

## XIV

# The Victorian Period

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This chapter has four sections: 1. General and Prose; 2. The Novel; 3. Poetry; 4. Drama. Section 1 is by Kristen Pond, with assistance from William Baker; section 2 is by Lois Burke with assistance from William Baker, Christian Dickinson, Carolyn Oulton and Tamara Wagner; section 3 is by Clare Stainthorp and Michael J. Sullivan; section 4 is by Lucy Barnes.

### 1. General and Prose

In this section William Baker reviews work covering George Borrow, Samuel Butler, Thomas Carlyle, Richard Jefferies, and other publications as noted. All general studies and works on other individual authors are reviewed by Kristen Pond.

There were a few reference sources this year that scholars and students will find useful.

Alison Booth comments in the introduction (pp. 1–18) that her *Homes and Haunts: Touring Writers' Shrines and Countries* 'is about responses to literature that imbed the text in its writer's life and that seek out real places associated with both text and life'. Furthermore, her 'study restores phases in English-language literary history that continue to resonate today: literary tourism, feature articles and albums about writers' environments, and literary museums. These forms are all ingrained in the heritage industry and the popular response to literary celebrities and to favorite books' (p. 1). Supported by illustrations in black and white, there are six chapters: 'Tours, Texts, Houses, and Things' (pp. 19–58); 'Verifying Pilgrimage' (pp. 59–101); 'Ladies with Pets and Flowers; with Graveyards and Windswept Moors' (pp. 102–57); 'Tenants in Author Country' (pp. 158–204); 'The Sage, His Wife, the Maid, and Her Lover: Reconstructing a Literary House Museum with Virginia Woolf' (pp. 205–54); 'Haunting Dickens World: To Be Continued' (pp. 255–80). These are followed by an extensive

enumerative, alphabetically arranged bibliography (pp. 281–315) and detailed index (pp. 317–33). Amongst authors and places treated in the six chapters are Jane Austen, Washington Irving, William Howitt, Anna Maria Hall and S.C. Hall, Elizabeth Gaskell, the Brontës, Wordsworth, Harriet Martineau, Dickens, Longfellow, Hawthorne, Henry James, the Carlyles, and Virginia Woolf.

Adriana Craciun writes in 'Epilogue: Franklin Found and Lost' (pp. 224–32) to her *Writing Arctic Disaster: Authorship and Exploration*, an addition to the Cambridge Studies in Nineteenth-Century Literature and Culture series, that 'the Franklin disaster's continuing fascination has become a distraction'. Yet 'it is fascinating in its own way, and certainly transformative of what is imagined about, and increasingly pursued in, the Arctic and the Northwest Passage. But this is why we need to look before, after, and around the figure of the explorer, revealing archipelagos of inscriptions and artifacts across and outside books, disciplines, and authors' (p. 232). Sir John Franklin's 1845 polar expedition in search of the Northwest Passage ended in disaster; in 2014 his ship was rediscovered. Craciun's attractively presented, sophisticated volume accompanied by black and white illustrations begins with an 'Introduction: Northwest Passages and Exploration Cultures' (pp. 1–32). The five chapters that follow explore 'Arctic Archives: Victorian Relics, Sites, Collections' (pp. 33–81), 'Exploration, Publication, and Inscription in the Age of Murray' (pp. 82–123), 'Building Upon Disaster: Adventures in Hudson Bay' (pp. 124–69), 'The Famous Mark of Our Discovery: Social Authorship and Arctic Inscriptions' (pp. 170–99), and 'Broken Lands and Lost Relics: The Victorian Rediscovery of the Early Modern Arctic' (pp. 200–23). Informative notes (pp. 233–73) follow the text. There is an enumerative, alphabetically arranged bibliography (pp. 274–302) and a name-orientated index (pp. 303–6) using a smaller typeface than the rest of the text.

Omitted from 2015 *YWES* coverage is the delightfully produced and copiously accompanied book by Cynthia Gamble, *Wenlock Abbey 1857–1919: A Shropshire Country House and the Milnes Gaskell Family*, with sixty-six illustrations, many being contemporary photographs. Drawing upon hitherto inaccessible archival materials, her book 'explores the evolution of the house and grounds, the history and lives of the Milnes Gaskell family—James and Mary Milnes Gaskell, and their elder son Charles and his aristocratic wife Lady Catherine—and the literary, artistic, scientific and political activities associated with the house' (p. 1) including the Palgraves, the Gaskell family, Thomas Hardy, Henry James, Dante Gabriel Rossetti, John Ruskin, and others. In addition to an alphabetically arranged, helpful 'Notes on some of the Participants' (pp. xx–xxix), there is a descriptive listing of 'Publications by Charles G. Milnes Gaskell' (pp. 303–4) and 'Publications by Lady Catherine Milnes Gaskell' (pp. 305–6), followed by an alphabetically arranged, enumerative bibliography (pp. 307–9) and a detailed, helpful index (pp. 310–19).

Anne Helmreich's *Nature's Truth: Photography, Painting and Science in Victorian Britain* contains forty-seven colour and twenty-six black and white illustrations, is typeset by Regina Strange, composed in Baskerville 10 Pro, printed on Kinmari FSC Matt, bound in JHT and printed and bound by Oceanic Graphic International (see p. 256), with a fully illustrated cover; in short the volume, although the text is double-columned, is an aesthetic

pleasure. Helmreich observes in her introduction that she traces ‘the formation, consolidation, and recalibration of the tightly bound relationship between art and science over the decades of the 1830s to the 1910s, when modernism took shape’ (p. 4). The first chapter, ‘Truth to Nature and the “Innocent Eye”’ (pp. 21–77), considers ‘the origins of photography as manifested in the work of William Henry Fox Talbot’ (p. 13). The second chapter, ‘John Everett Millais and John Brett: The Rise of the Imagination and the Crisis of Pre-Raphaelitism’ (pp. 79–117), ‘focuses on two of the Pre-Raphaelite artists—John Brett and John Everett Millais—and traces their careers as landscape painters after the dissolution of the Pre-Raphaelite Brotherhood’ (p. 14). The third chapter, ‘P.H. Emerson and George Clausen Renouncing the Quest’ (pp. 119–61), is concerned with ‘the photographer and writer P.H. Emerson...[and] the painter George Clausen’. The chapter ‘considers how the changing nature of scientific naturalism and the rise of psychology affected the circle of British painters associated with the New English Art Club and Impressionism’ (pp. 15–16). Chapter 4, on ‘Neorealism: Truth to Nature in Modernist Critical Debate’ (pp. 163–96), ‘takes up the next generation of British modernism, particularly the painters associated with the Camden Town Circle... who likewise struggled to redefine realism and the cost of representing nature for the modern age’ (pp. 15–16). In her ‘Conclusion’ (pp. 197–9) Helmreich writes, ‘just as art historians choose to learn new languages to pursue new areas of study, we must venture into the realm of science and its histories to do full justice to the art we study, art that was never subjected to the disciplinary boundaries that divide the arts and sciences today’ (p. 199). The text is followed by extensive notes (pp. 201–21), there is a detailed, alphabetically arranged bibliography (pp. 223–35), and a detailed, helpful index (pp. 237–55) to this challenging work.

Mary Henes and Brian H. Murray, eds. *Travel Writing, Visual Culture and Form, 1760–1900* contains ten contributions and accompanying black and white illustrations. In her ‘Introduction: Forms of Travel, Modes of Transport’ (pp. 1–18), Murray writes that the volume ‘is designed to represent the range of innovative approaches to nineteenth-century travel writing currently undertaken by scholars of Empire, tourism, religion, literature and visual culture’ (p. 3). The collection is divided into two parts, the first, on ‘Material Collections, Visual Interventions’, has four essays, and the second, on ‘Locating Literary Form’, five. In the first Clare Pettitt writes on ‘Topos, Taxonomy and Travel in Nineteenth-Century Women’s Scrapbooks’ (pp. 21–41), Renate Dohmen on ‘Material (Re)collections of the “Shiny East”: A Late Nineteenth-Century Travel Account by a Young British Woman in India’ (pp. 42–64), Victoria Mills on ‘Photography, Travel Writing and Tactile Tourism: Extra-Illustrating *The Marble Faun*’ (pp. 65–86), and Simon Goldhill on ‘Photography and the Real: The Biblical Gaze and the Professional Album in the Holy Land’ (pp. 87–111). The five essays in the second part are: A.V. Seaton, ‘Getting Socially on the Road: The Short, Happy Life of the Anapaestic Tourism Narrative, 1766–1830’ (pp. 115–38); Alison Chapman, ‘The Aura of Place: Poetic Form and the Protestant Cemetery in Rome’ (pp. 139–55); Michael Ledger-Lomas, ‘In the Steps of Saint Paul’ (pp. 156–74); Nicholas Warner, ‘From Transport to Transgression: Alexander Pushkin’s Literary Journeys’ (pp. 175–93); and Peter

Garratt, 'Sublime Transport: Ruskin, Travel and the Art of Speed' (pp. 194–212). Notes follow individual contributions; the enumerative, alphabetically arranged bibliography is divided into 'Primary Literature' (pp. 213–17), followed by 'Secondary Literature' (pp. 217–31). There is a helpful index (pp. 232–48) to this diverse volume.

*The Oxford Handbook of Victorian Literary Culture*, edited by Juliet John, offers an extensive look at the Victorian field and contemporary directions of scholarship. In the introduction, Juliet John helpfully grapples with the term 'Victorian literary culture'. She addresses first the term 'culture' and the way Victorians, namely Matthew Arnold, first tackled the abstract noun and attempted to provide a definition. She shows how 'Victorian' is still a term often debated: what should the period dates be? How important is the namesake, Queen Victoria, to our understanding of the period? John also takes on the ideological differences in the word 'literary'. She explains the important risk and rightness of using this title nonetheless, arguing that now is the time to reclaim the 'distinctive value of literary culture' (p. 8). The Victorian time period is uniquely positioned to answer questions about the value of literary culture today because 'The extent to which literary culture in the Victorian period was integrated, constitutive, influential, and permeative was unprecedented and will not reoccur in a globalized, multimedia, mass culture' (p. 9). The introduction also includes a brief, but useful, state of the field survey that summarizes the major topics of interest and major directions within the last few years. John ends by contemplating the future of 'Victorian literary culture' and its study within academic units. The influence of educational policy and institutional politics is key here, and John calls scholars to pay attention to these debates and to be both 'self-conscious and self-critical' about how we are shaping the field. The edition includes a remarkable collection of premier scholars working on all aspects of the field. It is divided into three different parts, and the chapters in each part are as follows:

Part I, 'Ways of Being: Identity and Ideology': chapter 1, 'The Victorian Subject: Thackeray's Wartime Subjects' by Rae Greiner (pp. 27–44), chapter 2, 'Life Writing and the Victorians' by Trev Broughton (pp. 45–61), chapter 3, 'Politics and the Literary' by Josephine M. Guy (pp. 65–82), chapter 4, 'The Literature of Chartism' by Ian Haywood (pp. 83–102), chapter 5, 'Liberalism and Literature' by Lauren Goodlad (pp. 103–23), chapter 6, 'Globalization and Economics' by Ayse Çelikkol (pp. 124–41), chapter 7, 'Political Economy' by Kathleen Blake (pp. 142–60), chapter 8, 'The Victorians, Sex, and Gender' by Ann Heilmann and Mark Llewellyn (pp. 161–77), chapter 9, 'The New Woman and Her Ageing Other' by Teresa Mangum (pp. 178–92), chapter 10, 'Unspeakable Desires: We Other Victorians' by Kate Flint (pp. 193–210), chapter 11, 'Victorian Masculinities, or Military Men of Feeling: Domesticity, Militarism, and Manly Sensibility' by Holly Furneaux (pp. 211–29), chapter 12, 'Empire, Place, and the Victorians' by Patrick Brantlinger (pp. 233–50), chapter 13, 'Organic Imperialism: Fictions of Progressive Social Order at the Colonial Periphery' by John Kucich (pp. 251–67), chapter 14, 'The Strange Career of Fair Play, or, Warfare and Gamesmanship in the Time of Victoria' by Lara Kriegel (pp. 268–83), chapter 15, 'British Women Wanted: Gender,

Genre, and South African Settlement' by Melissa Free (pp. 284–309), chapter 16, 'The London Sunday Faded Slow': Time to Spend in the Victorian City' by Alex Murray (pp. 310–26).

Part II, 'Ways of Understanding: Knowledge and Belief': chapter 17, 'Religion, The Bible, and Literature in the Victorian Age' by Emma Mason (pp. 331–49), chapter 18, 'Religion and Sexuality' by James Eli Adams (pp. 350–66), chapter 19, 'Religion and the Canon' by Matthew Bradley (pp. 367–83), chapter 20, 'Religion and Education' by Mark Knight (pp. 384–98), chapter 21, 'Beyond Two Cultures: Science, Literature and Disciplinary Boundaries' by Alice Jenkins (pp. 401–15), chapter 22, 'Science and Periodicals' by Sally Shuttleworth (pp. 416–37), chapter 23, 'Victorian Natural Science and the Seashore' by Amy M. King (pp. 438–57), chapter 24, '"You've got mail": Technologies of Communication in Victorian Literature' by Elizabeth Meadows and Jay Clayton (pp. 448–75).

Part III, 'Ways of Communicating: Print and Other Cultures': chapter 25, 'The New Cultural Marketplace: Victorian Publishing and Reading Practices' by Robert L. Patten (pp. 481–506), chapter 26, 'Literature and the Expansion of the Press' by Joanne Shattock (pp. 507–21), chapter 27, 'Materiality in Theory: What to Make of Victorian Things' by John Plotz (pp. 522–38), chapter 28, 'Celebrity Culture' by John Plunkett (pp. 539–60), chapter 29, 'Victorian Aesthetics' by Jonah Siegel (pp. 561–79), chapter 30, 'Emotions' by Carolyn Burdett (pp. 580–97), chapter 31, 'Aestheticism and the Politics of Pleasure' by Ruth Livesey (pp. 598–616), chapter 32, 'Illustrations and the Victorian Novel' by Julia Thomas (pp. 617–36), chapter 33, 'Art and the Literary' by Hilary Fraser (pp. 637–58), chapter 34, 'Victorian Theatre: Research Problems and Progress' by Katherine Newey (pp. 659–74), chapter 35, 'Victorian Theatre: Power and the Politics of Gender' by Kerry Powell (pp. 675–85), chapter 36, 'Melodrama On and Off the Stage' by Jim Davis (pp. 686–701), chapter 37, 'Henry James's Houses: Domesticity and Performativity' by Gail Marshall (pp. 702–15).

*Late Victorian Into Modern*, edited by Laura Marcus, Michèle Mendelsohn, and Kirsten E. Shepherd-Barr, engages with critical debates about periodization, and in particular the narrative of radical rupture. The introduction begins with an analysis of their own title, which helps to situate the focus of the present volume. The title indicates that these essays are interested in 'the gradual changeover' from one period to the next. The editors place their focus on the 'crossroads in this journey' from Victorianism to modernism, thus the dates 1880 to 1920 do not touch on the apex of either the Victorian or the modernist period, but rather the 'in-between' and the 'forking paths' of these two periods. The introduction also provides a helpful review of other collections that cover similar ground, in particular those focused on questioning demarcations of time and space in our understanding of literary periods.

This volume is also about literary influence, recasting our understanding of modernist writers as shaped by the nineteenth-century. Readers will not find the chapters organized according to authors or even familiar time-spans. Instead, the chapter organization reflects the editors' efforts to 'frame the period in terms of its networks, genres, and intellectual and cultural

formations' (p. 4). Several of the chapters take on categories such as 'the New Woman', 'Degeneration', 'Empire', and 'The *Fin de Siècle*', revising them and proposing new ones. The chapters also cover a range of cultural issues, from motherhood and reproduction, to reading and transmission, to technology, time, and space. Below are the chapter titles, with a brief explanation of how each section is organized.

Part I, 'Twilights', focuses on the literary themes of nostalgia, decline, and closure. The chapters include discussions of medievalism, empire and colonialism, biological issues and Celticism. Chapter 1, 'Medievalism and Modernity' by Marcus Waithe (pp. 21–37), chapter 2, 'Mythology, Empire, and Narrative' by Jarad Zimble (pp. 38–54), chapter 3, 'Death Drives: Biology, Decadence, and Psychoanalysis' by Stefano Evangelista (pp. 55–68), and chapter 4, 'Celticism' by Daniel Williams (pp. 69–82). Part II, 'Making It New', explores questions of periodization. The chapters discuss the avant-garde, experimentation in poetry, the dating of modernism, and definitions of what was new such as the 'New Drama' and 'New Woman'. Chapter 5, 'Cultures of the Avant-Garde' by Christos Hadjiyiannis (pp. 85–102), chapter 6, 'Emerging Poetic Forms' by Hannah Sullivan (pp. 103–18), chapter 7, 'When *Was* Modernism?' by Michael H. Whitworth (pp. 119–32), chapter 8, 'What *Was* the "New Drama"?' by Sos Eltis and Kirsten Shepherd-Barr (pp. 133–49), chapter 9, 'Who *Was* the New Woman?' by Angeliqne Richardson (pp. 150–67), chapter 10, 'Utopian Thought and the Way to Live Now' by Anne Fernihough (pp. 168–84). Part III, 'Modes and Genres', examines literary styles and genres. The chapters here engage with naturalism, realism, impressionism, short fiction, scientific romance and adventure and detective fiction. Chapter 11, 'Naturalism, Realism, and Impressionism' by Adam Parkes (pp. 187–203), chapter 12, 'The Rise of Short Fiction' by Adrian Hunter (pp. 204–17), chapter 13, 'Moon Voyaging, Selenography and the Scientific Romance' by Matthew Taunton (pp. 218–31), chapter 14, 'Super-Niches? Detection, Adventure, Exploration and Spy Stories' by David Glover (pp. 232–45). Part IV, 'Sites and Spaces of Knowledge', focuses on science, the city, and empire. The chapters survey changes in the field of science, changing conceptions of urban, rural, and national and global spaces. Chapter 15, 'Scientific Formations' by Rachel Crossland (pp. 249–62), chapter 16, 'Spirit Worlds' by Tatiana Kontou (pp. 263–77), chapter 17, 'Cityscapes: Urban Hyperspaces and the Failure of Matter in Late-Victorian and Edwardian Metropolitan Fictions' by Laurence Scott (pp. 278–91), chapter 18, 'Regionalisms' by Penny Fielding (pp. 292–304), chapter 19, 'The View from Empire: The Turn-of-the-Century Globalizing World' by Elleke Boehmer (pp. 305–18). Part V, 'Minds and Bodies', addresses the areas of psychology and physiology. These chapters take up issues of race, memory, and mimicry, the sexual body, and concepts of the posthuman and empathy. Chapter 20, 'Race and Biology' by William Greenslade (pp. 321–34), chapter 21, 'The Will to Forget: Amnesia, the Nation, and Ulysses' by Vincent J. Cheng (pp. 335–49), chapter 22, 'The Posthuman Spirit of the Neo-Pagan Movement' by Dennis Denisoff (pp. 350–63), chapter 23, 'Theatre and the Sciences of Mind' by Tiffany Watt-Smith (pp. 364–78), chapter 24, 'The Theatre of Hands: Writing the First World War' by Santanu Das (pp. 379–97), chapter 25, 'The Cult of

the Child Revisited: Making Fun of Fauntleroy' by Marah Gubar (pp. 398–413), chapter 26, 'Intersexions: Dandyism, Cross-Dressing, Transgender' by Jana Funke (pp. 414–28). Part VI, 'Political and Social Selves', centres on the political movements of the period, including socialism and feminism, in relation to economics of work and laissez-faire policies. Chapter 27, 'Political Formations: Anarchism, Feminism, Socialism' by Ruth Livesey (pp. 431–47), chapter 28, '"The End of Laissez-Faire": Literature, Economics, and the Idea of the Welfare State' by Benjamin Kohlmann (pp. 448–62), chapter 29, 'Representing Work' by Sos Eltis (pp. 463–78). Part VII, 'Authorship, Aesthetics and Print Cultures', examines reading practices and unconventional genres, including illustrated books, parodies, and photography. Chapter 30, 'Reading Aestheticism, Decadence, and Cosmopolitanism' by Michele Mendelssohn (pp. 481–96), chapter 31, 'Parodies, Spoofs, and Satires' by James Williams (pp. 497–510), chapter 32, 'Life-Writing: Biography, Portraits and Self-Portraits, Masked Authorship and Autobiografictions' by Max Saunders (pp. 511–24), chapter 33, 'Journalism and Periodical Culture' by Faith Binckes (pp. 525–38), chapter 34, 'The Illustrated Book' by Kamilla Elliott (pp. 539–64). Part VIII, 'Technologies', looks at the emergence of cinema, electricity, stage experimentation, and the influence of technologies abroad. Chapter 35, 'The Coming of Cinema' by Laura Marcus (pp. 567–81), chapter 36, 'Literature and Photography' by Kate Flint (pp. 582–96), chapter 37, 'Electricity, Telephony, and Communications' by Sam Halliday (pp. 597–609), chapter 38, 'The Residue of Modernity: Technology, Anachronism, and Bric-a-Brac in India' by Alexander Bubb (pp. 610–25), chapter 39, 'Actors and Puppets: From Henry Irving's Lyceum to Edward Gordon Craig's Arena Goldoni' by Olga Taxidou (pp. 626–38).

Although there is a section below devoted to this year's scholarly work on the periodical press in Victorian culture, the following handbook must be discussed in this opening section as an invaluable resource and guide in the field of periodical studies to future generations of scholars in their research. *The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers*, edited by Andrew King, Alexis Easley, and John Morton, is a volume of broad reach which won the 2017 Colby Book Prize. The editors introduce this wide-ranging and insightful collection of essays with a meditation on the central place periodicals occupied in the nineteenth century. Periodicals were not new to the nineteenth century, but this handbook traces some of the developments that took place during this period and dramatically altered the landscape of print culture. One of those developments was the proliferation of niche markets as falling prices and diminishing regulation led to the establishment of a variety of newspapers and periodicals targeted to specific interest groups. The editors acknowledge other guides to periodicals, but distinguish this handbook for its theoretical and methodological discussions, in addition to information about how to identify and locate materials for research. The editors also specifically emphasize diversity, both in the range of material covered and in the often contradictory answers to theoretical issues in the field. Much of the introduction details the difficult decision of coverage, including national boundaries, period boundaries, and even generic boundaries with distinctions between the periodical and the newspaper. The

introduction also offers a helpful overview of the issues addressed throughout the handbook and some of the thematic connections between chapters. Some of these issues include technological considerations, both how technologies today influence our research of nineteenth-century newspapers and periodicals and how nineteenth-century technologies influenced the production and content of newspapers and periodicals. Several of the chapters discuss problems with categorization related to both the contributors and the various content. The diverse types of material published in periodicals and newspapers, including poetry, fiction, non-fiction, and illustrations, raise issues about what to call contributors and how to designate their various contributions. How to categorize the periodicals and newspapers themselves also proves a difficult task, with different factors of price, content, location, and frequency to consider. The handbook addresses transnational issues in four chapters on the Scottish, Welsh, and Irish press. Gender is the focus in several chapters, including some that examine periodicals and newspapers specifically targeted to men. The handbook also includes a number of chapters that examine how the medium of the press shaped public discourses about religion, politics and the arts. The handbook captures the overall energy and optimism about the future of the field.

Section I, 'Production and Reproduction', begins with chapter 1, 'Digitization' by James Mussell (pp. 17–28). Mussell considers the differences between digital resources and print archives, arguing that differences between the two mediums can actually enhance the use of both. Chapter 2, 'Technologies of Production' by Shannon Rose Smith (pp. 29–41), presents case studies of two printing technologies, the printing press and the Linotype, and seeks to question the notion that technological progress always moves on a linear path towards improvement.

In chapter 3, 'Distribution' (pp. 42–59), Graham Law looks at distribution as a commercial and socio-political reality, and considers the changes which distribution underwent throughout the nineteenth century. In chapter 4, 'Periodical Economics' (pp. 60–74), Andrew King notes, 'Economics contains accountancy: it is not confined to it' (p. 60). King suggests that often periodicals may operate under loss from a bookkeeping point of view, while still counting themselves a success for their functions of service or promotion of an ideal.

Section II, 'Contributors and Contributions', begins with chapter 5, 'Writing for Periodicals' by Linda H. Peterson (pp. 77–88). Peterson looks at the greater remuneration writers found writing periodicals texts and reviews as opposed to book publication, and the increased financial possibility periodicals provided for writers to make their living from authorship.

Chapter 6, 'Editors and the Nineteenth-Century Press' by Marysa Demoor (pp. 89–103), analyses the selection and function of nineteenth-century editors, acknowledging the gender and social classifications inherent in the role. In chapter 7, 'Illustration' (pp. 102–23), Brian Maidment points to the ways in which nineteenth-century periodicals used illustration, or the lack of it, to create an identity and present that identity to readers. Maidment looks specifically at the history of wood-engraving in periodicals of the nineteenth century. Chapter 8, 'Poetry' by Linda K. Hughes (pp. 124–37), looks at the



scale and function of periodical poetry, considering its relation to ephemera and questions of greater democracy in authorship. In chapter 9, 'Prose' (pp. 138–50), Beth Palmer considers the role of fiction and nonfiction prose in the periodical press, analysing how prose fits into the wider context of periodicals and the world of publishing.

Section III, 'Geographies', begins with chapter 10, 'Empire and the Periodical Press' by Michelle Tusan (pp. 153–62). Tusan presents a theoretical approach to studies of empire which looks less at specific ideas presented than at the broader context implied by periodical works. Chapter 11, 'Transatlantic Connections' by Bob Nicholson (pp. 163–74), considers the opening of the first transatlantic telegraph cable between Europe and the Americas, established in 1858. Nicholson notes that journalists saw their work as being at the forefront of the new changes in transatlantic relationships. In chapter 12, 'Transnational Connections' (pp. 175–84), Jane Chapman compares British with non-anglophone periodicals such as those in Germany, Japan, and France, looking at what these comparisons can convey about various forms of industry. Chapter 13, 'Periodicals in Scotland' by David Finkelstein (pp. 185–93), considers the crucial role of Edinburgh in nineteenth-century periodical publishing, looking specifically at the five Edinburgh periodicals most commonly cited in secondary sources. Chapter 14, 'Welsh Periodicals and Newspapers' by Lisa Peters (pp. 194–207), looks at the rise of the periodical press in Wales, and at the divisions present between rural, Welsh-speaking mid- and North Wales and industrialized, English-speaking South Wales. Chapter 15, 'Periodicals in Ireland' by Elizabeth Tilley (pp. 208–20), presents case studies of the Irish periodicals *The Citizen* and *Dublin University Magazine*, speaking to questions of niche markets and the interdependence of various publishing genres. In chapter 16, 'Provincial Periodicals' (pp. 221–34), Andrew Hobbs suggests that scholarship on Victorian periodicals needs to give more attention to provincial periodicals and the ways they diverged in both form and content from metropolitan publications.

Section IV, 'Taxonomies', begins with chapter 17, 'Markets, Genres, Iterations' by Laurel Brake (pp. 237–48). Brake addresses the categorization of newspapers and periodicals, suggesting that newspapers and periodicals should be viewed in terms of their frequency of publication, their geography, and their price, rather than being divided by typical publishing genres. Such an alternative classification, Brake suggests, reveals that newspapers and periodicals are much more intertwined than they are often thought to be. In chapter 18, 'Men and the Periodical Press' (pp. 249–59), Stephanie Olsen notes that the nineteenth-century periodical press was a key arena for enquiry into gender identity. Olsen's article looks at depictions of masculinity in specialist genres of periodicals. Chapter 19, 'Periodicals for Women' by Kathryn Ledbetter (pp. 260–75), argues that while some scholarship dismisses women's periodicals as sentimental and overly domestic, there is in fact much to be gained by considering these women's magazines. They can convey realities of gender expectations and the day-to-day life of women in Victorian society, as well as revealing economic conditions of the periodicals market.

Chapter 20, 'Family Magazines' by Jennifer Phegley (pp. 276–92), looks at the inclusivity inherent to family magazines, periodicals which were aimed

towards audiences diverse in age and economics and were intended to enhance the Victorian focus on the domestic. Chapter 21, 'Children's Periodicals' by Kristine Moruzi (pp. 293–306), considers the shifting nature of periodicals for children, pointing to ways in which children's periodicals affected the direction of children's literature. Moruzi also states that the changing nature of nineteenth-century children's periodicals reveals a shift in notions of childhood, from the Romantic view of the child as a wise and natural innocent towards a view influenced by John Locke's conception of the child as a *tabula rasa*. In chapter 22, 'Sporting Periodicals' (pp. 307–17), Yuri Cowan analyses the origins and unique qualifications of sporting literature. Cowan points to the roots of sporting literature in record-keeping and correspondence, and demonstrates that sporting periodicals were well suited to the world of sports news, which changed swiftly and was in continual need of updating.

Chapter 23, 'Comic/Satirical Periodicals' by Craig Howes (pp. 318–27), suggests that contemporary scholarship needs to renew the question of what actually defines a periodical as comic or satirical, and that doing this will necessitate an analysis of the assumptions the producers of such publications wanted their readers to make. Chapter 24, 'Social Purpose Periodicals' by Deborah Mutch (pp. 328–41), looks at periodicals committed to numerous, and often conflicting, social issues and causes. Mutch considers issues such as social class, gender, and religion, looking specifically at the interactions of such issues with one another in publication.

Chapter 25, 'Temperance Periodicals' by Annemarie McAllister (pp. 342–54), highlights the important place such periodicals occupied in their contemporary context, noting that while such periodicals have been neglected by scholars due to their tone of piety or propaganda, expanded access to digitized versions of temperance periodicals will surely increase their use in contemporary scholarship. In chapter 26, 'Periodicals and Religion' (pp. 355–64), Mark Knight raises the question of what constitutes a 'religious' periodical. Knight suggests that while religious periodicals made up a majority of nineteenth-century periodicals, that majority expands even further due to the fact that certain 'secular' periodicals actually had theological orientations.

Chapter 27, 'Theatre and the Periodical Press' by Katherine Newey (pp. 365–76), looks at the debate over the state of nineteenth-century theatre and how that debate played out in the press. Newey shows that evaluations of nineteenth-century theatre diverged strongly, with some critics recognizing its innovations as lively responses to the changing world, and others lamenting that theatre was no longer great art and had fallen far from the days of Shakespeare. In chapter 28, 'Art Periodicals' (pp. 377–89), Julie Codell states that 'The Victorian art press created a public and a market for British art' (p. 377). Codell looks at both populist periodicals, which were more focused on the economic realm of the art world, and specialist ones, which were targeted towards aesthetes and the educated middle class. Chapter 29, 'Music Periodicals' by Laura Vorachek (pp. 390–9), highlights the broad range of music periodicals, from those which were made up entirely of sheet music to those which looked at music history, theory, or biography. Vorachek notes that interest in music and the playing of instruments was on the rise in the nineteenth century, and that the readership of these periodicals was as broad

as their content, from amateurs to scholars and professionals. The volume concludes with 'Chronology of the Nineteenth-Century Periodical Press' by Gary Simons (pp. 400–5), which presents a chronology of the materials presented in this volume as well as in back issues of *Victorian Periodicals Review*.

One other publication that gives a sense of the state of the field is the *Victorian Studies* publication of works from the thirteenth annual North American Victorian Studies Association conference, which met in Honolulu, Hawaii in 2015. The theme was 'Victorians in the World'. Each year *Victorian Studies*, the association's journal, publishes work originally presented at the conference. This year the editors chose Cornelia Pearsall, Helena Michie, and Michelle Tusan to select three essays each that they felt were compelling discussions of important topics in the field. Each of these sets of essays covers very different ground, and a summary of the individual essays can be read in the relevant sections to follow. I summarize the introductions to each set of essays here as they represent 'state of the field' queries and assessments.

Cornelia Pearsall chose the Anthropocene as a key topic emerging in the field. The Victorians can offer new ways of thinking about our relationship to the environment and what we can do in the face of staggering statistics and information about destructive human planetary impact. The three essays Pearsall chose look to the Victorians to answer Dipesh Chakrabarty's question 'How do we think of this collective human agency in the era of the Anthropocene?' (p. 236). Each of the essays is discussed more fully below, but I provide the authors' names and titles here: Gautam Basu Thakur, 'Necroecology: Undead, Dead, and Dying on the Limits of the Colony' (*VS* 58[2016] 202–12), Sukanya Banerjee, 'Who, or What, is Victorian? Ecology, Indigo, and the Transimperial' (*VS* 58[2016] 213–23) and Jesse Oak Taylor, 'Tennyson's Elegy for the Anthropocene: Genre, Form, and Species Being' (*VS* 58[2016] 224–33).

Helen Michie's selections focus on the current moment of Victorian studies and methodological questions about its relationship to digital humanities and temporality. Michie reflects a self-consciousness that is evident in much of the recent scholarship, about the temporal and national boundaries of the Victorian period and about methods of research involving both the latest technology and 'old-fashioned' approaches. The three essays she chose each practise a similar kind of self-aware discussion of these issues. Michie is mindful of the fact that the three papers she brings together were not part of the same panel, and thus her choice reflects both the dangers of migration and methodological labels as well as the possibilities. Each of the essays is discussed more fully below, but I provide the authors' names and titles here: Adrian S. Wisnicki, with Megan Ward, Roger L. Easton Jr., and Keith Knox, 'Spectrally Illuminating the Hidden Material History of David Livingstone's 1870 Field Diary' (*VS* 58[2016] 243–57), Margaret Linley, 'Lake District Online: Studies in Book Ecology and Digital Migration' (*VS* 58[2016] 258–71) and Karen Bourrier, 'Victorian Memes' (*VS* 58[2016] 272–82).

Michelle Tusan chose three essays on the subject of war. She begins with the now debunked myth that the Victorian period was one of peace, and credits the 'rediscovery of war' in part with the growing attention to Britain's place in

the world as captured by the conference's theme. Each of the essays is discussed more fully below, but I provide the authors' names and titles here: Lara Kriegel, 'Living Links to History, or Victorian Veterans in the Twentieth-Century World' (*VS* 58[2016] 289–301), Jonathan Franklin, 'Nomadic Taxonomy: How the Bedouin Lost His Poetry' (*VS* 58[2016] 302–13) and Melissa Free, 'Fault Lines of Loyalty: Kipling's Boer War Conflict' (*VS* 58[2016] 314–23). Tusan finds that each of these essays places war at the centre of Victorian world-views. In her response essay, Tusan embarks on an exploration of how Victorian scholars have addressed war in the past. She found that many discussions in the archives of *Victorian Studies* perpetuated the bifurcation between the peaceful Victorians and the tumultuous era of the world wars. Tusan asserts that it is important to think about war and the ways in which it disrupts our understanding of empire, the state, and the label 'Victorian' itself.

This year in the area of science there were several books that featured Charles Darwin and the influence of his ideas on Victorian culture. In the early pages of *The Science of Sympathy: Morality, Evolution, and Victorian Civilization*, Rob Boddice states that 'this book is about the translation of Darwin's ideas on the evolution of sympathy and its relationship with morality to the everyday professional and affective practices of the first generation of Darwinists' (p. 3). Boddice unusually combines history of science and medicine with history of emotions and morality, and considers the cultural history of sympathy, intellectual history of sympathy, and the history of new practices. He defamiliarizes sympathy by connecting it to science and action, thus he joins the intellectual history of sympathy with what people actually did. In the introduction, 'Emotions, Morals, Practices', Boddice attempts to define sympathy and the specific enquiry of his book by showing just how messy and diverse the development of sympathy as a concept has been. His basic premise is that, like the morality with which they are closely aligned, sympathetic values change over time. To illustrate this, Boddice looks at a group of scientists, ranging from medical doctors and health officials to political figures and physiologists, who have a common intellectual heritage in Charles Darwin's *Descent of Man* [1871]. Some of the people Boddice includes have direct relationships with Darwin, but they all represent the first generation of Darwinists and they all utilize his theory of sympathy that displaced the ideas of Adam Smith and David Hume that had grounded sympathetic ideas in the eighteenth and early nineteenth centuries. His methodology is historical, tracing specific actions deemed moral to discover definitions of sympathy. Boddice's account of sympathy looks closely at how modern science changed theories of sympathy: 'the intricacies of scientific practice, its ethical power, and its emotional impact were all rolled up together to produce the modern scientific self as a benevolent, knowledgeable, moral creature' (p. 11). In his effort to focus on the practical, visible effects of sympathy, Boddice focuses on three controversies, vivisection, compulsory vaccination, and eugenics, and uses the primary sources of correspondence, books, and experiments of this diverse group of scientists.

Chapter 2, 'Sympathy for a Devil's Campaign', explores the parts of *Descent of Man* that provide a scientific basis for sympathy. Chapter 3, 'Common

Compassion and the Mad Scientist', focuses on the controversy over vivisection. In the face of the resistance scientists met with as detailed in chapter 3, chapter 4, 'Sympathy as Callousness? Physiology and Vivisection', goes on to describe the new sympathetic practices they developed to control their own emotions and then how they presented their work and its moral efficacy to the public. Chapter 5, 'Sympathy, Liberty, and Compulsion: Vaccination', takes up the debate about compulsory vaccination and focuses on the unexplored influence of evolutionary scientists on the debate. Each chapter also explores the influence of Darwin, both direct, as in the case of the medical officer Simon and his personal friendship with Darwin in chapter 5, and indirect, as in the case of how Francis Galton was influenced by reading Darwin's essay on breeding pigeons. Chapter 6, 'Sympathetic Selection: Eugenics', takes the early work of Francis Galton and his followers on eugenics and places it in the context of Darwin's ideas about the evolution of civilization, considering their personal relationships and their ideas about the moral character of the scientist. In the conclusion, 'Scientism and Practice', Boddice sets out to explain how this book provides a corrective view to a Darwinian notion of sympathy and how this achieves a better historical understanding of sympathy as a cultural production. This book will be useful to literary scholars who work on Darwin, the links between science and culture, or any element of sympathy, be that intellectual, cultural or emotional history.

*The Age of Analogy: Science and Literature between the Darwins* by Devin Griffiths explores the relationship between Erasmus Darwin and Charles Darwin, which more broadly is an exploration of the relationship between scientific practice and literary writing. Griffiths identifies an important link between Charles Darwin's form of historical description and the imaginative genres of his time. Griffiths bases his argument for this connection on each form of writing's commitment to analogy. The historical novel has a central place in the story Griffiths tells, as the new form of writing led to new ways of thinking about the past and the present based on analogy rather than systems, and on lived experience above empirical observation. Griffiths's larger argument includes the observation that the way we use analogy, comparison, and homology in our work and constructions of the past comes directly from the way these terms were developed and finally understood by the nineteenth century. Griffiths sets out to challenge three assumptions: 'first, that Erasmus Darwin's reputation collapsed because he was a flake, a dilettante who confused Romantic-era science for literature; second, that there is little more to add to our understanding of the relation between Charles Darwin and literary history; and, finally, that the later Darwin developed a way of analysing nature that naturalized social norms, with profound and disturbing influence on later thinking about humanity and its social relations' (p. 5). Griffiths uses the mode of 'comparative historicism' to provide a fresh perspective on the relationship between Erasmus and Charles and to better understand how their works highlight a shift in the way history itself was understood and represented. Although the book is grounded in the Darwins, Griffiths explores other authors as well, including Alfred Tennyson, George Eliot, and Richard Owen.

Chapter 1, 'Erasmus Darwin, Enlightenment History, and the Crisis of Analogy', focuses on Erasmus Darwin and how his scientific writing, *Zoonomia*, and epic poem, *Botanic Garden*, demonstrate both the shifts occurring in the eighteenth century to historical understanding and the emerging centrality of analogy as a tool of both scientists and literary authors. Chapter 2, 'Crossing the Border with Walter Scott', looks at Walter Scott's collaborations with antiquarians as important foundations for his historical fiction and his comparative understanding of historical experience. Chapter 3, 'Spooky Action in Alfred Tennyson's *In Memoriam A.H.H.*', turns to Alfred Tennyson's *In Memoriam*, which Griffiths reads as 'an attempt to reconfigure historical comparison as a template for recuperative grief' (p. 24). Chapter 4, 'Falsifying George Eliot', explores George Eliot's early work as translator, critic, and editor alongside her novel *Middlemarch*. Griffiths understands Eliot's sympathetic realism as 'rooted in productive error' (p. 24) through the application of disanalogy to her work. Chapter 5, 'The Origin of Charles Darwin's Orchids', builds on the concept of disanalogy to examine the central comparative network of similarity and difference in Charles Darwin's work. Griffiths reads natural selection as the narrative mode of evolution, the main actor in *On the Origin of Species*. Griffiths also includes in this chapter a reading of Darwin's 'On the Various Contrivances by Which British and Foreign Orchids Are Fertilised by Insects' [1862], which he argues should 'revise our own understanding of the Darwinian stance' (p. 26). The Coda, 'Climate Science and the "No Analog Future"', looks forward to what the model of analogy could do for our understanding of anthropogenic climate change.

The Royal Botanic Garden, Edinburgh, has produced an interesting volume by H.J. Noltie on *Indian Forester, Scottish Laird: The Botanical Lives of Hugh Cleghorn of Stravithie*. As Charles W.J. Withers notes in his foreword, Cleghorn (1820–95) 'had one life but many lives: lecturer in medical education and in botany, plant collector, forester in India, economic botanist, leading member of the Botanical Society of Edinburgh, and confrère to men and women who shaped Britain's empire in nineteenth-century India and, not least, Scottish estate owner' and was known as the 'father of Indian forestry' (pp. vii–viii). Accompanied by many black and white illustrations, Noltie's account provides an antidote to what he describes as 'the Darwin "industry"', and demonstrates that such a 'major figure' as Darwin 'can only be fully understood by also considering the groundswell of what was going on alongside (*not* beneath) him' (p. x). The main text is followed by extensive, alphabetically arranged, and partially annotated references (pp. 287–92), extensive endnotes printed in triple columns (pp. 293–304), and two appendices also printed in triple columns. The first is descriptive chronologically, arranged with the earliest coming first consisting of a 'Bibliography of Cleghorn's Publications' (pp. 305–12); this lacks enumeration but reveals that Cleghorn published prolifically. Also listed are 'Reviews of Cleghorn's Publications' (p. 312). The second appendix (p. 313) is a 'Cleghorn Eponymy': 'he was not a taxonomist, and his collections were not widely distributed, so it is unsurprising that few species should commemorate his name—nevertheless there is one genus...four species currently recognized... and three species in other genera though of these two are of unknown

taxonomic status' (p. 313). Noltie's learned monograph concludes with an extensive, alphabetically arranged index, also printed in triple columns (pp. 314–24).

Robert M. Ryan's *Charles Darwin and the Church of Wordsworth* begins with an introduction filled with a dizzying array of quotations from various nineteenth- and early twentieth-century thinkers about the influence of Wordsworth. The most striking of these, which opens the book, is from Aldous Huxley, the grandson of Thomas Henry Huxley, expressing his somewhat chagrined wonder that Wordsworth's influence proves an obstacle to a Darwinian understanding of nature. The idea that these two great thinkers, Wordsworth and Darwin, were in some way rivals is the ground for this study. This rivalry was mutually transformative, Ryan argues: 'As Wordsworth's cultural authority affected reception of Darwin's theories, the latter's investigations influenced interpretation and evaluation of Wordsworth' (p. 11). While there is an abundance of studies on either Wordsworth or Darwin, this study, as Ryan notes, is uniquely important for considering the connections between these two men, 'who articulated their century's most influential visions of external nature' (p. 10). Ryan's comparison helps to explain the phenomenon of Wordsworth's rising popularity in the later Victorian period. It is at this time that the Darwinian debate ramped up, and in this context Wordsworth 'escaped the close confines of the literary world' and became part of the debate between theology and science (p. 11). Chapter 1, 'The Church of Wordsworth', traces the spread of Wordsworth's cultural influence beyond just literary spheres. Chapter 2, 'A Vast All-Pervading Life', compares Darwin's exclusion of the supernatural in his construction of the natural world with Wordsworthian nature's connection to and embodiment of the divine. Ryan claims that Wordsworth's vision of nature as divine enabled many thinkers to believe in evolutionary theory without rejecting their faith. Chapter 3, 'New Holdings for Religious Thought', builds on this idea to explore agnostics and freethinkers who used Wordsworth's poetry as an alternative spiritual form. Chapter 4, 'Love of Nature Leading to Love of Man', returns to specific cultural debates framed between the two thinkers' positions. Political and economic theories were a source of debate as Social Darwinism was refuted by a Wordsworthian mode that advocated for the poor. Chapter 5, 'A Newer Meaning on the Very Grass', explores why Wordsworth's poetry continues to be a dominant force in our culture despite the authoritative stature of Darwinian science.

Though not strictly about Darwin, Jessica Straley's interesting book, *Evolution and Imagination in Victorian Children's Literature* argues against the primary understanding of children's literature in this period as a 'retreat from reality to fantasy' and the 'adoption of the Romantic celebration of childhood purity and innocence' (p. 9) and instead focuses on the genre as a defence of literature at a time when science was becoming the sole object of education and metaphors for childhood. The text points to the ways in which evolutionary ideas popularized the link between children and animals and influenced the way children were treated and educated. Straley notes, 'Between the publication of *Origin of Species* and the beginning of the twentieth century, the association between babies and monkeys, children and animals, and boys and barbarians ceased to be a mere metaphorical formulation and became a morphological

“fact” with vital psychological, moral, pedagogical, and literary consequences” (p. 3). Straley demonstrates how questions about evolution and questions about childhood reinigorated one another. The introduction also discusses other debates that influenced views about child development, including debates about elementary education, particularly the growing interest in science as a vital area of study. The introduction presents a brief history of pedagogical theories in the nineteenth century before they began to rely more heavily on science and evolutionary theories, and includes discussion of Herbert Spencer, Matthew Arnold, and Thomas H. Huxley. For further description of the chapter contents, please see the children’s literature section covered in Section 2 below. The chapter titles of Straley’s book are as follows: chapter 1, ‘The Child’s View of Nature: Margaret Gatty and the Challenge to Natural Theology’, chapter 2, ‘Amphibious Tendencies: Charles Kingsley, Herbert Spencer, and Evolutionary Education’, chapter 3, ‘Generic Variability: Lewis Carroll, Scientific Nonsense, and Literary Parody’, chapter 4, ‘The Cure of Wild: Rudyard Kipling and Evolutionary Adolescence at Home and Abroad’, chapter 5, ‘Home Grown: Frances Hodgson Burnett and the Cultivation of Female Evolution’, Conclusion: ‘Recapitulation Reconsidered’.

