleak House* analyzes the tensions between mechanized and individual modes of writing, with hands and handwriting shaping key moments in the novel. Capuano provides a significant example of the rewards of supple historicist work.

I began by asking what literature is doing. As we find in these acts of scholarship, it is doing a great deal: embodying emotions in words and acting out ideas, shaping attention and anticipation and resituating print and performance, returning us to the local and helping us to imagine the global, bringing into view environmental crises and envisioning a world transformed. And what is literary scholarship doing? These books, sometimes through attention to particular moments in literature and life, sometimes through far-reaching theoretical arguments, add to knowledge, they discover new things, and I am grateful for everything they have taught me. At their best, they also provoke wonder and surprise, not only at an author's mastery of language but also at

the work those words do in the world.

NOTE

Thanks to the editors for this opportunity to engage with the work of our colleagues. Jade Hagan and Becky Byron have made the process very smooth. Special thanks to Grace Rexroth who helped me think about the Victorian novel.

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