In ‘Evolutionary Science and Aestheticism: A Survey and a Suggestion’ (*LitComp* 13[2016] 88–97), Lindsay Wilhelm reviews the work in a growing subset of research within the field of science and literature, the intersection of evolutionary science and literary aestheticism. Wilhelm reviews the key scholarship, beginning in fact with nineteenth-century connections between evolutionary and aesthetic ideas, then jumping to work in the early 1990s and continuing with publications in the last few years. After making some assessments of the state of the field following this literature review, Wilhelm suggests ways forward in this field through attention to less well-known science writers such as W.K. Clifford and Grant Allen.

Karen Dieleman aims to draw more notice to Emily Pfeiffer’s poems, and in particular evolutionary thought, in the article ‘Evolution and the Struggle of Love in Emily Pfeiffer’s Sonnets’ (*VP* 54[2016] 297–324). Against most interpretations that read Pfeiffer’s poems as positively inscribing a divine inspiration for evolution, Dieleman instead argues that while Pfeiffer accepts evolution as true, she constructs it in her poetry as ‘an enemy whose savagery must be resisted’ (p. 298). This interpretation emerges most clearly when Pfeiffer’s sonnets are read as a series rather than single poems, a reading strategy that Dieleman argues will create a better understanding of Pfeiffer.

In the article ‘Liberal Evolutionism and the Satirical Ape’ (*JVC* 21[2016] 205–25), Kate Holterhoff is interested in bringing together the connections between evolution and liberalism in the mid-Victorian period. This connection emerges poignantly in the proliferation of satirical apes in *Punch* magazine. Holterhoff offers an overview of the 1860s as a crucial decade for both science and politics before turning to caricatures from *Punch*. Holterhoff finds that the intersection between liberalism and evolution, what she calls ‘liberal evolutionism’, was a key part of the developing theories about character in the period.

There is also an interesting article by Joshua Lambier, ‘Romantic Evolutions: Introduction’ (*LitComp* 13[2016] 587–96), which introduces a



cluster of articles in *Literature Compass* looking at the influence of evolutionary theories before Darwin on Romanticism. Victorianist scholars might find this article helpful in providing context for what came before Darwin and the state of science in the Romantic period.

Finally, David Amigoni has an interesting essay in the collection *Late Style and its Discontents: Essays in Art, Literature, and Music*, edited by Gordon McMullan and Sam Smiles. Amigoni's essay, 'Making Darwin Late: Later Life and Style in Evolutionary Writing and its Contexts', examines how a 'late style' relates to evolutionary theory where 'time, development, extinction, reproduction, and the aesthetic sense have their own very particular contribution to make to a developmental understanding of subjective social being' (p. 71). Amigoni explores this connection through Darwin's late research and writing on the earthworm and how that research has been used by others to comment on the human condition.

The remaining articles published this year shift focus to other scientists beyond Darwin or to other issues beyond evolution.

'Louis Figuier, John Ruskin, and the Value of Insects' (*NCFiction* 71[2016] 89–114) by Jeanette Samyn provides a fascinating look at one element of the environmental and scientific debates of the Victorian period that focused on insects. Samyn draws attention to Louis Figuier, a French scientist cast out of the academy for his radical and unpopular ideas, who became a popular science writer. Figuier had already made his name through *The Vegetable World* [1867] and *The Ocean World* [1868], but *The Insect World* [1868] made many uncomfortable for the way Figuier claimed value for insects apart from any of their anthropomorphic qualities, as well as showing how parasites and other devalued (or even demonized) insects could also be imbued with moral value. Samyn puts Figuier's work into conversation with Ruskin, who was highly critical of Figuier. Particularly, Samyn compares their theories of consciousness and instinct.

In "'The Infinite within the Finite": Victorian Prosody and Orthodox Theories of Mind' (*VP* 54[2016] 245–74), Tyson Stolte sets Coventry Patmore's 'Essay on English Metrical Law' [1857] in the context of debates about dualist psychology in the 1850s. Stolte thus looks to draw attention to the connection between mid-century metrics and the field of mental science. He argues that psychophysiology was not yet the dominant way of conceiving of the mind, and that soul-based psychology, where the mind was immaterial and immortal, was still the more common conception. Stolte uses Robert Browning as a test case, to which he turns after a discussion of Patmore's essay and E.S. Dallas's book *Poetics*. Stolte's essay shows how psychological theory and poetic theory were intertwined in the Victorian period.

Jesse Oak Taylor's essay, 'Tennyson's Elegy for the Anthropocene: Genre, Form, and Species Being' (*VS* 58[2016] 224–33) is a wide-ranging meditation rooted in questions of ethics, humans, and the natural world. She focuses on traditions of mourning that extend beyond individual loss to the loss of species. Taylor uses Tennyson's *In Memoriam A.H.H.* [1850] to explore this topic, making an argument about poetry's importance in the age of the Anthropocene: 'Considering elegy in relation to extinction, in turn, provides an opportunity to think about the distinctive task of art in the Anthropocene

because it both mediates the relationship between species and helps us conceptualize human existence in species terms' (p. 225). As Taylor puts poetic form, evolutionary theory, and humanitarian action into conversation, she asks us to think about the relationship between literary and biological form.

The special issue of *Australasian Journal of Victorian Studies*, 'The Victorians and Memory', is made up of articles which were derived from the 2015 ASVA conference in New Zealand. In the introduction (*AJVS* 21:i[2016] i–iv), Joanne Wilkes notes that the articles included in the journal vary widely in their temporal foci, from Victorian consideration of Romantic language, to neo-Victorian fiction conveying recent events.

In 'Working Through Memory and Forgetting in Victorian Literature' (*AJVS* 21:i[2016] 1–13), Robert Douglas-Fairhurst looks at the relationship between memory and forgetting in Victorian writing. Douglas-Fairhurst reviews the cultural importance of memory and then proceeds to offer a dizzying survey of works that feature memory as a central trope, including Lewis Carroll's *Alice* books, essays by Dickens in *Household Words*, and poetry by Tennyson and Hardy. The aim of this article seems less to make any specific argument than to simply remind us of the importance of memory as a trope and its many references across various genres in Victorian literature.

'Richard Howitt, Australia and the Power of Poetic Memory' (*AJVS* 21:i[2016] 14–27) by Judith Johnston looks at the influence of Wordsworth and other Romantic poets on the published, but not particularly famous, poet Richard Howitt. Howitt spent some years in Australia, and Johnston demonstrates how Howitt's poetry seeks to memorialize the British landscape, expressing a longing for that landscape as it is portrayed in Wordsworth's verse.

“‘Sons of science’”: Remembering John Gould's Martyred Collectors' (*AJVS* 21:i[2016] 28–42) by Patrick Noonan looks at the legacies of three men, John Gilbert, Frederick Strange, and Johnston Drummond, who worked in Australia as collectors for naturalist John Gould, and suffered sudden deaths in the mid-nineteenth century. Noonan outlines the recognition that the men received posthumously.

In “‘I shall never forget it to him’”: Personal and Public Memory in Somerville and Ross's *Irish R.M. Stories*' (*AJVS* 21:i[2016] 43–57) Rose Lovell-Smith considers different types of memory and forgetting and how they are portrayed in literature. Looking at the *Irish R.M.* stories, Lovell-Smith demonstrates how oral societies and more text-based societies differ in their approach to memory.

'Gone But Not Forgotten' (*AJVS* 21:i[2016] 58–71) by Pamela Gerrish Nunn looks at how mourning was depicted in mid-nineteenth-century Victorian painting. Nunn considers two paintings in particular, *For the Last Time* [1864] and *God's Acre* [1866] by Emily Mary Osborn, both of which portray sisters mourning the death of a parent. Nunn recognizes the recent feminist focus on Osborn's work, while also acknowledging that these types of mourning painting were hugely popular on the Victorian market of Osborn's time.

'Rehabilitating Catherine Dickens: Memory and Authorial Agency in Gaynor Arnold's Neo-Victorian Biofiction *Girl in a Blue Dress*' (*AJVS*

21:i[2016] 72–84) by Kathryn Ford looks at the hybrid genre of biofiction. Ford examines Gaynor Arnold's biofiction *Girl in a Blue Dress*, which tells the story of Catherine Dickens, Charles Dickens's estranged wife, as the character Dorothea Gibson. After reviewing current scholarship on the novel, Ford moves on to look specifically at memory and its role in Dorothea's act of reclaiming her life after her husband's death.

'Bodily Fluids: Female Corporeality as Neo-Victorian Agency in Graham Swift's *Waterland*' (*AJVS* 21:i[2016] 85–93) by Ashley Orr looks at the 1983 novel, which was one of the first to be considered a neo-Victorian text. Orr argues that critics' focus on the narrative memory of Tom Crick neglects the bodily memory and agency of the female figures, Mary Crick and Sarah Atkinson.

In 'The Legacies and Frozen Time of Antarctica: Robert Falcon Scott, Peter Pan and Rebecca Hunt's *Everland*' (*AJVS* 21:i[2016] 94–105), Jessica Hewenn considers Hunt's 2014 neo-Victorian novel which depicts two Antarctic expeditions, divided in time by a century. Hewenn describes how the novel attests to the potential unintelligibility of the past, while also warning against misremembering it.

Daniel Williams begins his essay, 'The Clouds and the Poor: Ruskin, Mayhew, and Ecology' (*NCC* 38[2016] 319–31), with the questions: 'What can we learn by linking Ruskin's ecological studies of work and political economy to the traditions of urban sociology in the nineteenth century? What might studies of poverty and casual labor draw from a moral and meteorological register that sees industrial modernity as a darkening, denaturing, and immiserating force?' (p. 319). He sets out to explore these questions by putting Ruskin's work into conversation with Henry Mayhew's work in *London Labour and the London Poor* [1851–2/1861–2]. Williams argues that both are concerned with ambient phenomena and the way they have real social effects. In different ways, climate intrudes on the scenes of writing and the writing itself for both Ruskin and Mayhew. Putting these two important Victorian voices together offers a fuller representation of Victorian ecological networks, bringing together natural and urban systems.

In 'Satire of Science in Charles Dickens's *Mudfog Papers*: The Institutionalization of Science and the Importance of Rhetorical Diversity to Scientific Literacy' (*Configurations* 24[2016] 197–227) by Michael J. Zerbe explores the rapidly expanding role of science in Victorian culture, as illustrated by Charles Dickens's satire of science in *Mudfog Papers*, published in *Bentley's Miscellany*. The fact that science had become the target of satire illustrates its growing power as an institution. Zerbe also points to the growth of a reading general public that formed an important audience for popular science and became the target for satires of science. Zerbe finds Dickens's *Mudfog* sketches to be an early example of 'the pronounced interest in and skepticism of science shown by the Victorian public' (p. 202). Zerbe ends the essay with a call to return to satirizing science as an important part of 'the mission of scientific literacy and education in the public sphere' which will help non-scientists 'want to shape and take ownership of the goals and practices of this powerful institution' (p. 227).

This book could just as easily have been discussed above with other works on Darwin, but because the point of the book is to think of Darwin's work as religious rather than scientific I place it here with other works on religion. In *Darwinism as Religion: What Literature Tells Us about Evolution*, Michael Ruse argues that 'evolutionary thinking generally over the past 300 years of its existence, and Darwinian thinking in particular . . . has taken on the form and role of religion' (p. ix) through the way that 'evolution tries to speak to the nature of humans and their place in the scheme of things' (p. ix). Ruse does not shy away from calling the shift begun by Darwin a religious revolution. Darwinism did not eradicate religion, clearly, but it changed the way people felt about God and the world. Ruse postulates that people can no longer feel complete confidence in a divine providence, and that natural selection and the struggle for existence changed that. By surveying how naturalistic thinking is portrayed in novels and poetry from the eighteenth century to the present, Ruse can illustrate the change that began with Darwin. Ruse argues that we need to see this change as more religious than scientific. The range of writers he covers is astounding, but those of most interest to Victorian scholars include: Elizabeth Gaskell, George Eliot, Thomas Hardy, Henry James, and H.G. Wells, and poets including Robert Browning, Alfred Tennyson, Walt Whitman, and Gerard Manley Hopkins, found in chapters 2–12. The chapters are as follows: chapter 1, 'The Eighteenth Century', chapter 2, 'Before Darwin', chapter 3, 'The Darwinian Theory', chapter 4, 'Reception', chapter 5, 'God', chapter 6, 'Origins', chapter 7, 'Humans', chapter 8, 'Race and Class', chapter 9, 'Morality', chapter 10, 'Sex', chapter 11, 'Sin and Redemption', chapter 12, 'The Future', chapter 13, 'Three Nobel Laureates', chapter 14, 'Towards the Present', chapter 15, 'The Conflict Continues', chapter 16, 'After Twin Towers'.

Joseph Stubenrauch's *The Evangelical Age of Ingenuity in Industrial Britain* is filled with vivid and lively writing, conveying a story of great importance to how we read the presence of evangelical themes, plots, and references in Victorian literature. The changes in British society, particularly the industrial, consumer, transport, and urban revolutions, are usually read as the context for a growing secularism. But Stubenrauch argues that many evangelicals saw these changes as opportunities: 'Far from trembling in the shadows of these mighty changes in British society, evangelicals eagerly sought to capitalize on them and to contribute to them' (p. 2). Stubenrauch challenges the link between evangelicalism and middle-class social control, a narrative he claims has 'remained remarkably resilient' (p. 5) despite evidence to suggest a much broader application of evangelicalism existed across classes and social institutions. This book provides a 'thick description' (p. 6) of evangelicalism, accomplished by examining religious experience and practice alongside the changes which marked the modern age of Britain. To David Bebbington's classic definition of the four traits characterizing evangelicals—conversionism, activism, biblicism, and crucicentrism—Stubenrauch adds another: attention to the workings of the Holy Spirit. This trait created the 'religious feelings and direct experience' that would form the 'foundations for evangelicalism's intersections with British modernity' (p. 8).

The introduction goes on to lay out clearly (or as clearly as might be possible) the many fractures that existed among evangelicals along theological, class, political, and denominational lines. What united evangelicals were their common techniques and strategies, the central concern of the rest of this book. Stubenrauch coins the term 'material modernity' which he defines as 'the sense among contemporaries that their world was undergoing transformation and was physically different from what had come before' (p. 12). It includes developments in urbanization, mass production, literacy, mobility, and consumerism, all of which are concerned with 'the production, circulation, and consumption of material things' (p. 12). Stubenrauch's rich insights and entertaining reconstruction of evangelicalism in this period rely in part on his willingness to look beyond traditional source material for studies of religion. Alongside the traditional diaries, letters, and periodicals, he examines textiles, jigsaw puzzles, souvenirs, engravings, and domestic decorations, what he calls the 'stuff of everyday piety and devotion that composed the basic fabric of many Britons' lives' (p. 16). This heterogeneous source material appears in the chapters that follow.

Chapter 1, 'Wise in Their Generation', provides the basis for understanding the evangelical emphasis on 'human agency and activity' (p. 23) that enabled the evangelical interventions in modernity discussed in the rest of the book. Stubenrauch highlights five traits of evangelicalism: agency, instrumentality, interdenominationalism, postmillennial optimism, and sentimentalism. Each of these is discussed in this chapter. Chapter 2, 'Leaves of Edification', dispels the assumption that evangelicals resisted all forms of materialism. Through an examination of mementos associated with the culture of mourning, souvenirs and toys, and domestic tourism, Stubenrauch shows that evangelicals used materialism as a means of religious improvement. Chapter 3, 'Hawking the Gospel', turns to the print market with a focus on the London Religious Tract Society (RTS). This chapter tells the story of how the RTS used cheap mass print to spread religious beliefs, feelings, and experiences. Chapter 4, 'Sprung Up Like the Gas Lights', reveals new attitudes towards the city by evangelicals who recognized the increasing crowds of strangers as networks for spreading the gospel. Chapter 5, 'Faithful Monitors', examines pottery, needlework, and print decorations as forms of 'moral technology' (p. 170). Chapter 6, 'The Crystal Jerusalem', focuses on the 1851 Great Exhibition and the evangelicals' approach to spreading the gospel through the frameworks discussed in the opening chapter.

Kate Burns also offers a new look at religion in this period in an essay, 'The Awakening Conscience: Christian Sentiment, Salvation, and Spectatorship in Mid-Victorian Britain' (19 23[2016]). This article examines Victorian theories of the relationship between art and religious awakening. The changing views of art's role in the period soon led artists, art critics, and religious people to see art and material culture as 'sensory media for regenerating Christian feeling' (p. 3). Burns examines three cases, the paintings of William Holman Hunt, the built and illustrated environments of Augustus Welby Pugin, and the material items used to proselytize prisoners. Burns's essay sheds new light on how we understand the connection between art and religion and the role of the senses in conversion narratives. Burns finds that 'in the hands of Christian reformers,

associationist ideals became strong, ideological mechanisms for shaping improved human subjects' (p. 32).

*Transfiguration: The Religion of Art in Nineteenth-Century Literature Before Aestheticism* by Stephen Cheeke focuses on four major writers, John Ruskin, Robert Browning, Dante Gabriel Rossetti, and Walter Pater, as a study in the relationship between literature and religious art before the advent of Aestheticism. Cheeke looks at the poetics of transfiguration, considering the relation of an aesthetics of transfiguration with the biblical narrative of Christ's transfiguration on Mount Tabor. The book explores the relationship between art and religion, both their similarities and differences, though Cheeke, and the writers he examines, are mostly interested in their similarities, such as how 'the mimetic impulse constitutes one of the ways in which art and religion are indistinguishable at their origin' (p. 15). These four writers, Ruskin, Browning, Rossetti, and Pater, are at the crossroads between art in a religious context and the aesthetic as a secular condition, for they believe in 'the idea of the artwork as a credible picture, a thing to be believed in, sworn on, something in itself to elicit faith' (p. 2).

Chapter 1, 'The Religion of Art in the Nineteenth Century', examines two contrasting paradigms in the work of Rossetti and Pater in order to explore the phrase 'the religion of art'. Chapter 2, 'The Story of a Masterpiece', traces the nineteenth-century conversation about Raphael's *The Transfiguration*. Cheeke focuses especially on the translation of religious narrative into secular poetics. Chapter 3, 'Browning and the Problem of Raphael', explores Browning's response to Renaissance art, in particular the watershed between Christian art and 'idoltrous Renaissance celebration of and absorption in antiquity' (p. 29). Chapter 4, "'All great art is praise": Ruskin's "Fra Lippo Lippi"', puts Browning and Ruskin in conversation with one another as they grapple with how the Renaissance should be interpreted, an important debate for how it shaped 'conflicting notions of the relation between theology and aesthetics' (p. 29). Chapter 5, "'The Queen of Sheba Crash": Ruskin's Conversions', argues that the conversion narrative structures much of what Ruskin wrote. Chapter 6, 'What Did Rossetti Believe?', focuses just on Rossetti, and tries to resituate his medievalism and Danteism in a Christian context. Chapter 7, 'Walter Pater's Indifference', has Walter Pater as its focus. Cheeke places Pater's theory of a 'religion of the visible' and his aesthetic notion of 'indifference' into conversation with one another (p. 30). The book sets out to explore the difference between the religion of art and Christianity, with a determination, easily made successful by the choice of writers and Cheeke's provocative explication of their works and ideas, that perhaps there is not as wide a schism as we thought.

This year saw two works published on supernatural and otherworldly elements as key components of religious belief in the Victorian period. *The Victorian Ghost Story and Theology: From Le Fanu to James* by Zoë Lehmann Imfeld is a fascinating take on the Victorian ghost story which positions theology at the centre of reading and interpreting ghost stories. Lehmann Imfeld focuses on four major authors of the supernatural tale: Arthur Machen, M.R. James, Sheridan Le Fanu, and Henry James, each of whom approached the ghost story from very different religious and theological backgrounds. The

opening two chapters, chapter 1, 'Introduction: Rethinking the Victorian Ghost Story' and chapter 2, 'Haunted by the Ghost of God—Reading Theologically', describe the relationship between supernatural narrative and religious hermeneutics which sought to 'reaffirm Christian orthodoxy while at once reinstating the role of medieval mysticism to religious experience' (p. 4). This book is not only a rethinking of the Victorian ghost story, but a rethinking of how religion itself functions in this period, particularly agnosticism. Indeed, as Lehman herself says, in order to reconsider ghost stories in this light we must 'expand the historical reconsideration of Victorian theological discourse' (p. 6).

Each chapter focuses on one of the ghost story authors: chapter 3, "'Strangely mistaking death for life": Arthur Machen', chapter 4, "'What is this that I have done?": M.R. James', chapter 5, "'These devils have made quite a saint of you": Sheridan Le Fanu', and chapter 6, "'He's there from the moment he knows somebody else is": Haunted by Paralysis in the Stories of Henry James'. The last chapter, 'Conclusion: "This supernatural soliciting cannot be ill, cannot be good"', offers a kind of theory of reading, extending Wolfgang Iser's theory of reading gaps to suggest that 'when reading theologically, the reader does not simply fill the gap in response to an emptiness, but *responds to the potency of the gap*' (p. 162). Lehmann Imfeld's book moves away from the inwardness of psychoanalytic readings of ghost stories to examine instead their social contextualization.

*Supernatural Entertainments: Victorian Spiritualism and the Rise of Modern Media Culture* by Simone Natale rethinks the rise of the spiritualist movement as analogous to the media entertainment industry through its similar advertising strategies, performance practices, and spectacular techniques. Natale thus argues that 'in order to comprehend spiritualism's prominence, it is essential to understand its inclusion in a growing market for leisure activities and spectacular attractions' (p. 2). Natale points out that séances were both religious events and entertainment spectacles, and traces how spiritualists used aspects of the media industry, such as using controversies to stimulate interest and celebrity culture. There are other interesting ways spiritualists participated in modern cultural institutions: in visual culture, they used photography and other visual media; in print culture, they were active in the press, sometimes with their own publications; in science, they mixed elements of science into their stage productions. This book is transatlantic in its approach, tracing the spread of the spiritualist movement across and between the United States and Great Britain. Those scholars interested in the birth of the entertainment industry, most often placed with the advent of cinema in the early twentieth century, will be interested in this account, which argues that the entertainment industry was born earlier in the nineteenth century and that the spiritualist movement was one of the founding popular entertainments. This book comments on the growth of leisure and consumer culture, a key moment where entertainment became important to religious movements. Natale frames 'the Victorian supernatural within the formation of a new commodity culture that changed the way public entertainments were planned' (p. 3).

The book is divided into three parts. Part I, 'Configurations of Séances', examines the public versus private distinctions of séances and the role of

entertainment in each. Chapter 1, 'The Medium on the Stage: Theatricality and Performance in the Spirit Séance', focuses on public séances. Natale examines the strategies used in these performances, including the trance and the role of professionalism. Chapter 2, 'Parlor Games: Play and Social Life in the Haunted House', focuses on private séances. Natale compares these to other forms of parlour entertainment and domestic pastimes. Part II, 'How to Sell a Spirit', places spiritualism within the context of modern show business. Chapter 3, 'Breaking the News: Controversy, Sensation, and the Popular Press', examines how controversies were used to stimulate interest in spiritualist shows. Chapter 4, 'Mediums and Stars: Religion, Consumerism, and Celebrity Culture', explores celebrity culture and the specific mediums that helped increase spiritualism's visibility. Part III, 'Spirit and Matter', looks at the use of print and visual media. Chapter 5, 'Stranger Than Fiction: Print Media, Automatic Writing, and Popular Culture', looks at the important role of religion in the spiritualist movement through print forms such as books, pamphlets and journals. Chapter 6, 'The Marvels of Superimposition: Spirit Photography and Spiritualism's Visual Culture', focuses on photography. The circulation of spirit photography illustrates how the spiritualist movement engaged with consumer culture. In the Afterword, Natale explores how these principles apply also to contemporary popular culture and beliefs in the supernatural, the paranormal, and ghosts.

Finally, the essay 'Alternative Victorian Religion and the Recuperation of Women's Voices' (*LitComp* 13[2016] 98–107) by Gail Turley Houston makes a call for achieving a greater understand of Victorian belief by analysing 'alternative religions' in the period. The recuperation of female writers has been a strong component of complicating more monolithic understandings of Victorian religion, and Houston believes feminist methodologies offer the most promising avenues for study. Houston discusses the roadblocks to studying this alternative religious history, including the reality that the academy is still 'uncomfortable with spiritual belief', 'abhors emotion and inner lives', and does not always 'take kindly to alternative scholarly methodologies' (p. 101). She then surveys recent work on Victorian religion that has confronted these roadblocks and bravely carried on, including work by Mark Knight, Emma Mason, Rosemary Seton, Michael Wheeler, Kirstie Blair, F. Elizabeth Gray, Marlene Tromp, and Charles LaPorte, among others.

The works published this year on gender shows this to be a robust area of Victorian studies. *Time, Domesticity and Print Culture in Nineteenth-Century Britain* by Maria Damkjaer combines close analysis of the texts themselves along with consideration of how the narration of time is mediated through the print format. Damkjaer shifts the focus from space, the locus of most studies of the Victorian domestic sphere, to time. The cultural influences that effected the construction, representation, and use of time were literary realism, the rise in print media, and the ideology of the middle class, increasingly centred on the home. Damkjaer states that 'these three tendencies conspired to produce more detail and more depth in the conceptualizations of domestic temporality found in novels, periodicals, manuals, and private albums' (p. 3). Damkjaer's attention to cultural influences means that she is attuned to how time is both



gendered and classed (for example, the often invisible, offstage time and work of domestic servants). Damkjaer's use of different print forms also highlights the connections between domestic time and print culture. The chapters that follow move from narrative to non-narrative genres as she covers novels, periodicals, household manuals, and, finally, private albums.

Chapter 1, 'Repetition: Making Domestic Time in *Bleak House* and the "Bleak House Advertiser"', focuses on repeatable time in Dickens's *Bleak House*, with a special consideration of the marginality of servants. Extending beyond the novel itself, this chapter also analyses David and Co.'s advertisement for the novel, which worked to co-ordinate the novel's time, the reader's time, and national time through Dickens's instalments. Chapter 2, 'Interruption: The Periodical Press and the Drive for Realism', focuses on interrupted time as a trope of domestic time for women. This created a challenge to representing time, which Damkjaer illustrates through George Eliot's *Felix Holt, the Radical* and domestic periodicals. Chapter 3, 'Division into Parts: Elizabeth Gaskell's *North and South* and the Serial Instalment', takes up domestic time as eventlessness. The first part of the chapter examines the contention between Dickens and Gaskell over the serialization of *North and South* as it relates to divisions of time. The second half of the chapter turns to the synchronicity of novel and war by comparing Margaret Hale with Florence Nightingale. In chapter 4, 'Decomposition: Mrs. Beeton and the Non-Linear Text', Damkjaer turns from time and seriality of narrative to the non-narrative form of a serial cookery book, *Mrs. Beeton's Book of Household Management*. This chapter explores how material texts construct domestic time. In a fascinating Coda, 'Scrapbooking and the Reconfiguration of Domestic Time', Damkjaer examines albums and scrapbooks for the way they construct domestic time differently than the narrative genres examined in earlier chapters. The book ends with Damkjaer's reflections on the value of studying narrative genres alongside non-narrative ones.

The premise for Eileen Hunt Botting's *Wollstonecraft, Mill, and Women's Human Rights* is that not enough attention has been paid to the intellectual history of women's rights, a story that, Botting argues, is central to modern political philosophy. Botting states that her goal 'is to explain how a revised and internalized theory of women's human rights, grown out of Wollstonecraft and Mill but stripped of their Eurocentric biases, is a valuable contribution to thinking about universal human rights today' (p. 12). She begins with more recent definitions of women's human rights and traces the major milestones from the Second World War, some of which will be familiar to readers and some of which will be surprisingly new given its importance in this intellectual history. She argues that Wollstonecraft and Mill represent two 'watershed moments', one religious and one secular, in the development of women's rights. The thread traceable through each of these important moments in women's rights history from now back to Wollstonecraft is the effort to establish women as humans like men and therefore as entitled to the same rights. Botting then spends time in the introduction tracing the modern critiques of Wollstonecraft and Mill, such as the 'individualistic, rationalistic, and bourgeois aspects' (p. 9) of their theories. Botting argues that if we

understand these two thinkers as feminists first and liberalists second, we can respond to these critiques.

Chapter 1, 'A Philosophical Genealogy of Women's Human Rights', builds on the introduction's history of women's rights to trace the philosophical idea of rights from the late medieval era to the early nineteenth century. Chapter 2, 'Foundations of Universal Human Rights: Wollstonecraft's Rational Theology and Mill's Liberal Utilitarianism', compares Wollstonecraft's religious and Mill's secular foundations for their arguments about women's rights and considers the strengths and weaknesses of each. Chapter 3, 'Theories of Human Development: Wollstonecraft and Mill on Sex, Gender, and Education', explores one similar argument both Wollstonecraft and Mill make for state-mandated universal primary education. Botting looks at some of the problems that arise with their consequentialist arguments focused on the extrinsic rather than intrinsic benefits of education. Chapter 4, 'The Problem of Cultural Bias: Wollstonecraft, Mill, and Western Narratives of Women's Progress', addresses another problem with their theories, cultural bias. Botting includes three early non-Western responses to Wollstonecraft's and Mill's works to show how it is possible for feminist liberals to transcend cultural bias. Chapter 5, 'Human Stories: Wollstonecraft, Mill, and the Literature of Human Rights', turns to a formal consideration and explores the question of how autobiography, the mode used by Wollstonecraft and Mill in their literary writings, can serve as a vehicle for arguing women's rights. Given the central place of gender in the research of many Victorian scholars, this book will be an invaluable history of women's rights with the nineteenth century at its core.

Anne Jamison's *E.Æ. Somerville and Martin Ross: Female Authorship and Literary Collaboration* is at once a revealing look at one specific literary collaboration and an important meditation on the critical discourses and debates that constructed notions of 'authorship' for the Victorians. This book looks at one particular literary collaboration: Edith Ænone Somerville and Violet Martin Ross, known by their pseudonym 'E.Æ. Somerville and Martin Ross' under which they authored five novels, five collections of short stories and essays, four travel memoirs, and a range of other periodical literature. The aims of this book reach much further than this specific relationship, however. Jamison wants to 'rethink the collaboration beyond a purely domestic and personal affair' to instead consider their work as a professional literary partnership. Through this examination, Jamison poses their collaboration as a challenge to conceptions of authorship as 'male, originary and singular' (p. 2). Even further, Jamison positions women's literary collaboration generally as a 'defiant cultural position' (p. 2).

Each chapter attempts to contextualize Somerville and Ross's collaboration within legal, aesthetic, and gender norms. Chapter 1, 'The Legality and Aesthetics of Victorian Authorship', considers the Romantic-period discourse about the solitary genius author and its enduring influence. Jamison sets Somerville and Ross's collaboration alongside the famous Romantic literary partnership of Wordsworth and Coleridge. Chapter 2, 'The Erotics and Politics of Female Collaboration', attempts to examine the personal aspects of Somerville and Ross's relationship that work alongside and outside discourses of female sexuality and homoerotic desire, for example the importance of the

socio-economic power gained by both women through this partnership. This chapter also considers their own understandings of co-authorship. Chapter 3, 'Women's Popular Literature in the Commercial Marketplace', examines Somerville and Ross's relationship with publishers, editors, and agents and what such relationships reveal about the professional status and struggles of collaborators. Jamison shows how the collaboration itself influences both women's political views, offering Jamison a way to argue that we need a new way to research collaborative relationships that recognizes the way the partnership influences the people themselves and not just what they produce. This is the subject of chapter 4, 'Through Connemara and Beyond', where Jamison examines their early travel writing. Chapter 5, 'On Opposite Sides of the Border', examines the social context of spiritualism and the ways in which Somerville's collaboration with Ross in the spiritual realm once again challenges the normative boundaries of authorship.

*Adolescent Girlhood and Literary Culture at the Fin de Siècle: Daughters of Today* by Beth Rodgers argues that adolescent girlhood was a distinct cultural category in late nineteenth-century literary and print culture (p. 1), a borderland or threshold and a difficult-to-define transitional phase. This girlhood attains a new symbolic significance in the closing decades of the nineteenth century. To demonstrate this, Rodgers reviews different descriptions of girlhood in the period, including Eliza Lynn Linton's essay, 'The Girl of the Period', first published in the *Saturday Review* in 1868, and Blanche Alethea Crackanthorpe's 1894 essay, 'The Revolt of the Daughters'. Looking at various discussions of girlhood in scholarship, Rodgers notes that many studies of the topic 'begin by registering this central difficulty of definition at the outset before moving on to consider the specific focus of the study in question' (p. 5). Rodgers's introduction describes her own aims, and raises questions to be addressed in the text: 'Why exactly is there such variance in terms of age, occupation and marital status when it comes to who is and who is not considered a "girl" in the late Victorian period? To what extent do literary depictions of girls help to shape and construct these characteristics or to what extent do they reflect and respond to debates happening in the wider world? Is there evidence of girl readers' responses to these depictions?' (p. 5). Rodgers notes that she is concerned particularly 'with examining the extent to which modern girlhood at the end of the nineteenth century is consciously represented as a contemporary phenomenon, with the strong sense that current debates about women's social, biological and political roles set "girls of today" apart from earlier representations' (p. 7). The chapters are as follows: chapter 1, 'Introduction: Debating and Defining Girlhood at the *Fin de Siècle*', chapter 2, 'Classifying Girlhood, Creating Heroines: Aspiration, Community and Competition in the *Girl's Own Paper* and the *Girl's Realm*', chapter 3, 'Making Transitions in *Fin-de-Siècle* Girls' School Stories, 1886–1906', chapter 4, '"Flowering into Womanhood"? The New Woman and the New Girl', chapter 5, '"Development and arrest of development": Sarah Grand's "Girls of Today"', chapter 6, 'Professionalizing the Modern Girl: Ella Hepworth Dixon, W.T. Stead and Journalism for Girls', chapter 7, 'Coda: Voyaging Out'.

Courtney J. Andree's article, 'Reproducing Disability and Degeneration in the Victorian *Fin-de-Siècle*' (*LitComp* 13[2016] 236–44), also focuses on the *fin-de-siècle* period. Andree traces views of disability during the period and argues that such views were often tied to degeneration and eugenics. Most studies of disability in this period stop in the 1870s or 1880s, but Andree focuses specifically on the last decade because of the important connection between degeneration theory and views of disability. The article provides a helpful overview of disability studies and *fin-de-siècle* studies. Andree examines New Woman fiction which, she argues, 'redefined disability as a surmountable "problem" of heredity and sexuality that might be vanquished by women's rationalization of reproduction' (p. 243).

Two works focus on specific populations of women. In the edited collection *Irish Women's Writing, 1878–1922: Advancing the Cause of Liberty*, Anna Pilz and Whitney Standlee set out to present a better sense of Irish women writers' literary history during the period 1878–1922. The lack of recognition of women writers during this period is curious, given statements like Oscar Wilde's in 1891 when he met Irish writer Hannah Lynch, 'young Irish geniuses... [are] as plentiful as blackberries' (p. 2). Pilz and Standlee point to numerous other statements from the nineteenth century and more recent scholarship that make oblique references to the number of women Irish writers. Using archival research and periodicals, this collection showcases many of these writers while also explaining the reasons for such a proliferation of Irish women writers during these years. Most of the essays are interested in how these women writers engaged with politics through issues such as education, language, empire, economics, marriage, and philanthropy. This volume will be useful for those scholars who work in Irish literature and women's literature, but also for Victorian scholars interested in understanding English literature in its broader context.

The chapters are as follows: chapter 1, 'Works, Righteousness, Philanthropy and the Market in the Novels of Charlotte Riddell' by Patrick Maume (pp. 17–32), chapter 2, "'She's nothin' but a shadda": The Politics of Marriage in Late Mulholland' by James H. Murphy (pp. 33–48), chapter 3, 'Nature, Education, and Liberty in *The Book of Gilly* by Emily Lawless' by Heidi Hansson (pp. 49–64), chapter 4, 'Girls with "Go": Female Homosociality in L.T. Meade's Schoolgirl Novels' by Whitney Standlee (pp. 65–81), chapter 5, "'Breaking away": Beatrice Grimshaw and the Commercial Woman Writer' by Jane Mahony and Eve Patten (pp. 82–99), chapter 6, 'Women, Ambition and the City, 1890–1910' by Ciaran O'Neill and Mai Yatani (pp. 100–20), chapter 7, "'An Irish problem": Bilingual Manoeuvres in the Work of Somerville and Ross' by Margaret Kelleher (pp. 121–36), chapter 8, "'A bad master": Religion, Jacobitism and the Politics of Representation in Lady Gregory's *The White Cockade*' by Anna Pilz (pp. 137–55), chapter 9, "'Old wine in new bottles"?: Katharine Tynan, Lord Edward Fitzgerald and George Wyndham' by Kieron Winterson (pp. 156–73), chapter 10, "'The blind side of the heart": Protestants, Politics and Patriarchy in the Novels of F.E. Crichton' by Naomi Doak (pp. 174–90), chapter 11, "'The Red Sunrise": Gender, Violence and Nation in Ella Young's Vision of a New Ireland'—Aurelia Annat (pp. 191–208), chapter 12,

‘Liberté, Égalité, Sororité: The Poetics of Suffrage in the Work of Eva Gore-Booth and Constance Markievicz’ by Lauren Arrington (pp. 209–26).

Molly Youngkin’s *British Women Writers and the Reception of Ancient Egypt, 1840–1910: Imperialist Representation of Egyptian Women* examines ‘how white, British women writers encountered and responded to representations of ancient Egyptian women from 1840 to 1910’ (p. xiv). Between these dates, Youngkin says, British imperialist interest in Egypt developed to its height. Youngkin is interested in how representations of Egyptian women influenced British women writers’ sense of their own emancipation, what Youngkin defines as ‘the ability to think, speak, and act for oneself’ (p. xv). Youngkin builds on work examining British women writers’ ideas of Indian women, but adds to this the important conceptions of ancient Egyptian women. Youngkin finds that Egyptian encounters mark the limits of British women writers’ ability to incorporate other cultures into their vision of self. Chapter 1 establishes the context for these writers’ encounters with representations of ancient Egyptian women, and subsequently Youngkin devotes each chapter to one particular woman writer: Nightingale, Eliot, Michael Field, and Elinor Glyn. The final chapter looks ahead to developments in Egyptian feminism with Latifa Al-Zayyat’s novel *The Open Door* [1960].

The chapter titles are as follows: chapter 1, ‘Bound by an English Eye: Ancient Cultures, Imperialist Contexts, and Literary Representations of Egyptian Women’, chapter 2, ‘Acting as “the right hand... of God”’: Christianized Egyptian Women and Religious Devotion as Emancipation in Florence Nightingale’s Fictionalized Treatises’, chapter 3, “[T]o give new elements... as vivid as... long familiar types”: Heroic Jewish men, Dangerous Egyptian Women, and Equivocal Emancipation in George Eliot’s Novels’, chapter 4, “[W]e had never chosen a Byzantine subject... or one from Alexandria”: Emancipation Through Desire and the Eastern Limits of Beauty in Michael Field’s Verse Dramas’, chapter 5, ‘The “sweetness of the serpent of old Nile”’: Revisionist Cleopatra and Spiritual Union as Emancipation in Elinor Glyn’s Cross-Cultural Romances’, chapter 6, “My ancestor, my sister”: Ancient Heritage Imagery and Modern Egyptian Women Writers’.

‘A Feminist Network in an Artists’ Home: Mary and George Watts, George Meredith, and Josephine Butler’ (*JVC* 21[2016] 74–91) by Lucy Ella Rose reclaims the artist couple George Frederic and Mary Watts as important feminists. Rose examines their relationship with other writers now widely recognized for their feminism, including George Meredith and Josephine Butler. The relationship between these writers has not been widely discussed, and this essay aims to draw attention to this important network. As evidence, Rose focuses on Mary’s unpublished diaries, which offer insights not only into this particular feminist network but into the rise of early feminism in the late nineteenth century.

In the essay, “‘How little I cared for fame”: T. Sparrow and Women’s Investigative Journalism at the *Fin-de-Siècle*’ (*VPR* 49[2016] 333–61), Laura Vorachek draws attention to a female journalist who has yet to receive attention in the recent recovery work of women journalists in the nineteenth century. Anna Mary Sparrow was especially unique because she investigated the poor in London’s slums rather than writing about domestic subjects or

high society. Vorachek examines Sparrow's journalism for the rhetorical moves she makes regarding the maintenance of her own class respectability while working among the poor. This strategy shifts, Vorachek finds, depending on the journal in which Sparrow published. In comparing Sparrow's relative obscurity to the fame of other female journalists, Vorachek also explores the obstacles female journalists faced and the gendered issues of celebrity culture.

The special issue of *Nineteenth-Century Gender Studies*, 'Teaching Nineteenth-Century Literature and Gender in the Twenty-First-Century Classroom', guest-edited by Lara Karpenko and Lauri Dietz, begins by referencing the 2001 inaugural issue of *Pedagogy*, in which George Levine identified what he saw as the rift between the scholarly and pedagogical lives of academics. Karpenko and Dietz acknowledge that this rift is still frequently observable, and argue for a greater focus of nineteenth-century academic writing on pedagogy. They go on to say that even more rare than nineteenth-century scholarship on teaching is nineteenth-century scholarship on teaching gender, and this special issue seeks to counter that trend. Karpenko and Dietz point out that often when pedagogical approaches to gender and the nineteenth century do exist, they typically centre on ways in which to teach specific women writers and limit considerations of constructions of gender.

Karpenko and Dietz identify teaching as a crucial avenue for critical enquiry, pointing to ways in which critical theories of gender, time, place, and textuality all come to bear on the experience of the classroom. The essays in this special issue seek to make plain the clear and necessary link between scholarship and pedagogy. Karpenko and Dietz argue that empirically based ways of knowing do not bring the same contextualization that those based in the humanities do, and they emphasize that humanities-based epistemologies have much to offer when it comes to considering subjective experience. The articles in this special issue demonstrate scholars employing these humanities-based approaches, and show that thinking about teaching can be fruitful not just for pedagogy, but also for textual and theoretical study.

Ryan D. Fong's article, 'Form, Gender, Pedagogy: Shaping and Engaging the Period Survey' (*NCGS* 12:ii[2016] 1–13), examines the structure and potential of survey courses, suggesting that the ways in which teachers present such courses can actually reinforce certain boundaries and binaries often present in nineteenth-century studies. Fong encourages open discussion between instructors and students of the issues that shape the conception of gender and sexuality in the nineteenth century, arguing that instructors can model a mode of critical thinking which will impact their students and the future of nineteenth-century studies.

Nora Gilbert's 'Out of the Pasts: Reading Victorian Sensation Fiction through the Lens of Hollywood Film Noir' (*NCGS* 12:ii[2016] 14–25) takes as a case study a course taught by the author, 'Women Behaving Badly: Victorian Sensation Fiction and Hollywood Film Noir'. As Gilbert outlines, these two genres have much in common, and her course is structured 'around the trope of female transgression' (p. 15), asking the question of whether depictions of these 'women behaving badly' ultimately aid or hinder the aims of feminism. This course is an example of the merging of scholarship and teaching, and

Gilbert demonstrates how both teachers and students can confront the question of 'female transgression', and how diverse genres can speak to one another about such questions.

In 'Liberating the Classroom: The Artistic Teaching of Gender in Nineteenth-Century Literature Courses at An-Najah National University' (*NCGS* 12:ii[2016] 26–42), Mohammed Hamdan conveys his experiences of being a male instructor at a Palestinian university, teaching a class of all-female Muslim students. Hamdan describes his goal of establishing a creative classroom in order to inspire liberation. He notes the difficulties of mediating between global feminism and familial and religious traditions which may conflict with feminism's ideas of gender. Hamdan proposes that framing discussion around literary characters who are victims of social injustice can be a helpful way of situating questions related to gender, and that this then has repercussions on how those questions are viewed in a contemporary context.

'Practicing Canon-Formation in the Digital Classroom' (*NCGS* 12:ii[2016] 74–91) by Livia Arndal Woods considers the ways in which students and teachers can engage with canon formation through the use of digital tools. Arndal Woods gives examples from one of her classes, 'Why Are We Reading This?', in which students consider the relative canonical statuses of various texts and the potential ways to impact those statuses. Arndal Woods describes how she and members of the class created Wikipedia pages for less canonical nineteenth-century texts such as Rhoda Broughton's 1867 *Cometh Up as a Flower*, and the ways in which these pages, created by non-experts, impacted the digital footprint of the text. Arndal Woods highlights the interconnected nature of discussions of canon formation and controversies of gender.

*Nineteenth-Century Gender Studies* followed its special issue on teaching gender with the special issue, 'Gender in Victorian Popular Fiction, Art, and Culture'. The issue was guest-edited by Janine Hatter and Helena Ifill, and looks at the many ways in which popular fiction of the nineteenth century provided a broad public with education about social mores and morals, including those related to gender. In their introduction, also titled 'Gender in Victorian Popular Fiction, Art, and Culture' (*NCGS* 12:iii[2016] 51–5), the editors note that in much the same way that current popular television shows such as *Transparent* teach viewers about conceptions of gender, so too Victorian popular fiction had enormous influence on the public perception of things such as race, class, and gender. This ability of popular fiction to instruct often resulted in heavy criticism, as was the case for sensation fiction, which was seen to be offering a dangerously enticing portrayal of morally questionable behaviour.

Hatter and Ifill note that this special issue moves beyond the frequently studied sensation fiction and to less commonly analysed genres such as the Newgate novel, speculative fiction, and children's literature. The editors note that often works which in the nineteenth century were seen to be subversive were in fact adhering to conventional notions of gender. By contrast, some works which appear more traditional actually contain radical ideas of gender norms.

Philippa Abbott's 'Popular Fictions of Gender in the Newgate Novels' (*NCGS* 12:iii[2016] 1–16) argues that while the Newgate novels of the early

1830s were seen as having a dangerous influence on young audiences, the novels in fact possess a view of gender in which appropriate femininity is passive and innocent. Despite the fact that the novels contained depictions of female criminals, Abbott argues that readers' sympathy with the women depended on the degree to which the women conformed to Victorian notions of femininity.

In 'Jack Sheppard and the Eternal Boy' (NCGS 12:iii[2016] 17–31), Brooke Fortune considers the 1839 Newgate novel *Jack Sheppard* as a narrative of boyhood. Fortune argues that *Jack Sheppard* is a forerunner of the *fin-de-siècle* notion of the eternal boy and that this association with the childish comes to bear on Jack's criminality. Fortune contrasts this eternal boyhood with mid-century narratives which portrayed boyhood as a transient time of journey towards manhood.

'Refashioning Spaces of Play in Victorian Doll Stories' by Mary Clai Jones (NCGS 12:iii[2016] 77–94) looks at Eleanor Grace O'Reilly's novel, *Doll World; Or Play and Earnest: A Study from Real Life* [1872], demonstrating that the novel is not as traditional in its conceptions of femininity as it may appear. Jones suggests that O'Reilly's heroine, Birdie, uses her doll and play to cross over traditional boundaries. Jones also points to the importance placed on relationships between women, arguing that under the novel's apparent perpetuation of traditional domesticity lies a progressive model of the life of women.

Flore Janssen's "'Common rules of street politeness'? The Clash of Gender and Social Class in Representations of Street Harassment by Elizabeth Gaskell and Eliza Lynn Linton' (NCGS 12:iii[2016] 59–76) looks at street harassment as depicted in the journalism and fiction of these two writers. According to Janssen, these depictions pointed towards broader social anxieties about changes in class and gender roles. Janssen argues that while Gaskell and Linton's writing was aimed more at advancing their social agendas than at criticizing harassers, it nonetheless provided readers with instruction about women's role in the public sphere.

In "'Not men's playthings and slaves": Popular Fiction, Gender Inequality, and Women's Education in Alice Mangold Diehl's *Dr. Paull's Theory* (1893)' (NCGS 12:iii[2016] 99–116), Erin Louttit considers the ways Mangold Diehl's novel argues for the education and equality of women. Mangold Diehl combined realism and the supernatural to offer a critique of a society which kept women from advancing to places of equality with men, and Louttit draws from Mangold Diehl's biography and contemporary reviews of the novel to analyse the conflicts of the female characters.

Susan Hroncek's "'They would take me for a witch or a poisoner": Marginalization and the Woman Scientist in *Fin-de-Siècle* Speculative Fiction' (NCGS 12:iii[2016] 32–50) looks at two speculative fiction novels, George Griffith's *Olga Romanoff* [1894] and T. Mullett Ellis's *Zalma* [1895]. Hroncek demonstrates that while these novels portrayed women scientists, the educated status of these women is undermined by the way the texts refer to them as witches or sorcerers. Hroncek suggests speculative fiction novels like these provide a warning for any who fail to recognize the abilities of women in the field of science.



Daniel Hack's book, *Reaping Something New: African American Transformations of Victorian Literature*, is notable for its focus on race, an area of Victorian studies that needs more attention. Hack begins with a provocative imaginative act: recontextualizing canonical Victorian works like Dickens's *Bleak House* or Tennyson's 'The Charge of the Light Brigade' in an African American context. Except that it isn't an imaginative exercise, it really happened. And that is the most provocative thing about Hack's opening paragraphs: he claims that well-known African American writers like Frederick Douglass and W.E.B. Du Bois repurposed these white, middle-class English texts yet 'almost all these deployments of and responses to Victorian literature remain little known' (p. 1). This is recovery work at its most urgent, drawing our attention to what Hack rightly calls 'this remarkable yet neglected history' (p. 2). Hack coins the term 'African Americanization' to refer to the way African American writers 'regularly cited and reworked and repurposed' features of Victorian literature that often had no reference in itself to the concerns and lives of African Americans (p. 3). Hack states, 'The responses Victorian works garnered and uses to which they were put—how they were read, recontextualized, retooled, and reimagined—powerfully defamiliarize these works and force a rethinking of their ideological investments, political import, and cultural significance' (p. 3). Hack calls his methodology 'close reading at a distance': 'close reading at a distance treats the meanings texts accrue as they move through space and time and the uses to which they are put not only as equally legitimate objects of inquiry in their own right but also as valuable resources for understanding the work itself' (p. 3). This methodology also describes what his subject matter—the authors and editors he examines—are doing. The introduction ends by answering a series of questions Hack raises, which he knows his reading audience might raise. They represent the thoughtfulness and thoroughness of his book. These questions include: Why Victorian literature? Victorian or nineteenth century? Why African American literature and print culture? What about the Victorian uses of African American literature?

The six chapters are organized into two groups, with the first three chapters focusing on one Victorian author or text as it is inflected through several African American works, and the last three reversing this principle and focusing on one African American author's use of multiple Victorian works. Chapter 1, 'Close Reading *Bleak House* at a Distance', looks at the uses made of *Bleak House* in *Frederick Douglass' Paper* and Hannah Craft's *The Bondswoman's Narrative*. Hack reveals how ironically this novel, which makes an effort to consolidate community, is used by the very communities it excludes to develop their own sense of communal identity. Chapter 2, '(Re-)Racializing "The Charge of the Light Brigade"', discusses Tennyson's 'The Charge of the Light Brigade', also reprinted in *Frederick Douglass' Paper*. Hack looks at both this specific moment in time and the use Douglass makes of it as well as tracing the persistent use of the poem over the second half of the nineteenth century. Chapter 3, 'Affiliating with George Eliot', takes up Eliot's poem *The Spanish Gypsy* and the way that Frances Ellen Watkins Harper and other writers 'Verbally [echo] the poem and [borrow] its plot of unwitting passing and voluntary racial affiliation' (p. 17). Chapter 4, 'Racial Remixing

and Textual Remixing: Charles Chesnutt', and chapter 5, 'Cultural Transmission and Transgression: Pauline Hopkins', turn to twentieth-century African American writers Charles Chesnutt and Pauline Hopkins and the way each of these writers uses Victorian literature to investigate racial identity. Chesnutt reimagines David Copperfield and Maggie Tulliver as mixed-race. Hopkins uses Tennyson and Edward Bulwer Lytton to explore issues of gender and sexuality as well as race. Chapter 6, 'The Citational Soul of Black Folk: W.E.B. Du Bois', turns to the more familiar intertextuality of W.E.B. Du Bois's chapter epigraphs in *The Souls of Black Folk*. Hack explores how Du Bois's use of Victorian poetry 'evoke[s] a realm free from racial prejudice and strife' at the same time that it locates the poems within the struggle for racial equality (p. 19). His Afterword, 'After Du Bois', looks at two twenty-first-century novels to show how the relationship between Victorian literature and African American literature is still an ongoing one.

Several works this year focused on war. In *Military Men of Feeling: Emotion, Touch, and Masculinity in the Crimean War*, Holly Furneaux examines the development of an 'ur-war story' (p. 2) in the Victorian period that eschewed violence to focus instead on acts of mercy. This book explores why this type of masculinity became dominant in the Victorian period and what historical, political, and social factors produced a celebration of 'the military man of feeling' (p. 10). The introduction provides an engaging general account of the Crimean War focused on its representation by the press and its perception at home and by soldiers. It was this war, Furneaux argues, that was a 'pivotal point in the shaping of British attitudes to military masculinity' (p. 5), and with it a new focus emerged for 'the character of the soldier of ranks' and his suffering (p. 6). The first three chapters focus on major novelists, William Makepeace Thackeray, Charles Dickens, Charles Kingsley, and Charlotte Yonge, and the final three chapters focus on material produced by soldiers, their families, and nurses involved in the Crimean War.

Chapter 1, "'The company of gentlemen": Thackeray's Military Men of Feeling and Eighteenth-Century Traditions', discusses the redefinition of masculinity to include physical acts of care and emotional tenderness. Using Thackeray's work *The Newcomes*, this chapter considers 'democratized manly virtue' within the context of class and the military (p. 29). Chapter 2, 'Princes of War and of Peace: Secular and Spiritual Redemption in Dickens and Kingsley', explores the popularity of Christian theological arguments for defending the Crimean War. Furneaux draws out similarities in *Household Words* and *Westward Ho!*, where the Christian soldier embodies the humanitarian. Chapter 3, 'Children of the Regiment: Narratives of Battlefield Adoption', looks to the regimental family to explore the question of why gentleness becomes the defining quality of the soldier. Furneaux uses a range of Victorian stories in this chapter to examine the relationship between masculinity and domesticity, and she finds that a domesticated paternal ideal is mobilized in war narratives. Chapter 4, "'Our poor Colonel loved him as if he had been his own son": Family Feeling in the Crimea', tracks the emotional life of the Crimean War and the way emotions cross public and private divides, class boundaries, and soldier/civilian distinctions. Furneaux uses the letters and other archival materials of Captain Audley Lempriere and his family and

regiment to explore the narration of loss within the heroic narrative. Chapter 5, 'Sharing the Stuff of War: Soldier, Art, Textiles, and Tactility', explores the 'communicability of combatant experience' through the exchange of material between front and home as a way for soldiers to share the emotional experience of war (p. 152). Chapter 6, 'Reparative Soldiering and its Limits: Cultures of Male Care-Giving', focuses on soldier nursing and the limits to the military man of feeling. This chapter focuses on Charlotte Yonge's novel *The Young Stepmother*, which follows a pattern of 'mutually redemptive, reciprocal care' that picks back up on the trend discussed in chapter 1 of the self-sacrificing war hero (p. 189). This chapter also contains a focus on the working-class soldier and critiques of the insufficiencies of army medicine. For those scholars interested in the history and effects of sensibility, masculinity studies, or narrative and trauma this book will provide some invaluable insights.

Two articles this year also touched on war. In 'Living Links to History, or, Victorian Veterans in the Twentieth-Century World' (*VS* 58[2016] 289–301), Lara Kriegel explores what she calls the 'cult of the Crimean veteran' (p. 291), its effect on a 'grammar of remembrance' (pp. 290–1) in the Victorian period, and its lasting impact on shaping views of wartime heroes during the Great War. Kriegel calls for a reassessment of modern histories of remembrance that considers a different image than the shell-shocked survivor of the Great War. Instead, Crimea veterans personified duty and want and focused on the nostalgic, quotidian, and provincial. This article is a compelling account of how old and new discourses clashed around ideologies both affective and political.

In 'Crossing the Final Frontier: Harriet Ward as Mid-Victorian War Correspondent' (*VPR* 49[2016] 305–32), Teja Varma Pusapati shifts focus to the presence of women in war. Through this exploration of Harriet Ward, wife of Captain John Ward, and her work as war correspondent for two years for the *United Service Magazine* of the Seventh Frontier War in South Africa, Pusapati calls for a reassessment of our current assumptions about the Victorian war correspondent 'as a male reporter on a newspaper staff' (p. 306). Including Ward's work in studies of war correspondence highlights the diversity of Victorian war correspondence, who was writing, where, and in what formats. Pusapati contrasts Ward's work in a monthly format with the daily press of other war correspondence pieces to show what was gained: 'delay itself signified accuracy, rigour, and depth' (p. 307). Additionally, this piece offers new views of Victorian womanhood and women as professional authors in the period.

Several interesting works this year focused on the city, urban development, and its effect on various religious, philosophical, and practical matters. *The Moral Mapping of Victorian and Edwardian London: Charles Booth, Christian Charity, and the Poor-but-Respectable* by Thomas R.C. Gibson-Brydon examines the life and philosophies of Charles Booth, philanthropist and social scientist, most known for his seventeen-volume *The Life and Labour of the People in London* [1886–1903]. Gibson-Brydon focuses on the 'Religious Influences' books, which have been ignored or dismissed by scholars looking at the other two sections, 'Poverty' and 'Industry'. Gibson-Brydon identifies

what he calls a ‘moral-religious sensibility’ (p. 4) in the late Victorian period, which describes the shift in Booth’s lifetime from discourse based in evangelical religion to science. The idea of character and the deserving versus undeserving poor became central to concepts and practices of charity. Gibson-Brydon traces Booth’s philosophy, which was grounded in this idea of exclusion based on character and the necessity of suffering and hard work. While this sounds harsh, Gibson-Brydon explains Booth’s love for the respectable poor and his efforts to show that only 1 per cent of poor were actually criminal, and 9 per cent ‘loafers’, the rest being deserving of help. The introduction provides an overview of the ‘Religious Influences’ section, which sought to ‘convey the ideals and methods of charity control’ (p. 7). Booth’s contemporaries praised this section of his work, but Gibson-Brydon bluntly calls it ‘an audit of London church charity’ (p. 8). This book works to essentially rewrite our understanding of Charles Booth, changing views such as his resistance to the hard-line individualism of the Charity Organisation Society and showing instead the ideological agreement between the COS and Booth. Gibson-Brydon tells a different story of Booth, one that focuses on the moral and religious man rather than the social scientist.

The book is divided into six chapters, organized by groups of people in London: Booth, Booth and his team, clergymen, female charity visitors and professionals, and the working classes and poor themselves. The common link between all of these groups, Gibson-Brydon argues, is the view that poverty is a moral issue and that it was key to separate the deserving from the undeserving poor. Chapter 1, ‘Charles Booth: The Making of a Victorian Social Scientist’, offers an overview of Booth’s life and influences. Chapter 2, ‘The “Religious Influences” Series: What It Was and What Booth Proposed’, examines more closely the religious beliefs that influenced Booth’s philosophy of charity. Chapter 3, ‘“Ordinary Mortals”: History and Holy Men of London’, examines the Charity Organisation Society and attempts to revise our understanding of principles of control among ministers. This chapter uses the interviews Booth conducted with London clergy. Chapter 4, ‘Women and Charity: Love, Feminism, and “Men’s Worlds”’, focuses on women missionaries, trained professionals, socialist feminists, and ministers’ wives. This chapter attempts to recover the work of women, often ignored today and by contemporaries like Booth for assumptions of their inferior work motivated out of love rather than science or strict morals. What Gibson-Brydon finds, however, is that ‘women mirrored men in the field of charity control but with less historical credit’ (p. 13). Chapter 5, ‘The Hard Lines of the Working-Class Hierarchy’, focuses on the working poor and their own class-consciousness, shifting the attention from Booth’s own classism. Using Booth’s surveys, Gibson-Brydon concludes that ‘the working classes articulated the very hierarchy that Booth set out to document . . . in order to assert their own sense of respectability while excluding others’ (p. 14). Chapter 6, ‘Discipline and Release: Religion and Drink’, continues this focus on the working poor themselves. In this chapter, Gibson-Brydon discusses the self-discipline practised by the ‘poor-but-respectable’ through forms of release. These forms did not just consist of radicalism and unionism, but more mundane, everyday activities such as religious service and alcohol. The primary finding

of this book, revealed most prominently in these final two chapters, is that the hierarchization of London occurred from the ground up. Gibson-Brydon shows through Booth's notebooks that working people 'were intent on creating and maintaining poor respectability and hierarchal relations on every rung of London society' (p. 17).

*The Comfort of Strangers: Social Life and Literary Form* by Gage McWeeny is a book about 'the charm of people one has not met and how nineteenth-century literary form responds to the figurational challenges posed by the unmet and the unknown: strangers' (p. 3). McWeeny's introduction, 'The Comfort of Strangers', opens with a look at Henry James's 1888 essay, 'London', in which James wrote of the pleasures of being surrounded by people unknown to him. As London's population passed one million by the year 1800, social circles expanded so that in the nineteenth century, McWeeny argues, 'the stranger becomes the distinctive figure both of and for modernity' (p. 3). McWeeny connects this new reality to literature, referring to 'literature's sociological imagination', by which he means 'its efforts to account for the modern social complexity particular to a society of strangers' (p. 3). McWeeny examines the literary forms and narrative strategies developed in order to accommodate this society of strangers. He sets forth what he calls the 'literature of social density' (p. 5) as a countercurrent to the privacy and interiority commonly associated with the realist novel. He asks how being surrounded every day by strangers impacts the realist literary form, and whether the stories of strangers can be narrated (p. 10). Once a stranger's story is narrated, is that person still an unknown? McWeeny states that the 'book's largest argument is for a more expansive account of literary form's sociable effects and the centrality of unexpected modes of social detachment and yearnings toward collective social life' (p. 8).

Chapter 1, 'Matthew Arnold's Crowd Management', places Arnold in the context of debates about social science and literature in education. This chapter is more engaged with the historical relationship between sociology and literature, while chapter 2, 'Losing Interest in George Eliot', returns to the main question from the introduction about how strangers are narrated. McWeeny argues that the main interest of the novel is how to register the generality of social experience. Chapter 3, 'Oscar Wilde's Ephemeral Form', focuses on a paratext of literature, the epigram. The epigram in Oscar Wilde is a sign of 'social transience', where forms of association are 'drained of their obligatory dimensions' (p. 31). Chapter 4, 'Henry James and the Art of Distance', analyses James's essays on Eliot and his comments about free indirect style. Under James's artful hand, McWeeny argues, the essay form itself becomes a social space.

McWeeny's book joins Amanda Anderson's *The Powers of Distance*, James Buzard's *Disorienting Fictions*, and Andrew Miller's *The Burdens of Perfection*, which, as different as they are, all share the same interest in 'the wish to know the world that characterizes a number of nineteenth-century projects defined by partial detachment from that world' (p. 26).

In 'Metropolitan Manliness: Ancient Rome, Victorian London, and the Rhetoric of the New, 1880–1914' (*ELT* 59[2016] 473–92) Laura Eastlake explores changing perceptions of London from 1880 to 1914 and the various

strategies used for describing it. One of those strategies was to draw parallels with ancient Rome because it captured the two main narratives about London, the 'glory of the empire' and the 'fear of degeneration' (p. 474). A related and important component of this parallel was discourses about masculinity, where the Roman analogy was used to 'figure the acquisitive and physically robust manliness of the New Imperialist' (p. 490). Eastlake explores these parallels in journalism, fiction, and new popular entertainments.

Many of us have the luxury of forgetting the basic phenomenon of hunger and how it drives much of our personal lives as well as the collective stories of nations. Lesa Scholl's *Hunger Movements in Early Victorian Literature: Want, Riots, Migration* reminds us of hunger's complex workings as she positions it in a specific historical moment. An interesting larger argument behind Scholl's focus on hunger, and what she calls the book's central thesis, is that 'the need to have a political voice and a sense of belonging is intrinsically connected to seasons of food, scarcity, and individual and communal hunger' (p. 3). She thus positions her book in the time frame between the two Reform Acts, 1832 and 1867, and hunger becomes part of the narrative of progress defining the nation. But Scholl's analysis easily nuances and adds complexity to this framework as she looks at various paradoxes of hunger. Scholl highlights connections between the individual and the market and between progress and morals. The book's introduction traces the changing relationship between hunger, taste, and desire from the 1830s to the 1860s. Scholl points to the important connection between aesthetic and sensory taste that connects taste to social identity and agency. The introduction masterfully weaves together nineteenth-century philosophers and economists with recent theorists on issues of food, poverty, hunger, and the economy.

The book follows the basic historical movement laid out in the introduction, so that the early chapters begin with a heavier focus on actual starvation and the later chapters focus more on the aesthetics of taste. Chapter 1, 'Rewriting Riots Past', examines the ways in which Dickens's, Martineau's, and Eliot's historical fictions use fears lingering from the French Revolution, Gordon Riots, and riotous crowds generally to 'bolster their own campaigns regarding poverty, wealth distribution, and social agency' (p. 9). Chapter 2, 'Humanising the Mob', examines narratives by Brontë, Martineau, and Gaskell that critique liberal capitalism and offer as alternatives community-based relationships that bypass the master-worker dichotomy. This chapter also explores how the Poor Laws created hostility towards those defined as outsiders who would come into a community with needs to be met. This phenomenon Scholl finds suggestive of 'the instability of a nation in flux' (p. 9). Chapter 3, 'Disenfranchised Communities', explores the relationship between food and a sense of home for the 'disenfranchised and broken' (p. 85). The chapter uses narratives by Dickens, Gaskell, Martineau, and Mayhew to show that home can arise from a communal network not connected to place, but in this instance connected by food. Chapter 4, 'Educating Transgressive Tastes', looks at the role of the boarding school in Dickens, Brontë, and Eliot as food is connected to an institution rather than a family home. This connects food to social lessons and the cultural education of British children. Chapter 5, 'Social Communion', looks at the ways in which eating habits are used to support

practices of social inclusion or exclusion. It explores the conflict between the desire to regulate oneself and the desire to regulate others. This chapter also focuses on the works of Eliot, Gaskell, and Brontë, where Scholl argues that ‘social agency is achieved through the self-moderation of food and shared meals, but also the ways in which such agency is denied or abused from without’ either through human intervention or larger institutions such as church and government (p. 152)

The book’s conclusion, ‘“Taste them and try”—the Risks of Tasting in an Insatiable Market’, offers a reading of Rossetti’s *Goblin Market* which situates the issues raised in the previous chapters within the context of modernity, capitalism specifically. Satiety, progress, and agency become desires that cannot all be met in the struggle between self-interest and community.

Alongside these works on politics, war, and the city, I mention a few publications that focus primarily on the economy. *Culture and Money in the Nineteenth Century: Abstracting Economics*, edited by Daniel Bivona and Marlene Tromp, is a collection which came out of the thirty-second annual Nineteenth-Century Studies Association conference in 2011 from a panel chaired by the editors, entitled ‘Money/Myths’. The contributions to this volume build on the work that began with New Economic Criticism in the 1980s to shift the conversation from nineteenth-century assumptions about economics as a discipline to an exploration of how economic concepts become part of other disciplinary discourses, as well as how economic tropes define the relationship between the local and the global. The introduction, ‘Abstracting Economics’ (pp. 1–22), by the editors, offers a helpful survey of the state of the field for economic studies. The collection is divided into two parts. Part I, ‘Broad Abstractions: Character, Professional Expertise, and Nature’, looks at the interaction between economics and other fields that were also recently gaining professional status. Chapter 1, ‘Born to the Business: Heredity, Ability, and Commercial Character in Late Victorian Britain’ (pp. 25–46) by Aeron Hunt, explores the connection between business success and character formation. Hunt uses Margaret Oliphant’s novels to show the concern about reading character as a mark of professional prestige. Chapter 2, ‘Shifting the Ground of Monetary Politics: The Case of the 1870s’ (pp. 47–72) by Roy Kreitner, examines the debates about the safety of the money supply in the United States and the role of Congress; before the professionalization of money expertise, currency appeared a political issue. Kreitner traces the shift in this thinking through the Gilded Age. Chapter 3, ‘The Comparative Advantages of Survival: Darwin’s *Origin*, Competition, and the Economy of Nature’ (pp. 73–94) by Daniel Bivona, looks at the influence of economic concepts of competition and wealth on Darwin’s theory of natural selection.

Part II, ‘Particular Abstractions: Economics and Culture’, explores specific cases where economic concepts are taken up by other fields such as art lotteries or textiles. Chapter 4, ‘Art Unions and the Changing Face of Victorian Gambling’ (pp. 97–116) by Cordelia Smith, discusses the new art lotteries and their influence on gambling culture and views about taking financial risk. Chapter 5, ‘El Metálico Lord: Money and Mythmaking in Thomas Cochrane’s 1859 *Narratives of Services in the Liberation of Chili, Peru, and Brazil from Spanish and Portuguese Domination*’ (pp. 117–44) by Jennifer Hayward, traces

the life of Thomas Cochrane, who learned to use military fame to make money. This example shows a modern use of prestige to gain economic stability and even wealth. Chapter 6, 'From Cooperation to Concentration: Socialism, Salvationism, and the "Indian Beggar"' (pp. 145–73) by Suzanne Daly, examines tourist guides, missionary works, and travel narratives that show how perceptions of Indian beggary influenced ideological ideas about the nature of Indian society as a whole. Daly is critical of how writers were often self-serving in making this connection that allowed for professional and economic opportunity out of someone else's misery. Chapter 7, 'Walter Scott's Two Nations and the State of the Textile Industry in Britain' (pp. 174–98) by Kathryn Pratt Russell, explores Sir Walter Scott's representation of cloth (or linen) as a patriotic commodity. Russell argues that this also demonstrates Scott's suspicion of working-class radicalism, contrasting the artisan and aristocratic cloth to the mass-produced cotton. Chapter 8, 'Antidomestic: The Afterlife of Wills and the Politics of Foreign Investment, 1850–85' (pp. 199–221) by Marlene Tromp, explores how 'bad wills' (p. 199), created anxiety as they disrupted social and political norms by willing money to others, especially when those others were outside the British nation.

Tim Watson begins his essay 'Working the Edges of the Nineteenth-Century British Empire' (*LitComp* 13[2016] 288–99) with a review of the recent work on empire and finance capitalism, and critiques how it has returned postcolonial studies to the 'centre and periphery' (p. 288) model. Watson shows how a focus on economic practices can still attend to the edges, margins, and middle spaces of empire. He illustrates this through two cases of imperial middlemen, Louis Celeste Lecesne and Barnet Burns, whom he calls 'imperial entrepreneurs of the edges of empire' (p. 289). The cultural productions of these two men, Watson shows in his essay, contributed significantly to the development of the British empire. Watson thus attempts to show how finance capital, as a major part of imperial development, does not extend from London outward but develops from a much messier network of minor figures and marginal places.

Ella Dzelzainis has an interesting chapter on Harriet Martineau, 'Malthus, Women and Fiction' (in Mayhew, ed., *New Perspectives on Malthus*, pp. 155–81), that re-examines Martineau's advocacy of Malthusianism in *Illustrations of Political Economy*. Dzelzainis points to nineteenth-century discussions of *Illustrations* that were attuned to how Martineau was revising many of Malthus's principles. In particular, Dzelzainis focuses on the problematic gender politics in Malthus's writings and the way they are dealt with by Martineau who, Dzelzainis argues, 'established the parameters of a significant debate over the nature and treatment of women that took place in Condition-of-England fiction' (p. 157).

In 'Gold and Greater Britain: Jevons, Trollope, and Settler Colonialism' (*VS* 58[2016] 436–63) Philip Steer draws attention to the 'traffic' between political economy and the novel in settler colonies as a way of exploring challenges to the liberal narratives of labour and land that informed Victorian conceptions of the individual and societal development. Steer focuses on the gold rushes in Australia, and begins with Edward Gibbon Wakefield's theory of 'systematic' settler colonization and its impact on political economic



theories. Steer then moves to a sustained analysis of W.S. Jevon's *The Theory of Political Economy* [1871] and Anthony Trollope's *John Caldigate* [1879], both of which reimagine the British subject as a 'deterritorialized citizen of the world' (p. 439).

Steer's work draws a link between Britain's economy and its colonies, which brings us to what has become a standard focus in Victorian studies, the empire. *Forms of Empire: The Poetics of Victorian Sovereignty* by Nathan K. Hensley is a book about empire, but it does not showcase the usual topics we think of when we expect to read about the British empire, and that is Hensley's point. Hensley posits a new approach to reading and understanding empire that places it within the context of liberalism and the tension between violence and law. His attention to form departs from a purely formalist approach as he is more interested in how nineteenth-century forms are engaged in the same kind of critical reconstruction that we are; that is, Hensley emphasizes the approach that texts mediate rather than reflect the world around them. By form Hensley means 'the sense of structural patterns and organizational modes: that is, with the various shapes language takes when subjected to the intense and distorting pressures of England's project of global rule' (p. 17). He views the different formal strategies (novel narration, heroic couplet, action itself, to name a few) as technologies of mediation. Hensley also reshapes our approach to understanding empire by placing literary texts alongside social contexts in new ways, such as his chapter discussing Swinburne's poetry alongside the Morant Bay uprisings. He also includes a variety of forms, including telegrams, photographs, poems, letters, and committee reports. Hensley comments on two central relationships, those between empire and Victorian literature and between violence and liberalism, and helps us to see those relationships in new ways. The book is more concerned with 'the conceptually productive work of literary presentation' (p. 7) than with liberal society, though Hensley does comment on that along the way.

The introduction, 'Reading Endless War', which lays out Hensley's approach, is followed by four chapters divided into two parts. Part I, 'Equipoise', begins with chapter 1, 'Time and Violence in the Age of Equipoise'. This chapter examines the topics of time, violence, and law through a reading of Eliot's *The Mill on the Floss*. The novel exemplifies a period in history understood as a time when 'formally equal subjects interact rationally in a theater of exchange apparently evacuated of force' (p. 39). This first chapter functions as a test case for the rest of the book, in which Hensley runs his methodology and claims through Eliot's novel. *The Mill on the Floss* exemplifies the kind of text he is interested in that 'outstripped in advance the critical models to date arrayed to explain it' and demonstrates the link between rule of law and law's authorizing violence (p. 43). Hensley also examines the kind of textual conglomerations that reveal something important about the social milieu in which these writers composed: it is no coincidence, Hensley says, that Samuel Smiles published *Self Help* and John Stuart Mill wrote *On Liberty* in the same year that Eliot was drafting *Mill*. Chapter 2, 'Reform Fiction's Logic of Belonging', traces the tension between abstract categories and individual particularities that occurs across political and aesthetic fields. The notion of belonging that occurs in reform fiction draws out this tension.

The chapter first describes democratic expansions in 1867 that played into the discourse of reform and belonging, and then looks at how sensation fiction exposes this fantasy of inclusion. Part II, 'And Elsewhere', opens with chapter 3, 'Form and Excess, Morant Bay and Swinburne'. This chapter puts into discussion two events that Hensley will argue are connected. The publication of Swinburne's *Poems and Ballads* [1866] and Morant Bay. The juxtaposition of these two events discloses a theoretical and political problem they share: 'the excess of violence and the restraint of law were not opposite terms, as liberal theory was at pains to uphold, but two names for the same thing' (p. 138). Chapter 4, 'The Philosophy of Romance Form', explores William Dean Howells's sponsorship of Henry James, a process Hensley describes as making a literary form 'sheared off from mass culture and frozen into an ageless marker of value itself' (p. 19). This chapter takes up the form of the adventure romance as a way to examine the role of violence in the empire. Hensley finds that the literary debate about the aesthetic merits of 'realism' versus 'romance' influences the debate about violence in the empire. The conclusion, 'Endless War Then and Now', is a brief look at the problem of sovereignty and violence as it exists now.

*The Objects and Textures of Everyday Life in Imperial Britain*, edited by Janet C. Myers and Deirdre H. McMahon, examines the objects that make evident the porous boundary between domestic and public spheres and English metropole and imperial territories. Suggesting that everyday experience is political, the essays included are interested in the question of 'how things—common, everyday items—functioned in the negotiation of domesticity and empire' (p. 2). This can mean how objects are used, though not necessarily how they are exchanged as commodities. The focus is on objects in everyday use, to interrogate how recursive patterns of daily life led to rituals and practices that gradually came to undergird British self-definition. Myers and McMahon's volume includes a helpful review of materialist studies since Asa Briggs's *Victorian Things* [1988]. This volume enhances the areas of imperial and material studies by bringing them together. Building from Bill Brown's thing theory, this approach foregrounds 'the historicity of *objects in use*' (p. 2). The volume is also interdisciplinary in the sense that the arguments draw from various fields including history of design, landscape history, childhood studies, and feminist and postcolonial literary criticism.

Part I, 'Mapping Domestic Territories', explores how objects in daily use create geographical and psychic boundaries of nationhood. In chapter 1, 'The Tangible Shape of the Nation: The State, the Cheap Printed Map, and the Manufacture of British Identity, 1784–1855' (pp. 23–48), Jo Guldi shows how road maps created a unified image of the nation, erasing some areas and populations in the process. In chapter 2, 'Establishing Stability: Conforming to Type in British House Furnishings, 1860–1910' (pp. 49–70), Clive Edwards explores how class and gender norms influenced the design of interior spaces in the home. Mary Jeanette Moran also examines class in chapter 3, 'The Material Lessons of Children's Literature: Unearthing Class Standards in E. Nesbit's *The Story of the Treasure Seekers*' (pp. 71–89). Middle-class identity was marked by giving special attention and protection to childhood, and this is evident in children's books from the period. Part II, 'Hearth, Home, and

Housekeeping', shifts attention to the interior of the middle-class home. The essays in this section trace important trends in the household objects and management practices that often go unrecognized by literary scholars. In chapter 4, 'Housekeeping: Shine, Polish and Glaze as Surface Strategies in the Domestic Interior' (pp. 93–112), Victoria Kelley examines cleaning processes that fed into what she calls a 'surface fanaticism' (p. 96). Her analysis of household advice in manuals and magazine columns reveals an aesthetic of 'surface delight' (p. 97) and a concept of gendered labour. Sumangala Bhattacharya also looks at daily tasks, this time cooking, in her chapter 5, 'Kitchen Magic: Reforming the Victorian Kitchen with Alexis Soyer' (pp. 113–34). Bhattacharya explores the changing expectations about cooking in relation to two different kinds of stove, one targeted at men and one at women, one within the context of the outdoors and one within the context of industrial machinery and efficiency. Deirdre McMahon traces the history of tea trade in her chapter 6, 'Tea, Gender and Middle-Class Taste' (pp. 135–54). McMahon begins to explore the connection between imperialism and the domestic home as she discusses rituals of drinking tea and what the packaging can reveal about this practice. Part III, 'Imperial Possessions, Commodity Culture, and Colonial Return', moves us outward from the home to the empire, in particular to the circulation of goods between imperial locations and British domestic interiors. These objects help reveal strategies used to negotiate the relationship between home and the colonies. Jason Howard Mezey's chapter 7, "'A cross, a lion and a scroll or two": The Victoria Cross and the Substance of British Imperial Identity' (pp. 157–86), examines the Victoria Cross as 'rhetorical touchstone for a shared vision of empire' (p. 15). Mezey reveals the tensions between the ideological, aesthetic and material values placed on these objects and how they represent British attitudes towards soldiers as representatives of the empire. In chapter 8, 'Monkeys in the House: Commodities and Competing Fetishisms in Late Victorian Popular Culture' (pp. 187–206), Bradley Deane argues that fetishized commodities from around the empire conversely exposed violent imperial practices rather than endorsing them. Finally, in chapter 9, 'Lady Montagu's Smokers' Pastils and *The Graphic*: Advertising the Harem in the Home' (pp. 207–32), Kellie Holzer argues that advertisements used imperial assumptions to refashion British goods and practices, such as associating a breath mint with an oriental harem or English drawing-room smoking with the hookah.

*British Settler Emigration in Print, 1832–1877* by Jude Piesse offers, in the words of the author, 'the first sustained analysis of the metropolitan periodical print culture that imagined, mediated, and galvanized this important stage in the history of Victorian empire' (p. 2). This periodical print culture is distinguished in importance from novels by the way in which periodicals engaged with settler emigration 'reiteratively and centrally' (p. 2), and Piesse argues that 'periodicals played a crucial and overlooked role in performing and dramatizing the central dynamics that characterized settler emigration' (p. 2). Piesse examines the ideology of settlement as it developed within the context of unease about emigrant mobility, noting that the relationship between these two is 'of central importance to this book's conceptual framework' (p. 3). She looks at mainstream as well as feminist and radical

periodicals, the former being a ‘literature of cohesion’ that attempts to contain and stabilize emigration, while the latter draws on such mainstream representations in order to challenge and reconfigure them (p. 4). Each type of text illustrates the ways in which ‘settler emigration was culturally mediated and imagined within society as a whole’ (p. 5). The remainder of the introduction discusses dating and periodization, distinctions between settler emigration and other forms of empire, and discussion of methodology using digital archives. While this book is predominantly focused on the issue of emigration, Piesse shows how settler emigration also shaped constructions of other cultural concerns. Her book additionally discusses, therefore, the domesticity of the Victorian novel, pro-American popular radicalism, and feminist spatial imagination. This volume is important to the growing field of settler emigration studies for the ways it draws our attention to Victorian print culture beyond the novel.

Part I, ‘Mainstream Imaginings’, includes three chapters on mainstream, liberal, middle-class periodicals. Chapter 1, ‘Motion, Migration, and Periodical Form’, connects form and ideology by discussing the periodical form’s ‘intrinsically mobile leanings’ and ‘preoccupations with concepts of diffusion and influence’ (p. 6) as an apt platform for negotiating issues of mobility related to emigration. This chapter serves as a broader overview to the rest that follow. Chapter 2, ‘Dreaming Across Oceans: Emigration and Nation at Christmas’, focuses on the formation of the nation through Christmas texts as a containing strategy for fears about migration. The texts examined include stories by Dickens and Trollope. Chapter 3, ‘Novels of Serial Settlement’, turns to the Victorian novel but in its serialized form. Piesse offers a new approach to our analysis of emigration in the novel, exemplified in her reading of Dickens’s *Great Expectations*. Part II, ‘Countercurrents’, includes two chapters focused on the radical and feminist press. Chapter 4, ‘“Openings without limit”: Feminist Revisions of Settler Emigration’, examines how the feminist press appropriated the emigration theme for female empowerment and constructed the settler space as an alternative site for women. The texts examined here include *Eliza Cook’s Journal* and the writings of Maria Rye in several periodicals and magazines. Chapter 5, ‘Settler Emigration in the Radical Press’, examines three radical periodicals alongside Thomas Martin Wheeler’s Chartist novel *Sunshine and Shadow* [1849–50]. Piesse shows that many of these stories link utopian ideas of emigration to America rather than to British colonies. Through these two chapters, Piesse hopes to show the ‘range of imaginative engagements of a markedly different character’ (p. 143).

In ‘Necroecology: Undead, Dead, and Dying on the Limits of the Colony’ (*VS* 58:ii[2016] 202–12) Gautam Basu Thakur introduces the term ‘necroecology’ as a critical and philosophical approach for studying human–nonhuman relations. In the context of the Victorian period, Thakur uses this term to study colonial relations, where necroecology names an aesthetic that Thakur argues emerged as a direct consequence of the 1857 Indian Uprising. This term applies most aptly to colonial relations because imperial conquests devastate colonial ecologies, thus humans and nonhumans in the colony are ‘always in a state of death and dying’ (p. 203). He applies this term

to an analysis of Rudyard Kipling's short story 'The Strange Ride of Morrowbie Jukes' and E.M. Forster's *A Passage to India*.

In 'Nomadic Taxonomy: How the Bedouin Lost His Poetry' (*VS* 58[2016] 302–13), Jonathan Franklin looks at constructions of the Bedouin between 1800 and 1900, which Franklin finds contradictory. For at least the first half of the century Bedouins were actually idealized, but by late century discourses focused on criminalized images of Bedouins. Franklin connects this shift to 'a wider turn in the British colonial knowledge production' or a shift from Romantic orientalism to stable property relations (p. 305). Franklin thus posits an interesting relationship between the mobility of capital and its reliance on the immobility of people, showing that imperial power was partly dependent on expunging mobile populations like the Bedouins.

As studies of orientalism have emphasized the instability and multiplicity of orientalist representations, Neval Berber argues in 'The Representation of Turkey and the Turks in *Household Words* and *All the Year Round* in the 1850s and Early 1860s' (*DQu* 33[2016] 125–42) that we must also give attention to the starting point of representations of the oriental other in its multiple forms. Here, Berber focuses on images of the Turk in *Household Words* in the mid-1850s. Berber examines the modification to these representations, influenced by the key historical contexts of the Crimean crisis and the reforms implemented in Turkey during the 1850s and 1860s.

In 'Fault Lines of Loyalty: Kipling's Boer War Conflict' (*VS* 58[2016] 314–23) Melissa Free examines Rudyard Kipling's South African writing, specifically his 'A Burgher of the Free State'. Free finds this piece one of the best examples of the tension where Kipling grapples with the rhetoric of a 'white man's war' (p. 315) and the behind-the-scenes arming of black Africans. Kipling wanted to believe in Britain's moral superiority in publicly refusing to arm non-whites, but he was faced with the growing exposure that the British were arming non-whites. Kipling's story, Free argues, expresses the 'anguish of discovering that the nation to which one is loyal does not uphold the values it espouses' (p. 322). In general, Free offers a reassessment of Kipling's South African writing that accounts for a greater nuance and ambiguity than scholars typically attribute to it.

Sebastian Lecourt's review essay, 'That Untravell'd World: The Problem of Thinking Globally in Victorian Studies' (*LitComp* 13[2016] 108–17), traces the recent scholarly turn in Victorian studies to thinking globally. This move beyond national literatures to a more transnational perspective presents unique challenges for a field titled the 'Victorian period'. Lecourt traces some of these challenges and the ways recent studies have tackled them. Some of those strategies include new receptionism, interpreting literary forms as allegories for political structures and world-systems theory. Lecourt also includes a discussion of how some of these more recent approaches expand beyond new historicism to allow for forms of presentism. One important question of Lecourt's essay, then, is 'What if, beyond simply tracing the migration and uptake of texts within the Victorian period, we also studied how Victorian literary texts and forms continue to shape contemporary cultures both local and global?' (p. 112).

Thinking globally may not always mean thinking across the globe, but merely across the British Isles, as some scholarship this year calls attention to Scotland. In 'Transculturation and Historicisation: New Directions for the Study of Scottish Literature c.1840–1914' (*LitComp* 13[2016] 501–10), Michael Shaw argues for the need to historicize Scotland's literature, especially with the growing interest in Scottish Victorian and Edwardian literature. The factors that Shaw discusses as important to contextualizing this literature include the formation of the Free Church, the development of cultural and political identity debates, and the global circulation of this literature. Shaw reviews reasons for these gaps, ways to correct them, and current scholarship that aims to do so, and then posits additional important ways forward. These strategies include an effort to historicize Scottish literature by paying attention to how it responds to particular contexts of the period, and by considering how this literature 'travelled and encountered other cultures abroad' (p. 503).

Travel and travel writing were the topic of several works this year. *Britain and the Narration of Travel in the Nineteenth Century: Texts, Images, Objects*, edited by Kate Hill, defines travel as 'a dynamic mode of experiencing and ordering the world in the nineteenth century', and is especially interested in how 'the twin forces of modernity and colonialism' (p. 1) influenced travel and the tension between fluidity and fixity, between undefined space and clear boundaries. Hill's introduction to the edited collection, 'Narratives of Travel, Narratives that Travel' (pp. 1–10), surveys cultural forces that influenced travel, such as technological changes and colonialism, and cultural topics like the gendering of travel writing and the use of objects and images in travel accounts. The introduction also explains the general theoretical perspective of the following chapters, which follow Mary Louise Pratt's concept of the 'contact zone', which understands travel as agency and influence distributed between self and other during traveling experiences. The main interest of this volume is how narratives and the spaces in which they circulated were in flux. In the process, the volume explores how the categories of home and away were 'travelling concepts' (p. 7) that became so nearly indistinguishable as to almost disappear in the nineteenth century. Hill states that the book's chapters 'focus variously on the way narrating travel shaped those doing the narrating, those narrated, and the interactions between the two, seeing everyone, and indeed some non-people such as objects, technologies, and spaces, as actors in the drama' (p. 3).

Section I, 'Spaces and Places in Motion', explores how travel narratives construct specific places and shape people's engagement with that space. Charlotte Mathieson's '"The formation of a surface": European Travel in Charles Dickens's *Little Dorrit*' (pp. 37–52) examines constructions of Europe in Dickens's *Little Dorrit* and the ambivalent attitudes about the permeable boundaries between Europe and England. Kara Tennant's 'Female Space, Feminine Grace: Ladies and the Mid-Victorian Railway' (pp. 53–72) represents how technology influenced the intersection between travel and identity. The unfamiliar railway carriage created new encounters between strange segments of time (overnight) and space (tension between a cramped carriage and travelling across expanses of continents). Ulrike Spring's 'Arctic and European In-Betweens: The Production of Tourist Spaces in Late Nineteenth-Century

Norway' (pp. 13–36) also focuses on changing technology, touristic travel, and its influence on the development of a specific Norwegian town.

Section II, 'Narratives on the Move', explores how narratives themselves travel. Katarzyna Michalkiewicz and Patrick Vincent examine hotel guest books as platforms for the movement of people and ideas in 'Victorians in the Alps: A Case Study of Zermatt's Hotel Guest Books and Registers' (pp. 75–90). Susan Shelangoskie's "'Nerves of the Empire": Submarine Telegraph Technological Travel Narratives as Imperial Adventure' (pp. 91–108) looks at the generic transformations and movements of narratives that discuss the submarine telegraph cables. Mathilda Slabbert's 'Thrills and Quills: Masculinity and Location in Three South African Travel Narratives (1834–1900)' (pp. 109–28) looks at a specific form, the hunting adventure, and its movement to South Africa as it became part of colonial narrative practices. Lori Brister addresses the important status of cosmopolitan travellers through travel posters and luggage labels in 'Tourism in the Age of Mechanical Reproduction: Aesthetics and Advertisement in Travel Posters and Luggage Labels' (pp. 129–49).

Section III, 'Cultural Flows', examines narratives that form sites for cultural meetings. Conal McCarthy's 'The Travelling Other: A Māori Narrative of a Visit to Australia in 1874' (pp. 153–74) looks at the transformations of white culture, both appropriations and rejections, in Maori travel narratives. Kate Hill's 'Souvenirs: Narrative Overseas Violence in the Late Nineteenth Century' (pp. 175–90) explores how souvenirs can both undermine and reinforce narratives of power as they move from their original contexts to British domestic or museum spaces. Louise Tythacott looks at the tension between what was considered 'beautiful material' from China and 'textual narratives of treachery' (p. 9) in 'British Travels in China During the Opium Wars (1839–1860): Shifting Images and Perceptions' (pp. 191–208). Sarah Longair's "'The untrammelled fancy of the scenic artist": Imagining and Encountering Zanzibar in the Late Nineteenth and Early Twentieth Centuries' (pp. 209–24) focuses on Zanzibar and the complex boundaries established and deconstructed between colonizer and colonized.

*The Sea and Nineteenth-Century Anglophone Literary Culture*, edited by Steve Mentz and Martha Elena Rojas, contains a wide scope of transatlantic literature that treats the ocean as invitation not barrier. This collection builds on some of the work from Atlantic history studies and the larger oceanic turn in literary studies to suggest the benefits of 'posing questions of human culture within an oceanic frame' (p. 3). In the editors' introduction, "'The Hungry Ocean'", Mentz and Rojas note that the sea's 'power to alter visual perception ranks among the ocean's most pervasive cultural influences' (p. 9), and they mark this visual distortion as being of key interest for literary scholars. The essays in this collection are organized around several categories of analysis, including the ocean in global trade, travel, and migration; network theory; aesthetics and form; and ecocriticism.

Siobhan Carroll's chapter 1, 'William Falconer and the Empire of the Deep' (pp. 15–27), examines the revisions to William Falconer's poem *The Shipwreck* [1762], arguing that the revisions demonstrate increased critical engagement with British imperial practices. In chapter 2, 'Scientists Writing and Knowing the Ocean' (pp. 28–46), Helen M. Rozwadowski finds a pattern for the

narrative structure common to writing about the sea, whether that is ships' logs, literary fiction, or scientific reporting. Hester Blum's chapter 3, 'Charles Francis Hall's Arctic Researches' (pp. 47–65), focuses on the Arctic writings of the explorer Charles Francis Hall. Blum is specifically interested in the way knowledge circulated in oceanic spaces. Hall utilized both experiential and speculative forms of knowledge through his production of narratives of polar voyages. In chapter 4, 'Keeping Up with the Morrells: Sailors and the Construction of American Identity in Antebellum Sea Narratives' (pp. 66–82), Amy Parsons turns to the autobiographies of Captain Benjamin Morrell and his wife Abby Jane Morrell [1832–3] to examine the relationship between human labour and the ocean. All four of these essays also explore how personal experiences with the ocean become national maritime narratives. Sophie Gilmartin turns to women at sea in chapter 5, "'The perils of crossings": Nineteenth-Century Navigations of City and Sea' (pp. 83–102). Many of these trained navigators assumed positions of authority while at sea, and then struggled to adapt to strict gender roles on land. Gilmartin argues that the sea became an important tool for narrating the female self during the Victorian period. In chapter 6, 'Seeing through Water: The Paintings of Zarh Pritchard' (pp. 103–18), Margaret Cohen studies the paintings of Zarh Pritchard at the turn of the century. Not only do these paintings illustrate the tension between human aesthetic practices and the sea's actual underwater environment, but also, Cohen argues, Pritchard's work helps to bridge Victorian naturalism and early modernism. Molly Duggin's chapter 7, 'Pacific Ocean Flowers: Colonial Seaweed Albums' (pp. 119–34) argues for the material basis for the pastoral form, and she points to the decorative use of seaweed, shells, and corals in the Victorian period. Objects from the ocean offered a way to reconsider aesthetic principles. The last three essays join the field of ecocriticism, arguing for the importance of the nineteenth-century marine environment. Frank Mabee's chapter 8, 'The Sea as Green Fields' (pp. 135–46), reconsiders Wordsworth's pastoralism through an oceanic lens. There are a surprising number of references to the maritime world in Wordsworth's work and this offers a new way of placing Wordsworth in recent ecocritical studies. In chapter 9, 'Melville's "Brit": An Etymological and Ecocritical Chomp into *Moby-Dick*' (pp. 147–65), Richard J. King finds an important engagement with oceanic science in Melville's *Moby-Dick*. He focuses on the short chapter 'Brit', and through etymology and engagement with ecologists and biologists reconstructs how nineteenth-century mariners contributed to oceanic studies. Patricia Yaeger's chapter 10, 'The Ocean as Quasi-Object, or Ecocriticism and the Doll from the Deep' (pp. 166–84) closes out the volume with a Latourian theory of oceanic space.

'"Hospitable Infinity": Imagining New Prospects and Other Worlds in Victorian Cosmic Voyage Literature' by Gillian Daw (*VLC* 44[2016] 535–55) explores the questions: How does a writer give substance to abstract concepts? and How do texts create reader familiarity with distant worlds? To begin answering these questions, Daw examines the trope of the cosmic voyage in Victorian literature. She argues that 'the cosmic voyage employed a making safe of the ever-expanding astronomical prospect, and the possibility of life on other worlds' (p. 537). Through the cosmic voyage theme, Daw posits,



Victorian writers could ‘subsume the incomprehensible distances’ (p. 537). Daw first explores the various reasons that anxieties arose from astronomical knowledge and how these anxieties were circulated in popular print. Daw then turns to Alexander von Humboldt’s travel narrative *Cosmos* [1845–62], situating it alongside other Victorian cosmic voyages. Daw is mostly interested in the strategies deployed in these narratives to make other worlds more knowable.

There was a wide range of works published this year that explored some aspect of art and aestheticism, from the realist mode to material studies and thing theory. *Representing Realists in Victorian Literature and Criticism* by Daniel Brown considers the concept of realism as understood by Victorian writers and critics. Focusing on the time period between 1848 and 18 + 63, Brown considers realism, stating that his aim ‘is not so much to try to offer another understanding, variation, or judgment of the term’; rather, Brown says, ‘this work attempts to understand the process by which writers and critics first tried to understand the term as it applied to literary and painterly practice, and what was at stake in doing so’ (p. 2). The introduction includes a section entitled ‘Defining Realism’, which includes the familiar story of the novel’s connection to social changes towards secularism, empiricism, and materialism, and Brown nods towards Ian Watt here. This section includes a helpful review of work on realism, covering scholars such as George Levine and Pam Morris, and mentioning contemporary nineteenth-century theories of realism in Ruskin and Eliot. In keeping with Brown’s interest in visual culture and its connections to realism, he also includes a helpful review of literature about Victorian visual culture. Here he covers works on photography, the medical field, and the Victorians’ obsession with all things visual in general. The work is bookended by a chapter on the Pre-Raphaelites and George Eliot’s prose and the development of sensation fiction. As the ensuing chapters attest, this is not a work on the realist novel. Brown examines such variant writers as John Ruskin, the Brownings, Kingsley, Collins, and Braddon.

In chapter 2, ‘Pre-Raphaelitism as Realism’, Brown positions the Pre-Raphaelite Brotherhood as the foundation for understanding realism and the terms of the debate for the rest of the century. This chapter includes works by Dante and William Rossetti, Charles Dickens, John Ruskin, and David Masson. One of the key parts of this chapter is the way that art criticism at the end of the century gave historical roots to realism by connecting it to the Renaissance through the work of the Pre-Raphaelites. Chapter 3, ‘Realistic Poetry’, focuses on Elizabeth Barrett Browning. Browning’s poem *Aurora Leigh* [1857] moved the discussion about realism into the realm of poetry, and made it possible to consider realism a form of ‘high art’. Chapter 4, ‘Realist Propaganda’, discusses Kingsley, an author not normally considered as a practitioner of realism, but one whom Brown shows participated with conviction in debates about realism. Brown characterizes Kingsley’s novels and short fiction as an attempt to blend realism and idealism. Chapter 5, ‘Realism and the Religion of Doubt’, returns to writers who, like Elizabeth Barrett Browning, helped make realism ‘high art’. In this chapter Brown examines Robert Browning’s ‘painter poems’, and George Eliot’s *Romola* [1863]. Both of these writers grounded realism in the secular, in particular

through their use of the Renaissance period as a setting for conflicts between religious and secular authorities. Chapter 6, 'Realist Con Artists', explores the way critics and writers used sensation fiction's designation as the 'low' counterpart of realism to further realism as high art. Interestingly, Brown traces how sensation writers embraced this dichotomy and used it to define their own practice as 'common-sense pragmatism' and realist writing as 'elitist and pretentious' (p. 14). Brown ends this wide-ranging look at realism with a cautionary word about the lack of debate about realism today, a complacency that ignores what a rich debate on realism could offer our culture. His final comment provocatively hails the role religion might play in today's debates about realism as it did in the nineteenth century. Brown says: 'To rediscover realism and make it vital again may mean finding a way to work the religion of doubt into popular appeal' (p. 179).

*Dirt in Victorian Literature and Culture: Writing and Materiality* by Sabine Schülting posits that dirt is an important topic in the Victorian period, since it 'looms large' (p. 4) in both fictional and non-fictional texts from novels, to blue books, to sanitary reform reports. The eighteenth-century satirical approach to dirt is displaced by the seriousness of Victorian moral reform. Schülting separates her book from other recent studies on sanitary movements by focusing on the presence, rather than rejection, of dirt, and on its 'aesthetic and poetological features' (p. 5). Schülting builds from anthropologist Mary Douglas's seminal definition of dirt as 'matter out of place', which positions dirt as a relational and spatial category (p. 6). Schülting is interested in exploring the contradiction that arises in the effort to exorcize dirt which then results in the proliferation of discourse about dirt and its inclusion in the cultural imagination. Dirt is invoked as it is displaced, Schülting argues, and 'the impulse of ordering and rationalization at the heart of Victorian writing about dirt is incessantly defied by the fact that dirt resists rationalization' (p. 7). This book takes part in material culture studies and thing theory in its view that objects are more than references for something else, but instead have the ability to challenge subject-object relations. Schülting argues that literary texts have an important function in material studies, not least for the issue of representation. She asks: 'Can language capture the "thingness" of things or the materiality of matter? How is representation impacted by an "object" like dirt that—as "pure" matter—seems to be outside cultural signification? How is dirt as a discursive product related to the materiality of dirt? And what is the narrative potential of dirt?' (p. 9).

Material culture studies is the main methodology of the book, but each chapter also engages with psychoanalysis, postcolonial studies, the study of emotions, narratology, and genre theories. Each chapter includes various forms of literature. Chapter 1, 'Dirt and Victorian Thing Culture', connects Victorian commodity fetishism with the interest in dirt, finding surprising parallels between representations of the Great Exhibition, Henry Mayhew's *London Labour and the London Poor* [1851–62], and Charles Dickens's *Our Mutual Friend* [1864–5]. Chapter 2, 'Dirt, Disease, and Death', explores the association of dirt with the urban poor, seen most explicitly in the correlation between human bodies and cholera, the 'filth disease' (p. 52). The chapter concludes with a reading of dirt and cleanliness in Charles Kingsley's *The*

*Water Babies* [1863]. Chapter 3, 'Slum Biographies', examines blue books, Dickens's *Bleak House* [1852–3], George Gissing's *The Unclassed* [1884], and George Moore's *A Mummer's Wife* [1885], with the main focus on how biographies of the poor are narrated. Chapter 4, 'Urban Emotions', addresses the common motif of disgust at dirt, used to form communities of readers in earlier texts like Gaskell's *Mary Barton* [1848] and to challenge sympathetic identification in late Victorian novels such as Henry James's *The Princess Casamassima* [1886]. The final chapter, 'Rewriting Indian Dirt', turns to the intersection between sanitary discourse and the imperialist project in two twentieth-century novels, E.M. Forster's *A Passage to India* [1924] and Ahmed Ali's *Twilight in Delhi* [1940]. If you would like to read further about dirt, see below for the article about dust in Ruskin's aesthetic theory.

An essay by Gautam Basu Thakur, 'Vernacular Objects / Indian Mutiny / Imperial Panic' (*VLC* 44[2016] 557–76), is also interested in objects and material culture for what they reveal to us about the history and literature of the period. Thakur explores how material objects from the 1857 Rebellion are written about. Thakur's methodology places the object at the centre of his investigation. He uses the term 'vernacular object' to refer to objects that 'perplex and panic imperial authority' (p. 558). They are heterogeneous in nature and resist identification or categorization. Thakur analyses the greased cartridge and the *lotah* (a metal vessel used by Indians for storing water) to illustrate how a more nuanced historical understanding emerges when the accounts of objects are taken into consideration. These objects also remind us, Thakur says, of 'the impossibility of disciplining variables—of sequestering stable meaning or signification, and constituting sovereign identity' (p. 570).

'The Arts and Feeling', a special issue of *19: Interdisciplinary Studies in the Long Nineteenth Century*, is composed of papers presented at the 2015 conference on 'The Arts and Feeling in Nineteenth-Century Literature and Culture', organized by Victoria Mills for the Birkbeck Centre for Nineteenth-Century Studies. This conference traced its roots to two art exhibitions, the 2015 exhibition 'Fallen Woman', held at the Foundling Museum of London and curated by Lynda Nead, and the 2012 exhibition 'Victorian Sentimentality', co-curated by Victoria Mills, Nicola Bown, and Alison Smith at Tate Britain.

Mills opens the issue with 'Introduction: Curating Feeling' (*19* 23[2016]), and considers the 'curatorial strategies involved in the medium of affect' (p. 5). Mills raises the issues of presentism and historicization, asking how contemporary scholars can mediate the affect of the nineteenth century through interdisciplinary enquiries, and how media specificity impacts the representation of affect. Media considered include music, sculpture, painting, novels, poetry, art criticism, exhibition culture, and architecture.

Kate Flint's 'Feeling, Affect, Melancholy, Loss: Millais's *Autumn Leaves* and the Siege of Sebastopol' (*19* 23[2016]) looks at 'how to define feeling as distinct from those terms with which it is often interchanged: emotion and affect' (p. 6). Flint offers a historicized reading of John Everett Millais's painting *Autumn Leaves* [1856], connecting it with the Crimean War. Flint's article expands the question of medium specificity introduced by Mills, asking how the paintings and photographs from the Crimean War are distinct emotionally.

Like Flint, Kate Nichols's '*Diana or Christ? Seeing and Feeling Doubt in Late-Victorian Visual Culture*' (19 23[2016]) emphasizes the historicization of art and feeling. Nichols analyses Edwin Long's 1881 painting, *Diana or Christ?*, and considers ways in which religious feeling and the role of the visual might impact how we view Victorian art.

In 'The Trouble with Feeling Now: Thomas Woolner, Robert Browning, and the Touching Case of *Constance and Arthur*' (19 23[2016]), Sophie Ratcliffe analyses Thomas Woolner's 1862 sculpture *Constance and Arthur* alongside Robert Browning's 'Deaf and Dumb Children', using contemporary disability studies to show how Victorian sculpture has the ability to make viewers feel in the present. This is contrasted with the role of hurriedness and commercial interests in the art world, and how those realities impact viewers' responses.

Lesla Scholl's "'For the cake was so pretty": Tactile Interventions in Taste; or, Having One's Cake and Eating It in *The Mill on the Floss*' (19 23[2016]) looks at the tactile nature of taste in George Eliot's *Mill on the Floss* [1860]. Scholl identifies taste as an internalized form of touch, arguing that the tragedy of Maggie in Eliot's novel is connected to her choice not to taste, rather than to untethered appetites.

Tim Barringer's 'Art, Music, and the Emotions in the Aesthetic Movement' (19 23[2016]) is interested in the relationship between art and music and the way they represent and produce feelings. Barringer includes a reading of William Holman Hunt's *The Awakening Conscience*, along with other examples of Pre-Raphaelite illustration. These art objects often draw connections between music and sexual desire, a further complicating relationship between art, music, and feeling. Barringer also explores Richard Wagner's operas, which received similar reviews that praised the music's transcendence and critiqued its decadence. Barringer helps us see, or perhaps more properly hear, how musical notes, in isolation and as scores alongside visual productions, echoed and produced feelings in the audience.

Kate Burns's 'The Awakening Conscience: Christian Sentiment, Salvation, and Spectatorship in Mid-Victorian Britain' (19 23[2016]) examines Victorian theories of the relationship between art and religious awakening. The changing views of art's role in the period soon led artists, art critics, and religious people to see art and material culture as 'sensory media for regenerating Christian feeling' (p. 3). Burns examines three cases, William Holman Hunt's paintings, the built and illustrated environments of Augustus Welby Pugin, and the material items used to proselytize prisoners. Burns's essay sheds new light on how we understand the connection between art and religion and the role of the senses in conversion narratives. Burns finds that 'in the hands of Christian reformers, associationist ideals became strong, ideological mechanisms for shaping improved human subjects' (p. 32).

Karen Stock's 'Richard Dadd's *Passions* and the Treatment of Insanity' (19 23[2016]) looks at thirty-two watercolours produced by artist Richard Dadd in the 1850s when he was in Bethlem asylum for the criminally insane. Stock reads Dadd's large series of artworks, *Sketches to Illustrate the Passions* [1853–7], alongside Joanna Baillie's *Plays on the Passions* [1789], discussing Baillie's

term ‘sympathetic curiosity’ and how it has revelatory effects on Dadd’s paintings and the society from which he was removed.

Katherine Wheeler’s article ‘“They cannot choose but look”: Ruskin and Emotional Architecture’ (19 23[2016]) examines John Ruskin’s ideas of the emotional nature of architecture, and the spreading of those ideas in nineteenth-century architectural culture. Wheeler looks at the impact of Ruskin’s views on George Aitchison at the end of the nineteenth century, and the ways that both Ruskin and Aitchison believed in architecture as an art, rather than as a science.

Sarah Barnette’s ‘Vernon Lee’s Composition of “The Virgin of the Seven Daggers”: Historic Emotion and the Aesthetic Life’ (19 23[2016]) considers the aesthetic theory of Vernon Lee. Barnette argues that Lee’s short story, ‘The Virgin of the Seven Daggers: A Moorish Ghost Story of the Seventeenth Century’, is important for understanding Lee’s early views on the aesthetic faculty. In order to contextualize the story, Barnette examines Lee’s travels in Morocco and Spain around the time she composed this tale, as well as her relationship with A. Mary F. Robinson. The first half of the article situates Lee’s aesthetic theories in these contexts and the second half turns to an analysis of the tale itself.

In ‘On Tempera and Temperament: Women, Art, and Feeling at the *Fin de Siècle*’ (19 23[2016]) Meaghan Clarke traces the shift in how Victorians understood the aesthetic experience, in particular the gender norms that ascribed to women a greater propensity for sympathy and religious feeling when looking at art. This shift, influenced by Darwin, included a more scientific approach to how viewers experienced paintings. Clarke examines representations of women visitors to art museums and the revival of tempera painting methods in order to trace this shift. Clarke begins with a review of recent scholarship on women viewers and art and then moves on to the work of Alice Meynell, Marianne Stokes, and Christiana Herringham.

‘Victorian Sculpture’, another special issue of *19: Interdisciplinary Studies in the Long Nineteenth Century*, gathers together a wide-ranging collection of scholarship on the role of sculpture in the nineteenth century. In the introduction, ‘Reading Victorian Sculpture’ (19 22[2016]), Angela Dunstan asks how Victorian sculpture is to be read today, and how it was read in its contemporary context. Dunstan notes that there is a certain illegibility to sculpture, referencing Vernon Lee’s reflections on the disconcerting and opaque nature of sculpture. Dunstan suggests that sculpture’s illegibility need not always be seen as a negative thing, but rather that this illegibility can provide opportunities for new engagement with specific works and their creators, as well as with texts produced in response to the artworks.

Dunstan considers the first major museum exhibition devoted to sculpture produced during Queen Victoria’s reign, entitled ‘Sculpture Victorious: Art in an Age of Invention, 1837–1901’. The exhibition was curated by Martina Droth, Jason Edwards, and Michael Hatt, and was first presented at the Yale Center for British Art in 2014, and then at Tate Britain in 2015. One notable and controversial characteristic, Dunstan notes, was the exhibition’s emphasis on material culture, which served to acknowledge the impact of industry in the nineteenth century. Dunstan argues that the controversy surrounding some of

the exhibition's pieces in fact mirrors the disconcerting nature of sculpture noted by Vernon Lee, and that this controversy only strengthens the case for having more engaged dialogues with Victorian sculpture. While acknowledging that there has been strong scholarship on Victorian sculpture, Dunstan nevertheless argues that sculpture is generally more neglected in Victorian studies. Dunstan posits that a consideration of sculpture's place in Victorian society prompts numerous and fertile questions about the nature of original art versus replicas, the economics and industry of sculpture, and the role of an artist versus that of a craftsperson. Dunstan points to the potential democratizing effects of replications of original sculptures, which were economically accessible to more people, thus raising the issue of social class as it relates to art. She also notes the increasing appearance of imperial sculpture in the colonies, and the particular difficulties faced by women sculptors in the Victorian era.

'Marmoreal Sisterhoods: Classical Statuary in Nineteenth-Century Women's Writing' (19 22[2016]) by Patricia Pulham considers the influence of classical statuary on women poets in the nineteenth century, arguing that sculpture provided opportunities for these women to confront questions of gender. 'Nathaniel Hitch and the Making of Church Sculpture' (19 22[2016]) by Claire Jones traces the career of the little-known sculptor Nathaniel Hitch and the rise of nineteenth-century church sculpture, which Jones argues is an important but neglected realm of Victorian culture. "'A token of their love": Queen Victoria Memorials in New Zealand' (19 22[2016]) by Mark Stocker considers four memorials to Queen Victoria in New Zealand, and the local and imperial contexts they reveal. 'The Relief of Lucknow: Henry Hugh Armstead's *Outram Shield* (c. 1858–62)' (19 22[2016]) by Jason Edwards looks at the minute details of the *Outram Shield*. The article is presented alongside sixty-five detailed photographs of the work, allowing for close consideration of the cultural content it conveys. 'Robert Browning, "SCULPTOR & poet"' (19 22[2016]) by Vicky Greenaway looks at Robert Browning's sculpture and poetry practices together, considering the ways in which sculptural techniques impacted Browning's poetry and how Browning saw process as the key element of each art form. In 'Photographs of Sculpture: *Greek Slave*'s "Complex Polyphony", 1847–77' (19 22[2016]) Patrizia Di Bello looks at Hiram Powers's sculpture *Greek Slave*, first exhibited in 1845. Di Bello considers replications of the famous sculpture. Rebecca Sheehan's "'A series of surfaces": The New Sculpture and Cinema' (19 22[2016]) moves beyond photography to cinema, arguing that cinema had a crucial impact on the shifting nature of sculptural art in late nineteenth-century Britain.

The issue also includes two articles by curators of Victorian sculpture exhibitions. In 'Exhibiting Victorian Sculpture in Context: Display, Narrative, and Conversation' (19 22[2016]), Nicola Capon reflects on her production of the exhibit 'John Tweed: Empire Sculptor, Rodin's Friend'. In 'Alfred Drury: The Artist as Curator' (19 22[2016]), Ben Thomas explains the influence of a single photograph on his exhibit 'Alfred Drury: The Artist as Curator'. The special issue's afterword is written by one of Victorian sculpture's leading scholars, David Getsy. In 'Victorian Sculpture for the Twenty-First Century' (19 22[2016]), Getsy reflects on the current state of the field and considers ways

in which the study of Victorian sculpture can remain a dynamic realm of scholarship in the twenty-first century.

'Barthes for Barthes' Sake? Victorian Literature and Photography beyond Poststructuralism' by Owen Clayton (*LitComp* 13[2016] 254–7) questions the art history narrative of photography as it has been applied to Victorian photography. The arguments that emerge from this line of thinking tend to emphasize photographic realism, privilege modernism, and see photography solely as art. Clayton traces the scholarship that has opened up other avenues for understanding Victorian photography and considers what this might mean for literary studies. After chastising literary scholars for having 'neglected to learn even this basic history' (p. 246), Clayton proceeds to educate his readers on the nuances and multiplicities of photographic methods and forms in the nineteenth century. Clayton offers compelling evidence that we have been misreading the relationship between photography and literature in the Victorian period, and also points to some hard work that must be done in rethinking definitions of realist writing that derive from misperceptions of realism in photography. At the end of his article, Clayton suggests a way forward that builds on recent scholarship, emphasizing 'the materiality of image, the networks created by photographic practice, and the wider scientific, philosophical and popular cultures in which pictures were made' (p. 252).

'"Cultivated Idleness": Carlyle, Wilde, and Victorian Representations of Creative Labour' by Rebecca N. Mitchell (*W&I* 32[2016] 104–15) looks at definitions of creative labour in the second half of the Victorian period. Mitchell argues that there were two competing constructions of creative agency, one that championed the nobility of physical labour, illustrated in Thomas Carlyle's work, and one that was exemplified in Oscar Wilde's affectation of authorial indolence. Mitchell points out that this second form was captured much earlier in Henry Wallis's 1856 painting of the young poet Thomas Chatterton. Also representing these two different versions of artistic creativity was the James McNeill Whistler versus John Ruskin trial of 1878. Mitchell considers the various cultural and literary contexts out of which these two competing discourses arose. At the same time that Mitchell draws out the distinctions in these two approaches, she shows how they are closely entangled as well.

The special double issue of *Nineteenth-Century Prose*, 'Victorian Critics', was devoted to the Victorian critic and criticism, which were highly influential in forming the aesthetic standards of the day. The issue is guest-edited by Laurence W. Mazzeno and opens with Mazzeno's 'Introduction: Critiquing the Victorian Critics' (*NCP* 43:i/ii[2016] 1–10). Each essay focuses on a writer or a piece of criticism and discusses the lasting influence. In Mazzeno's introduction he provides a historical review of scholarship that covered Victorian criticism since the 1950s. Mazzeno then explains the varying areas of focus for the essays included in this special issue.

'To Think Anew: Arnold, the Literary, and Social Justice' (*NCP* 43:i/ii[2016] 11–28) by D. Michael Kramp presents the essays of Matthew Arnold as a model for how literary study can engage with social problems and reforms in a patient, creative and relational manner. 'John Churton Collins: The Critic as Pundit and Controversialist' (*NCP* 43:i/ii[2016] 29–48) by Anthony Kearney advocates for a

considered evaluation of the career of Collins, analysing his ideas in relationship to writers such as Arnold and Swinburne and looking at his efforts to keep criticism informed by scholarship. 'E.S. Dallas, Mid-Victorian Individualism, and the Form of the Book Review' (*NCP* 43:i/ii[2016] 49–64) by Michael J. Flynn examines the influence of the book reviews of E.S. Dallas, reviews which combined literary critique with commentary on social issues such as the 1860s discussion of individualism. 'George Eliot and the "Silly Novels"' (*NCP* 43:i/ii[2016] 65–80) by Tamara S. Wagner looks at the influence and legacy of Mary Ann Evans's critical work for the *Westminster Review*, particularly 'Silly Novels by Lady-Novelist' [1856]. Wagner traces the piece's critique and analysis of nineteenth-century women's writing, as well as the significance of the piece within Evans's body of criticism. 'Edmund Gosse Entertains: *Gossip in a Library* (1891)' (*NCP* 43:i/ii[2016] 81–100) by Kathy Rees considers the influence of Gosse's *Gossip in a Library*, written as an effort to redeem Gosse's reputation after his work *From Shakespeare to Pope* [1885] was maligned for misrepresentation of sources.

'Elizabeth Julia Hasell and *Blackwood's Edinburgh Magazine*' (*NCP* 43:i/ii[2016] 101–14) by Joanne Wilkes traces Hasell's career as an anonymous contributor to *Edinburgh Magazine*, pointing out that, while anonymity allowed Hasell freedom to write on topics considered to be in the domain of men, it also negatively impacted her interactions with her publishers, as her unpublished letters to the Blackwoods reveal. 'Allusive Tactics: R.H. Horne, Induction, and "Desultory Criticism"' (*NCP* 43:i/ii[2016] 115–34) by Jonathan Farina looks at Horne's body of criticism, arguing that, despite its lack of originality, it is in fact enormously representative of the epistemology and techniques of nineteenth-century literary criticism. 'Richard Holt Hutton, a Retrospective' (*NCP* 43:i/ii[2016] 135–50) by Richard D. Fulton argues that the articles of Richard Holt Hutton should receive more scholarly attention, particularly for their commentary on the role of critics and criticism and for the insights they provide into contemporary reception of great Victorian writers. 'The Critical Response to Children's Books in Geraldine Jewsbury's *Athenaeum* Reviews' (*NCP* 43:i/ii[2016] 151–70) by Lewis C. Roberts looks at Jewsbury's work as a critic of children's books, demonstrating that Jewsbury's insightful criticism had a profound influence on the direction and publication of the genre. 'Julia Kavanagh, *English Women of Letters*, and Public Opinion' (*NCP* 43:i/ii[2016] 171–92) by Julia McCord Chavez considers the precursors of feminist thought found in Kavanagh's critiques of the women writers represented in *English Women of Letters*. 'Ethics and Empathy in the Literary Criticism of Vernon Lee' (*NCP* 43:i/ii[2016] 193–210) by Kristin Mahoney posits the criticism of Vernon Lee as a transitional entity between Victorianist moral criticism and twentieth-century formalist criticism, and Mahoney points to the amalgam of aesthetics and ethics that characterizes Lee's work.

'David Masson, Pedagogical Reform, and the Victorian Novel' (*NCP* 43:i/ii[2016] 211–26) by Alexandra Lawrie examines the progressive work of David Masson, including his advocacy for higher education classes for women and his book *British Novelists and their Styles* which greatly influenced the novel genre. "'The Morality of Style": John Morley as Essayistic Liberal' (*NCP* 43:i/ii[2016] 227–44) by Marco de Waard looks at the ways in which Morley's



liberalism informed his views on the role of the critic as someone whose writing and political engagement were rooted in sympathy, openness, and understanding. 'Margaret Oliphant Becomes a Heroine: Tracing a Literary Tradition' (*NCP* 43:i/ii[2016] 245–62) by Cheryl Wilson considers Oliphant's evaluations of women's fiction, including her admiration for Austen, Brontë, and Eliot as innovators, and her critique of sensation fiction for its emphasis on physical passion. "'Do you, good reader, know good style when you get it?': Learning to Read with Ruskin" (*NCP* 43:i/ii[2016] 263–82) by Sara Atwood examines the conceptual underpinnings and strengths of Ruskin's thought as encountered in his thirty-nine-volume *Collected Works*. "'A new departure in biography": Samuel Smiles' Writing' (*NCP* 43:i/ii[2016] 283–300) by Barbara Leckie looks at the stylistic originality of Smiles's *Self-Help*, a book which shifted the genre of biography both in its subject as well as in its intended readership.

'The Enigma of Leslie Stephen's Reputation' (*NCP* 43:i/ii[2016] 301–20) by Gillian Fenwick analyses the dichotomous nature of Leslie Stephen's role as founding editor of the *Dictionary of National Biography*. Fenwick demonstrates that working with the *DNB* was enormously taxing on Stephen personally, even as it sealed his reputation as a crucial figure of Victorian literary culture. 'Swinburne: Criticism as Perversion' (*NCP* 43:i/ii[2016] 321–38) by Nicole Fluhr approaches Swinburne's body of diverse work through the lens of perversity, arguing that the notion of pleasure in diverse and deviant avenues is useful for navigating Swinburne's blurred genres of essay, poetry, and commentary. 'John Addington Symonds and the Science of Criticism' (*NCP* 43:i/ii[2016] 339–56) by Odin Dekkers examines Symonds's belief in the need for a scientific approach to literary criticism, a belief which forced him to wrestle with the question of whether criticism should be based on objective observation or on the aesthetic preferences of individuals. 'H.D. Traill: Championing the Man of Letters' (*NCP* 43:i/ii[2016] 357–70) by John Kijinski advocates that while Traill is considered a minor Victorian figure, he should in fact be recognized as a writer who embodied the quintessential qualities of the late Victorian professional literary scene. 'Mary Augusta Ward on "The Peasant in Literature"' (*NCP* 43:i/ii[2016] 371–84) by Beth Sutton-Ramspeck considers Ward's critical writings, including some unpublished materials, on portraits of the peasant in literature. Sutton-Ramspeck examines the ways Ward's work was both influenced by and differentiated from the works of Walter Pater and her uncle Matthew Arnold. 'Rereading Oscar Wilde's *Intentions* for "The Importance of Doing Nothing"' (*NCP* 43:i/ii[2016] 385–402) by Sondeep Kandola posits that the essays in Oscar Wilde's *Intentions*, which, underneath their playfulness, reveal a belief in the importance of criticism for seeking political equity and resisting coercion, could be useful in augmenting the conversation on defending the humanities.

A few works this year were interested in theories of reading and education in the period. Sheila Corder's book, *Education in Nineteenth-Century British Literature: Exclusion as Innovation*, takes up several famous writers but considers a little-known aspect of their writing and the history of education. Jane Austen, Elizabeth Barrett Browning, Thomas Hardy, and George Gissing all critiqued education practices in elite British universities and secondary

educational institutions. Positioned as outsiders yet with intimate knowledge of these institutions from family and friends, these authors were especially critical of memorization and rote learning. Cordner also includes working men's club reports, student guides, educational pamphlets, and materials from the National Home Reading Union to show how these four writers and their critiques were part of a broader cultural movement that emphasized learning on one's own. Each chapter focuses on one writer while also incorporating a wider array of material through which Cordner shows the pervasiveness of the rhetoric of nineteenth-century educational discourse and how these writers resisted the vision of educational systems as machines. In chapter 1, 'Introduction: Educational Machinery', Cordner details some of that rhetoric and its social history. The rest of the chapters are as follows: chapter 2, "'Scrambling" into an Austen Education', chapter 3, 'Radical Education in Aurora Leigh', chapter 4, "'I will do without Cambridge": Thomas Hardy's Autodidacts', and chapter 5, 'Neither Inside Nor Outside in George Gissing'.

In 'Reading with the Occultists: Arthur Machen, A.E. Waite, and the Ecstasies of Popular Fiction' (*JVC* 21[2016] 40–55), Christine Ferguson posits a new way of reading *fin-de-siècle* literature that does not follow from what she calls 'the anxiety thesis' (p. 41). This theory posits that Victorian popular fiction expresses cultural anxiety about issues such as sexuality, gender, race, class, and evolution. The relationship between Victorian readers and these texts has therefore been constructed as pathological. Ferguson instead suggests that many of these late-century popular fiction texts do not show any sign of anxiety or paranoia but rather ecstasy and awe. This 'occultic approach to popular fiction' (p. 42) as she calls it, identifies an ancient wisdom tradition that runs through these texts. Ferguson explores this kind of approach in the work of two occult literary critics, Arthur Machen and A.E. Waite, and in their reading of Charles Dickens's *The Pickwick Papers* [1837] and Thomas Peckett Prest's *The Old House on West Street* [1844–6].

Yopie Prins also addresses questions of reading in the field of poetics in 'What Is Historical Poetics?' (*MLQ* 77[2016] 13–40). Prins argues that 'we cannot separate the practice of reading a poem from the histories and theories of reading that mediate our ideas about poetry' (p. 14). Prins observes that the study of Victorian poetry has become divided between cultural historians and literary critics or between discourses about poetry and the poems themselves. Prins calls for a historical poetics that 'works recursively as a loop, reading simultaneously from inside out and from outside in' (p. 14). The article meditates on what we might mean by 'historical' and 'poetics'. After a reading of Robert Browning's 'Pan and Luna' and Elizabeth Barrett Browning's 'A Musical Instrument', Prins foregrounds genre as the centrepiece of her historical poetics and as a valuable way for thinking about how poetry was read then, to influence how we read it now.

In Jesse Cordes Selbin's interesting study, 'The Long History of Close Reading' (*VS* 58[2016] 493–521), she traces the history of close reading as an educational practice back to the Victorian period. John Cassell and John Ruskin made reading the core of the pedagogical programmes aimed at working-class readers. Selbin values the studies that examine the disciplinary history of close reading, especially what pre-dates new criticism, but Selbin

finds these approaches limited to education that takes place in and stems from the university. Selbin instead draws attention to the populist pedagogy in the Victorian period where the divide between institutional and vernacular reading was not so stark. Looking back to this history overturns a long-held suspicion about formalism's disconnection from social and historical context. Selbin hopes that, by examining this 'pivotal fulcrum' in literary education, scholars might find 'new life in methods that continue to define their discipline' (p. 498). This new life emerges from the vision Selbin outlines where literary education is viewed as a basic social good with a vibrancy that extends well beyond the ivory towers.

Periodical and print culture continues to be a vibrant area of study, as the works published this year illustrate. In connection with the works just discussed about reading culture in the Victorian period, *Media and Print Culture Consumption in Nineteenth-Century Britain: The Victorian Reading Experience*, edited by Paul Raphael Rooney and Anna Gasperini, explores reading and readership in the nineteenth century in ways made possible by studies such as Richard Altick's *The English Common Reader* [1957] and Robert Darnton's seminal 1986 essay on the history of reading. It departs from those earlier studies in the questions of 'why' and 'how' that it was not possible to ask in earlier scholarly work. This collection considers other forms of reading beyond the novel, and the editors also aim to focus on areas of reading that have not been previously explored, for example the question of how reading was conducted alongside other media forms. The editors' introduction includes a helpful survey of other recent works on reading.

What motivates readers to read is the question behind several chapters. Barbara Leckie's chapter 2, 'Reader-Help: How to Read Samuel Smiles's *Self-Help*' (pp. 15–32), examines the reading strategies fostered by Smiles's *Self-Help*, including a look at the historical readers who actually read this work. Katie Garner's chapter 3, 'More Than a "Book for Boys"?' Sir Thomas Malory's *Le Morte Darthur* and the Victorian Girl Reader' (pp. 33–52), presents a new reading of the audience for Sir Thomas Malory's *Le Morte Darthur*, arguing there was an important contingent of female readers for which the text provided a model for behaviour. In chapter 4, 'The Manuscript Magazines of the Wellpark Free Church Young Men's Literary Society' (pp. 53–74), Lauren Weiss looks at another form of improvement reading material, the manuscript magazines created by mutual improvement societies. Weiss highlights the communal nature of this kind of reading as well as the specific stimuli that motivated readers to become part of these groups.

Reading to make sense of one's own experiences is the motivating factor behind the reading practices in the next several essays. Caroline Bressey's essay in chapter 5, 'Black Victorians and *Anti-Caste*: Mapping the Geographies of "Missing" Readers' (pp. 75–92), examines a publication that did not answer to what its presumed audience wanted. The anti-racist periodical *Anti-Caste* was not read by many black British readers, and Bressey explores why. Conversely, in chapter 6, 'John Dicks's Cheap Reprint Series, 1850s–90s: Reading Advertisements' (pp. 93–110), Anne Humpherys focuses on an audience who wanted a heterogeneous collection of reading material that would combine both classical and popular tastes. The cheap reprint series of John Dicks

answered this call. In chapter 7, ‘Serialization and Story-Telling Illustrations: R.L. Stevenson Window-Shopping for Penny Dreadfuls’ (pp. 111–30), Marie Leger-St Jean also examines a ‘low’ form of literature, the penny dreadful, and compares how different classes of readers approached this material. She looks at Robert Louis Stevenson and two east London boys of the lower class. Isabel Corfe’s chapter 8, ‘Sensation and Song: Street Ballad Consumption in Nineteenth-Century England’ (pp. 131–46), examines another kind of performance writing, the street ballad. Corfe offers other reasons for why audiences enjoyed these ballads beyond the appetite for ‘tawdry tales of violence’ (p. 6). In chapter 9, ‘Reading Reynolds: *The Mysteries of London* as “Microscopic Survey”’ (pp. 147–64), Ruth Doherty turns to one of the most widely read cultural phenomena of nineteenth-century works of fiction, *The Mysteries of London*, by GWM Reynolds. Doherty focuses on the way this entertainment literature also provided a template to help readers navigate life in an urban environment.

The last cluster of essays focuses on the motivation of pleasure. In chapter 10, ‘Cross-Media Cultural Consumption and Oscillating Reader Experiences of Late-Victorian Dramatizations of the Novel: The Case of Fergus Hume’s *Madame Midas* (1888)’ (pp. 165–82), Paul Rooney takes up sensation fiction reading, but focuses on the intra-media consumption of this reading experience. In chapter 11, ‘Reading Theatre Writing: T.H. Lacy and the Sensation Drama’ (pp. 183–97), Kate Mattacks looks at how Victorian theatre writing provided pleasurable access to plays through the medium of print that readers could enjoy on their own time and in their own space.

Brian Maidment’s *Robert Seymour and Nineteenth Century Print Culture: Sketches by Seymour and Comic Illustrations* is the first book-length study of Robert Seymour’s sketches. Not only are the sketches themselves interesting to study for the way Seymour blends naturalism with urban images, but they shed light on Victorian illustration and the way images were blended with text. Seymour’s work also provides a lens for further understanding of Victorian theories of comedy. This volume is part of Routledge’s Studies in Publishing History: Manuscript, Print, Digital series, and certainly answers that call by showcasing not only a key nineteenth-century illustrator but a key publishing issue of the period—how text and image could work together in the burgeoning periodical market.

Other books focus more exclusively on the periodical press. *Science, Fiction, and the Fin-De-Siècle Periodical Press* by Will Tattersdill examines how periodical culture in the *fin de siècle* influenced the production of science fiction literature. To trace this influence, he focuses primarily on periodicals published in the period 1891–1905. Tattersdill argues that ‘capturing the complexity of the cultural interchanges between literature and science and resisting the straightforward binary opposition which springs so easily to most of us, is the end goal of this book’ (p. 2). The book is also interested more broadly in the connections between literature and science. This broader concern is reflected in the introduction’s discussion of genre and the organization of knowledge, both in academic disciplines themselves and in literature. Tattersdill makes use of John Frow, Carolyn R. Miller, and Mikhail Bakhtin’s theories of genre. The introduction discusses characteristics of

journals in this period, which fall under the descriptive term ‘Standard Illustrated Popular Magazines’ coined by Mike Ashley. The introduction also includes a brief history of the first SF stories to be published, though it wasn’t until 1920 that an ‘organized idea’ of SF appeared, so that the fiction in the 1890s can only retrospectively be dubbed ‘science fiction’ (p. 12). Tattersdill suggests that ‘Reading the magazines with an eye on genre, on the various discourses and types of writing which coalesced in each issue, we can therefore recover all kinds of interchanges which are lost when we isolate individual stories or articles from the vessel in which they originally reached the public’ (p. 2). The diversity of content is one of the most important qualities of the magazines and periodicals discussed and one of the most important qualities for Tattersdill’s study. Tattersdill’s text invites the opportunity to study not only the historical context of SF, but the formal context as well through a close look at the periodical format.

Each chapter is organized around a scientific topic that received a lot of attention in the last decade of the century. Chapter 1, ‘Intrinsic Intelligibility: Communications with Mars, and between Disciplines, in the Pages of Magazines’, provides a more focused analysis through a close reading of one article, Francis Galton’s ‘Intelligible Signals between Neighbouring Worlds’ (*Fortnightly Review*, November 1896). The article invokes the debate about other species and civilizations in space with a discussion of how communication between Earth and Mars could exist through sun-signals reflected by mirrors. This example illustrates how articles on science made use of sensationalist tropes, showing that science and literature could be discourses that depended on one another rather than competing against one another. Chapter 2, ‘Distance Over Time: Using Periodicals to Predict the Future’, takes a cluster of fiction and non-fiction writers (Rudyard Kipling, Mrs Humphry Ward, F.L. Oswald, Alfred Arkas) and thinks about SF in relation to the issue of time as a matter important to both the content and the form of SF. Chapter 3, ‘New Photography: X-Rays and the Images of the New Journalism’, builds on the example from chapter 1 of the ‘harmonious relationship’ (p. 24) between science and literature with a broad look at the discussions around Wilhelm Röntgen’s discovery of X-rays. These discussions attest to the variety of voices included in these periodicals, including interviews, biographies, spiritualist tracts, and satirical sketches, alongside the fiction and popular science articles. Chapter 4, ‘Further Northward: Polar Exploration and Empire in the Fact and Fiction of the Popular Press’, explores the fascination with polar exploration as one of the last unexplored places on earth and thus a repository for fictional and non-fictional treatments of civilization. This chapter also engages with the use imperialist rhetoric makes of both fantasy and reality, thus showing some of the political implications of SF. This book will be useful to scholars of SF, periodical studies, and literature and science.

Kirstie Blair also published an important edition that draws attention to poetry in newspapers, *Poets of the People’s Journal: Newspaper Poetry in Victorian Scotland*. See the relevant section on poetry for a full review.

The most notable essay this year on periodical culture is Claire Furlong’s ‘Health Advice in Popular Periodicals: *Reynold’s Miscellany*, the *Family Herald*, and Their Correspondents’ (*VPR* 49[2016] 28–48), winner of the 2015

VanArsdel Prize. Furlong explores the interactions among periodicals, editors, and readers through correspondence columns. To examine this relationship, Furlong looks specifically at the topic of health in *Reynold's Miscellany* [1846–69] and the *Family Herald* [1843–1940]. These two periodicals represent two different approaches to this relationship, one that fosters an intimate relationship through direct exchange between one individual and an editorial persona, and the other in which multiple correspondents work collaboratively to ask for and create advice. Correspondence columns have been an important resource for reconstructing the interests, concerns, and voices of the lower classes, and in this essay Furlong is particularly interested in what these columns reveal about the expected relationship between these periodicals and their readership.

Priti Joshi's article, 'Audience Participation: Advertisements, Readers, and Anglo-Indian Newspapers' (*VPR* 49[2016] 249–77), also focuses on one specific aspect of a periodical, personal advertisements. Through this component of the newspaper, Joshi examines the conflation of public and private in newspaper columns, which 'provides us with the opportunity to study the creation and commodification of desires alongside individual responses to that commodification and the transactional turn in social relations' (p. 251). Joshi focuses on advertisements by individuals in one newspaper, the *Mofussilite*, between 1845 and 1860, the years preceding and immediately following the 1857 Uprising (also known as the 'Indian Mutiny'). Joshi lays out a methodology for analysing such advertisements, which begins with the difference between newspapers and periodicals. At the risk of a 'closed' methodology, Joshi reads the advertisements in relation to one another and to the rest of the paper. Joshi also emphasizes the heterogeneity of this material, a key aspect of the reading experience of nineteenth-century newspapers, and thus a key component of any methodology to study it.

In "'Spinning the Webs": Education and Distance Learning through Charlotte Yonge's *Monthly Packet*' (*VPR* 49[2016] 278–304), Susan Walton explores the essay club developed by Charlotte Yonge through her magazine, the *Monthly Packet*, founded by Yonge in 1851. Walton argues that Yonge's conservative principles, clearly expounded through her editorship of the journal, did not prevent her from encouraging women to 'actively prepare themselves for the challenges of the nineteenth century' and to 'contemplate new ideas' (p. 279). Her essay society encouraged learning and self-development. Walton lays out Yonge's theories of education, set in the context of nineteenth-century discussions of education.

In 'Finding a Transatlantic Audience: Reading Dinah Mulock Craik's *Mistress and Maid* in *Good Words* and *Harper's Magazine*' (*VPR* 49[2016] 100–22), Karen Bourrier uses new archival evidence to suggest that the watershed moment in Craik's career was her little-known novel *Mistress and Maid*. This novel, like the rest of Craik's work, was published in both Britain and America, but interestingly there were changes made to the novel when it was serialized in *Harper's Magazine* for an American audience. In *Harper's*, the Christian message of the novel gives way to a focus on middle-class conduct. Bourrier traces the way Craik's own labour mirrors that of her characters as she aims to establish both its respectability and her

independence. This article is an interesting study in the role of the periodical press in women writers' lives as well as the debate about women and work.

Dinah Mulock Craik's *The Half-Caste: An Old Governess's Tale* was first published in 1857 and reissued in 1897. Melissa Edmundson, in her well-documented introduction (pp. 9–37) to the Broadview edition of the novel, states that 'in order to understand the cultural importance of *The Half-Caste*, readers need to consider Craik's work within the wider context of nineteenth-century understandings of the mixed race "Eurasian" community in India' (p. 10). For Edmundson, the novel 'remains relevant to today's readers for its examination of a biracial protagonist during Britain's increasing imperial involvement in India' (p. 19). Her introduction focuses upon the depiction of the Eurasian in fiction and consequently may be excused for omitting reference to the moving depiction of the biracial David Lee in Leonard Merrick's *The Quaint Companions* [1903]. The tabulated 'Dinah Mulock Craik: A Brief Chronology' (pp. 39–41) is followed by the brief 'A Note on the Text' (p. 43) and then the text of the short novel (pp. 47–88) with accompanying footnote explanatory documentation. There are three appendices. In the first, 'Dinah Mulock Craik on Gender Issues and Female Employment' (pp. 89–95), there are two parts, both extracts from relevant Craik texts. The second appendix, 'The British Empire, Race and the "Eurasian Question"' (pp. 97–132), contains extracts from seven contemporary sources, and the third appendix, 'The Victorian Governess' (pp. 133–51), has extracts from five contemporary sources. This informative edition concludes with an alphabetically enumerative 'Select Bibliography and Recommended Reading' arranged by author (pp. 153–7).

Bourrier also published an article this year entitled, 'Victorian Memes' (*VS* 58[2016] 272–82), in which she discusses Victorian memes through the Victorian novels of Dinah Craik, Charles Dickens, George Eliot, and Anthony Trollope. She traces the references made to these authors on Twitter for one year and examines both their formal and thematic properties. She engages with Richard Dawkins's Darwinian theory of cultural forms from 1976, in which he argues that, like biological forms, cultural forms are changed by competition and natural selection, a process of cultural transmission he called 'memes'.

While Bourrier and Walton use periodical culture to offer a new interpretation of a well-known writer, some scholars use periodical culture to draw attention to writers who have been ignored because they did not write in book format. The article "'Custom...doth make dotards of us all": Peripheral Perspectives on the Centre in Thomas Carlyle's *Sartor Resartus* and Francis Sylvester Mahony's "Prout Papers"' (*MLR* 111[2016] 38–60) by Fergus Dunne recovers the essayist and journalist Francis Sylvester Mahony (Father Prout) who wrote and worked alongside Dickens, Thackeray, and Robert Browning but who has now fallen into obscurity. More recent assessments of Mahony such as James Kilroy's in 1996 that decidedly labelled him a 'minor figure' who did not have a 'sustained work or even a very serious one' are the kind of opinions that Dunne hopes to prove wrong. Dunne bases this reassessment on a comparison of Mahony's highly politicized periodical writings with Carlyle's *Sartor Resartus*. The similarities between them are key, both writers belonged to a periphery culture and their writings appeared

simultaneously in *Fraser's Magazine*. Dunne finds that both authors use a reader-centred aesthetic, which also marks a key shift in periodical literature and its mediums of literary expression.

Another article by Heather Marcovitch, 'The Yellow Book: Reshaping the *Fin de Siècle*' (*LitComp* 13[2016] 79–87), draws attention to a whole periodical rather than a single author within a periodical. This article traces the history of *The Yellow Book* [1894–7], the journal that, Marcovitch says, has become one of the iconic publications of the *fin de siècle*. Marcovitch focuses particularly on the critical reception of its literary content in the twentieth and twenty-first centuries.

'Portraits of the Poor in Early Nineteenth-Century Radical Journalism' (*JVC* 21[2016] 168–83) by Rob Breton looks at the kind of investigative journalism we find in Henry Mayhew's work, but Breton identifies a precursor to Mayhew. The *Pioneer; or Trades Union Magazine*, which ran from September 1833 to September 1834 published a series called 'Things which I Saw and Heard' that featured commentaries on the poor. Breton examines the representational practices of radical writers like James Morrison and the ways they challenged more mainstream accounts of the poor. Specifically, Breton sees the radical press writing against the trope of the deserving/undeserving poor in middle-class investigative journalism. Radical journalism aimed, instead, to explain poverty by focusing on its social conditions rather than personal ones, so the representations of poverty often focus on the laws themselves or general, common ailments rather than individualized portraits. These portraits of the poor were important, Breton explains, because they encouraged 'discussion of the structural reasons behind poverty by rejecting a gaze on the poor' (p. 180).

Several articles this year discussed the influence of the form of the periodical on particular topics and genres. In 'Marion Bernstein and the *Glasgow Weekly Mail* in the 1870s' (*VPR* 49[2016] 9–27), Edward H. Cohen and Anne R. Fertig focus on periodical poetry, how the newspaper format informs the creation of poetry and how writers use the newspaper format to establish their identity. To explore this relationship, Cohen and Fertig look at the specific case of Marion Bernstein and her ninety-five poems published in the *Glasgow Weekly Mail*.

'“But the narrative is not gloomy”: Imperialist Narrative, *Blackwood's Edinburgh Magazine*, and the Suitability of *Heart of Darkness* in 1899' (*VPR* 49[2016] 76–99) by Matthew C. Connolly looks to situate *Heart of Darkness's* anti-imperialist stance within *Blackwood's Edinburgh Magazine*, in which the novel was first serialized, particularly the magazine's support for an aggressive imperial policy. Connolly finds that Conrad's novel 'simultaneously subverted and reinforced the imperial ethos of *Blackwood's*' (p. 76). *Blackwood's* overall nationalist stance, alongside more material considerations like the advertisements surrounding the novel's published parts, makes an interesting case for how a nineteenth-century audience would have experienced the contradictory messages in Conrad's novel.

Fionnuala Dillane joins others this year who are interested in tracing the effect of periodical reading, with her article 'Forms of Affect, Relationality, and Periodical Encounters, or “Pine-Apple for the Million”' (*JEPS* 1[2016] 5–24).



The concept of the network has long been important to understanding how periodical reading may differ from traditional book reading. To this idea, Dillane adds an interest in the affective dimension of the relationship between reader and periodical, what she calls the ‘haptic currents that shape periodical exchanges’ (p. 6). Rather than understanding network as visible or material interactions, Dillane thinks of network as ‘a relationality that is charged with affect and emotions’ (p. 5). She examines three examples of narratives published in periodicals that make for a strange context for the narrative style or content. These include *Romola* by George Eliot serialized in *Cornhill Magazine*, three stories by James Joyce from his *Dubliners* in the *Irish Homestead*, and *Heart of Darkness* by Conrad serialized in *Blackwood’s Edinburgh Magazine*.

Barbara Korte uses the periodical form to examine the mid-Victorian discourse about heroes and heroism in her essay ‘On Heroes and Hero Worship: Regimes of Emotional Investment in Mid-Victorian Popular Magazines’ (*VPR* 49[2016] 181–201). Korte aligns the ideals of heroism with the community-building function of the periodical, particularly those targeted to the educated working classes. Korte examines a sampling of periodicals that are distinctly different in politics, world-view, background, and positioning of readers. Despite these differences, however, Korte finds that conversations about heroism are persistent and popular across all of these periodicals. Korte is interested in how the discourse of heroism creates an ‘emotional regime’, rules and norms for directing and constructing emotions. Korte shows the importance of periodicals to achieving a better understanding of Victorian society, as her article greatly expands beyond our notions of Carlylian heroism.

In ‘A “Duty” to “Tabulate and Record”: Emma Hardinge Britten as Periodical Editor and Spiritualist Historian’ (*VPR* 49[2016] 49–75), Molly Youngkin explores the strategies used by Britten to establish herself as a modern spiritualist. Britten’s self-promotion provides an interesting look at the broader issue of how women entered the male-dominated field of journalism. Youngkin evaluates the importance of Britten’s use of periodical writing, as opposed to books alone, to forward her vision of an alternative spiritualist history. This essay thus comments on the important function periodicals played in the dissemination and construction of cultural issues.

The *Victorian Periodicals Review* special issue, ‘Place and Space in the Periodical Press’, features five articles which were derived from the Research Society for Victorian Periodicals (RSVP) conference, held in 2014 at the University of Delaware, on the topic ‘Places, Spaces, and the Victorian Periodical Press’. In the introduction to the special issue, Iain Crawford and Maria Frawley note the breadth of the topic, which encompasses the space of the printed page as well as places real and imagined. Crawford and Frawley point to the importance of the work of RSVP, which unites scholars devoted to the varied world of the nineteenth-century press.

In ‘Charting Rocks in the Golden Stream; or, Why Textual Ornaments Matter to Victorian Periodical Studies’ (*VPR* 49[2016] 375–95), Lorraine Janzen Kooistra examines the use of textual ornamentation in Victorian periodicals. Kooistra considers the effects of digitization on visual features of texts such as the pictorial initial letter. Kooistra has worked with researchers at

Ryerson University to draw out these visual elements which have been obscured by digitization, and the team has created a database related to ornamentation which can be used in scholarly research.

'Nineteenth-Century Poets and Periodical Spaces: Letitia Landon and Felicia Hemans' (*VPR* 49[2016] 396–414) by Linda Peterson presents case studies of these two writers and the efforts they made to establish space for women poets in Victorian periodicals. Peterson looks at Landon's work with the *Literary Gazette* and Hemans's collaboration with William Blackwood, noting that these women expanded opportunities for women in literary publishing.

'“The Idler's Club”': Humor and Sociability in the Age of New Journalism' (*VPR* 49[2016] 415–30) by Laura Kasson Fiss looks at the space created by the 'Idler's Club' column which appeared in *The Idler* for just three years, 1892–5. Fiss demonstrates that although the 'club' was imaginary, it stood in contrast to the real clubs of Victorian society, providing an inclusive community for the growing numbers of readers that emerged in Victorian society following the 1870 Education Act. Fiss notes that this inclusivity stretched to women as well as men, and that the spirit of the column had much to do with the outsider literary status of many of the contributors.

In 'The Sense of Place in *Blackwood's (Edinburgh) Magazine*' (*VPR* 49[2016] 431–42), Joanne Shattock looks at what she calls the 'social space, both virtual and real' (p. 432) of *Blackwood's Edinburgh Magazine*, as well as the geographical locations associated with the publication. Shattock's 'social space' refers to places where conversations and collaboration related to the publication took place, and Shattock notes that the periodical's 'place' changed over time, shifting from a focus on Scottish national identity towards a consideration of Scotland's place within the United Kingdom. The article also considers the participation of George Eliot and Margaret Oliphant with the periodical, noting that it remained distinctly masculine despite their involvement.

'*Sweeney Todd* as Victorian Transmedial Storyworld' (*VPR* 49[2016] 443–60) by Erica Haugtvedt examines the relationship between both textual and stage renditions of the tale of the serial-killer barber. Haugtvedt likens the multiple versions of the tale, which came out between 1846 and 1851, to modern-day fan fiction, suggesting that the subsequent text and stage versions expand on the storyworld of the first tale, rather than simply adapting it.

For the Victorians, the periodical press was a new information technology, and like the Victorians we are witnessing an escalation of technologies in the area of digital humanities. Many works this year showcase these new technologies and assess the positive and negative influence on our research.

*Steampunk and Nineteenth-Century Digital Humanities: Literary Retrofuturisms, Media Archaeologies, Alternate Histories* by Roger Whitson takes steampunk as a serious research methodology, particularly in the way it engages with the digital humanities. Whitson takes this subgenre and posits that it has significant contemporary relevance, stating that 'steampunk's anachronistic historical ethos combined with its interests in tinkering, engineering, and a tactile engagement with materials make it a powerful alternative vision to the sleek screens and mobile devices dominating our digital world' (p. 2). The introduction examines

steampunk's relationship to the digital humanities and ends with a consideration of the relationship between nineteenth-century literature and steampunk novels. Whitson draws out the potential of steampunk's materiality and breadth of reach, stating, 'Steampunk challenges literary studies to move beyond close, or even distant, readings of texts from a single period as sufficient forms for understanding nineteenth-century history—and suggests that such an understanding can only come dialectically: from also being sensitive to the way different materials, different technologies, and different temporalities change our relationship to the past' (p. 4). Whitson seems most interested in the way steampunk offers an alternative to historical accounts that are 'static, linear, and oppressive' (p. 14). Whitson sets out his aims for the book, stating that 'My goal in Steampunk and Nineteenth-Century Digital Humanities is to show how media art, historical conjecture, nineteenth-century literary studies, and hands-on tinkering are impacting both Nineteenth-Century Studies and the digital humanities' (p. 28). Each chapter follows the same organization, which includes three sections: one focused on nineteenth-century science or technology, one focused on close readings of a steampunk novel, and one focused on a steampunk project or creation or an issue within digital humanities. The chapters are as follows: introduction: 'Alternate Histories of the Digital Humanities', chapter 1, 'Difference Engines', chapter 2, 'Multicultural Techniques', chapter 3, 'Anthropogenic Computing', chapter 4, 'Dialectical Engines', chapter 5, 'Queer Publics', epilogue: 'Processual Histories'.

In 'Chance Encounters, Rediscovery, and Loss: Researching Victorian Women Journalists in the Digital Age' (*VPR* 49[2016] 694–717), Alexis Easley evaluates how social media has effected gender studies, both its advantages in creating broader networks of users focused on women's studies and challenges from the decontextualization of historical materials. In order to remain intentional in how we advance feminist research in the digital age, Easley argues, we must 'develop critical self-consciousness about the relationship between feminist and digital research methodologies' (p. 696). She uses the case of poet-journalist Eliza Cook and her relationship with the new media that emerged in the 1830s and 1840s cheap Sunday newspapers. The purpose of this essay is to explore the 'uncertain status' of social media and feminist scholarly websites in the study of Victorian women and the periodical press (p. 695).

An article by Margaret Linley, 'Lake District Online: Studies in Book Ecology and Digital Migration' (*VS* 58[2016] 258–71), draws connections between a nineteenth-century ecological framework and contemporary environmental concerns. She also argues that the conceptualization of space in this period has an analogous relationship to digital culture today. To illustrate these relationships, Linley examines Victorian travel books that are housed in SFU Library's Lake District Collection, holding over 260 illustrated rare travel books. The library is currently working to provide a bibliographic database and full-text archive of these texts in a project called Lake District Online. This project draws attention to two questions that Linley takes up in this article: 'Why should we pay attention when entire collections of books travel—or disappear altogether, as Andrew Stauffer's work on bibliographic extinction reminds us is possible? And what are the consequences of

transforming the physical books and other cultural materials we study into digital objects?" (p. 260).

Adrian Wisnicki reports in 'Spectrally Illuminating the Hidden Material History of David Livingstone's 1870 Field Diary' (*VS* 58[2016] 243–57) on the second phase of the Livingstone Spectral Imaging Project, a digital humanities initiative working with David Livingstone's 1870 field diary. The article discusses the mission of the site Livingstone Online and the documentary strategies. The spectral imaging technology is the most innovative work of this larger online project. Thus far Wisnicki and his team have found that spectral imaging can successfully illuminate material features of the text that are not observable to the naked eye. In turn, this new material provides new information about Livingstone and the cultures in which he travelled. In the context of discussions about digital processing of texts and how the materiality of manuscripts might be lost, this article about spectral imaging provides an interesting answer to how digital technology could actually enhance the materiality of the objects we study.

In 'Perspective: Digitizing the Diary—Experiments in Queer Encoding (A Retrospective and a Prospective)' (*JVC* 21[2016] 226–41), Marion Thain reflects on her work with the digitization project Victorian Lives and Letters Consortium (VLLC). Thain has worked with the Michael Field diary since the early 1990s, when she was able to get Adam Matthew Publications to provide a microfilm edition. This essay discusses the value of the Michael Field diary itself and its significance for Victorian studies, particularly for understanding the extremely popular genre of life-writing. But for Thain this diary also offers a moment to consider the way digital environments work with archive material. As such, Thain also uses this article to reflect on the process of digitization. Beyond just preservation and access, Thain explores the kind of questions the diary asks of digitization practices and what kind of possibilities encoding offers for engaging the diary. Thain discusses textual mark-up and Text Encoding Initiative (TEI). Thain also addresses the problems that arise with encoding, including acts of interpretation often hidden behind a wall of technological objectivity. One answer to this problem is the use of layers of information, with one layer that can record a transcriber's uncertainties and questions. Thain's goal is to use this diary 'to develop strategies for advanced encoding that are generalizable' (p. 240).

Diaries and autobiography were important print forms in the period, and several works this year take life-writing as their focus. *A History of English Autobiography*, a collection of twenty-nine essays edited by Adam Smyth, covers autobiographical writing from the medieval period to our contemporary moment and includes one section on the nineteenth century with chapters reviewed here. The chapters serve as state-of-the-field commentaries as well as insightful meditations and arguments about the genre of life-writing. In chapter 12, 'Working-Class Autobiography in the Nineteenth Century' (pp. 165–78), the pioneer in the field of working-class autobiography, David Vincent, provides an overview of the status of these texts as a field of study followed by a discussion of the narrative structure and themes most commonly found in these autobiographies. Chapter 14, 'Nineteenth-Century Spiritual Autobiography: Carlyle, Newman, Mill' by Richard Hughes Gibson and Timothy Larsen (pp.

192–206), looks at spiritual autobiography and the impact of evangelicalism on the form. The authors use Carlyle's *Sartor Resartus*, Newman's *Apologia Pro Vita Sua*, and Mill's *Autobiography* as examples. Chapter 15, 'Emerging Selves: The Autobiographical Impulse in Elizabeth Barrett Browning, Anne Thackeray Ritchie, and Annie Wood Besant' by Carol Hanbery MacKay (pp. 207–20), examines the way women writers use a communal self to advance self-actualization. MacKay uses EBB's *Aurora Leigh* as well as her early autobiographical essays [1818, 1820] and her 1831–2 diary, Ritchie's essays in the *Cornhill Magazine* and her essay collections *Records of Tennyson, Ruskin, and Robert and Elizabeth Browning* [1892] and *Chapters from Some Unwritten Memoirs* [1894], and Besant's two autobiographies, *Autobiographical Sketches* [1885] and *An Autobiography* [1893]. In chapter 16, 'Victorian Artists' Autobiographies: Transgression, *Res Gestae*, and the Collective Life' (pp. 221–36), Julie Codell draws attention to the unique style of this branch of autobiographies. Artist autobiographies, Codell argues, are filled with digressions and anecdotes that model the 'speculative and contingent nature of artistic life' (p. 221). She provides an array of examples throughout the chapter. Finally, chapter 17, 'Victorian Print Culture: Periodicals and Serial Lives, 1830–1860' by Stephen Colclough (pp. 237–51), explores how autobiographies were reworked in the periodical format and how this influenced the habits of reading audiences.

Simon Goldhill's book, *A Very Queer Family Indeed: Sex, Religion, and the Bensons in Victorian Britain*, is a story, sometimes lurid and sad but always informative and compelling, about the Benson family. It begins with Archbishop Edward White Benson's marriage to Minnie Sidgwick, to whom he proposed when she was 12 and whom he married when she was 18, and goes on to look at the lives of their six children. One need only be aware of the fact that Archbishop Benson's portrait hangs next to Queen Victoria's in Canterbury Cathedral to understand his important place in Victorian society and culture. After detailing some of the sensational elements of the Benson family, Goldhill claims that biography is not what this book does. The astounding amount of biographical work on the family, most of it done by the family themselves, is one reason Goldhill avoids telling another account of their lives, in addition to his theoretical objections to 'the attempt to summon up a life in neatly chronological prose' (p. 10). The book is rather an exploration of the process by which this family, whom Goldhill calls 'graphomaniacs' (p. 117), accounted for themselves. Rather than a story about them, it is a story about the story they tell about themselves. The questions Goldhill asks include: 'How do the technologies of writing that are so pervasive in the Bensons' experience play a role in the family dynamics through which their lives are lived? How do their writings and their lives mutually inform and structure each other? How does writing play a role in self-formation?' (p. 13).

Goldhill's exploration of the Bensons' life and their representation of that life does much more than relay information about this particular family. It also examines the technological developments in writing during this period, as well as the relationship between writing and identity. This family also provides an important picture of how, before 'homosexual' was a label used at all, 'homosexual desire is formulated, discussed, regulated, and explored across

the time of the invention of the language, pathology, and medical morality of homosexuality as a category' (pp. 14–15). Archbishop Benson's movements among the university, the church, and politics also reveal the institutional structures that attempted to create a 'coherent system of power' and the tensions that erupted in such efforts (p. 15). The book also uses the Benson family to explore the extensive change in the relationship between religion and society from 1849 to 1949. There are three main topics and organizing principles for the book's three parts: the technologies of writing, the discourse of sexuality, the challenge of religion. The chapter titles are as follows: In Part I, 'The Family That Wrote Itself', the chapters are as follows: chapter 1, 'Sensation!', chapter 2, 'Wooing Mother', chapter 3, 'Bringing up the Subject', chapter 4, 'Fifty Ways to Say I Hate My Father', chapter 5, 'Tell the Truth, My Boy', chapter 6, 'A Map of Biographical Urges', chapter 7, 'To Write a Life', chapter 8, 'Women in Love', chapter 9, 'Graphomania'. In Part II, 'Being Queer', the chapters are as follows: chapter 10, 'What's in a Name?', chapter 11, 'Though Wholly Pure and Good', chapter 12, 'He Never Married', chapter 13, 'All London is Agog', chapter 14, 'Carnal Affections', chapter 15, 'Be a Man, My Boy', chapter 16, "'It's Not Unusual ...'". In Part III, 'The God of Our Fathers', the chapters are as follows: chapter 17, 'It Will Be Worth Dying', chapter 18, 'The Deeper Self That Can't Decide', chapter 19, 'Our Father', chapter 20, 'Secret History', chapter 21, 'Writing the History of the Church', chapter 22, 'Building History', chapter 23, 'Forms of Worship', chapter 24, 'Capturing the Bensons'. The work concludes with a chapter in Part IV, 'Not I', chapter 25, 'Not I'.

The April 2016 special issue of *Forum for Modern Language Studies*, 'Co-constructed Selves: Nineteenth-Century Collaborative Life Writing', begins with an introduction of the same title, written by Lynn M. Linder. Linder poses questions about the implications of co-authorship, asking how collaborative life-writing influences the ways in which writers represent themselves, how it impacts delineations of class, gender, or nationality, and how scholars are meant to interpret co-authored texts. Linder also acknowledges the collaboration which scholars have with the texts as they choose what to quote or discuss. Linder notes that scholarship on Victorian life-writing has increased in recent years, but is often limited to the female tradition. Linder states that this special issue is meant 'to address some areas of neglect by illuminating the conventions, practices, and pitfalls of co-authored life narratives' (p. 123). The articles consider texts such as letters, journals, transcriptions of oral narratives, and family books. The broad range of texts considered can reveal many different things about perceived audiences and the impact of those perceptions on the self which the author chooses to present. Linder notes that auto/biographical texts put together by family members of the deceased writer often were carefully crafted to present a certain desired identity. The articles in this special issue seek to recover stories or voices which have been lost or obscured, and to emphasize the interpersonal connections, rather than the individualism, involved in life-writing.

"'There is no second crop of summer flowers'": Mary Leadbeater and Melesina Trench in Correspondence' (*FMLS* 52[2016] 130–43) by Stephen C. Behrendt analyses the letters of these two women, a correspondence which

spanned the years 1802–26. Behrendt notes that the women came from diverse backgrounds, with Leadbeater being a rural Irish Quaker writer and Trench being an urban social commentator and poet, and that their collaboration created a community of female connection. While both writers are less well-known Victorian figures, their collaborative life-writing reveals not just aspects of their personal lives but also the realities of their social and political context.

In “‘With Me’: The Sympathetic Collaboration of Mary Godwin and Percy Bysshe Shelley” (*FMLS* 52[2016] 144–59), Heather Bozant Witcher examines the 1814 elopement journal of Mary Godwin and Percy Bysshe Shelley. Bozant Witcher traces the couple’s attempts to move from individualism to a collective identity, and looks at what textual and marginal elements reveal about Godwin and Shelley’s literary collaboration.

“‘Given in outline and no more’: The Shared Life Writing of Anna Jameson and Ottilie von Goethe” (*FMLS* 52[2016] 160–71) by Linda K. Hughes examines the ways in which letter-writing can function as a mode through which writers create a collective system of memory. Hughes situates the letters of Jameson and von Goethe within the larger context of their experiences documented outside their letters, noting that it can be difficult for scholars to decipher letters due to the suggestions and memories often embedded in their content.

‘Love Letters (Flaubert and Sand)’ (*FMLS* 52[2016] 172–88) by Anne Jamison analyses the letters Gustave Flaubert and George Sand exchanged over many years, letters in which they often disagreed sharply about aesthetic theories and philosophies of writing. Jamison notes that Flaubert and Sand’s back and forth about the nature of writing often can be traced to gender divides. While the letters reveal contentious disagreements, Jamison notes, Flaubert and Sand seem ultimately to have appreciated one another’s differences.

‘The “Galton Family Books”: Visual and Verbal Life Writing’ (*FMLS* 52[2016] 189–202) by Cynthia Huff considers the two-volume ‘Galton Family Books’, autobiographical works arranged by Elizabeth Galton Wheler with assistance from other family members. Huff looks at what these volumes reveal about ideologies and social positions in the Victorian era, noting also that they convey the Victorian preoccupation with material culture.

“‘Feelings of vivid fellowship’: Vernon Lee and Clementina Anstruther-Thomson’s Quest for Collaborative “Aesthetic Sociability”” (*FMLS* 52[2016] 203–17) by Kirsty Bunting explores the writing partnership between Vernon Lee and Clementina Anstruther-Thomson, specifically their piece ‘Beauty and Ugliness’. Lee and Anstruther-Thomson experimented with the theory of ‘motor-types’, where the body undergoes physical responses when gazing at an art object. Their exploration was innovative in the way they tried to experience simultaneous bodily responses to art, a kind of embodied empathy. In her examination of this collaborative methodology, Bunting finds that it fails because the two artists cannot escape traditional gendered roles: Lee is rendered as male, cerebral, and literary while Anstruther-Thomson becomes the passive, receptive body, the one dominant the other the helpmeet. Bunting argues that their shared writing exposes this inequity, but despite this failure of

an ideal of 'aesthetic sociability', their work pioneers important new ways of imagining authorship and creative production.

'Collaboration and the Victorian Oral Narrative: *The Autobiography of a Charwoman*' (*FMLS* 52[2016] 218–31) by Florence S. Boos raises the ethical questions inherent in telling the story of a life other than one's own, particularly when that person is impeded by education or social status from writing his or her own story. Boos looks at *The Autobiography of a Charwoman*, a mixed-genre text in which American journalist Annie Wakeman chronicles the story of an illiterate urban woman, Elizabeth Dobbs. Boos's article examines the difficulty of determining fact from fiction in this collaboration across social classes.

The work on individual authors this year included a handful of less well-known writers. Each of these works aimed to inspire further scholarly interest in these people who, while they may have fallen out of notice now, were important personages in the Victorian period.

Omitted from 2015 coverage is Flemming Olsen's *The Literary Criticism of Matthew Arnold: Letters to Clough, the 1853 Preface and Some Essays*, 'an in-depth analysis of Arnold as a literary critic' beginning 'with an examination of Arnold's letters to Clough, where "it all started" and proceeds with a close reading of the 1853 *Preface*' to Arnold's *Poems*: 'A look at some of the later literary essays rounds off the picture of Arnold as a literary critic' (p. viii). Olsen's first chapter is on 'The Intellectual Landscape of the Mid-Victorian Age' (pp. 4–7), his second chapter focuses on 'The Letters of Matthew Arnold to Arthur Hugh Clough' (pp. 8–14). The much longer third chapter deals with 'The *Preface* of 1853' (pp. 15–40). The fourth tackles 'Influences: Goethe and Sainte-Beuve' (pp. 41–7). The fifth concentrates on 'The School Inspector and Essay Writer' (pp. 48–56), and the sixth on 'Arnold as a Literary Critic' (pp. 57–65). In his 'Conclusion' (pp. 66–72) to his clearly written and well-documented book, Olsen observes that Arnold's 'criticism is directed not only upon works of art, but also upon society and life in general. As [Arnold] sees it, criticism is a contribution to life's spiritual dimension, and literary criticism is part of a synthesis, an ancillary discipline that cannot and should not stand alone' (p. 67). Notes follow the text (pp. 73–7), followed by an alphabetically arranged enumerative bibliography (pp. 78–83) and an author-orientated index (pp. 84–6).

Once again George Borrow continues to interest a devoted group of scholars, critics, and enthusiasts. Two illustrated issues of the *George Borrow Bulletin* appeared during 2016. Ann M. Ridler writes on "'I have the advantage of not being a Welshman": George Borrow's interest in Anglesey's Poets' (*GBB* 12[2016] 3–20)—her subject being Borrow's 'visit to Anglesey... which took place in 1854 between 29 August and 2 September' (p. 3). Simon Keeton's 'The Earl-King' (*GBB* 12[2016] 20–8) compares Borrow's English translation of Goethe's poem *Der Erbkönig* with Goethe's original. There are nine 'Notes and Queries': Peter Missler's 'A Tale of Two Brothers' (*GBB* 12[2016] 29–34); Ann M. Ridler's 'Beckford and Borrow: Some Curious Fore-Echoes' (*GBB* 12[2016] 34–7); John Hentge's 'The Milman Street Dream' that occurs in Borrow's *Lavengro*, chapter 29 (*GBB* 12[2016] 37–40); Pierre Caizergues's "'George Borrow: A Picturesque European"



translated from the French by Jacqueline Peltier—‘part of a paper contributed to a conference held at the University of Warsaw in 2011 on ... Apollinaire across Europe’ (*GBB* 12[2016] 40–7); Ann M. Ridler’s ‘A Possible Precursor of Borrow’s Lord Whitefeather?—A Query’ (*GBB* 12[2016] 47–50); Mike Skillman’s ‘Real People in Wild Wales’ (*GBB* 12[2016] 50–62); Patricia Gurney’s ‘Charlotte Brontë Reads Borrow’ (*GBB* 12[2016] 62–3); Martin Murphy’s ‘*Travellers in Spain*’ (*GBB* 12[2016] 63–6); and Kedrun Laurie and Ann M. Ridler’s ‘In Borrow’s Country—A Mystery Article—A Query’ (*GBB* 12[2016] 66–9).

The autumn number (*GBB* 13[2016]) also has material of interest. This includes: Jessica von Kaenel-Flatt on ‘The Heath and the Drawing-Room: Representation and Reality in George Borrow’s *Lavengro* and *The Romany Rye*’ (*GBB* 13[2016] 11–22); Michael Rawbone on ‘Bottom’s Dream; Arno Schmidt and George Borrow’ (*GBB* 13[2016] 22–35); Simon Keeton on ‘A View of the Castle: Borrow and his Victorian Peers via the Photographs of Francis Frith’ (*GBB* 13[2016] 35–40). This issue of the regular ‘Notes and Queries’ section of the *George Borrow Bulletin* contains: Simon Keeton’s ‘Edinburgh’s Bickers’ (*GBB* 13[2016] 41); Ann M. Ridler’s ‘George Borrow at Sheringham, Norfolk’ (*GBB* 13[2016] 41–3); Ann M. Ridler’s ‘Borrow and Dickens, A Supplementary Note’, which records Borrow’s 30 May 1855 purchase of a copy of *Bleak House* (*GBB* 13[2016] 44); and Mike Skillman’s ‘Places Mentioned in *Wild Wales*: Pengwern Hall, Llangollen’ (*GBB* 13[2016] 44–7). Ann M. Ridler introduces part of a record of an 1853 visit to Anglesey, a year before Borrow’s visit, ‘Another Visitor to Anglesey’ (*GBB* 13[2016] 50–6) and contributes a note on ‘The Lavengro Press’ (*GBB* 13[2016] 56–9). Robin Grove-White provides an account of ‘Anglesey in the 1850s’ (*GBB* 13[2016] 70–6). This issue concludes with the tenth Fraser Memorial Lecture, given by Clive Wilkins-Jones, ‘Translating a Dream: George Borrow’s Vision of Ellis Wynne’s *Gweledigaethu y Bardd Cwsc* (*The Sleeping Bard*)’ (*GBB* 13[2016] 76–93).

Three booklets illustrated in black and white and colour appeared under the Lavengro Press imprint during 2016. The purpose of Yehudit and Simon Hopkins’s *Judah Lib alias Judah Lyons: A Cause Célèbre in Nineteenth-Century Jerusalem* ‘is to shed some light on the identity of Judah Lib and to put together some information about his later life, from 1839, when he last met Borrow in Tangiers, until his death in Jerusalem in 1852’ (p. 1). There are four fully annotated appendices: ‘Judah Lib *alias* Judah Lyons—An Outline of His Life’ (p. 45); ‘The End of Chapter 5 of *The Bible in Spain*’ (pp. 46–8); ‘Three Letters from Juda(h) Löb-Lions-Levi to George and Mrs Borrow’ (pp. 48–54); ‘Two Letters from George Borrow to James Finn the British Consul in Jerusalem’ (pp. 54–7). This fascinating booklet contains a useful index (pp. 59–60). The second booklet published by the Lavengro Press in 2016 is Borrow’s *The Red Path and the Black Valley: George Borrow in the Isle of Man 1855. Notebooks and other materials edited in part by Angus Fraser and completed by Ann M. Ridler*. The late Angus M. Fraser’s ‘Introduction: George Borrow’s Wanderings in Quest of Manx Literature’ (pp. xii–xxvi) is followed by an annotated, numbered bibliography divided into ‘Published Writings of George Borrow Relating to the Isle of Man’ (pp. xxvii–xxviii), ‘Manuscript Material’ (p. xxviii), ‘Books and Articles Dealing with Borrow’s Visit to the IOM’ and

updated since Fraser's 2001 death (pp. xxviii–xxx), and 'Other Publications Referred To in the Text' (p. xxx). There is a descriptive listing of 'People Borrow Met on the Isle of Man' (pp. xxxi–xxxii), and a tabulated 'Summary of Borrow's Tour in the Isle of Man' (pp. xxxiii–xxxiv). This is followed by a transcript of 'George Borrow's Manx Notebooks 20 August–28 October 1855' (pp. 1–51). There are six appendices that are also annotated: 'Reminiscences of a Journey and a Few Months Spent in the Isle of Man', by Henrietta Clarke, from a typed transcript in Norfolk Record Office (MS 11322/882)—the account of Borrow's visit by his stepdaughter Henrietta (pp. 52–7); 'George Borrow and T.E. Brown, from a Paper by Andrew Dakyns with Additional Notes' by Ann M. Ridler (pp. 58–61). This second appendix has 'An Addendum on William Willmot Dixon, T.E. Brown and Borrow', by Ann M. Ridler (pp. 62–3). The remaining appendices are: 'Was There a Second Visit in the 1870s? A Mystery Reminiscence', by Ann M. Ridler, with acknowledgements to Chris Moughton (pp. 64–7); 'The Book That Never Was: Extracts from Borrow's Projected Work on the Isle of Man' (pp. 68–74); 'Two Translations by Borrow of Manx Poems' (pp. 75–9); and 'Runic Inscriptions and Epitaphs—Borrow's Interest in the Manx Crosses, by Ann M. Ridler' (pp. 80–8). The final booklet published by the Lavengro Press in 2016, like the others well illustrated in black and white and colour, is *George Borrow: The Unveiling of the Veiled Period and Other Papers*. These consist of Angus Fraser's 'The Unveiling of the Veiled Period . . . with a Chronology of Dates in Borrow's Life 1825–1832, Expanded and Revised' (pp. 14–33) with Ann M. Ridler's 'An Additional Manuscript Chronology 1825–1832' (pp. 35–46); Antonio Giménez Cruz's 'George Borrow and the Spanish Press' (pp. 47–66); Kathleen Cann's 'George Borrow and Religion' (pp. 66–79); and Clive Wilkins-Jones's 'The Making of George Borrow's "The Welsh and Their Literature"' (pp. 80–97).

A single Samuel Butler item appearing in 2016 has come to my attention. Federico Bellini, in his 'Samuel Butler's Life and Habit and the Modernist Literary Character: Rethinking the Subject through the Everyday' (*Comparatist* 40[2016] 111–27), attempts 'to demonstrate how Butler's theory of habit—in particular as it is presented in his seminal work *Life and Habit* [1878]—once it is disentangled from the anti-Darwinian debates on the theory of evolution from which it first emerged, can offer a considerable contribution to the contemporary philosophical debate and allow a better understanding of the history of the idea of habit at the turn of the century'. Bellini also intends 'to show how the import of these ideas was promptly acknowledged by several modernist writers' such as H.G. Wells, Virginia Woolf, and E.M. Forster, 'who turned to Butler in an effort to investigate the habitual side of life through their characters. In doing so, they were moved by the belief that the modern ethos, as well as the modern idea of subjectivity, could find their proper mode of expression precisely in that previously neglected dimension of life' (p. 112).

The afterlife of Thomas Carlyle is a vigorous one. Volume 44 of *The Collected Letters of Thomas and Jane Welsh Carlyle* in the Duke Edinburgh edition, edited by an impressive editorial team with Ian Campbell, Aileen Christianson, and David R. Sorensen as senior editors and Brent Kinser, Jane Roberts, Liz Sutherland, and Jonathan Wild as editors, as Sorensen explains

in his introduction (pp. xiii–xxiii), ‘cover the twelve-month span from July 1866 to June 1867 and include 138 of Thomas Carlyle’s letters, plus his notes, 26 February 1867, to photographs of Menton, and his bequest of Craigenputtoch to Edinburgh University (both draft and final forms)’. Sorensen observes that ‘in April 1866’ Carlyle ‘began an elegiac memoir of Jane Welsh Carlyle in the hope that this process of reconstructing his past might somehow redeem his sorrowful present’. As Sorensen indicates, ‘throughout this period [Carlyle] was torn between doubt and anger, and his correspondence reflected this deep inward conflict’. Furthermore, ‘wavering between reclusiveness and social engagement, [he] struggled to resist being consumed by his grief’ following the death of his wife (p. xiii). Sorensen’s introduction relates that Carlyle ‘after months of procrastination accept[ed] Lady Ashburton’s invitation to stay with her at her rented villa in Menton, a French resort on the Mediterranean’. Here he ‘was engrossed by the spiritual dimension of the past, as he completed his reminiscences of Irving and Jeffrey, and forged ahead with Southey and Wordsworth’ (pp. xviii–xix). Reviewing Carlyle’s correspondents, Sorensen concludes that ‘like all of [his] friends and associates in this period, Ruskin discovered that friendship with “the man of genius” remained conditional on the approving voice of his dead wife’ Jane Welsh Carlyle (p. xxiii). An alphabetically arranged, enumerative ‘Key to References’ (pp. xxv–xxix) is followed by a chronological listing of ‘Letters to Thomas Carlyle June 1866–June 1867’ (pp. xxxi–xxxiv) and a monthly ‘Chronology July 1866–June 1867’ (pp. xxxv–xxxix). ‘Notes on the Text and Editorial Conventions’ (p. xli) are followed by the texts of the letters (pp. 1–223), with the usual detailed footnote annotation that we have come to expect of this great edition of correspondence. An appendix (pp. 225–37) contains Carlyle’s ‘letters to a variety of correspondents’, from 1850 to 1866, ‘found too late to be placed chronologically’ (p. 225). This is followed by the alphabetically arranged ‘Biographical Notes’ (pp. 239–48) ‘on the Carlyles’ contemporaries referred to more than once in the present volume’, ‘cross-referenced to earlier information’ (p. 239). This forty-fourth volume of *The Collected Letters of Thomas and Jane Welsh Carlyle* concludes with an index of correspondents (pp. 251–2) and a detailed general index (pp. 252–68).

A number of articles on Carlyle appeared during 2016. Three of these appeared in book collections. Richard Hughes Gibson and Timothy Larsen’s ‘Nineteenth-Century Spiritual Autobiography’ is a chapter in Adam Smyth, ed., *A History of English Autobiography* (pp. 192–206). Gibson and Larsen ‘examine evangelicalism’s impact on the genre of autobiography in the nineteenth century by considering the cases of three eminent Victorians—Thomas Carlyle, John Henry Newman and John Stuart Mill’. They focus on two issues, first the respective authors’ ‘responses to evangelical models of life-writing’; and, second, ‘their shared investment in the sincere speech and action’ (pp. 192–3). The Carlyle work receiving the most attention is *Sartor Resartus*, initially published in 1833–4 (pp. 193–7). ‘Carlyle the Wise: On the Political Thought of Thomas Carlyle’ by Barton Swaim (in Zunac, ed., *Literature and the Conservative Ideal*, pp. 107–4), evaluates the political rhetoric of Carlyle’s work and positions him alongside other important thinkers of the period such as Mill, Emerson, Engels, and Dickens. The essay was originally published in the *New Criterion* in

February 2010, but is worth another read in the context of this collection, which seeks to redefine conservatism by looking to its emphasis on literature as a forum for ideas. Each essay in the collection looks at conservatism in a specific context, which reveals an important level of complexity and nuance to the conservative vision. Omitted from 2015 *YWES* coverage is David Sorensen's comparison of the life and work of 'Ruskin and Carlyle' in Francis O'Gorman, ed., *The Cambridge Companion to John Ruskin* (pp. 189–201). An illustration 'of historically contextual criticism', Sorensen's focus is Ruskin's 'much misunderstood relationship with Thomas Carlyle' (p. 9). Journal articles include Sun Shengzhong's 'On "Clothes" and "Tailor" in *Sartor Resartus*' (*FLS* 38:ii[2016] 94–103). Shengzhong focuses on the significance of the idea of clothes and tailor in Carlyle's *Sartor Resartus*. Rebecca N. Mitchell, in "'Cultivated Idleness": Carlyle, Wilde, and Victorian Representations of Creative Labour' (*WI* 32:i[2016] 104–15), looks at Carlyle's and Oscar Wilde's treatment of creativity and work and their relationship to representation. Fergus Dunne's "'Custom [...] doth make dotards of us all": Peripheral Perspectives on the Centre in Thomas Carlyle's *Sartor Resartus* and Francis Sylvester Mahony's "Prout Papers"' (*MLR* 111:i[2016] 38–60), according to its author's abstract, 'presents a comparative analysis of Thomas Carlyle's *Sartor Resartus* and Francis Sylvester Mahony's [1804–66] *The Reliques of Father Prout*, which both appeared in monthly instalments in *Fraser's Magazine* in the 1830s'. Dunne pays especial attention to 'Carlyle's reimagining of metropolitan literary convention in his pseudotranslation from the German' and he 'explores how Mahony adapts and politicizes Carlyle's "cross-cultural" model in his Catholic unionist reversal of traditional British–Irish cultural relations. In the process', Dunne 'investigates Scottish and Irish attempts to provide a decentred, post-Romantic rereading of the metropolis from the regional peripheries' (p. 307).

Frederick Rolfe (1860–1913), the biographer, writer of letters, and novelist known as Baron Corvo, is the subject of Mirosław Aleksander Mienick's *Rolfe, Rose, Corvo, Crabbe: The Literary Images of Frederick Rolfe*, part of a series entitled Encounters: The Warsaw Studies in English Language Culture, Literature and Visual Arts (p. 4). Mienick's 'primary focus... was Frederick Rolfe's literary image: the author's depiction in his own works and those of others, which intertextually influence the reception of the author and his literary output'. Mienick 'analyzed how Rolfe laid the foundations for such an image, which his biographers interpreted, re-interpreted, and sometimes even manipulated' (p. 195). The first chapter is concerned with 'The Literary Image, Autobiography and Biography' (pp. 15–37), the second with 'The Biographies of Frederick Rolfe' (pp. 39–96), the third with 'The Projection of the Author's Image in His Fiction: Frederick Rolfe and his *Hadrian the Seventh*' (pp. 97–137). A fourth chapter focuses upon 'Nicholas Crabbe: Between Autobiography and Fiction' (pp. 139–70)—Crabbe being 'the protagonist of three novels and several short stories' (p. 139). The fifth chapter is concerned with 'The Letters of Frederick Rolfe' (pp. 171–93). There is a useful alphabetically arranged enumerative bibliography of 'Primary Sources' (pp. 199–202) and 'Secondary Sources' (pp. 202–9) followed by a name-orientated index (pp. 211–14).

Grant F. Scott has edited *The Illustrated Letters of Richard Doyle to his Father, 1842–43* in a sumptuous volume replete with illustrative plates and other illustrations from their work and letters. Richard Doyle (1824–83) was a Victorian artist and illustrator ‘best known for designing the iconic cover of *Punch*, the leading satirical magazine of the day. His father, John Doyle [1797–1868], was an important political cartoonist who engaged the British public for years as the anonymous “HB”’ (p. xi); a close relative was Sir Arthur Conan Doyle. The fifty-three illustrated letters included in the volume Richard Doyle wrote between the ages of 17 and 19, are annotated in detail at the conclusion of each letter. In his preface (pp. xi–xx) Grant F. Scott writes that ‘Doyle offers a young man’s observation of Victorian customs and society’, including visits to ‘operas, plays, parades, picture exhibitions, military reviews, and zoos’, observing the queen and the state funeral of the duke of Sussex, getting ‘caught up in the Chartist riots of August 1842’ and being robbed. His ‘pen-and-ink sketches offer a fresh perspective on major social and cultural events of London during the early 1840s’ (pp. xi–xii). The letters are followed by an ‘Afterword’ (pp. 315–17), a ‘Gallery of [15] Plates’ (pp. 320–34), a helpful enumerative, alphabetically arranged bibliography (pp. 335–7), and a detailed index (pp. 339–47).

Simon Cooke and Paul Goldman attempt to present a broader view of George Du Maurier in *George Du Maurier: Illustrator, Author, Critic: Beyond Svengali*. In creating the anti-hero Svengali in *Trilby* [1894], Du Maurier would fail to escape, for many years, the association of his name with this anti-hero and with anti-Semitism. These editors focus on Du Maurier’s talent as an artist, including his Pre-Raphaelite style, his printings in *Punch*, his illustrations in serialized sensation fiction and the novels of Gaskell and Hardy, and his theories about how interiority is conveyed through illustration. These topics are discussed in the following chapters: ‘George Du Maurier as a Draughtsman and Illustrator’ by Paul Goldman (pp. 33–44), ‘“Splendacious” Effects: George Du Maurier and Early Sensation Fiction’ by Mary Elizabeth Leighton and Lisa SurrIDGE (pp. 45–61), ‘Illustrating the Everyday: Illustration and Text in Gaskell’s *Wives and Daughters*’ by Alan Shelston (pp. 62–76), ‘George Du Maurier’s Illustrations for Thomas Hardy’s “The Hand of Ethelberta” and “A Laodicean”’ by Philip V. Allingham (pp. 77–90), and ‘“The Fountain of One’s Own Originality”: Du Maurier’s Theories of Illustration and How He Applied Them to His Work’ by Simon Cooke (pp. 91–107).

Cooke and Goldman’s collection also focuses on Du Maurier’s work as a novelist, but the essays go beyond *Trilby*. The focus in this section is on how his novels place Du Maurier squarely within the *fin de siècle* and its aesthetics. These chapters take up Du Maurier as a novelist: ‘Peter Ibbetson and Du Maurier’s “French Voice”’ by Anne Hall (pp. 109–18), ‘Du Maurier’s Paris: Peter Ibbetson, Haussmann and Industrial Memory’ by Susan Zieger (pp. 119–28), ‘Without Memory or Desire: The Model’s Progress in *Trilby*’ by Jane Desmarais (pp. 129–40), ‘Mesmeric Celebrity, Art, and Authorship in *Trilby*’ by Hilary Grimes (pp. 141–51), and ‘Indestructible Germs and Perishable Specks: The Golden Bridge between Science and Faith in *The Martian*’ by Genie Babb (pp. 152–61).

The final part looks across all of Du Maurier's works for how he treats social concerns such as gender and attitudes towards Jews. The final chapter is a kind of 'afterlife' chapter as it looks to film versions of *Trilby*. The final part's chapters are 'A Novel Reflection: George Du Maurier as a Social Commentator' by David Wootton (pp. 163–75), "'My Pretty Woman': The Presentation of Women in George Du Maurier's Cartoons and Novels' by Leonée Ormond (pp. 176–88), 'Trilby's "Kitchen": The Displaced Domestic Spaces of George Du Maurier and Henry James' by Sara Thornton (pp. 189–200), 'Du Maurier and the "Oriental Israelite Hebrew Jew[s]"' by Sarah Gracombe (pp. 201–16), and 'Softening Svengali: Film Transformations of *Trilby* and Cultural Change' by Louise McDonald (pp. 218–27). The interdisciplinary nature of this volume opens up Du Maurier's life and work, and will be of interest to scholars of fiction, art, and cultural studies.

This year witnessed a flurry of publications by and about Richard Jefferies. The Patton Press, Foulsham, Norfolk, published his earliest extant work of any length, *Ben Tubbs Adventures*. Andrew Rossabi, who checked the text against Jefferies's manuscript now held at the British Library and added footnote annotations, observes in his introduction (pp. vii–xxxv) that 'it seems... likely that Jefferies composed the novel... in 1865 or 1866, at some time during the interval between the Moscow escapade'—that is, his plan to march to Moscow some time in 1864—and joining the staff of the *North Wilt's Herald* in March 1866' (p. ix)—Jefferies turned 16 on 11 November 1864. *Ben Tubbs Adventures* is 'a novel of voyage and adventure... Jefferies's first essay in a genre to which he was temperamentally drawn' (p. xiv), and its writing is 'part as compensatory fantasy for' an unsuccessful attempt to get to America, which he saw as a country of romance and adventure: Jefferies's 'work contains many admiring references to the enterprise of its people' (p. xviii). Rossabi writes that 'part of America's attraction for Jefferies was that it was a still virgin land not "used up" like Europe: it offered the chance of exploring the unknown' (p. xxi). To Andrew Rossabi's credit, he doesn't ignore either 'the poor quality of *Ben Tubbs*' or 'its overt racism' or attempt to make excuses for it (p. xxv). Another nicely produced Patton Press Jefferies production is *The Farmer's World: Richard Jefferies' Agricultural Journalism in the Late 1870s*, with an introduction by Eric Jones. The collection begins with a tabulation of Jefferies's contributions to *The Live Stock Journal and Fancier's Gazette* (pp. v–vii). 'Richard Jefferies: A Biographical Note' (pp. viii–x), written in the late 1870s and constituting his final contributions to agricultural journalism, is followed by 'Foreword: *The Live Stock Journal*' (pp. xi–xiii), for which Jefferies wrote in 1877 and 1878. 'During this period he had articles published in other periodicals... whilst *World's End* was published in July 1877 and *The Gamekeeper at Home* in June 1878' (p. xii). Eric Jones writes in his introduction (pp. xv–xxiv) that 'the articles are not actual ones an environmentalist might hope for. Richard Jefferies comes across here as the agricultural improver's agricultural improver, an astonishingly knowledgeable one at that.' His 'insights into a genuinely crucial turning-point in rural affairs, presented in Jefferies's inimitable style, make it a significant source for agricultural historians. It should make an intriguing read for many others' (p. xxiv). A reproduction of Jefferies's article dated 29 June 1877 (p. xxv) is

followed by the text of the essays (pp. 1–258). This collection and *Ben Tubbs Adventures* are remarkable value.

Roger Ebbatson devotes a chapter, 'Seeking the Beyond: Sacralising/Desacralising Nature in Richard Jefferies' in his *Landscapes of Eternal Return: Tennyson to Hardy* (pp. 105–18) (reviewed more fully in Section 3). Ebbatson's aim is to examine the resonance as a vehicle of memory and the philosophical and aesthetic implications of the doctrine of recurrence for authors such as Tennyson, Hallam, Jefferies, Swinburne, Hardy, and others. Tim Copeland's subject is 'William Cobbett, Richard Jefferies and Edward Thomas: Landscape Archaeologists?' (*Journal of the Friends of the Dymock Poets* 15[2016] 69–82). Two issues of the *Richard Jefferies Society Newsletter (RJ)* appeared in 2016. The spring issue contains Rebecca Welshman's 'How Did You Discover Richard Jefferies?' (*RJ* [Spring 2016] 7–10); 'Report of the Birthday Lecture' by Barry Sloan on 'Richard Jefferies, Journalist' (*RJ* [Spring 2016] 11–13); and Brian Morris on 'Jefferies and [W.H.] Hudson' (*RJ* [Spring 2016] ??–??). They are followed by a series of anonymously authored, brief, informative essays: 'Teaching Harold his Alphabet,' based on Jefferies's notebook teaching his son Harold to read and write (*RJ* [Spring 2016] 14); 'Jefferies Shorthand' used in his notebooks (*RJ* [Spring 2016] 15–16); and the text of Jefferies's article published in the *Swindon Advertiser*, 4 January 1902 (*RJ* [Spring 2016] 17–18). Peter Robins, 'St. Antholin's Spire' (*RJ* [Spring 2016] 19–22), concentrates on a Sydenham spire that may have been visible to Jefferies. Jean Saunders writes on 'Josephine with Beautiful Eyes' (*RJ* [Spring 2016] 23–6), who caught Jefferies's attention; the same author, Jean Saunders, writes on 'The Gamekeeper Mystery' (*RJ* [Spring 2016] 23–30). 'Looker to Moore' (*RJ* [Spring 2016] 30) is the text of a letter dated 11 February 1848 from Samuel J. Looker to John Moore countering hostile criticism of Jefferies's work. Also of interest in this spring 2016 issue is 'Citings of Jefferies' (*RJ* [Spring 2016] 30–40), consisting of a compilation of recent media mentions of Jefferies. Most of the content of the autumn issue of the *Richard Jefferies Society Newsletter* is devoted to the society's business matters; however, Jean Saunders contributes 'The Last Photograph of Richard Jefferies?' (*RJ* [Autumn 2016] 20–1).

Two issues of the *Richard Jefferies Society Journal* appeared in 2016. The summer issue includes the text of an essay by Jefferies, 'Choice and Description of Guns' (*RJSJ* 30[2016] 2–11), followed by George Miller's 'The Shooting Book' (*RJSJ* 30[2016] 12–14), an explanation of the finding of Jefferies's essay. Simone Kotva contributes 'Broad Church Transcendentalism? Remarks on the Lost Essays of Richard Jefferies' (*RSJS* 30[2016] 15–20). Caroline A. Foley's subject is 'Woman in the Works of Richard Jefferies' (*RJSJ* 30[2016] 21–30), which consists of 'A paper read before a London club for ladies. Published in *The Scots Magazine*, 1 February 1891 pp. 218–31' (p. 21). This reprint is followed by Peter Robins's 'Afterword about Caroline A. Foley' (*RJSJ* 30[2016] 31–2). Foley (1857–1942) lectured 'in the History of Buddhism at the School of Oriental and African Studies' at the University of London (p. 32). Barry Jones's subject is 'Richard Jefferies Journalist' (*RJSJ* 30[2016] 33–43). The winter 2016 *Richard Jefferies Society Journal* opens with the text of Jefferies's 'Sipping the Season' (*RJSJ* 31[2016] 2–5). This first appeared unsigned in *The World*, 7 June

1876; however, Jefferies's note in his 1876 notebook identifies it as his. George Miller writes on 'After London: Unfinished Masterpiece?' (*RJSJ* 31[2016] 6–11), Simon Coleman on 'Jefferies' London' (*RJSJ* 31[2016] 12–26), and Naomi Racz on 'Richard Jefferies: *Nature Near London*' (*RJSJ* 31[2016] 27–31). A reprint follows of Julian Bell's poem 'To Richard Jefferies' that initially appeared in his *Winter Movement and Other Poems* published by Chatto & Windus in 1930 (*RJSJ* 31[2016] 32) and Bell's 'Marsh Birds Pass over London' (*RJSJ* 31[2016] 33–5), described as an 'Irregular Ode . . . inspired by *After London*' (p. 33). These two poems are followed by Peter Robins, 'Julien Bell: Bloomsbury Poet' (*RJSJ* 31[2016] 36–9). Bell, who was killed in Spain in 1937, had admired Jefferies's work from his childhood. *Scattered Light*, by another Jefferies admirer and poet, Jeremy Hooker, published in 2015 by the Enitharmon Press, is reviewed by Richard Stewart (*RJSJ* 31[2016] 40–2) and is followed by Jeremy Hooker's 'Richard Jefferies—Apprentice Writer: Review of Richard Jefferies' *Ben Tubbs Adventures* and *The Farmer's World*' (*RJSJ* 31[2016] 43–5). Hooker judiciously observes that 'Jefferies was suppressing different sides of himself in both *Ben Tubbs* . . . and the essays collected in *The Farmer's World*. In the latter he was writing to make a living, with his eye focused on the market for agricultural journalism. In the former he was constructing a fantasy world to compensate for his deficiencies as a "real" boy in other people's eyes and in his own conventional view' (*RJSJ* 31[2016] 45).

An important edition published during 2016 is Amber K. Regis's critical edition of *The Memoirs of John Addington Symonds*. Part of Palgrave Macmillan's *Genders and Sexualities in History* series concentrating 'upon the interconnected themes of genders, sexualities, religion/religiosity, civil society, politics and war', Symonds's 'memoir is a fascinating resource for anyone interested in the development of concepts of homosexuality at the *fin de siècle*, and in nineteenth-century literary lives' (pp. ii, vii). Unpublished during Symonds's lifetime (1840–93) and deposited in 1926 at the London Library, Regis's edition is the first complete one. As she writes in her extensively documented introduction (pp. 1–56), 'the Victorian poet, historian and man of letters, John Addington Symonds began writing his *Memoirs* in March 1889' (p. 1), which he completed within three months. The texts of the eighteen chapters of Symonds's *Memoirs* are followed by extensive helpful footnote annotation. There are five appendices (pp. 529–64), including 'Symonds Family Photographs' (pp. 551–6), and an extensive index (pp. 565–87). As Regis writes in her 'Commentary. Locked up Beyond Reach: The Private Writings of John Addington Symonds as Vehicle and Safety Valve' (*TLS*, 25 November 2016), 'read in their entirety, the *Memoirs* are remarkable for their frank exploration of the ordinary and quotidian, the "small beer" of experience, proving Symonds's conviction that sex and sexuality touched his life at all points' (p. 18).

Mark Donoghue's *Faithful Victorian: William Thomas Thornton, 1813–1880* details the importance of a biography of Thornton, along with the difficulties in putting one together due to the dearth of materials such as journals and letters. Because of the many gaps in information about Thornton's life, Donoghue chooses to organize the chapters thematically rather than chronologically. Donoghue aims to correct other biographical mistakes and to add to



recent interpretations of Thornton's work. He also wants to place Thornton in a wider social context, such as Irish land reform and Anglo-Indian politics, and beyond the realm of political economy to which he has so far been relegated. Donoghue states that 'this book attempts to create a coherent portrait of William Thornton's life and times, to show what is weak as well as what is good in his person and in his work and to mould the multifarious parts of his life into a whole' (p. 7).

In chapter 1, 'Prologue', Donoghue notes that Thornton's prose writing 'did occupy a representative place within Victorian letters... his various public policy proposals enable a better understanding of the manner in which his work was woven into the fabric of mid Victorian intellectual and public debate' (p. 7). Thornton's work comments on the Crimean War, Irish land tenure reform, spiritualism, the American Civil War, and the Corn Laws. He also had an important relationship with John Stuart Mill as a loyal patron. Chapter 2, 'Beginnings', sketches as accurately as possible Thornton's genealogy and early life. Chapter 3, 'Your Plea Will Not Be in Vain', examines his economic writing, his emergence as a key voice in economic debates of the 1840s, and his friendship with John Stuart Mill. This chapter emphasizes the contrary perspective and challenges Thornton's writing often posed to traditional economic and political theories. Chapter 4, 'The Best, Truest, Noblest of Friends', continues to focus on Thornton's relationship with Mill, including the early days of their friendship which began in the England office of the East India Company, as well as his involvement in the Blackheath Park circle that worked to push Mill's reform agenda. Thornton was also a member of the Political Economy Club, and Donoghue provides further sketches of Thornton's character from personal writings of members in this club. Chapter 5, 'Rhymes and Verses', explores Thornton's volumes of poetry, which are highly personal in nature, and thus Donoghue uses them to shed light on Thornton's character. The poems touch on topics such as the loss of his daughter, the existence of God, and the longing for a pastoral life. The chapter proceeds to examine several of these themes in turn. Chapter 6, 'An Awkward Equilibrium', takes a closer look at *On Labour, Its Wrongful Claims and Rightful Dues, Its Actual Present and Possible Future* [1869], the work that established Thornton as a leading voice of political economy. Chapter 7, 'Servant of the Raj', explores his time in the East India Company beginning in 1836 until its dissolution. Donoghue reveals the surprising view that Britain should withdraw from India, surprising given Thornton's long career working for the empire. Chapter 8, 'Burning Words', turns again to a specific work, *Old-Fashioned Ethics and Common-Sense Metaphysics with some of their applications* [1873] which takes up the religious and science debates spurred by Darwin's publication of *The Origin of Species*. Thornton's metaphysical arguments provide an example of the effort made by some in the Victorian period to reconcile arguments from design with advances in scientific knowledge. Chapter 9, 'Final Works', examines the final decade of Thornton's work and his prolific output which included a range of writings on politics, economics, and literary topics. The final chapter 10, 'Epilogue', looks at some of the notice Thornton received immediately after his death, assessing both his immediate legacy and his current legacy. This volume not

only opens up the life of a complex, engaging, and important personage, but also comments on several key contexts of the Victorian period.

Troy J. Bassett writes about Robert Barr in 'Robert Barr's Life at *The Idler*: Four Unpublished Letters' (*ELT* 59[2016] 510–24). In this article Bassett makes a case for the importance of Robert Barr. Though little has been written on Barr today, his close literary companions included Stephen Crane, Arthur Conan Doyle, and Rudyard Kipling. He also owned and edited the monthly magazine *Idler* and was involved in many literary clubs. Bassett uses examples from four letters written by Barr between 1892 and 1896 to shed light on Barr's life and literary activities. The article includes a reprint of the four letters. Bassett concludes with the hope that these letters will inspire further interest in Barr.

Matthew Arnold is the subject and framing for a special issue of *Victorian Poetry* on the ballad form. In the introduction (*VP* 54[2016] 411–20), Letitia Henville writes about Arnold's essay *On Translating Homer* [1861]. This work of Arnold's sharply critiques Francis William Newman's 1856 translation of the *Iliad* written in ballad form, and the ensuing rebuttal by Newman and the second response by Arnold forms a famous debate used to frame this special issue. The articles on works on poetry in this issue are reviewed in the relevant section below.

In another interesting article, 'Matthew Arnold's Diet' (*VLC* 44[2016] 1–18), Kate Thomas brings to light Arnold's theories about diet and shows how they are related to his theories about materialism and atheism. Thomas also puts Arnold's anti-materialism into conversation with Feuerbach's materialism to show that they 'grapple with the same gods' of Christianity, capitalism, and cultural immortality. This article is full of clever subtitles and insightful connections between digestion and rebellion, honey bees and labour, and idealism and materialism.

Joshua King discusses Arnold's view of religion and its role in Victorian culture in 'The Inward Turn: The Role of Matthew Arnold' (in Knight, ed., *The Routledge Companion to Literature and Religion*, pp. 35–50). After reviewing Arnold's commitment to reforming public institutions of religion, King draws attention to a less well-known campaign where Arnold focuses on the way religion and poetry 'impact character and perception rather than political action' (p. 37). King discusses the influence of Chartism on Arnold and then concludes by evaluating Arnold's legacy and the 'inward turn' of poetry and religious experience on resistance to political and economic oppression.

Gillian Beer published a major work on Lewis Carroll this year. *Alice in Space: The Sideways Victorian World of Lewis Carroll* looks at Lewis Carroll's *Alice* texts and asks, 'What is it about these books that makes them resilient and provocative still?' (p. 1). Beer sets out to 'reawaken some of the contexts within which the books first lived and which they sometimes altered' (p. 1). In what she calls a study of Lewis Carroll's 'habits of mind' (p. 2), Beer pulls together information about what Carroll read and about his circle of friends, stating that 'This material has allowed me to pursue connections that long seemed to me implicit in the *Alice* books, now with empirical evidence from outside the text' (p. 4). The introduction, 'Alice in Time', is a tantalizing

whirlwind, looking forward and backward as Beer claims Carroll himself does. She includes information about his life, critical assessments of his work, and samples from the *Alice* books. Beer also considers the specific techniques that make Carroll's writing style and topics unique, such as his comma usage, and compares his style to that of other writers like George MacDonald. Beer states that her hope for the book is 'to augment the reader's pleasure in these dazzling works and to demonstrate how they interact with some of the most stimulating discussions of the mid-Victorian period' (p. 25).

The chapters are organized thematically. Chapter 2, 'The Faculty of Invention: Games, Play, and Maths', examines play in the two *Alice* books, particularly the system of rules often governing types of play and games. Chapter 3, 'Puns, *Punch*, and Parody', focuses on the doubling that comes with puns and parody and Carroll's use of subversive meaning. The reader also features largely in this chapter as Alice (and the reader of Alice) learns to navigate slippery meanings. Chapter 4, 'The Dialogues of Alice: Pretending To Be Two People', discusses the use of dialogue, both dialogue with the reader and Alice's self-dialogue. Chapter 5, 'Are You Animal—Vegetable—or Mineral? Alice's Identity', explores the human impulse to classify and the delight we take in clustering, sorting, arranging, and cataloguing. The chapter considers the important influence of Darwin's work and evolutionary theory. Beer traces Carroll's own delight in issues of classification and how he consistently 'took systems and destabilized them' (p. 142). Chapter 6, "'Must a name mean something?'" Alice Asked Doubtfully', continues with Carroll's playful approach to language and meaning with a focus on names themselves, including, of course, Carroll's own life divided between his two names. Chapter 7, 'Dreaming and Justice', examines the blurred lines between reading, writing, action, and dreaming and the thresholds of just falling asleep or waking up that confuse the actual with the dream. Chapter 8, 'Growing and Eating', weaves together many of the threads that have cropped up throughout the book, about growing, transformation, identity, anxiety, meaning constructed and doubled, and the liminal space between desire and dreams and the logic of reality.

While this is a book about the *Alice* books and Lewis Carroll, in true Carroll fashion it is also a rabbit hole exploration of other writers and topics in the Victorian period, including George MacDonald, John Stuart Mill, Horne Tooke, F. Max Müller, Charles Darwin, James Clerk Maxwell, Thomas Henry Huxley, Emily Brontë, and Plato, and topics such as how children grow, how children and adults relate to each other, how persistent is identity in ageing, and how readers navigate the dream-state of reading.

Carroll was also the subject of an article, "'The stupidest tea-party in all my life": Lewis Carroll and Victorian Psychiatric Practice' (*JVC* 21[2016] 147–67) by Franziska E. Kohlt. Kohlt examines the social history of the treatment of insanity in the Victorian period as an important context for reading the 'Mad Tea-Party' chapter of *Alice's Adventures in Wonderland* [1865]. Kohlt focuses especially on Carroll's relationship with his uncle Robert Wilfred Skeffington Lutwidge, a commissioner in lunacy, by putting together Carroll's recollections of his time spent with his uncle alongside the medico-historical records of his uncle's work. Kohlt's essay provides a fascinating consideration of the role

madness plays in Carroll's attempt to subvert, question, and mock dominant Victorian cultural values. The social context and personal elements from Carroll's life greatly illuminate the way madness functions as a trope in Carroll's work.

There were two works on Disraeli this year. Regina Akel's *Benjamin Disraeli and John Murray: The Politician, the Publisher, and the Representative*, sheds light on a seldom studied year of collaboration between two well-known Victorians. This book, told like a story, is about the story of a little-known part of Disraeli's early career, his foray into newspaper publishing and his relationship with John Murray II. The story focuses on their work together on *The Representative*, a political paper that failed before it even started. The forces that caused this failure, which Akel dubs mainly human ones, help us understand Disraeli and the Victorian print culture in new ways. Akel focuses on one eventful year, from the summer of 1825 to the summer of 1826. *The Representative* was originally John Murray II's idea, and this story is thus also about the damage to his career and lessons learned from this failed venture. Akel's own excitement about this material is contagious and convincing, as she says: 'This is a little-known chapter in the history of British journalism, and its significance lies in the fact that major literary and political figures of the day played a part, not always commendable, in its dramatic inception' (p. 2). She divides the story into the following chapters: chapter 1, 'Backdrop', chapter 2, 'A Conspiracy', chapter 3, 'The Intruder from the North', chapter 4, 'An Inauspicious Start', chapter 5, 'Portrait of a Newspaper', and chapter 6, 'The Sequel'.

Sandra Mayer also writes about Disraeli in her article, 'Portraits of the Artist as Politician, the Politician as Artist: Commemorating the Disraeli Phenomenon' (*JVC* 21[2016] 281–300). This article builds on the recent scholarly attention to Disraeli which represents his literary and political pursuits as 'closely interconnected media of self-invention and self-projection' (p. 282). Mayer places this important image of Disraeli within the framework of Victorian celebrity culture. Mayer pursues two main questions: 'in which ways did Disraeli harness his dual career in the service of enhancing his public profile as a Victorian celebrity, and how did the ensuing elusive nature of his reputation affect his enduring position in cultural memory?' (p. 283). This article provides an interesting perspective on Disraeli, while also commenting on the broader issue of celebrity culture and self-fashioning in the Victorian period.

I start off this year's works on John Stuart Mill with *The Political Economy of Progress: John Stuart Mill and Modern Radicalism* by Joseph Persky. Persky rereads John Stuart Mill's major works and his move towards radicalism as a combination of progressive reform and social science. Persky's goal is to reconcile the radical Mill with his endorsement of laissez-faire capitalism, and to show that laissez-faire capitalism was only a transitional state for Mill. In the book's prologue, 'Modern Radicalism and Mill', Persky notes of Mill that 'within his liberalism he steadily moved toward a more radical outlook' (p. xviii). Persky shows that by recognizing the radicalism in Mill, his laissez-faire capitalism can then be seen as 'a means and not a goal' (p. 86). Persky

outlines Mill's radicalism and the ways in which it draws on the radical Enlightenment, popular British radicalism, and Utilitarianism.

In Part I, 'The Utilitarian Reading of Accumulation', Persky focuses on the Utilitarian roots of Mill's political economy and how it would influence his radicalism. Mill's radicalism of progress had to answer to the limited economic agenda of the Utilitarians, influenced by Malthusian population theory. This section includes chapter 1, 'Antecedents', chapter 2, 'The Greatest Happiness of the Greatest Number', chapter 3, 'Bentham's Liberal Triumphalism', chapter 4, 'Utilitarian Perspectives on Private Property', and chapter 5, 'Mill's Radical Case for Laissez-Faire Capitalism'. In Part II, 'Progress and Radical Reform', Persky traces the major reforms Mill worked for, including inheritance and land reform. Mill also argued for right-to-work principles and free education for the poorest children. This section also details Mill's support for co-operatives, especially after the French revolution of 1848. The chapters in this section include: chapter 6, 'Inheritance and Land', chapter 7, 'Poverty, the Poor Laws, and the Family', chapter 8, 'The Education of the Working Classes', and chapter 9, 'Cooperatives, Unions, and Economic Democracy'. In Part III, 'Echoes', Persky traces the interaction between Mill's work and Marx's work, as well as the ongoing influence of Mill's radicalism on the Fabians, the modern radical-liberal John Rawls, and recent debates about distributive justice. This section includes chapter 10, 'Marx and Mill', chapter 11, 'The Fabians, Early and Late', chapter 12, 'Rawls and the Means of Production', and chapter 13, 'Radical Luck'.

Much of the work on Mill's 'probable futurity' and ideas of profit-sharing and co-operative production in *Principles of Political Economy with Some of Their Applications to Social Philosophy* [1848–71] emphasizes the coherence between his liberal ideas about individual independence and his co-operative commitments. An article by Jocelyn Paul Betts, 'John Stuart Mill, Victorian Liberalism, and the Failure of Co-operative Production' (*HistJ* 59[2016] 153–74), challenges this view, however, emphasizing instead the failure of worker ownership to become a plausible idea by the 1890s. This failure was evident, Betts argues, in earlier resistance to Mill's work in the 1860s and by Mills's own vacillations about abolishing the capitalist system. Betts argues that a more accurate picture of Mill's own relationship to liberalism and political economy helps to clarify the broader context of liberalism's failure to reconcile political economy with the ideal of a classless society.

Two other articles use John Stuart Mill's work to understand some other aspect of Victorian culture. In 'John Stuart Mill and the London Library: A Victorian Book Legacy Revealed' (*BoH* 19[2016] 256–83), Helen O'Neill attempts to increase our understanding about the influence and function of libraries in the nineteenth century by exploring the relationship between the London Library and John Stuart Mill. As O'Neill points out, this library is older than the National Portrait Gallery and Natural History Museum and has existed as a subscription lending library during its entire 175 history. O'Neill uses new data from the library's archival material to explore the books Mill borrowed and donated. This article adds to our knowledge of Mill as a person and an intellectual.

In 'Fallible Infallibility? Gladstone's Anti-Vatican Pamphlets in the Light of Mill's *On Liberty*' (*VLC* 44[2016] 223–37), Geoffrey Scarre uses Mill's *On Liberty* to explore why Gladstone wrote a piece so vigorously denouncing the papacy at a time when no one else seemed concerned about the threat of Catholic authority. This seemed to be a question that also puzzled Gladstone's contemporaries. Scarre argues that Gladstone's indignation was less motivated by concern over any practical issues so much as his 'love of individual liberty and his hatred for all forms of oppression, political, social, or intellectual' (p. 224). Scarre highlights this philosophical, rather than political, grounding for Gladstone's protestations by showing the connections between his work and Mill's *On Liberty*.

In 'The Old Norse Sagas and William Morris's Ideal of Literal Translation' (*RESLJ* 67 16] 220–36). Ian Felce evaluates William Morris's translation of Old Norse in the years 1868–76. Felce argues that Morris adopted a method of literalness in his translation practices in an effort to decrease the distance between the idealized medieval Icelandic society and the British one he so critiqued. Felce also argues that Morris's attempt to connect his Victorian readers with this culture failed because he misjudged what they would consider familiar. This article will be of interest to those who work on translation practices in the period, William Morris, and studies of reading and audience.

Morris is also discussed in an article by Owen Holland alongside Thoreau, Hawthorne, and H.G. Wells. In 'Spectatorship and Entanglement in Thoreau, Hawthorne, Morris, and Wells' (*UtopSt* 27[2016] 28–52), Holland explores the metaphor of entanglement in these writers' work as it was used within the utopian tradition. This comparison provokes some interesting reassessments of Morris and Wells, particularly their class politics, which might interest Victorian scholars. Holland also illustrates the complexity of the utopian fiction genre, which at times can be flattened into a single discourse or political stance.

Alessandro Zironi also writes of William Morris in his chapter 'William Morris and the Poetic Edda' (in Quinn and Cipolla, eds., *Studies in the Transmission and Reception of Old Norse Literature: The Hyperborean Muse in European Culture*, pp. 211–37). Zironi divides Morris's use of Norse literature into two distinct phases. In the first phase, Zironi traces how the Eddic heroic poems influences his translation of *Vqqlsunga* saga. In the second phase, Zironi argues that Morris became increasingly influenced by *Gylfaginning* and *Ragnarøk*, which were the subjects of two lectures in the 1880s. Zironi provides a transcription of one of these lectures, which has hitherto been unpublished.

'Designing History, Crafting the Everyday: Architecture and Book Design in William Morris' by Balázs Kerestzes (in Györi and Moise, eds., *Travelling Around Cultures: Collected Essays on Literature and Art*, pp. 84–100), examines the relationship between architecture and book design in Morris's writings. Kerestzes focuses on the tension that arises between craft and design. Kerestzes argues that Morris's 'material approach towards the decorative arts influenced his concept of craftsmanship' (p. 85). This led Morris to champion the everyday over the emphasis on historicism in the Victorian arts movement.

There was one article on Walter Pater this year. '“Fantastic Modernism”: Walter Pater, Botticelli, and Simonetta' (*W&I* 32[2016] 195–206) by Stephen

Cheeke examines Pater's chapter on Botticelli in *The Renaissance* [1873]. Cheeke sets the chapter in relation to the myth of Simonetta Vespucci to explore how Pater uses 'creative anachronism' to encounter the past. This kind of anachronism, Cheeke suggests, is generative as it supplies methods of new combinations. Cheeke compares Pater's reading to those of John Ruskin and John Addington Symonds, among others, in order to explore the broader question of how nineteenth-century writers constructed the clash between classical antiquity and Christianity in the Florentine Renaissance.

Another essay that mentions Pater alongside a discussion of Arnold is U.C. Knoepfelmacher's 'Arnold's Fancy and Pater's Imagination: Exclusion and Incorporation' (in Shires, ed., *Victorians Reading the Romantics: Essays by U.C. Knoepfelmacher*, pp. 130–43). The collection as a whole is a thoughtful reproduction of past essays, with brief introductions to each essay, a preface written by Linda Shires, and an introduction written by Knoepfelmacher. The chapter on Arnold and Pater reconsiders their prose writing by emphasizing the form of their writing over the content. Knoepfelmacher makes this comparison by using each author's essays on Wordsworth. This chapter was originally published in *Victorian Poetry* in 1988.

There were quite a few works on John Ruskin this year. *Green Victorians: The Simple Life in John Ruskin's Lake District* by Vicky Albritton and Frederik Albritton Jonsson investigates the historical origins of modern-day environmental movements and ideologies. The book's introduction sets the stage for the changes Victorians bore witness to during the machine age. Using the example of a London barrister, Albert Fleming, who worked to revive the lost art of the spinning wheel, Albritton and Albritton Jonsson explain what men like Fleming and his more famous counterpart, John Ruskin, were up against as they tried to fight the ill effects of the industrial age to provide people with the opportunity for meaningful, wholesome labour. The authors use the term 'culture of sufficiency' to describe the commitment to an 'ethos of artful simplicity' (p. 8) that informed the works and writings of those Victorians who imagined a different relationship among workers, consumption, production, and the environment.

Albritton and Albritton Jonsson trace the current trends in scholarship on environmentalism, and then begin to assess Ruskin's significance as an environmentalist. One way the authors evaluate Ruskin's legacy is through a comparison to John Muir, with whom Ruskin shares some startling similarities. Chapter 1, 'No Wealth but Life', examines Ruskin's 1884 lectures on the storm cloud, demonstrating his astute observations and timely concerns about atmospheric pollution. This chapter also traces Ruskin's important move to England's Lake District. Chapter 2, 'Selling Sufficiency', shifts back to the book's opening story of Fleming and his Langdale linen industry. Chapter 3, 'Queen Susan', looks at Susanna Beaver and her gardens, which attracted tourists and earned the respect of Ruskin. Chapter 4, 'Taming the Steam Dragon', explores the work of Canon Hardwicke Rawnsley, who founded the National Trust, protested railways, and founded the Keswick School of Industrial Arts. Chapter 5, 'Insatiable Imagination', focuses on one of Ruskin's students at Oxford, William Gershom Collingwood, who became Ruskin's secretary in the Lake District. Albritton and Albritton Jonsson's

primary fascination with Collingwood is his decision to give up a lucrative career in the city to pursue an alternative way of life that embodied the ideals of sufficiency. Chapter 6, 'Nothing Much', examines the lives of the Collingwood children and the lasting effects of their childhood upbringing in the context of sufficiency. The children would go on to produce children's books with television and film adaptations that served several generations of British children. While each chapter focuses on an individual, Albritton and Albritton Jonsson also trace the connections, friendships, and collaborations forged among this group of Victorians who tried to live out a simpler life that would benefit both the people and the land. In the 'Conclusion: Ruskin in the Anthropocene', Albritton and Albritton Jonsson evaluate how Ruskin's work, on sufficiency especially, relates to the Anthropocene. Ruskin's question, 'What makes a good life?', is a fundamental one for solving our current environmental problems.

*John Ruskin's Continental Tour, 1835: The Written Records and Drawings*, edited by Keith Hanley and Caroline S. Hull, is a collection of John Ruskin's writings that includes his diary and associated writings during his travels to the Continent in 1835, when Ruskin was 16. His travels included France, the Swiss Alps, and Italy. The edition includes helpful annotations and an introductory essay. The introduction includes the following sections: 'Ruskin's Early Travels', 'Background to Cultural Tourism', 'Mode of Travel, Media of Representation', 'The Interdisciplinary Gaze', '1835: The Written Records and Drawings', and the '1835 Itinerary', which is a list of places visited with the dates and a map. Chapter 1, '*The 1835 Diary*', includes diary entries from 1835 and several facsimile pages. The other chapters are entitled by the works they feature: chapter 2, '*Verse Journal: A Tour through France to Chamouni*', and chapter 3, '*Two Rhyming Letters: A Letter from France and Letter to Willoughby Jones*'. The editors then include a section of Ruskin's drawings with a catalogue listing information about each drawing. The appendix further includes several poems, a dramatic sketch, and John James Ruskin's diary.

In *All Great Art Is Praise: Art and Religion in John Ruskin*, Aidan Nichols stipulates that in any analysis of Ruskin's writing, art and religion must never be held apart. Nichols identifies a curious phenomenon in Ruskin's writing: from a position of robust anti-Catholicism Ruskin enters on a trajectory of philo-Catholicism. Nichols's use of religion as an explicit lens through which to read Ruskin's writings allows him to offer some new insights about Ruskin's major works. Nichols uses Ruskin's own words from a letter to justify this lens, 'If my words are worth nothing on religion they *can* be worth nothing upon Art—for all Art worth the name is a religious effort' (p. xii).

Chapter 1, 'Paradise and Madness: John Ruskin's Life', is a biographical look at the role of religion in his life and his art. Chapter 2, 'Turner and Truth: *Modern Painters* I', looks at Ruskin's first attempt to link art and religion in the first volume of *Modern Painters*. Chapter 3, 'Beauty and the Imagination: *Modern Painters* II', explores the development of this concept when Ruskin writes the second volume of *Modern Painters* and relies more heavily on natural moral law rooted in the Catholic tradition. Chapter 4, '*The Seven Lamps of Architecture*', examines how Ruskin's insistence on the connection between religion and art led to his 'ethical-theological thinking about



architectural principles' (p. 116). This chapter also provides examples of the tension between Ruskin's anti-Catholicism generally and his appreciation of specific Catholic practices, such as keeping churches open and in daily use. Chapter 5, 'Pre-Raphaelitism and the Edinburgh Lectures', discusses Ruskin's involvement with the Pre-Raphaelites in terms of his outspoken support and how his own theories of art and its moral message influenced the movement. In chapter 6, 'Building Blocks: *The Stones of Venice* I', Nichols takes a look at how Ruskin writes about religion and art in this Catholic city that he called the 'Paradise of cities'. Chapter 7, 'Byzantium and the Goths: *The Stones of Venice* II', rereads Ruskin's commentary on the Byzantium and Gothic traditions as fundamental to good social economic principles. Nichols hails this volume as Ruskin's 'single most brilliant study of the intercalations of art and religion' (pp. 233–4). This work also epitomizes, for Nichols, a 'man torn in two ways' as he praised the art in Venetian churches while at the same time critiquing those who worshipped there. Chapter 8, 'The Trouble with the Renaissance: *The Stones of Venice* III', takes up the last volume of *Stones of Venice* and Ruskin's critique of modernity set against his praise of the culture of the medieval age with its investment in Orthodoxy and Catholicism. Chapter 9, 'Return to Venice', breaks from the chronology of the other chapters to leap ahead to the end of Ruskin's life and his return to Venice. This chapter serves as a coda to all of the chapters on the *Stones of Venice* and provides a look at Ruskin's more overt support for Catholic principles. Chapter 10, 'The Varieties of Art: *Modern Painters* III', details Ruskin's return to *Modern Painters* after finishing *The Stones of Venice*, returning to his earlier reflections on Turner and the importance of landscape to 'noble' art. Chapter 11, 'Depicting the Cosmos: *Modern Painters* IV', examines Ruskin's 'eschatological mode of knowing', steeped in artistic portrayals of mountain landscapes and the cosmos. Chapter 12, 'The Rose and the Worm: *Modern Painters* V', rounds out Nichols's look at Ruskin's *Modern Painters*. Here Nichols focuses on Ruskin's reassessment of Turner (his sense that his lack of faith affected his art) which signals his now established view of the important role of religion in art and within that the role of Catholicism's radiance, mystery, and harmony. Chapter 13, '*The Political Economy of Art* and Other Critical Matters', examines a cluster of essays in Ruskin's middle and later years. Through these essays Nichols finds evidence of Ruskin 'moving away from the scriptura sola of Evangelicalism into the ampler space of scripture read in Tradition' (p. 463). Chapter 14, 'University with a Difference: The Oxford Lectures', reassesses the importance of Ruskin's Oxford lectures as Slade Professor as they offer Ruskin the chance to re-evaluate and revise some of his earlier thoughts on art. Chapter 15, 'From Tuscany to the Somme', reveals how for Ruskin Catholic art was exemplary of the transcendence that marked moral art, though Catholic religious practice continued to trouble Ruskin. Yet, Nichols finds that in *Mornings in Florence* Ruskin finally leaves behind his 'epistemic and emotional' distance from the city's Catholic religion. Chapter 16, 'Back to England Again', turns to Ruskin's disregard for public opinion in Protestant England and his more flagrant Catholic sympathies expressed in his last comments on English artists during his second short tenure of the Slade chair and his series *The Art of England*. In the final chapter, 'Conclusion: Final

Public Letters, Last Look at a Life', Nichols brings together Ruskin's religious message in *Fors Clavigera* with his experience of Catholicism in *Praeterita*.

Two articles focus on different aspects of Ruskin's aesthetic theory. In 'Durations of Presents Past: Ruskin and the Accretive Quality of Time' (*VS* 59[2016] 94–7), S. Pearl Brilmyer proposes a reading of Ruskin's theorization of the surface as a presentism that 'would understand the surface as the site of the inscription of difference and the duration of presents past' (p. 95). With this kind of reading Brilmyer argues that Ruskin's theory of the surface has implications for contemporary debates on race and the traumas of slavery. That is, surfaces have a politics in the way that they are marked by difference rather than any 'ideality of form' (p. 96).

'Ruskin's Dust' (*VS* 58[2016] 464–92) by Ella Mershon explores the role of dust in Victorian culture through an examination of Ruskin's work *The Ethics of the Dust*. Mershon offers a detailed explanation of the chemistry of decomposition and how it informs Ruskin's ethical system. Mershon highlights the larger debate about form's fixity versus changefulness that infiltrated scientific and aesthetic debates in the period. What Mershon surprisingly finds is that, for Ruskin, decay has ethical value. To pick up on the gendering of the property of changefulness, and Ruskin's use of a young girl in the fictive dialogues of his text, the article closes with a look at Charles Dickens's *Our Mutual Friend*.

There were also several studies on Oscar Wilde this year. While other biographies of Wilde treat him mostly in isolation as an eccentric character, in *The Fall of the House of Wilde: Oscar Wilde and His Family* Emer O'Sullivan places Wilde in the context of his family and two social contexts, Victorian Dublin and *fin-de-siècle* London. This social milieu, the large personalities of Wilde's parents, and the seminal years in Ireland and London helped shape Wilde and our understanding of him. This biography is the story of Oscar Wilde, but it also tells the story of his family and the time in which they lived. Indeed, the first half of the book concentrates on Wilde's parents, Jane and William. O'Sullivan's book helps remind us of the myth of the solitary genius and how greatness is developed through the networks in which one lives and breathes. This meticulously researched book will be of interest not only to those working on Oscar Wilde, but also to those interested in Irish history. The chapters are as follows: chapter 1, 'Roots', chapter 2, 'Lust for Knowledge', chapter 3, 'Patron-cum-Scholar', chapter 4, 'Rising High', chapter 5, 'The Bourgeois Rebel', chapter 6, 'Flirtations, Father Figures and Femmes Fatales', chapter 7, 'Marriage', chapter 8, 'Merrion Square', chapter 9, 'The Wildean Missionary Zeal', chapter 10, 'Wider Horizons', chapter 11, 'Open House', chapter 12, '1864: The End of Bliss', chapter 13, 'Honour and Ignominy', chapter 14, 'Love, Hatred and Revenge: The "Great Libel Case"', chapter 15, 'Times are Changing', chapter 16, 'More Highs, More Blows', chapter 17, 'Transience and Poetry', chapter 18, 'The Unravelling', chapter 19, 'Dabbling with Options and Ideas', chapter 20, 'Openings and Closings', chapter 21, 'Literary Bohemia', chapter 22, 'Divergent Paths', chapter 23, 'Looking to America', chapter 24, '"Mr. Oscar Wilde is "not such a fool as he looks"', chapter 25, 'Marriage: A Gold Band Sliced in Half', chapter 26, '"The Crushes"', chapter 27, 'Aesthetic Living', chapter 28, 'Momentous Changes',

chapter 29, 'Colonial Resistance', chapter 30, '*The Picture of Dorian Gray: A "Tale with a Moral"*', chapter 31, "'It is personalities, not principles that move the age'", chapter 32, 'High Life, Low Life and Little Literary Life', chapter 33, '*Salomé: The Breaking of Taboos*', chapter 34, "'Truly you are a starling'", chapter 35, 'Fatal Affairs', chapter 36, 'An Un-Ideal Husband', chapter 37, 'Letting Rip', chapter 38, "'It is said that passion makes one think in a circle'", chapter 39, 'Facing Fate', chapter 40, 'Impotent Silence', chapter 41, 'The "Disgraced" Name', chapter 42, 'Author of a Legend', chapter 43, "'We all come out of prison as sensitive as children'", chapter 44, "'I have fiddled too often on the string of Doom'", chapter 45, "'I am really in the gutter'".

'Oscar Wilde and Call of the Other in *De Profundis* and *The Ballad of Reading Gaol*' (*Expl* 74[2016] 47–50) by Mojtaba Jeihouni relates Levinas's ethical principles for engaging otherness to the way Wilde writes about self and other in *De Profundis* and *The Ballad of Reading Gaol*. Jeihouni posits that Wilde's experience in gaol radically changed his artistic inspiration from pleasure to sorrow. This produced, according to Jeihouni, a new 'single-minded, prescriptive approach to the issue of responsibility' that led Wilde to give a new priority to 'the transcendence of the other over the imperialism of the ego' (p. 49). Jeihouni offers a reading of these two works to prove this change.

In 'Reading Oscar Wilde's Spirituality in *De Profundis*' (*Renascence* 68[2016] 210–27), Molly Kelly studies Wilde's *De Profundis* as his 'chief autobiographical and spiritual work' (p. 211). She focuses on the twenty-nine pages at the centre of the nearly 100-page letter. This centre stands out, Kelly argues, as an abrupt 'about-face' from the 'acrimonious denunciation' of the rest of the letter (p. 210). Kelly delineates the four tasks that make up Wilde's notion of spirituality, which include the role of suffering, the supremacy of love, the importance of acceptance, and Jesus Christ. Kelly also considers the religious contexts that may have influenced Wilde at this time. Kelly's reading diverges from traditional readings of *De Profundis*, and even this specific spiritual section, that use the work to illuminate characteristics of Wilde and his art that fit with the narrative we have created about him. Kelly argues, instead, that this work offers a completely new image of Wilde.

Caroline Sumpter places Oscar Wilde's writings on morality, sympathy, and aesthetics in the wider debates about evolutionary science in "'No artist has ethical sympathies": Oscar Wilde, Aesthetics, and Moral Evolution' (*VLC* 44[2016] 623–40). Sumpter points out that the work of Wilde, such as 'The Decay of Lying' [1889] and 'The True Function and Value of Criticism' [1890], occurred alongside the work of Herbert Spencer and T.H. Huxley in periodicals. Other scholars have placed Wilde's writings on socialism in a wider context, but have not yet turned to his work on aesthetics, sympathy, and morality. Sumpter undertakes to do just that in this essay. Through this exploration, Sumpter revitalizes the important connection between art and science in Wilde's writing.

This year also saw an edition of one of Oscar Wilde's unpublished notebooks. *Oscar Wilde's Historical Criticism Notebook*, edited by Philip E. Smith II, focuses on the notebook that Wilde used as the ante-text for his first

postgraduate essay, *Historical Criticism*. The notebook reveals Wilde's methods for research and composition and includes wide-ranging materials from classical historians and philosophers. Smith includes a wealth of annotations and footnotes that help explain the allusions and marginalia. This edition works best alongside *The Complete Works of Oscar Wilde*, also published by Oxford, in which the actual *Historical Criticism* essay appears in volume 4, published in 2007.

## 2. The Novel

In this section Christian Dickinson reviews work covering Charles Dickens, and William Baker reviews work covering Wilkie Collins, George Eliot, and Anthony Trollope, and other publications as noted. Tamara Wagner reviews work covering the Brontës. All other general studies of the novel and books on other individual authors are reviewed by Lois Burke, and Carolyn Oulton reviews all other journal articles.

The year 2016 marked the 200th anniversary of Charlotte Brontë's birth. Claire Harman's biography, *Charlotte Brontë: A Fiery Heart*, was specifically released in time to commemorate this occasion, as were *Celebrating Charlotte Brontë: Transforming Life into Literature in Jane Eyre* by Christine Alexander and Sara L. Pearson and *The Brontësaurus* by John Sutherland and John Crace. The same year likewise saw the publication of the comprehensive *Blackwell Companion to the Brontës*, edited by Diane Long Hoelveler and Deborah Denenholz Morse. Both *The Victorians: A Journal of Culture and Literature* and *The Journal of the Brontë Society* published special issues dedicated to the Brontës that addressed the importance of this bicentenary. Similarly, Judith E. Pike and Lucy Morrison's *Charlotte Brontë from the Beginnings: New Essays from the Juvenilia to the Major Works* contain timely reconsiderations of Charlotte Brontë's early writing and its complex relationship to her novels. In addition, several important journal articles on the works of the Brontë sisters, as well as of their brother Branwell, testify to the complex facets of the Brontës' literary significance and the ongoing freshness of scholarship on their works as we enter the bicentenary celebrations of their birth: of Charlotte in 1816, followed by Branwell in 1817, Emily in 1818, and Anne in 1820.

Claire Harman's biography *Charlotte Brontë: A Fiery Heart* presents minutely detailed, meticulously researched biographical material about Charlotte Brontë. After a brief preface that evokes Brontë's experience of a Roman Catholic confessional as she struggled with her passion for M. Heger in Brussels, the biography proceeds chronologically, tracing her family background and the main events in her life before engaging with her literary legacy. Overall, Harman presupposes a biographical reading of Brontë's writing, strengthening parallels between her lived experience and her fiction. In particular, she draws on letters that were not available to previous biographers. Thus, in analysing Charlotte's letter to Emily, in which she 'described everything but the substance of her confession', Harman speculates on Charlotte's motivations and emotions, while situating the way in which the

'object of Charlotte's unrequited love, Constantin Heger . . . haunted each of her later novels' (p. 6) at the centre of the study. Similarly, *Celebrating Charlotte Brontë* by Christine Alexander and Sara L. Pearson provides well-nuanced insight into the material world of the Brontë sisters, emphasizing the connections between their lived realities and their fiction. The book works through *Jane Eyre* chapter by chapter, using selected passages to illuminate the historical and cultural context and vice versa. *The Brontësaurus: An A–Z of Charlotte, Emily and Anne Brontë (and Branwell)* by John Sutherland and John Crace, by contrast, is a light-hearted, colloquially written, yet intellectually astute and powerful engagement with several of the cultural myths surrounding the Brontë siblings and their writing, including persistent misreadings of the novels. The most important of these critical reassessments is probably the pointed rejection of the 'Madwoman in the Attic' reading of *Jane Eyre*. The main objection is that Bertha Mason is not locked up in an attic at all, but instead resides on the third floor. Yet aside from reminding readers of what actually happens in narratives that have so often and so long been analysed out of context, *The Brontësaurus* presents a range of conundrums, displaying a deep knowledge of the corpus of Brontë works and a serious, if at times satirical, engagement with the most influential literary scholarship.

*The Blackwell Companion to the Brontës*, edited by Diane Long Hoeveler and Deborah Denenholz Morse, makes a highly significant contribution to literary scholarship while constituting a comprehensive source book for undergraduate and graduate students. Divided into five parts, the companion contains sections on literary, historical, and cultural contexts, as well as informed close readings of individual works. Part I, 'Imaginative Forms and Literary/Critical Contexts', opens with Christine Alexander's wide-ranging discussion of Charlotte Brontë's early writings. In exploring the 'paracosm', or imaginary worlds, that Brontë creates in her juvenilia, Alexander shows how Brontë's early experimentation with voice established 'a practice of dialogue through which she was able to negotiate her place in the world' (p. 26). Diane Long Hoeveler places the Brontës within the changing traditions of Gothic forms, whereas Lisa Jadwin provides an overview of the shifting theoretical approaches to their work. Amy J. Robinson then discusses the coming-of-age stories of *Jane Eyre* and Catherine Earnshaw. Part II, 'Texts', contains a chapter on each novel by the Brontë sisters—Louise Lee on *Wuthering Heights*; Margaret Markwick on *Jane Eyre*; Kari Lokke on *The Tenant of Wildfell Hall*; Judith E. Pike on *Agnes Grey*; Tabitha Sparks on *The Professor*; Herbert Rosengarten on *Shirley*; Penny Boumelha on *Villette*—followed by Dudley Green's discussion of Patrick Brontë's hitherto rarely studied poetry, letters, and campaigning articles, as well as Julie Donovan's analysis of Branwell Brontë's poetry and verse drama. John Maynard discusses the Brontë sisters' poetry, and Nancy V. Workman concentrates on their artwork, whereas Karen E. Laird offers a reassessment of the letters and Brussels essays.

While chiefly providing a vital scholarly guide, one of the book's greatest strengths is this comprehensive attention to the Brontës' corpus, including the seldom analysed writing of Patrick and Branwell, as well as the likewise rarely discussed artwork by the Brontë sisters. Perhaps precisely because many of the

contributions aim to present informed accounts of previous scholarship, the section on reception is comparatively short. Part III, 'Reception Studies', comprises only two essays: Lucasta Miller's discussion of the Brontës' critical engagement with periodicals in the 1820s and 1830s and Alexis Easley's focus on their interaction with the Victorian reading public in the subsequent decades. Part IV, 'Historical, Intellectual, and Cultural Contexts', revisits some of the most pervasive theoretical approaches and readings of the Brontës' works over the last century, in particular postcolonial and feminist interpretations. Thus, Ken Hiltner begins by critically reassessing what he terms the 'feminist/postcolonial dilemma' in the narrative of motherless Jane Eyre. The following chapters, by contrast, provide contextual background in their readings: Beverly Taylor on the slave trade, Beth Lau on marriage and divorce, and Carol A. Senf on health issues, both physical and mental. The last two essays of the section should perhaps be grouped with these more general discussions, as Tara MacDonald tackles class and gender and Simon Avery covers the politics and legal issues of the time. Intriguingly, Carol Margaret Davison addresses the death question in the Brontës' work, whereas Edward Chitham speaks of their Irish heritage. Elisha Cohn then enriches the question of contexts by analysing the role of different philosophies and intellectual influences more generally, and Miriam Elizabeth Burstein provocatively refers to the 'religion(s)' of the Brontës, which helps to redirect simplistic associations with anti-Catholicism alone. Judith Wilt then focuses on the representation of the arts in their fiction. The final section proceeds to a timely reconsideration of the Brontës' 'afterlives'. Tom Winnifrith and Brandon Chitwood analyse film adaptations, whereas Ann Dinsdale traces the development and preservation of 'Brontëana'. Abigail Burnham Bloom discusses the shifting roles and images of the Brontë family in popular culture, and Sarah E. Maier sheds a different light on the biographical myths and legends surrounding the Brontës.

In addition, three major collections of academic essays appeared in time for the anniversary, focusing in turn on three specific aspects of Charlotte Brontë's life or works. In particular, her early writing has received new attention. Building on the seminal work of Christine Alexander, *Charlotte Brontë from the Beginnings: New Essays from the Juvenilia to the Major Works*, a collection of academic essays edited by Judith Pike and Lucy Morrison, aims to redefine the Brontë canon through a thorough reassessment of the beginnings of Charlotte Brontë's writing career. The majority of essays analyse the less well-known drafts or discuss the intertextual relationship between the juvenilia and her mature novels. Thus, the introduction finely describes not simply the importance of such a reassessment, but also the strengthening interest in the drafted works as literary pieces, as their significance has gradually shifted from being considered merely curiosities, cherished chiefly by biographers, bibliographers, and bibliophiles, to a repositioning of the early writing 'as essential to a consideration of the famous novelist's career in its entirety' (p. 6). Furthermore, this essay collection does 'not only celebrate the 200th anniversary of Charlotte Brontë's birth but also honour[s] the work of scholars who have preceded us, most notably Christine Alexander' in her first critical study of *The Early Writings of Charlotte Brontë* [1983], followed by her

two-volume *An Edition of the Early Writings of Charlotte Brontë* [1987, 1991] (p. 6).

The collection, therefore, duly begins with Judith E. Pike's essay, 'Redefining the Brontë Canon: A Tribute to Christine Alexander', noting the directions that Alexander's scholarly editing describes, including scholarly interest in Brontë's intertextual use of art as well as of literary precursors. Zak Sitter continues with a discussion of the shifting style of Brontë's juvenilia, to trace how her realism emerged. Laura Forsberg explores the actual manuscripts that describe Glass Town, the fictional world created by the Brontë siblings, arguing that the minuscule size of the books empowered the youthful writers to undertake a metatextual engagement with imaginary spaces. Emma Butcher and Valerie Sanders further explore the discussion of familial relations—in particular paternal conflict—in the Glass Town and Angrian Sagas, whereas Sue Thomas discusses the references both to religion and to colonialism in Charlotte Brontë's 'A Leaf from an Unopened Volume'. Diane Long Hoeveler then reconsiders the juvenilia in the context of the Gothic novels of the day that Charlotte Brontë might have read. In particular, a close reading of the character of Lady Zenobia Ellrington reveals a convincing connection between this now largely forgotten reading material and Brontë's early writing. Similarly, Frances Beer focuses on the changing representation of Brontë's Zamorna over the course of the 1830s and connects these early experiments with doppelgängers to the roles of alter egos in *The Professor* and *Shirley*. Deborah Denenholz Morse studies the homoerotics of *Mina Laury*, a rarely discussed work of the late 1830s, before tracing the shifting representation of both male and female same-sex desire in *The Professor* and *Villette*. Conversely, Tamara Silvia Wagner investigates how the early piece *Ashworth* should be reassessed in the light of its development within the mature novels by focusing on Brontë's changing representation of childhood, upbringing, and sibling conflict. Erin Nyborg further reconsiders the evolution of the Byronic hero in Brontë's writing through the lens of the author's relationship with her brother. Mandy Swann continues this reconsideration of Brontë's transformation of Romantic figures and tropes by looking at several pieces of the 1830s as well as her poetry. The collection concludes with an afterword by Patsy Stoneman.

Likewise inspired by the wish to commemorate the 200th anniversary of Charlotte Brontë's birth, *Time, Space, and Place in Charlotte Brontë*, edited by Diane Long Hoeveler and Deborah Denenholz Morse, published in 2017 and dedicated to the memory of Diane Long Hoeveler, is a very focused collection of essays that seamlessly work together 'to explore the sources of the longevity and power of her oeuvre' (p. 1). As reflected in the book's pithy title, the individual chapters are grouped together in three parts: Part I, 'Time', Part II, 'Literary Space(s)', and Part III, 'Place(s)'. Julie Donovan opens up the first part by firmly situating Charlotte Brontë's fiction within the context of Victorian notions of time, tracing how Brontë's representation of timepieces supports recent revisionist approaches to the affective power of technology in the nineteenth century. In 'Charlotte Brontë and Her Critics: The Case of *Shirley*', Herbert Rosengarten examines the impact of contemporary reviews of *Jane Eyre* on Brontë's composition of *Shirley*. Alexis Easley's 'The 1916

Centenary: Charlotte Brontë and First-Wave Feminism' takes a different stance to the re-examination of the Brontës as prompted by the bicentenary and instead critically reassesses the significance of the first Brontë centenary in 1916. In particular, Easley argues that '[e]ven before it found a "home" in the academy, feminist Victorian studies took shape around the figure of Charlotte Brontë' (p. 63). The final essay in this section, Sarah E. Maier's 'Charlotte Brontë's Neo-Victorian Character(s)', discusses twenty-first-century neo-Victorian works inspired by the Brontës, including Jude Morgan's *The Taste of Sorrow*, subsequently reprinted as *Charlotte and Emily, Becoming Jane Eyre* by Sheila Kohler, and *Romancing Miss Brontë* by Juliet Gael. The following section takes a new approach to intertextuality in which Charlotte Brontë's writing is placed in tandem with precursors and contemporary texts that are conceived of as 'spaces' or 'places' of cultural interaction. Diane Long Hoeveler begins by examining Charlotte Brontë's anxious historical imagination, which is already apparent in the shifting hero models of the juvenilia. Beth Lau then examines connections to Samuel Richardson's *Pamela*, whereas Cloe Le Gall-Scoville and Kari Lokke trace similarities between *Jane Eyre* and George Sand's 1832 *Indiana*. Carol Senf, by contrast, explores Brontë's personal politics of space in *Jane Eyre* by tracing seldom discussed spaces in the novel. This connects to the essays in the final part of the volume, which focus upon literary representations of real-life places in her fiction. Deborah Denenholz Morse reassesses these places by centring on Brontë's response to new discoveries in science and how this influenced her use of 'animal places'. Judith E. Pike discusses the notion of Frenchness in *Jane Eyre* and *Villette*, whereas Lucy Morrison re-examines Lucy Snow's walks and reveries by linking them to Romantic ideologies of walking. The final chapter, by Carol Margaret Davison, reflects on death in Brontë's works.

*Charlotte Brontë: Legacies and Afterlives*, edited by Amber Regis and Deborah Wynne, aims to chart especially the vast cultural impact of her works. The introduction fascinatingly evokes the volume of essays that were commissioned by the Brontë Society to mark the centenary of Charlotte Brontë's birth, *Charlotte Brontë, 1816–1916: A Centenary Memorial* [1917], in order to delineate the differences in approach a hundred years later. While the earlier work consisted primarily of personal reflections, the current book critically reassesses the iconographical significance of Brontë, such as the contested images of Charlotte as well as recent reimaginings. Part I, 'Ghostly Afterlives: Cults, Literary Tourism and Staging the Life', traces the emergence of what Deborah Wynne, in the first essay, terms the "'Charlotte" cult', which began with Elizabeth Gaskell's biography of Brontë, and further, the shifting significance of the literary landscapes of Haworth and Brussels as the Brontë countries, as Charlotte Mathieson puts it. While Mathieson discusses nation, gender, and place in these literary landscapes, Jude Piesse concentrates on mobility and migration, both in Brontë's *Shirley* and in the writings of Mary Taylor. Amber Pouliot takes a different approach in charting the 'revenant' in Brontë's literary afterlives, whereas Amber K. Regis discusses 1930s biodrama and the staging of the archive and museum in the case of the Brontës. Part II, 'Textual Legacies: Influences and Adaptations', offers critical assessments of the diverse adaptations of Brontë's works. Anna Barton analyses Brontë's lyric



afterlife, while Emma Liggins discusses the reconfiguration of the Victorian family and in particular the unmarried middle-class woman in inter-war women's writing. Benjamin Poore intriguingly comments on the absence of any film adaptations of *Villette*, which is exacerbated by the disappearance of the only two television adaptations (in 1957 and 1970). Poore argues that perhaps 'the critical reappraisal of *Villette* came rather too late in the twentieth century for the novel to become canonised in Hollywood film adaptations' (p. 182), before discussing 'the problem of transmedial adaptation' of a novel that might already be seen as an adaptation of other texts and then identifying 'perceived or potential problems in adapting *Villette's* themes' (p. 183). By contrast, Alexandra Lewis selects some of the manifold reworkings of *Jane Eyre*—choosing texts as different as Emma Tennant's *Thornfield Hall*, Jasper Fforde's *The Eyre Affair*, and Gail Jones's *Sixty Lights*—while Jessica Cox traces the literary afterlives of Bertha Mason both in novels for which *Jane Eyre* works as 'an important intertext'—from M.E. Braddon's *Lady Audley's Secret* and Henry James's *The Turn of the Screw* to Jean Rhys's *Wide Sargasso Sea*—and in twenty-first-century film and literary adaptations, such as Emma Tennant's *The French Dancer's Bastard*. Monika Pietrzak-Franger similarly analyses the 'transmedia lives' of the eponymous heroine of *Jane Eyre*, in particular in *Jane Eyre's* Instagram and Tumblr accounts, as well as *The Autobiography of Jane Eyre's* Facebook page that connects to an interactive online adaptation. Louisa Yates then tracks the novel's 'sexual and financial afterlives' as an easily exploited cultural capital that is remarketed in a variety of 'neo-Victorian re-visionary fiction' (p. 261). In conclusion, Kimberley Braxton's appendix provides a useful overview of Brontë's cultural legacy from 1848 to the present day, including film, television, radio, and transmedia adaptations, novels and poetry, stage plays, musicals, and operas, as well as biographical studies. It is divided into two sections: works inspired by *Jane Eyre* and those based on Charlotte Brontë's life.

Academic journals likewise commemorated the bicentenary in special issues. The 'Charlotte Brontë Bicentenary Edition' of *Victorians: A Journal of Culture and Literature* (*VJCL* 130[2016] 5–254), edited by Deborah Denenholz Morse and Amber Pouliot, contains a divergent range of discussions of a wide variety of aspects. Individual essays address genre as well as gender issues, explore theoretically complex concerns related to genre mixing, or investigate self-reflexive representations of creativity, including the writing process itself. Thus, Diane Long Hoeveler's opening essay, 'Charlotte Brontë's *Oeuvre* as Fantasy Fiction' (*VJCL* 130[2016] 15–37), diagnoses not merely Brontë's juvenilia but also her mature works as a type of fantasy writing, further using a Freudian analysis of trauma to explore both food and sexual desire as subversive impulses in Brontë's novels. In 'Queer Brontë: Parody, Revision, Identification, and the Pleasures of (Factitious) Myth-Making' (*VJCL* 130[2016] 38–57) Richard Kaye newly tackles the legacy of Emily Brontë's *Wuthering Heights* to discuss the general absence hitherto of attempts to queer the text. Laura Struve focuses on Charlotte Brontë's industrial novel *Shirley* (*VJCL* 130[2016] 58–77), whereas Ezra Dan Feldman explores the symbolic significance of the weather as a form of non-human narration in *Villette* (*VJCL* 130[2016] 78–99). Susan B. Taylor takes a refreshing angle on Brontë's representation of creativity, sculpture, and

writing itself (*VJCL* 130[2016] 170–94). Karen Chase Levenson utilizes the Freudian rhetoric of the *heimlich* and the *unheimlich* to explore Brontë's use of the Gothic in *Villette* and also *Shirley*, a work that has more rarely been considered in this context (*VJCL* 130[2016] 124–38). In 'Staying Calm and Seizing the Iron: Contagion, Fermentation, and the Management of the Rabies Threat in Charlotte Brontë's *Shirley*' (*VR* 42:i[2016] 149–66) Jo Waugh provides a medical context for the discussion of rabies in the same novel and suggests its metaphorical use in thinking about insurgency.

Patrick Fessenbecker re-examines the central strife between judgement, or reason, and feeling in *Jane Eyre*, at the same time revisiting the novel's ambiguous representation of imperialism and its critique (*VJCL* 130[2016] 139–55). Conversely, 'Telepathy and Sadomasochism' by Anthony Michael D'Agostino (*VJCL* 130[2016] 156–69) returns to the significant scene of telepathic communication in *Jane Eyre* to suggest that it might be structured upon a sadomasochistic tension in the novel. Beverly Taylor then tracks the gender politics of *The Professor* by diagnosing Crimsworth's relationship to portraiture as a measure of his developing masculinity (*VJCL* 130[2016] 170–94). By contrast, Kimberley Cox explores the tactile imagination as borne out by the portrayal of hands in *Jane Eyre* (*VJCL* 130[2016] 195–215), and Kimberley Dimitriadis parses astronomical references in *Shirley* (*VJCL* 130[2016] 216–31). In the final essay (*VJCL* 130[2016] 232–48), Mary-Antoinette Smith takes the 'bicentenary year of Brontë's birth [as] a timely opportunity to revisit some of [Virginia] Woolf's comments on her temperament and her role as a writer' (p. 233). Drawing on Claire Harmon's recent biography of Brontë, Smith specifically reconsiders 'the prominence of fire in *Jane Eyre* and the conflicting and paradoxical ways it is woven throughout the text' (p. 237).

The special issue of *Brontë Studies: The Journal of the Brontë Society* (*BS* 41:ii[2016]) contains an equally wide-ranging array of essays. Sidney Lee discusses Charlotte Brontë's visits to London (*BS* 41[2016] 118–31), while several pieces re-evaluate her significance as a writer. Contributions also include H.W. Gallagher's 'Charlotte Brontë: A Surgeon's Assessment' (*BS* 41[2016] 132–8), Linton Andrews's 'Charlotte Brontë: The Woman and the Feminist' (*BS* 41[2016] 139–45), Butler Wood's 'Charlotte Brontë and Her Contemporaries' (*BS* 41[2016] 146–57), Phyllis Bentley's 'A Novelist Looks at the Brontë Novels' (*BS* 41[2016] 158–65), Alison Hoddinott's 'The Endings of Charlotte Brontë's Novels' (*BS* 41[2016] 166–74), and Juliet R.V. Barker's 'Subdued Expectations: Charlotte Brontë's Marriage Settlement' (*BS* 41[2016] 175–8). Furthermore, the special issue offers a section on Brontë memorabilia, such as her writing desk (by Donald Hopewell) (*BS* 41[2016] 179–81), and her notebook (by Herbert E. Wroot) (*BS* 41[2016] 182–6), and a series of reprinted eyewitness accounts, as well as an extract from the 'Reminiscences of Charlotte Brontë' (*BS* 41[2016] 99–105), relating to Ellen Nussey's memories of Charlotte at Roe Head School (1831–2). The issue concludes with Patrick Dudgeon's pithily titled 'What Jane Austen Might Have Said' (*BS* 41[2016] 187–9), a personal reflection that passes on the question to the reader. The subsequent quarterly issues of the journal offer an equally important array of essays and reflections, but the bicentenary issue stands out thanks to its reprints of the recollections of Charlotte Brontë's contemporaries.

In addition to this impressive spate of edited collections and journal issues dedicated to the bicentenary, numerous academic articles in a variety of publications have continued to further scholarship on the work of the Brontës. *PMLA: Publications of the Modern Language Association of America* featured two significant pieces, both in the January 2016 issue. Fascinatingly, like John Sutherland's evocation of common misunderstandings surrounding *Jane Eyre*, Deanna K. Kreisel's provocatively titled 'The Madwoman on the Third Story: *Jane Eyre* in Space' (*PMLA* 131:i[2016] 101–15) commences with a refutation of the 'long-standing misreading of *Jane Eyre* . . . that Rochester's wife, Bertha Mason, is locked in the attic of Thornfield Hall' when 'she resides on the third floor' (p. 101). Kreisel, however, proceeds to point out that this persistent mistake has implications for critical methodologies such as 'surface', 'denotative', and 'dialectical' reading strategies. In suggesting that the novel itself militates against so-called surface reading, Kreisel instead traces its engagement with a nascent nineteenth-century depth psychology. In the same issue, Justine Pizzo newly addresses what has commonly been interpreted as a form of pathetic fallacy. In 'Atmospheric Exceptionalism in *Jane Eyre*: Charlotte Brontë's Weather Wisdom' (*PMLA* 131:i[2016] 84–100), Pizzo argues that instead of reflecting a nervous pathology, Jane's empowered responses to the air demonstrate the importance of a new climate science for Victorian fiction.

The diversity of articles testifies to the range of the Brontës and of continued scholarship on their writing. A substantial number of essays nonetheless centre on Charlotte Brontë's clearly still most influential and most studied novel, *Jane Eyre*, showing how the text continues to lend itself to complex reinterpretations. Published in *Women's Writing*, Cecily E. Hill's "'Words could not vent half their rage": School Stories and the Invention of *Jane Eyre*' (*WW* 23:ii[2016] 176–92) situates Charlotte Brontë's novel in the genre of school stories such as Sarah Fielding's *The Governess* or Lady Ellenor Fenn's *School Occurrences*. Mary Ann Davis's "'On the extreme brink" with Charlotte Brontë: Revisiting Jane Eyre's Erotics of Power' (*PLL* 52:ii[2016] 115–48) engages critically with rewritings of *Jane Eyre* as well as with the different theoretical lenses that have attempted to gauge the ambiguous erotic power of the novel. In a nuanced reading of feminist erotic agency, Davis further argues that such a reading also brings a new understanding of the narrative's engagement with the ideological. Similarly, Jessica Campbell addresses generic affinities between *Jane Eyre* and fairy tales, in particular the representation of the beauty and the beast and Bluebeard in 'Bluebeard and the Beast: The Mysterious Realism of *Jane Eyre*' (*M&T* 30[2016] 234–50). By contrast, Annika Mizel juxtaposes Brontë's novel with Dickens's *Hard Times* to address representational issues of both social injustice and self-control in 'Righteous Restraint in *Hard Times* and *Jane Eyre*' (*Renascence* 68:iii[2016] 176–92), whereas Whitney Elaine Jones reads *Jane Eyre* together with Lewis Carroll's *Alice's Adventures in Wonderland* to explore Victorian representations of girlhood and female creativity: 'Mad Girls: Creativity and Growing Up in *Jane Eyre* and *Alice's Adventures in Wonderland*' (*Victorian* 4:i[2016] 1–17). In both novels, Jones argues, creative girlhood is misdiagnosed as a form of madness. Alexandra Nygren's 'Disabled and Colonized: Bertha Mason in *Jane Eyre*' (*Explicator* 74:ii[2016] 117–19), is a short piece that draws attention to Bertha's disability to encourage further

'reexaminations of Bertha and characters like her [as] vital in the continuing critique and interrogation of canonical literature' (p. 119).

Several pieces on *Jane Eyre*, moreover, foreground its adaptations for the stage, television, and film, as well as its revisioning in recent productions. Thus, Yvonne Griggs's *The Bloomsbury Introduction to Adaptation Studies: Adapting the Canon in Film, TV, Novels and Popular Culture* takes *Jane Eyre* as its first case study. Griggs conducts an analytical approach to the 'classic' treatment in the screen adaptations of the novel in 1944, 2006, and 2011, juxtaposed with a discussion of the different revisionings of the text in *Wide Sargasso Sea* and *Rebecca* and what the author calls a 'radical rethink' in *I Walked with a Zombie* and *The Governess*. This is followed by practical exercises related to *Jane Eyre* and its adaptations. Similarly, the *Journal of Adaptation in Film and Performance* features 'Adapting *Jane Eyre* for the Stage. Dyad Productions: Rebecca Vaughan and Elton Townend Jones in Conversation with Jeanette D'Arcy' (*JAFP* 9:iii[2016] 269–85). In "'Reader, I did not even have coffee with him": Lorrie Moore's Adaptation of *Jane Eyre* (1847) in *A Gate at the Stairs* (2009)' (*SNNTS* 48:iii [2016] 343–63), Susan Civale argues that *Jane Eyre* forms an 'intertext' for Moore's novel, which renders the latter a neo-Victorian work.

Emily Brontë's *Wuthering Heights* likewise inspired several articles this year. The journal *Romanticism: The Journal of Romantic Culture and Criticism* contains an analysis of 'Emily Brontë's Darkling Tales' (*Romanticism* 22:iii[2016] 299–311), in which Sarah Wootton discusses the interplay of light and dark to suggest that the novel is at once in the tradition of Romantic writing and anticipates modernism. Graeme Tytler discusses 'Weather in *Wuthering Heights*' (*BS* 41:i[2016] 39–47), and Nicholas Frangipane reads *Wuthering Heights* as a metafictional work (*BS* 41:i[2016] 29–38). By contrast, in 'Unquiet Slumbers' (*VS* 59:i[2016] 113–16), Nathan K. Hensley evokes *Wuthering Heights* to participate in a debate on historical consciousness and the use of strategy—as in Spivak's renounced 'strategic essentialism'—and thereby takes Heathcliff's tactics 'as an example [of] this unflinching struggle toward a vision of the good—and to identify our own good—as we debate under austerity how to coordinate attention to historical objects with imperatives to address present concerns' (p. 115).

Engaging more specifically with the general cultural and historical significance of the Brontës, *Costume* includes an article by Eleanor Houghton on Charlotte Brontë's so-called 'Thackeray Dress'. In 'Unravelling the Mystery: Charlotte Brontë's 1850 "Thackeray Dress"' (*Costume* 50:ii[2016] 194–219) Houghton treats the question whether the colloquially named 'Thackeray Dress' was really worn at the dinner on 12 June 1850 or whether Brontë donned it at an earlier morning meeting with Thackeray as a mystery that prompts her to separate fact from fiction. The article contains extensive research and includes some insightful plates of the time. In 'Charlotte Brontë: Insurrection and Resurrection' (*HudR* 69:iii[2016] 433–43), Alexandra Mullen reflects on the first of the upcoming bicentenary celebrations for the birth of the four Brontë siblings who survived to adulthood, evoking the display of Brontëana at recent annual meetings of the Brontë Society as a wrangling over

Dead Sea fruit while nonetheless making us look forward to the impending anniversaries.

Wilkie Collins continues to interest scholars and critics. The spring 2016 issue of the *Wilkie Collins Society Newsletter* contains informative notes on, for instance, ‘Collins and Copyright’ (p. 4) and is accompanied by William Baker, Andrew Gasson, Graham Law, and Paul Lewis’s ‘The Collected Letters of Wilkie Collins: Addenda and Corrigenda’ (p. 10) published by the Wilkie Collins Society with a ‘December 2016’ dating. This ‘is the tenth in the series of updates to *The Public Face of Wilkie Collins: The Collected Letters*, published in four volumes by Pickering & Chatto in 2005 . . . and includes 39 new letters’. This brings the total number of Collins letters to date to 3,304 with ‘a total of 323 usually identified letters [that] have now been published in the Addenda series since the original four volume publication’. Corrigenda are included too (pp. 1–2). Correspondents include John Palgrave Simpson, the Revd Dr Leary, an unidentified translator from the French, the American-born actress Sidney Francis Bateman (1823–81), ‘who played Sarah Leeson in a dramatization by E.J. Bramwell of *The Dead Secret* which opened at the Lyceum on 29 August 1877’ (p. 15) and to mention one other, the editor of the *Spirit of the Times*, Wilkie Collins’s friend Edward Buck, concerning an American plagiarism by the *Detroit Free Press* (pp. 16–17). The summer 2016 *Wilkie Collins Society Newsletter* includes items of interest including a note on ‘Wilkie and the Summer Weather’ (pp. 2–3). The winter 2016–17 issue contains an update on the annotated set of *All the Year Round* found by Jeremy Parrott in 2015 containing ‘eight pieces newly identified as by Wilkie Collins’, and their provenance is analysed in the Wilkie Collins Society pamphlet *Wilkie Collins: Newly Identified Contributions in All the Year Round*. The note observes that ‘important though those Wilkie works are, it is the reputation and biography of his brother, Charles Allston Collins, which will be changed far more by the Parrott discovery’. The author then comments that ‘there are 60 titles by him which are newly identified, making him one of the most prolific and regular contributors to *All the Year Round*. They show his work for the periodical was far more than a kindness shown by his father-in-law, Dickens, after Charles gave up painting in pursuit of literature.’ It is worth also drawing attention to the annotations now being thought of as being the work of two *All the Year Round* members of staff: George Holsworth and Henry Walker (p. 7): see Parrott’s ‘George Holsworth and Henry Walker: the Backroom Boys at *All the Year Round*’ (*Dickensian* 112:iii[2016] 247–59).

Three Wilkie Collins novels are discussed in Ruth Rosaler’s *Conspicuous Silences: Implicature and Fictionality in the Victorian Novel: Armadale* (pp. 33–4, 157–68), *The Dead Secret* (pp. 123–6, 131–2); and *The Woman in White* (pp. 126, 129, 148–9, 157, 162). For instance, following her detailed account of the plot of *Armadale* Rosaler draws attention to Wilkie Collins’s ‘inconsistent use of omniscience [that] breaks the realist convention of (relatively) unobtrusive narration, high-lighting the fictionality of the narrative and, in association, it’s “plottedness”’ (p. 163) and discusses in some detail the vocabulary of the physical description of the character Midwinter and of the role played by Lydia Gwilt in the narrative (pp. 163–7). For Rosaler ‘in *Armadale* . . . Collins’s sustained use of implicatures institutes playful narrative

games, teasing the reader and highlighting the dramatic irony that engages the reader's interest' (pp. 167–8).

*Armadale* also interests Suchitra Choudhury in 'Fashion and the "Indian Mutiny": The "Red Paisley Shawl" in Wilkie Collins's *Armadale*' (*VLC* 44:iv[2016] 817–32). Choudhury writes that his 'paper examines Wilkie Collins's use of dress in *Armadale* [1864–6], as presented in the example of Lydia Gwilt's favoured attire, a "black gown and a red Paisley shawl"; and suggests that Collins uses the Paisley shawl to provide an indirect reference to the Indian Mutiny. In particular, the essay argues that as well as generating a humanized reading of Lydia's character, her shawl is a powerful metaphor to symbolize mid-century anxieties about class and empire' (p. 817). Isabel Santaularia i Capdevila, in 'Female Professional and (Neo-)Victorianism: The Case for "The Good Wife"' (*Victo* 6:i[2016] 5–24), contributes to a discussion of American television series featuring female protagonists in a professional role by comparing their presentation with those in Victorian novels such as Collins's *The Woman in White* and *The Law and the Lady*, Charles Dickens's *Bleak House*, or Bram Stoker's *Dracula* that, in common with *The Good Wife*, 'place "the law" and "the lady" in direct confrontation'. Recent television series in common with such texts allow 'their heroines freedom to move outside home-boundaries, while treating women's public ascendancy as a transgression of normative femininity'. They use 'a number of strategies devised to guarantee women's return home and/or an appreciation of what they have to sacrifice in order to advance in their careers' (p. 5). Property and spousal relations and *The Woman in White* engage Fern Pullan in her "'Marriage had bastilled me for life": Propertied Women as Property in the Legal Fictions of Richardson, Wollstonecraft and Collins' (*LitComp* 13:viii[2016] 493–500). Casey Sloan's subject is fashion in her 'Possessing Dresses: Fashion and Female Community in *The Woman in White*' (*VLC* 44:iv[2016] 801–16). For Pullan 'Collins's text uses representations of women's clothing to make deeply political statements about the social realities faced by Victorian women, statements that would participate in contemporary debates about gender roles and the consumption of clothing'. In his novel dress 'serves as a viable discourse that cements a sisterhood of characters and helps them consolidate a supportive female community in the face of threatening male dominance, but clothing also serves to signal threats to personal identity'. In short, 'Collins is engaged in an exploration of clothing's creative potentialities and restrictive dangers in a manner that keenly takes Victorian discourse into account' (p. 802). Madame Pratolungo, a character in *Poor Miss Finch*, is the subject of Lauren N. Hoffer's 'Unmanageable Sympathy in Wilkie Collins's *Poor Miss Finch*' (*VJCL* 129[2016] 80–97). Omitted from the 2015 listing is an interesting article on *The Law and the Lady*. Rachel Herzl, in 'A Painfully "Nice Family": Reconstructing Interdependence in Wilkie Collins's *The Law and the Lady*' (*JLDCS* 9:i[2015]), considers 'the text in light of critical disability theory, interdependence theory, Victorian literary studies, and the historical signification of sadomasochism, concluding that the novel's disabled cousins—Dexter and Ariel—highlight non-normative relationships that could complicate assumptions about acts of care in scholarship on disability and interdependence'. Andrew Gasson and William Baker in their 'Forgotten

Terrain: Wilkie Collins's Jewish *Explorations*' (*JHStud* 48[2016] 175–96) examine Collins's letters and work for his contact with and mention of Jews and Judaism. They write that their essay 'is a case study of how complex and nuanced, or not, attitudes towards Jews could be in the life of a single individual, in this instance Wilkie Collins'. Following a period of 'relatively muted prejudice found in [his] early work', the 'explanation for the philosemitism seen in later work, or, rather, the absence of Jewish emphasis in them, lies in his not regarding real-life Jews as anything special or different from other human beings because of his personal interactions with them'. Furthermore 'he did not feel the need to single them out any more than he might have for, say, Irish or American characters' (p. 196). Mention should be made of Jason David Hall's Oxford World's Classics edition of *Jezebel's Daughter*, which is the only critical edition to date of Collins's sensation novel published in 1880. In his introduction Hall discusses, amongst other topics, the novel's concern with science, the female poisoner, the work's relationship to its author's other work, and its sensational aspects. The edition has a chronology, select bibliography, and helpful notes.

Wilkie Collins, his brothers, and *others* appeared in a single amateur performance of *A Court Duel*, a play adapted from the original French on 26 February 1850 at London's Soho Theatre. The occasion was support for the Fund for Promoting Female Emigration to Australia for impoverished seamstresses. Robert C. Hanna's "'A Court Duel" as Performed by Wilkie Collins, with an analysis of the Manuscript, Playbill, and Advertisement' (*DSA* 47[2016] 223–88) is one of the most interesting contributions on Collins published in 2016 and 'examines the performance's advertisement and playbill, including the venue and charity'. In addition Hanna 'identifies the amateur and professional performers; summarizes the play's intricate plot; lists major differences between the original play and its English translation; analyses the manuscript (Act III of which is in Collins's handwriting)'. Furthermore he 'considers why Collins might have selected this play for a charitable performance; and reviews themes and plot events in the play subsequently explored by Collins in his own literature from 1850 through 1860. The article then presents the full text of' the play (p. 223).

*The George Eliot Review* for 2016 contains eight articles. Beryl Gray's subject is 'Riding Horses in *Middlemarch*' (*GER* 47[2016] 8–17). She concludes that 'just as Middlemarchers are dependent on horses for the functioning of their society, so are horses inextricable from the art of *Middlemarch*' (p. 16). An undeveloped insight in Gray's article is found when she comments that 'until her last novel, *Daniel Deronda*, the principal function of the horses mustered by George Eliot is to be ridden, driven, and led through her narratives, in which they are also liable to be bought, sold, exchanged, or even killed' (p. 10). It is to be hoped that in a future article Gray will explore the function of horses in *Daniel Deronda*. Patricia Duncker's 'On Writing Neo-Victorian Fiction: *James Miranda Barry* (1999) and *Sophie and the Sybil: A Victorian Romance* (2015)' (*GER* 47[2016] 18–27) 'is the text of the Forty-Fourth George Eliot Memorial lecture'. Duncker concludes that 'Eliot was an arrogant and tendentious writer; she believed in the novel as an epic form. I admire her ambition and I still brood on the lessons she taught me: writing is a public art, a performance on the public stage. You must

put on your best clothes to welcome and entertain your reader, who is, after all, an honoured guest in the text' (p. 26). David Paterson's subject is 'The Radical Candidature: Harold Transome's Political Motivation in *Felix Holt*' (*GER* 47[2016] 28–35). Paterson argues that 'Harold's Radical candidature is, from an historical perspective, quite plausible and not at all mysterious. Eliot's shrewd understanding of the political atmosphere around 1832 gives us many insights into that period.' For Paterson, '*Felix Holt* is of considerable historical value before we even begin to consider its many literary qualities' (p. 34). Anna Gutowska, in her 'Between "Silly Novels" and Vegetation Myths: George Eliot's Subversive Use of the Two Suitors Convention in *Middlemarch*' (*GER* 47[2016] 36–43), suggests 'that Dorothea's story in *Middlemarch* can be read as a subversive version of the Austenian romance, a type of novel where the plot focuses on the heroine's quest for a happy marriage' (p. 36). Marianne Burton, in her '"Woman's freedom lies in choosing the husband who is to be her master": Existentialism and the Female Slave in *Daniel Deronda*' (*GER* 47[2016] 45–54), 'suggest[s] that *Deronda*'s proto-existentialism is of particular interest when viewed as poised between nineteenth- and twentieth-century formulations of existentialism, the godly and the godless, and when *Deronda*'s search is compared with the narratives of the female characters whose freedoms are more curtailed by social mores' (p. 45). John Rignall's 'Two Sequels to *Daniel Deronda*' (*GER* 47[2016] 55–61), in the instance of *Gwendolen: or, Reclaimed: A Sequel to Daniel Deronda* by Amy Clay Beecher and published by William F Gill in Boston in 1878, covers familiar territory. The second sequel, 'a seven page satirical squib in *Mr Punch's Pocket-Book for 1877* entitled "*Daniel Deronda, Book IX*"' Rignall all too briefly discusses. He describes it as not meriting 'extensive discussion since it is not much more than a tissue of anti-Jewish slurs and jokes about pork and usury' (p. 55). Margaret Harris's 'George Eliot's Afterlife: Dinitia Smith's *The Honeymoon* and Diana Souhami's *Gwendolen*' (*GER* 47[2016] 62–9) considers two recent novels. Smith's, published in 2016, 'intercalates retrospects covering George Eliot's whole life with a narrative that opens with the Crosses honeymooning in Venice in June 1880 and runs through to Eliot's death in December that year'. On the other hand, Souhami's novel, published in 2014, 'takes its bearings from readerly dissatisfaction with *Daniel Deronda*. It is a rewriting of and sequel to that novel, narrated by the titular heroine, in which less than halfway through George Eliot herself is introduced as a character, when she and Lewes turn up among the guests at Sir Hugo Mallinger's Christmas party at Topping Abbey' (pp. 62–3). Harris is sympathetic to John Pfeiffer's enthusiastic observations in his review of *Gwendolen* (*GEGHLS* 68[2016] 60–3), 'that while *Gwendolen* may not be entirely successful as a stand-alone novel, as "creative scholarship... It is excellent and perhaps paradigm-changing for *Deronda*'s continuing reception". Personal reminiscence forms the foundation for David Harper's 'In Janet Dempster's Footsteps: A Reminiscence' (*GER* 47[2016] 70–3). Harper grew up in George Eliot country and confesses 'it was George Eliot's north Warwickshire that initially attracted me, with *The Mill on the Floss* and *Silas Marner* my favorites'. Harper 'feel[s] a sense of privilege at having been so close to a world created with such solidity by Eliot's physical and social observation to which my own experiences so many years later coalesced and accreted into something solid and coherent' (*GER*



47[2016] 70, 73). Other items in this issue include John Rignall's 'Conference Report: Annual George Eliot Conference: *Daniel Deronda*, Institute of English Studies, 7 November 2015' (*GER* 47[2016] 74–8). Rignall writes that 'the conference opened with a characteristically rich and incisive paper by Barbara Hardy... "Re-Reading *Daniel Deronda*", which, sadly, was the last she was to deliver' (*GER* 47[2016] 74). John Burton's 'In Memoriam Bill Adams (1923–2016)' (*GER* 47[2016] 79–81) includes a photograph of the genial, kind Bill Adams, who passed away 'at the age of 92' and who 'had a close association with the George Eliot Fellowship for fifty years' (*GER* 47[2016] 79). This is followed by seven tributes to Barbara Hardy: Isobel Armstrong opens her 'Barbara Hardy (1924–2016)' (*GER* 47[2016] 81–3), 'This will be a very personal obituary because in losing Barbara I lost one of the profoundest friendships of my life. Her demanding intellectual boldness and buoyant strength of mind were immediately striking.' Furthermore for Armstrong 'detail and particularity were the living core of her criticism. She had an instinctive, demotic distrust of abstraction... Her love of particularity came also of a belief that the stuff of literature was human experience and feeling given form by the text' (*GER* 47[2016] 81–2). Beryl Gray and Graham Handley write more briefly on 'Remembering Barbara Hardy' and 'A Tribute to Barbara Hardy' (*GER* 47[2016] 84–5). Margaret Harris's 'Barbara Hardy: Recollections' (*GER* 47[2016] 85–8) is more detailed: for Harris, Barbara Hardy's approach was 'not simply formalist' and she was 'knowledgeable, rigorous, and just' (pp. 86,88). Alain Jumeau writes on 'Barbara Hardy in France' (*GER* 47[2016] 88–9), George Levine presents 'An American Tribute' (*GER* 47[2016] 90–1), and Michael Slater's concern is 'Barbara Hardy on Dickens' (*GER* 47[2016] 91–2). These tributes are followed by Delia da Sousa Correa and Michael Halliwell's 'Opera Review: *Middlemarch in Spring*, a two-act opera by composer Allen Shearer, libretto by Claudia Stevens. First performance San Francisco, Z Space, 19 March 2015' (*GER* 47[2016] 93–6). Tapan Kumar Mukherjee contributes a 'Note: The Egyptian Sorcerer's Drop of Ink in *Adam Bede*' (*GER* 47[2016] 97). John Burton presents the 'Chairman's Annual Report for 2105' (*GER* 47[2016] 98–101), and Eri Satoh a 'Japanese Branch Report' (*GER* 47[2016] 102–3).

The first number of the 2016 *George Eliot-George Henry Lewes Studies* is dedicated to the memory of the late Donald Hawes, 'gentleman and scholar, dear friend' of its editor, William Baker, 'and supporter of this journal' (*GEGHLS* 68:i[2016] inside front cover). Accompanied by a photograph the editor's 'Obituary: Donald Hawes: Scholar with an Unmatched Knowledge of Thackeray who was also an expert on Dickens and George Eliot' follows (*GEGHLS* 68:i[2016] 1–3). Beverley Park Rilett writes on 'George Henry Lewes, the Real Man of Science Behind George Eliot's Fictional Pedants' (*GEGHLS* 68:i[2016] 4–24), in which she 'demonstrates that George Eliot drew on George Henry Lewes's actual experience as an emerging scientist in her depiction of two fictional scholars, Edward Casaubon of *Middlemarch* and Proteus Merman, a less well-known character from the chapter entitled "How We Encourage Research" in her final work, *Impressions of Theophrastus Such*' (p. 4). Caroline Wilkinson, in her 'The "Former Sun" in the Sidereal Clock: The Kabbalistic Heavens and Time in *The Spanish Gypsy* and *Daniel Deronda*' (*GEGHLS* 68:i[2016] 25–42), 'argues for the centrality of the astronomical imagery in

relation to the Jewish themes of *Daniel Deronda* and shows through... analysis of *The Spanish Gypsy* how Eliot employed Kabbalistic ideas of the skies in an attempt to create a new vision of star-crossed love for literature' (p. 25). Meechal Hoffman, in "'Her soul cried out for some explanation": Knowledge and Acknowledgment in George Eliot's *Romola*' (*GEGHLS* 68:ii[2016] 43–59), 'argues that in *Romola*, George Eliot uses the real, historical case of Savonarola, whose motivations remain unknowable in the novel and historical record alike, to investigate the epistemological difficulties inherent in knowing another, and posits a form of sympathy that forgoes such knowledge altogether' (p. 43). 'Book Reviews' (*GEGHLS* 68:ii[2016] 60–77) include a four-verse poem by Martin Bidney (pp. 71–2).

The second number of the 2016 *George Eliot-George Henry Lewes Studies* opens with William Baker's 'In Memoriam Barbara Hardy (1924–2016)' (*GEGHLS* 68:ii[2016] 79–82), in which he writes, 'Barbara Hardy's reputation primarily rests on and was formed by the first book, *The Novels of George Eliot: A Study in Form*, first published in 1959 and awarded the Rose Mary Crawshay Prize of the British Academy in 1962. This work did more than any other to establish George Eliot's reputation as a great novelist' (p. 79). K.M. Newton, in his 'Reflections on Whether the Marriage between Dorothea Brooke and Casaubon Was Consummated' (*GEGHLS* 68:ii[2016] 83–90), observes that 'on the surface, whether the marriage was consummated or not is a minor matter in a novel as ambitious in scope as *Middlemarch*, but this article argues that it is a crucial element in the novel' (p. 83). Julia Kuen's 'Realism's Connections; George Eliot's and Fanny Lewald's Poetics' (*GEGHLS* 68:ii[2016] 91–115) 'scrutinizes the relationship between Eliot and German writer Fanny Lewald' and Kuen 'suggests that Eliot's acquaintance with Lewald and, specifically, Lewald's novel *Wandlungen* [1853] shaped her understanding of and commitment to realism' (p. 91). Brooke D. Taylor, in her 'The Science of Fiction in *Daniel Deronda*' (*GEGHLS* 68:ii[2016] 116–35), 'revises assumptions that George Eliot's inclusion of premonitions and ghostly visions in *Daniel Deronda* is an aberrant foray into sensationalism for an author otherwise invested in realism. Eliot uses these anomalies in the plot to revise the concept of scientific inquiry, as defined by empirical science in the nineteenth century' (p. 116). The final article in this issue is Jean Arnold's 'Quitting *Middlemarch*' (*GEGHLS* 68:ii[2016] 136–47). Arnold writes, 'in *Middlemarch*, the plot relentlessly moves four main characters towards a single narrative end: they all quit *Middlemarch*. The essay asks why this mass exodus occurs.' Arnold 'focuses on surface reading of the text through digital searching, the purpose of which is to discover how often keywords and phrases are used, indicating their significance'. She finds 'quitting' and 'leaving' to be 'keywords' (p. 136).

An addition to the Reception of British and Irish Authors in Europe series is Elinor Shaffer and Catherine Brown's edited *The Reception of George Eliot in Europe*. Elinor Shaffer observes in her 'Series Editor's Preface: George Eliot' that 'the research project examines the ways in which selected authors have been translated, published, distributed, read, reviewed and discussed on the continent of Europe. In doing so, it throws light not only on specific strands of intellectual and cultural history but also on the processes involved in the

dissemination of ideas and texts' (p. ix). The 'Timeline of the European Reception of George Eliot, 1819–2014' (pp. xxiv–lvi) concludes with '2015 First Bulgarian translation' of *Adam Bede* (p. lvi). Shaffer and Brown conclude their 'Introduction: A Steady Shining— George Eliot's Life and Afterlife in Europe' (pp. 1–12) by indicating 'a pattern' that 'emerges' in European reactions to George Eliot: 'for the modern European critic it is intellect, epic distance and sociological insight that are valued in Eliot'. They add: 'yet these qualities are subtly imbued with the humane values forged in the Enlightenment and over the whole European scene it is finally still *Silas Marner* that has garnered the most readers and the most critical acclaim from the far ends of the political and the literary spectrum' (p. 12). Geographically divided, the first part of Eliot's reception focuses on 'Northern Europe' and consists of two essays on 'Germany' (pp. 15–65), one on the 'Netherlands' (pp. 66–102), and three on Scandinavia as represented by Sweden, Denmark, and Norway (pp. 103–53). The second part consists of contributions on Eliot's reception in 'Southern Europe' beginning with a single essay devoted to her reception in France (pp. 157–66). There are three on Italy (pp. 167–208), one on Spain (pp. 209–36), and one on her reception 'in the Catalan Lands' (pp. 237–58). Eastern Europe is represented by two contributions on Russia (pp. 261–84), and one each on Bulgaria (pp. 285–302), the 'Czech Lands' (pp. 303–17), Poland (pp. 318–35), Hungary (pp. 336–47), 'Romania' (pp. 348–61), and Greece (pp. 362–74). The partially annotated bibliography (pp. 375–435) 'is divided in correspondence to the chapters of this book. Transmissions and additions are listed for each country by work, the works being listed in alphabetical order, and translations/additions being listed chronologically for each work' (p. 375). There are some curious bibliographical omissions, especially in the chapter covering Germany. These include Alfred Abraham Möller's pioneering *George Eliot's Beschäftigung mit dem Judentum und ihre Stellung zur Judenfrage* that appeared in Hamburg in 1934—there is a curious omission too of information on Eliot's reception in Germany between Eliot's death and 1949—Anthony McCobb's *George Eliot's Knowledge of German Life and Letters* (Salzburg [1982]) and William Baker's edited, four-volume *Some George Eliot Notebooks: An Edition of the Carl H. Pforzheimer Library's George Eliot Holograph Notebooks Mss 707, 708, 709, 710, 711* (Salzburg [1976–85]; reissued electronically, Intelix [2003]). These works contain materials pertinent to the study of Eliot's German reception. Inevitably in a volume containing contributions from twenty-four different hands, some are of better quality than others, but the editors are to be congratulated on maintaining a uniformity of style throughout. *The Reception of George Eliot in Europe* concludes with a useful double-columned index (pp. 437–53).

Gate McWeeny, in his *The Comfort of Strangers: Social Life and Literary Form*, discusses work by Matthew Arnold, George Eliot, Oscar Wilde, and Henry James. McWeeny's 'project shows these works to be occupied by a Victorian social imaginary increasingly understood as thickly populated, as well as by the social and aesthetic challenges posed by new understandings of social complexity'. McWeeny adds that 'what brings this group of works together is their particular, if sometimes surprising, attunement to the collective and transient forms of social life carried by strangers, forms of social relationality

that turn away from the inward and the individuating' (pp. 5–6). The second chapter, 'Losing Interest in George Eliot' (pp. 61–104), is devoted to *Middlemarch*, which 'for all its sociological specificity, is as much preoccupied with registering within its pages forms of social experience energized not by the specificity, their attachment to a single other person, but by the generality' (p. 31). A monograph that contains discussion of different authors is Ruth Livesey's *Writing the Stage Coach Nation: Locality on the Move in Nineteenth-Century British Literature*. There are six chapters: 'Walter Scott and the Stage Coach Nation' (pp. 27–55); 'Radicalism on the Cross Roads: William Hazlitt and William Cobbett' (pp. 56–88); 'Halting at the Fingerpost: Dickens, *Martin Chuzzlewit*, and the Railway Future' (pp. 122–52); 'Communicating with *Jane Eyre*: Stage Coach, Mail, and the Tory Nation' (pp. 178–205); and 'Driving Back with George Eliot: Locality and National Memory in *Felix Holt, the Radical*' (pp. 178–205). Livesey writes that 'by the time George Eliot wrote *Felix Holt, the Radical* (1866), the stage and mail coach had passed into common shorthand for a lost, irregular world'. In her introduction to her novel George Eliot 'draws on this figure of a vanished stage coach nation to evoke the political uncertainties of Britain at the time of the 1832 Reform Act'. Livesey argues 'that opening figure of the stagecoach . . . sets out a recurring theme in the novel: how to preserve a sense of local habitation and rooted belonging in a nation that seems to be moving towards even more abstract forms of representation'. For Livesey, Eliot's novel 'enacts [her] assertion that national representation in democratizing, railway-era Britain needed to be formed through a practice of memory and reflection, constructing a sense of rootedness in a deracinated world' (p. 26). In her 'Conclusion: The Empty Road in Dickens and Hardy' (pp. 206–19) she considers selected late works by Dickens, his 'An Old Stage Coaching House' [1863] and 'Mugby Junction' from three years later and 'contrasts the figures of emptiness, haunting, and lost anchoring points in the stories with the deserted coach rounds of Thomas Hardy's *The Woodlanders* (1887)' (p. 26). A largely enumerative bibliography (pp. 221–34) is followed in this clearly written study by a useful double-columned index (pp. 235–46); there are sixteen accompanying illustrative figures scattered throughout the text. In her monograph Ruth Livesey devotes much discussion to William Cobbett (see for instance pp. 63–73) and discusses 'Cobbett and Eliot on the Midlands Turnpike' (pp. 184–93). 'An earlier version' (p. vi) is found in her contribution 'Remembering Radicalism on the Midlands Turnpike: George Eliot, *Felix Holt*, and William Cobbett' (in Bristow and McDonagh, eds., *Nineteenth-Century Radical Traditions*, pp. ??–??). Bristow and McDonagh indicate in their introduction that 'Livesey's opening vignette is an account of a possible encounter of the radical journalist William Cobbett, on the trail of the Coventry election campaign, and the four-month-old Mary Ann Evans . . . whose family had just relocated to the area, on the Coventry to Hinckley turnpike road in March 1820.' They note that 'this imaginary encounter sets the scene for a comparison between the popular radicalism of Cobbett in the 1820s and Eliot's account of radicalism in the run-up to the 1832 Reform Bill, which is the subject of *Felix Holt*' (p. 14). The Bristow and McDonagh collection 'is a tribute to the memory of Sally Ledger' and, following Bristow and McDonagh's incisive introduction centring on her work (pp. 1–20), 'the eight chapters in the

collection address several of the areas that Ledger explored in her critical writing: the new woman of the eighteen nineties; fin-de-siècle culture; the history of English radicalism; and the fiction of Charles Dickens' (p. vii). In addition to Ruth Livesey's contribution there are chapters on 'No Laughing Matter: Chartism and the Limits of Satire' by Mike Sanders (pp. 21–35); 'Their Deadly Longing': Paternalism, the Past, and Perversion in *Barnaby Rudge*' by Ben Winyard (pp. 37–62); 'Frederick William Robinson, Charles Dickens, and the Literary Tradition of "Low Life"' by Anne Schwan (pp. 63–84); 'The Commune in Exile: Urban Insurrection and the Production of International Space' by Scott McCracken (pp. 113–36); 'Divorce and the New Woman' by Anne Humpherys (pp. 137–55); 'Revolutions in Journalism: W.T. Stead, Indexing, and "Searching"' by Laurel Brake (pp. 157–85); and 'Towards a Perlocutionary Poetics?' by Isobel Armstrong (pp. 187–211), centring on Stanley Cavell's 'reading of the perlocutionary [that] asks us to think very seriously about the central place occupied by passionate utterance in our experience and the nature of perlocutionary language in the speech act' (p. 207). Bristow and McDonagh's edited volume concludes with an alphabetical, enumerative bibliography (pp. 213–28) followed by an enumerative 'Sally Ledger: A Chronological Bibliography' (pp. 228–31) and a double-columned, author-orientated index (pp. 233–43).

To return to more directly centred George Eliot studies, Colin Kidd, in his *The World of Mr Casaubon: Britain's Wars of Mythology, 1700–1870*, comments that 'the historian of mythography needs to sift the general from the particular, to discriminate between the personal attributes of a specific fictional character' such as Casaubon in *Middlemarch* 'and the wider ideological significance of the mythographer. What were the primary arguments of mythography? And what were the genres in which mythographers operated?' According to Kidd, 'more to the point, what exactly did Eliot mean—or indeed, if they themselves used the expression, what did the Christian mythographers she debunks mean—by the memorable conceit of a "key to all mythologies"?' (pp. 27–8). This book explores these questions. His second chapter, 'The Key to all Mythologies' (pp. 28–78), uses 'Casaubon's grandiose title "The Key to All Mythologies"' as a kind of shorthand for apologetic mythology' (p. 76). Kidd opens his third chapter, 'The Legacies of the Ancients in Enlightenment Mythography' (pp. 79–110), by drawing attention to the fact that 'the city of Rome plays a significant part in the plot of *Middlemarch*. That Rome was the scene of the Casaubon's doomed honeymoon was not simply an occasion to indicate the failure of Mr. Casaubon's libido to rise to his romantic surroundings; it also serves to remind some of Eliot's more cerebral readers of the position Rome had occupied in the literature of mythography' (p. 79). The fourth chapter, 'The Obsessions of Jacob Bryant: Arkite Idolatry and the Quest for Troy' (pp. 111–30), focuses on 'the most significant prototype for Mr. Casaubon . . . the dominant mythographer in England during the late eighteenth century, Jacob Bryant' (p. 111). Kidd's first sentence to his fifth chapter—'The Dispute of the Orient: Anglo-French Rivalries in an Age of Revolution' (pp. 131–75)—is 'Anglo-German differences in the science of mythology . . . supply one of the crucial pivots in the plot of *Middlemarch*' (p. 131). The sixth chapter, 'Fish-Gods, Floods and Serpent-Worship: From Apologetics to Anthropology' (pp. 176–99), concludes, 'the

transition from apologetics to anthropology is part of the unacknowledged iceberg of intellectual history which lurks below the surface of *Middlemarch*. Kidd adds that ‘in the early 1870s it remained an open question—though not, of course, to Eliot—whether collateral proofs of fish-gods and serpent cults was something of an absurdity, or did indeed vindicate Scripture’ (p. 199). In this chapter Kidd mentions briefly the work of E.B. Tylor (p. 190), but fails to develop discussion of Tylor’s impact on George Eliot and the fact that she read him when writing *Middlemarch*: Kidd fails to develop several similar leads that would have become evident if he had read more widely in Eliot’s holograph notebooks. His ‘*Epilogue: The Keys to All Mythology in 1872*’ (pp. 200–26) focuses upon ‘recent discoveries in the archaeology of the Middle East allied to the decipherment of long-lost scripts from the region [that] held out some prospect that scholars might be able to rescue a core of historical truth from the ancient legends of the countries adjacent to the lands of the ancient Hebrews’ (p. 201). Again this is material that Eliot late holograph notebooks reveals she was familiar with and forms part of the underpinning of *Daniel Deronda* and some of her late prose essays—a fact curiously ignored by Kidd; however his placing of Casaubon’s world in its context certainly illuminates Eliot’s character and her novel *Middlemarch*. Kidd’s monograph contains detailed footnotes but no separate bibliography. The double-columned index (pp. 227–32) is extensive.

Molly Youngkin, in her *British Women Writers and the Reception of Ancient Egypt, 1840–1910* is covered in Section 1 above. Youngkin’s third chapter, ‘“[T]o give new elements . . . as vivid as . . . long familiar types”’: Heroic Jewish Men, Dangerous Egyptian Women, and Equivocal Emancipation in George Eliot’s Novels’ (pp. 63–93), is largely concerned with *Romola* and *Daniel Deronda*. Youngkin writes that in these novels ‘Eliot engages the position of Eastern women by placing Western women characters in relationships with men who have ties to the East, but she stops short of directly showing how Eastern attributes might provide a direction for Western women as they contemplated their desire for emancipation.’ Consequently the character of Daniel Deronda ‘is developed through positive references to Egypt via Moses’s role as a leader for the Jewish community, and Gwendolen Harleth is described in derogatory terms, as an unattractive Egyptian mummy’ (p. xix). Youngkin’s study concludes with an alphabetical enumerative listing of works cited (pp. 201–29) and a useful, detailed index (pp. 215–29).

Other monographs in which George Eliot figures prominently include Daniel Brown’s *Representing Realists in Victorian Literature and Criticism*. In a clearly written introduction, Brown writes that ‘this book is concerned with how the Victorians struggled with the tension between literal and metaphorical readings that nineteenth-century visual culture enabled and then demanded’ (p. 8). He ‘focusses mainly on the [realism] movements developments in Britain—from about 1848 to 1863 . . . the earliest instances of which the term became widely used in Britain in the context of literary and painterly representation’. Discussion includes writings by, amongst others, Ruskin, E.B. Browning, Charles Kingsley, Robert Browning, Wilkie Collins—*Hide and Seek* (pp. 152–61)—and Mary Elizabeth Braddon. Brown’s fifth chapter, ‘Realism and the Religion of Doubt’ (pp. 115–46), ‘argues that Robert Browning’s “painter poems”, and George Eliot’s *Romola* . . . helped fix realism

as a “high” art, grounded almost entirely in the secular, and with an allowance for the limitations of human perspective’ (p. 13). Brown’s study contains an alphabetical, enumerative bibliography (pp. 181–8) and a double-columned author-based index (pp. 189–94).

Two George Eliot novels are discussed in Ruth Rosaler’s *Conspicuous Silences*. The focus of her monograph draws upon ‘pragmatic stylistics’ in order to focus upon ‘implicature’ or ‘communication that relies heavily on the interaction between text and context to generate meaning’ (p. 3). Rosaler, in her opening chapter, comments, on ‘*Adam Bede*: Eliot’s Appeal for Sympathy’ (pp. 74–85), that ‘although Eliot necessarily employed implicatures to discreetly convey Hetty’s illegitimate pregnancy to Mudie’s subscribers, a desire for the realistic portrayal of individual and collective psychologies remained at the heart of her life’ (p. 85). Rosaler, in her second chapter, ‘*The Mill on the Floss*: Eliot’s Narration of Resisted Attraction’ (pp. 100–12), focuses on what she considers to be the ‘structurally significant’ (p. 112) ‘initial scene on the river, in which Stephen is rowing and Maggie is daydreaming’ (p. 111). For Rosaler ‘the climactic force of the scene substantiates the centrality of Maggie’s and Stephen’s evolving emotions, and specifically their attempts to resist their mutual attraction; the scene temporarily resolves the narrative “problem” of their attraction. Implicature, rather than more explicit narration, is used to communicate this central drama of the narrative’ of *The Mill on the Floss* (p. 112). Fog is absent from George Eliot’s work, yet according to Jesse Oak Taylor in her *The Sky of Our Manufacture: The London Fog in British Fiction from Dickens to Woolf*, ‘atmosphere, climates, and the weather make frequent appearances throughout Eliot’s oeuvre’ (p. 72). Taylor’s most extensive observations are found in her section ‘Atmosphere and the Transmission of Affect in *Daniel Deronda*’ (pp. 75–8), in which she relates George Henry ‘Lewes’s physiological studies’ to scenes in *Daniel Deronda* such as those between Gwendolen and Grandcourt. For instance, ‘when Gwendolen joins a fox hunt’ her ‘bodily being literally dissolves into the pack, in which she becomes not only part dog and part horse but also part centaur, a mythical hybrid being at once animal and human. The scene is disturbing, and intentionally so. Gwendolyn is rendered both predator and prey’ (p. 77).

Articles on George Eliot are extensive and include Tammy Ariel’s on female protagonists and growing up, comparing Hans Christian Andersen’s depiction and George Eliot’s in *The Mill on the Floss* in her ‘“The Ugly Duckling” and *The Mill on the Floss*: A Fairy-Tale Rewriting of the Bildungsroman’ (*WS* 45:v–viii[2016] 549–69). The prolific Rodney Stenning Edgecombe contributes ‘A Dual Allusion to Coleridge in *The Mill on the Floss*’ (*N&Q* 63[2016] 257–8). He also writes on ‘The Perils and Pleasures of Parenthood: A Paraphrastic Allusion to [James] Thomson in *Silas Marner*, Chapter 17’ (*ANQ* 29:i[2016] 29–31). Sensory experience, knowledge, scepticism, neurology, and pseudo-science preoccupy Meegan Kennedy in her ‘“A True Prophet”? Speculation in Victorian Sensory Physiology and George Eliot’s “The Lifted Veil”’ (*NCL* 71:iii[2016] 360–403). Wendy S. Williams continues her exploration of George Eliot’s poems in her ‘“Arion”: George Eliot’s Exploration of Art and Influence after *Middlemarch*’ (*VP* 54:ii[2016] 199–220). Narrative structure, realism, and time preoccupy Jody Griffith in her ‘Constructing Ordinary Time in *Adam Bede*:

The Architectural Structure of Eliot's Realism' (*SNNTS* 48:i[2016] 1–18). James Arnett explores George Eliot's/Mary Ann Evans's translation of Spinoza's *Ethics* and its impact upon her last published novel in his 'Daniel Deronda, Professor of Spinoza' (*VLC* 44:iv[2016] 833–54). *Daniel Deronda* also engages Priyanka Anne Jacob in her 'The Relic and the Ruin: Equivocal Objects and the Presence of the Past in *Daniel Deronda*' (*VLC* 44:iv[2016] 855–74), in which Jacob draws attention to equivocation, relics, ruins, and the past in the novel. Jessica Duffin Wolfe's 'Distant Views: *Daniel Deronda*, Illustrated Travel Books, and the Spectre of Palestine' (*VLC* 44:iii[2016] 577–606) illuminates the background of George Eliot's final published novel through examining guidebooks on Palestine. Anna E. Clark focuses on suspense, sympathy, and expectation in her 'Expectation and "Fellow-Feeling" in George Eliot's *Daniel Deronda*' (*ES* 97:viii[2016] 821–36). Sarah Barnette's 'Friedrich Max Müller and George Eliot: Affinities, Einfühlung, and the Science of Religion' (*PEGS* 85[2016] 191–203) explores a relatively neglected area of George Eliot studies. Rosemarie Bodenheimer's 'George Eliot's Last Stand: *Impressions of Theophrastus Suchi*' (*VLC* 44:iii[2016] 607–21) is a sophisticated reading of Eliot's late essays. Alexandra K Wettlaufer's 'George Sand, George Eliot, and the Politics of Difference' (*RR* 107[2016] 77–102) is a comparative analysis of two women writers who used male pseudonyms. Charlie Tyson writes on 'Middlemarch and the "Development of Sympathy" Claim for the Value of Literature' (*OresEng* 3[2016] 64–74) with an emphasis on realism and the depiction in the novel of class differences. Chi-she Li's 'Romancing Settlement in the Anglo-Globe: Material Culture in Clara Morrison and *Middlemarch*' (*NTU* 36[2016] 37–70) compares the Australian author Clara Morrison's (1825–1910) novel *A Tale of South Australia During the Gold Fever* [1854] with Eliot's *Middlemarch*, with especial attention to colonization, community, and globalization. Alicia Carroll utilizes an ecocritical approach to George Eliot and others in her 'Small Is Beautiful: Rethinking Localism from Wordsworth to Eliot' (in Hall, ed., *Romantic Ecocriticism*, pp. 209–32). A comparatively neglected short story receives attention in Younghee Kho's 'Sugar Fantasy, and Construction of Self in George Eliot's "Brother Jacob"' (*BAF*1900 23:ii[2016] 5–22). Lauren McKean pays attention to the text of *Middlemarch* in 'The Ethical Treatment of Rosamond and Dorothea in George Eliot's *Middlemarch*' (*Expl* 74:ii[2016] 104–6). Judgement, maritime law, the river, and the character of Tom Tulliver are just a few of the issues discussed in Jordan Brower's 'The Mill on the Floss, Riparian Law, and the Difficulty of Judgment' (*ELH* 83:i[2016] 211–32). Anna Lindhé, in her 'The Paradox of Narrative Empathy and the Form of the Novel, or What George Eliot Knew' (*SNNTS* 48:i[2016] 19–42), is interested in narratology, paradox, the presentation of the inner life of characters and empathy in George Eliot's work. A contribution that might otherwise be overlooked is Benjamin Kohlmann's 'The Victorian Crisis of Laissez-Faire: George Eliot, Political Economy, and the Common Good' (*HOPE* 48:iv[2016] 681–704), in which several Eliot works are drawn upon to examine the issues of the market economy, self-interest, and the common good in her work. Alysia Kolentsis, in 'Tragedy and Compromise in George Eliot's "Armgarth" and *Middlemarch*' (*Genre* 49:iii[2016] 303–29), compares Eliot's treatment of female protagonists and tragic heroines in her poem and novel.



Rita Bode's 'Wharton's Italian Women: "My Beloved *Romola*"' (in Goldsmith and Orlando, eds., *Edith Wharton and Cosmopolitanism*, pp. 89–109) explores the impact of Eliot's *Romola* upon Edith Wharton and her work. An interesting review article is Jonathan Arac's 'Why Should Marxist Critics Fight over George Eliot?' (*MLQ* 77:iv[2016] 581–9), in which Arac examines Marxist literary theory and criticism and its treatment of George Eliot. In an item not picked up in last year's survey, Jonathan Smith, in the delightfully titled 'Charles Darwin, Lop-Eared Rabbits, and *The Mill on the Floss*' (*VR* 41:iii[2015] 19–23), looks at 'Tom Tulliver's interest in lop-eared rabbits [that] is not just historically accurate to the period of *The Mill's* opening but a reflection of a part of Victorian culture and the debate over evolutionary theory at the time of the novel's publication' in 1860 (p. 23).

Last but not least, mention should be made of a biography of the author of the initial full-length biography of George Eliot, Mathilde Blind (1841–96). Blind's *George Eliot* was published in W.H. Allen's Famous Women series in 1883. James Diedrick's *Mathilde Blind: Late-Victorian Culture and the Woman of Letters* is the first comprehensive examination of the life and work of this German-born 'rooted cosmopolitan' (p. 5) who settled in London. It is hardly surprising that George Eliot and her life and work should figure somewhat prominently in Diedrick's excellent biography (for references see his index, p. 308), which includes 'A Chronological Listing of Works by Mathilde Blind' (pp. 293–6). Diedrick's biography contains a list of illustrations (pp. ix–x), chronology (pp. xvii–xix), and an extensive enumerative, alphabetically arranged listing of secondary works (pp. 296–304). Diedrick's work, in addition to examining Blind's earlier life and activities, encompasses his subject's 'associations with fellow freethinkers and feminists... her lectures and writings related to positivism, evolutionary theory, and psychology in the mid-1880s through the early 1890s; her friendships and affiliations with the New Woman writers of the late 1880s and 1890s; and her complicated relationship to the decadent movement of the *fin de siècle*' (p. xiv).

Inevitably in a year following the celebration of Anthony Trollope's 24 April 1815 birth there is going to be a diminution of interest. Trollope's professionalism as a writer—he took his writing craft very seriously—is included in Sean Bax's 'Marketing Professionalism: The Transatlantic Authorship of Edith Wharton' (*Neophil* 100:iii[2016] 503–19). Trollope's impact upon a fellow author is the subject of Richard Reeve's 'Henry Rider Haggard's Debt to Anthony Trollope: *Dr Thorne* and *Dr Thorne*' (*N&Q* 63:iii[2016] 274–8). Multiple narration, temporal structure, imprisonment, plot, and marriage are some of the areas considered in Helena Michie's 'Hard Times, Global Times: Simultaneity in Anthony Trollope and Elizabeth Gaskell' (*SEL* 56:iii[2016] 605–26). Michie writes that she 'looks at Elizabeth Gaskell's multiplot novel *Mary Barton* and Anthony Trollope's short story "The Journey to Panama" (1861) to explore how these Victorian texts activate a narrative "simultaneity effect"'. She argues that 'Gaskell explores the disjunction between the prostitute Esther's hard time of imprisonment and the more familiar temporalities of the marriage plot, while Trollope charts the dislocation of shipboard time and the temporalities of global histories.' For Michie, 'although both texts finally accede to the temporal exigencies of the

marriage plot, both challenge coequality through plot and tense' (p. 605). Claire Jarvis devotes a chapter to 'Buoyed Up Trollope' in her *Exquisite Masochism: Marriage, Sex, and the Novel Form*. In her monograph Jarvis devotes chapters to an examination of the use of sexual metaphor, narrative form, and masochism in Emily Brontë's *Wuthering Heights*, Trollope's novels, Thomas Hardy's *Jude the Obscure*, and works by D.H. Lawrence. Politics and liberalism is the subject of the eminent Trollope scholar Frederick van Dam's 'Liberal Formalisms' (*EJES* 20:iii[2016] 236–48). Ayelet Ben-Yishai's focus is realism, doubt and illegitimacy in 'Is He Popenjoy? Deciding to Know and the Presumption of Realism' (*Novel* 49:ii[2016] 202–18).

The autobiographical and the didactic novel concern Ian Ward in his 'Physic Beneath the Sugar: Reading *Ralph the Heir*' (*ES* 97:v[2016] 473–92). Ward writes that '*Ralph the Heir*, first published in serial form during 1870 and the first part of 1871, remains one of Anthony Trollope's least commonly read novels, and one of those which has tended to attract the least critical attention too. Such relative neglect is ill deserved. As this article suggests the novel retains a particular interest as one of Trollope's most obviously political novels, and in some senses one of his most obviously autobiographical too; it is also one of his most didactic.' Furthermore, Ward's article 'examines Trollope's rather pointed commentary in' his novel 'on the consequences of franchise reform; it then turns to his related commentaries on marriage and illegitimacy'. Ward notes that 'these latter matters were the subject of considerable contemporary interest, stimulated in large part by proposals to reform the law which sought to regulate both' (p. 473).

Jill Rappoport's 'Greed, Generosity, and Other Problems with Unmarried Women's Property' (*VS* 58:iv[2016] 636–60) 'examines how blood ties motivate the financial choices of several unmarried women in Anthony Trollope's fiction'. She 'proposes a model for interpreting female economic agency that does not depend primarily upon sexual economies and suggests the significance of married women's property reform for relationships outside of marriage'. Rappoport looks at 'the punitive plotlines...in *The Eustace Diamonds*, *Phineas Finn*, *Phineas Redux*, and *Can You Forgive Her?*' They 'highlight the similar threats posed by single women's greed and generosity. By challenging principles of inheritance and heterosexual exchange, depriving the very families they claim to help support, and creating unacceptable burdens for their male kin', characters in these 'novels underscore contemporary fears and fantasies about the interfamilial stakes of women's independent financial choices' (p. 636).

Michael J. Flynn, in his 'E.S. Dallas and Trollope's *Vicar of Bullhampton*' (*N&Q* 63:ii[2016] 258–61), writes on 'the troubled publication history of Trollope's *The Vicar of Bullhampton* [1869–70] and the role played by E.S. Dallas, the 'influential literary critic for *The Times*' (p. 258).

Andrew Watson's 'Mediation, Authority, and Critical Reading in *The Warden*' (*SNNTS* 48:ii[2016] 168–85) examines Trollope's novel *The Warden* [1855] 'as a text that aims to make its readers into the kind of critical readers that Trollope finds so lacking in Victorian England. Through its depictions of a newspaper, its parodies of Charles Dickens and Thomas Carlyle, and its own self-reflexive gestures, *The Warden* attempts to teach its readers about the

limits of authority.’ In addition Trollope’s novel ‘draws its readers’ attention to the effects that both technical media (such as print and the book) and more abstract mediating categories (like genre) have on any given text, in the hopes of training them to read with skepticism and an understanding of conventions’ (p. 168). Ambiguity, interpretation, and sympathy engage Danielle Barkley in ‘Interpreting Sympathy in *The Eustace Diamonds* (VJCL 29[2016] 66–79). Philip Steer, in his ‘Gold and Greater Britain: Jevons, Trollope, and Settler Colonialism’ (VS 58:iii[2016] 436–63), contends that ‘informed by colonial writing and the experience of gold fields, W.S. Jevons’s *Theory of Political Economy* (1871) and Anthony Trollope’s *John Caldigate* (1879) reimagine metropolitan space and subjectivity in settler-colonial terms, helping lay the ground for a deterritorialized, global British identity’ (p. 436). Legal rights, marriage, consent, and compensation are the subject of Heather Nelson’s ‘“She sins while she remains away”: Marital Consent, Restitution of Conjugal Rights, and Anthony Trollope’s *Phineas Novels*’ (VJCL 129[2016] 98–111).

Elizabeth Meadows and Jay Clayton’s ‘“You’ve got mail”: Technologies of Communication in Victorian Literature’ appears in John, ed., *The Oxford Handbook of Victorian Literary Culture* (pp. 458–75), and discusses Trollope in some detail. There is a section entitled ‘Trollope’s “Postal Network” and Literary Realism’ (pp. 463–6) that uses Trollope’s *Autobiography* [1883] as a source for observations explicating the comment that ‘both Trollope’s postal career and his literary work focus on creating connections among people and places to facilitate interchanges of affect and information. He started working for the Post Office in 1834 and seemed poorly qualified for advancement until appointed to a post in Ireland in 1841. Once there, he became a reliable and skillful civil servant, got married, and began to write novels’ (p. 463). Meadows and Clayton draw upon *The Small House at Allington* [1862–4] and *The Three Clerks* [1857] amongst other Trollope works in order to show that ‘technologies of transportation and communication that reconfigured nineteenth-century individuals’ experiences of duration and distance... transform the Victorian literary landscape, yet the presence of these technologies is effaced as such and becomes apparent instead through narrative devices that link novels and characters to each other in unexpected ways’ (p. 467).

Lindsey N. Chappell, in her ‘Anthony Trollope’s Narrative Temporalities and the Emergence of the Middle East’ (*LIT* 27:i[2016] 29–49), analyses how Trollope’s *The Bertrams* [1859] ‘re-temporalises Palestine and Egypt to isolate distinct sections of the Levant according to their currency in the expanding British Empire. Trollope narratively constructs a unique geographic identity for each place by depicting how Britain’s experience time and history while traveling in them’ (p. 29).

Francis O’Gorman’s 2016 edition, including his introduction (pp. xiii–xxix), ‘Note on the Text’ (pp. xxx–xxxii), select bibliography (pp. xxxiii–xxxvi), and explanatory notes (pp. 762–94) of *The Way We Live Now* is part of the Oxford World’s Classics series. O’Gorman concludes his introduction by writing that ‘uniquely in Trollope’s fiction, *The Way We Live Now* invites us to apprehend with luminous clarity what it might feel like to be on the brink of ruin when, as the words tick by, every second counts’ (p. xxix). O’Gorman, in his ‘Is Trollope’s *The Way We Live Now* about the “Commercial Profligacy of the

Age”?) (*RES* 67 No 281[2016] 751–63), ‘argues that Anthony Trollope’s celebrated financial satire *The Way We Live Now* [1875] is not best regarded in the terms the novelist told us to regard it: that is, as an assault on “the commercial profligacy of the age”’. O’Gorman adds that ‘if this is true, then it is so only in the most general sense’. Drawing upon its author’s personal experiences financially in the decades prior to his writing the novel, they ‘suggest he was intriguingly unselfconscious about his personal relationship with money and always declined to perceive in his financial practices any reason to reflect on the models of legitimate business’ (p. 751).

There is one monograph to record published in 2016, Frederik Van Dam’s *Anthony Trollope’s Late Style: Victorian Liberalism and Literary Form*. Indebted to the Frankfurt school of critical theory, Van Dam places Trollope’s fiction from the 1870s within the context of Victorian public conversation. Van Dam argues that by using formal experimentation Trollope’s later fictions as a response to rampant capitalism express a kind of subjectivity that erases individual agency. Van Dam pays especial attention to style to Trollope’s use of allegory, satire, parody, use of classical allusions, paraphrasis, characterization, bathos, and fantasy.

Four numbers of *Trollopiana*, the journal of the Trollope Society, have been drawn to *YWES* attention. These are available free to members of the Trollope Society (see its website <https://trollopesociety.org/trollopiana>). *Trollopiana* 103 ([Winter 2015/16]) features the text of the Trollope Society’s 28th Annual Lecture given by Georgie Greig, ‘The Life and Times of Anthony Trollope through the Obsessive Focus of a Collector’ (*Troll* 103[2015/16] 2–12). Tim Robertson, in ‘Trollope, Melville and the Royal Society of Literature’ (*Troll* 103[2015/16] 12–16). Tim Robertson finds common aims between the Trollope Society and the Royal Society of Literature and a surprising connection from Trollope’s past. Peter Blacklock, in his ‘Anthony Trollope and the “Real” Hiram’s Hospital’ (*Troll* 103[2015/16] 16–24), discusses the possible location of the ‘real’ Hiram’s Hospital. Rod Waters, in his ‘In Search of Nina Balatka’ (*Troll* 103[2015/16] 24–31), describes his research for illustrating the Folio Society edition of the neglected novel published in 1997.

The spring 2016 issue of *Trollopiana* features an ‘Interview with Tim Frances’ (*Troll* 104[2016] 2–11), who speaks about his career and performing the role of Anthony Trollope in Craig Baxter’s adaptation in the 2015 production of *Lady Anna: All at Sea at the Park Theatre*. Anna Maria Voci’s ‘Anthony Trollope on Moral and Politics—A Short Correspondence with Pasquale Villari’ (*Troll* 104[2016] 11–18) discusses Trollope’s view on political morality. Pamela Morgan, in her ‘Trollope in Leuven’ (*Troll* 104[2016] 18–20), gives an account of the 2015 conference on Trollope. The complete text of the address given by the Right Reverend and Right Honourable Dr Richard Chartres KCVO, bishop of London and president of the Trollope Society, is published in ‘Address by the Bishop of London at the Westminster Abbey Trollope Bicentenary Wreath-Laying’ (*Troll* 104[2016] 20–6). Glenn Shipway’s ‘By Trollope and About Trollope’ (*Troll* 104[2016] 26–34) discusses Trollope’s presence on social media.

The Autumn 2016 issue of *Trollopiana* begins with Adrian Barlow’s ‘Church and Churchmanship in *The Vicar of Bullhampton*’ (*Troll* 105[2016] 2–11). Nigel

Starck, in his 'Long Wait for the Family Photo is Over Now' (*Troll* 105[2016] 11–15), describes the discovery of photographic portraits of the Trollope family. Michael Williamson, in 'What Muriel Rose Remembered' (*Troll* 105[2016] 15–24), introduces the first of a six-part series in which Trollope's granddaughter recounts her memories of her illustrious family. Oliver Bock, in 'Female Physical Violence and Poetic Justice in Trollope's Novels' (*Troll* 105[2016] 24–32), writes on a recurrent theme in Trollope's work. Theodore Fontane's 'A Nose-Picker of the Highest Order' (*Troll* 105[2016] 32–3) is an account of his meeting with Trollope.

The Winter 2016/17 *Trollpiana* opens with Frederik Van Dam's 'Anthony Trollope: The Belgian Connection' (*Troll* 106[2016/17] 2–18), the annual lecture to the Trollope Society at the National Liberal Club on 27 October 2016. Michael Williamson, in 'What Muriel Rose Remembered: Part 2' (*Troll* 106[2016/17] 18–23), continues the series in which Trollope's granddaughter recounts her memories of her illustrious family. Eric Barendt, 'Trollope and Libel Law' (*Troll* 106[2016/17] 23–30), is the text of a talk given at the Trollope Society seminar on 'Trollope and the Law' held on 6 October 2016. Regular items in *Trollpiana* include letters and 'Omnium Gatherum', which is a collection of all sorts of things of interest to Trollopians. Attention should be drawn to Frederik Van Dam's documentary featuring the eminent literary critic and Trollope scholar J. Hillis Miller, 'The Pleasure of that Obstinacy' reading from and discussing Trollope (<https://www.youtube.com/watch?v=bmvWMKdOR7U>)

Extending the trend of exceptional publications from 2015 concerning childhood and adolescence in Victorian fiction, there were several monographs on this subject in 2016. Jessica Straley's monograph *Evolution and Imagination in Victorian Children's Literature* interrogates the idea that golden age children's literature responded to contemporary evolutionary theories. In many ways children's fiction adopted the new taxonomy of the animal child, and individual writers recommended their own evolutionary narratives for their child characters. Far from being an age of fiction that purely rejected reality for fantasy, Straley argues, children's literature experienced a 'fascinating encounter with evolutionary science's relocation of the human' (p. 9). The first chapter focuses on Margaret Gatty's writing for children, specifically her nature story 'Kicking', which promoted a 'refreshed pedagogical rhetoric' (p. 33) for post-Darwinian readers. Gatty created and developed her natural theology in the collection *Parables from Nature*. Charles Kingsley and Herbert Spencer are the subject of the second chapter. Kingsley's *The Water Babies*, Straley argues, is indebted to the pedagogy of Herbert Spencer, who argued that children learn like early humans did, as they too recapitulate. Straley's third chapter focuses on Lewis Carroll's parodying of Victorian education in *Alice's Adventures in Wonderland*. Carroll adopts the approach of Matthew Arnold, Straley suggests, in his opposition to science being the dominant subject in childhood education (p. 88), and Carroll parodied discourse on evolutionary biology in this tussle. Chapter 4, 'The Cure of the Wild', positions Rudyard Kipling's *The Jungle Books* as offering a 'revolutionary fantasy' which changed the complexion of *fin-de-siècle* male childhood and adolescence (p. 120). Drawing on the work in Don Randall's *Kipling's Imperial Boy: Adolescence and Cultural Hybridity* Straley focuses her

study of evolution and adolescence on the two-volume series of Mowgli stories, 'In The Rukh'. In chapter 5, Straley shifts the attention from boy characters to girls in her analysis of Frances Hodgson Burnett's cultivation of female evolution. Unlike the boys of Kipling's narratives, Victorian girls were not assigned the same narrative of bestial growth, according to Straley. G. Stanley Hall, in *Adolescence* [1905], likened them more to flowers than any other organism. Straley suggests that Hodgson Burnett, in *The Secret Garden*, 'reclaims' (p. 174) evolution for girls, as it establishes a relationship between girls and nature which allowed the girl to have agency.

*Children's Fantasy Literature: An Introduction*, by Michael Levy and Farah Mendlesohn, is a large study which covers the early French fairy-tales of Charles Perrault all the way to the *Harry Potter* series. The chapters which primarily concern Victorian children's fantasy literature are located in the early portion of the volume. Chapter 1, 'How Fantasy Became Children's Literature' (pp. 11–24), situates the beginnings of children's fantasy literature in a European context, by starting with Charles Perrault's tales from the late seventeenth century, and later the German tradition of the Grimms, and the English fairy-tales written by Mrs Teachum and Mrs Trimmer which were specifically designed for child readers. Chapter 2, 'Fairies, Ghouls and Goblins: The Realms of Victorian and Edwardian Fancy' (pp. 27–44), reflects on the growing market for children's fantasy during the golden age of children's literature, which coincided with a shift in attitudes towards childhood.

This year also witnessed the publication of Beth Rodgers's *Adolescent Girlhood and Literary Culture at the Fin de Siècle*, a timely monograph which provides an excellent study of girls' culture in periodicals, school stories, and other fiction in the late Victorian era. The first chapter focuses on 'debating and defining girlhood at the *fin de siècle*', which Rodgers suggests became a distinct cultural category at this point in history. The second chapter focuses on 'Aspiration, Community and Competition in the *Girl's Own Paper* and the *Girl's Realm*', drawing on the work of Sally Mitchell in her *The New Girl: Girls' Culture in England 1880–1915*, and more recent research into girlhood engagements with the periodical press. The next chapter focuses on the much-neglected school story genre, focusing on the period between 1886 and 1906, from the output of L.T. Meade to Angela Brazil. Chapter 4 examines New Woman identities and their application to adolescent girls, using Olive Schreiner's *A Story of an African Farm* as a case study. Following on from this discussion, chapter 5 focuses on Sarah Grand's new girls, contrasted with Schreiner's 'anti-new girl'. Chapter 6 is entitled 'Professionalizing the Modern Girl: Ella Hepworth Dixon, W.T. Stead and Journalism for Girls', which focuses on the world of work and aspirational figures for girls in fiction.

Another monograph published in this field was Alisa Clapp-Intyre's *British Hymn Books for Children, 1800–1900: Re-tuning the History of Childhood*. Clapp-Intyre engages with the growing discipline of childhood studies, and emphasizes the central role of children in the Victorian period. Clapp-Intyre uses archival material to ultimately argue that hymn books trouble our conception of a distinct child/adult sphere in the Victorian period. These hymn books also partake in other aesthetic movements of the time, including

Victorian hymnody and the golden age of illustration and other fields of study like book history.

Clapp-Intyre states three main themes that are threaded throughout the study: (1) children's hymnody was a genre integral to the fabric of Victorian childhood experience: studying hymns gives a fuller picture of children's daily aesthetic and intellectual opportunities than hitherto explored; (2) children's hymn-singing was a context for immense empowerment of Victorian children, thus complicating our understanding of the child-adult power binary supposedly at play in Victorian society; and (3) children's hymn-book production intersected with major aesthetic movements of the period, from the peaking of Victorian hymnody to the golden age of illustration, and its inclusion in such scholarly discussions will only deepen our understanding of the aesthetic network for children and adults (p. 6). The central claim of the book is that children's hymnody reveals a new aspect of child agency through the collaboration of child-authors, through the act of singing the hymns themselves, and through the context of the hymns which were child-focused.

Chapter 1, 'Creating Communities of Song: Class and Gender in Children's Hymn-Singing Experiences', provides a historical overview with a specific focus on the different exposure of children from different classes to hymns. Chapter 2, 'Re-writing the History of Children's Literature: Three Periods of Victorian Children's Hymnody', discusses three different stages of hymn history that intersect with Evangelical, Tractarian, and Romantic traditions. Chapter 3, 'Erasing Child-Adult Distinctions: "Crossover" Children's Hymn-Texts and Tunes', answers the question of why so many adult hymns were used in children's hymn books, examining how the tropes and techniques often easily translated from one to the other. Chapter 4, 'Staging the Child: Agency and Stasis for Children in Art and Hymn-Book Illustrations', considers the engagement of hymn-book illustrations with the golden age of illustration in the 1860s. Chapter 5, 'Reforming Society: Missionary, Bands of Hope, and Bands of Mercy Hymns', looks at the empowering role given to children by missionary societies. Chapter 6, 'Resurrecting the Child: The Cult of the Deathbed, Hymns of Faith, and Children of Life', turns to how hymns helped children engage with death and provided a space of agency for them to rewrite lyrics to suit their own theology.

'Broad-Church Homiletics, Kingsley's *Hypatia*, and the Cultivated Reader in the Pew' by Daniel Cook (*VL*C 44[2016] 491–509) considers *Hypatia* as a broad church sermon novel, and its participation in debates on the function of the sermon in the public sphere.

In 'Elizabeth Gaskell's Early Contributions to *Household Words*: The Use of Parable and the Transformation of Communities through "Kinder Understanding"' (*VR* 42:i[2016] 107–25) Elizabeth Ludlow offers a nuanced account of Dickens's investment in pathos through devotional reading practices. This article stresses the engagement with parable as a powerful form of storytelling.

In "I mistook the faint shadow": The Tractarian Ethos in Felicia Skene's Sensational Realism' (*VR* 42:i[2016] 85–105) Kristen Pond argues that Skene's 'strange combination of sensation, realism, and religious fiction' (p. 85) has led to her being overlooked. Focusing on Tractarian novel *The Tutor's Ward*

[1851], Pond importantly draws attention to the need for rethinking genre boundaries.

In 'Dracula's Apologetics of Progress' (*VLC* 44[2016] 111–29) Lucas Kwong discusses the ways in which the incursion of the supernatural tests the Christians' faith in Dracula, arguing that religion is more than a coded excuse for other concerns, but that progressive Christianity needs to move beyond its own medieval position as represented by Dracula in his past career.

*The Victorian Novel: Dreams of the Real* by Audrey Jaffe is concerned with the subject of realism. Jaffe's book repositions Victorian goals of realism as 'an object of desire', rendering realism inextricable from fantasy. Jaffe considers Slavoj Žižek and Pierre Bourdieu's ideas of the real as a backdrop to the chapters which focus on several canonical writers. Jaffe is more interested in 'how realist effects are achieved' than in redefining and relocating the real, in response to the recent critical turn towards materiality and the ostensibly real (p. 16). Chapter 1, 'Realist Territory: Invitation and Prohibition in *Adam Bede*', examines George Eliot's 'spectacular' realism, setting it up as a contrast for other writers' employment of realism. In chapter 2 Jaffe divides her attention between Charles Dickens's *Oliver Twist* and Thomas Hardy's *The Mayor of Casterbridge*. The first part on *Oliver Twist* is reviewed by Christian Dickinson below. These two canonical texts are positioned alongside each other in order to compare their use of coincidence in creating both realist and non-realist effects. Anthony Trollope's opposition to realism in his *Orley Farm* is the subject of chapter 3, 'Castles in the Air: Trollope's Realist Fantasy'. Returning to Hardy, chapter 4, "'Outside the gates of everything": Hardy's Exclusionary Realism', discusses realism in relation to narrative perspective in *The Return of the Native*. Jaffe notes that the 'tying [of] issues of perception to the observer's status in the minds of others' is a trend in *Jude the Obscure* too (p. 96). Jaffe reads Althusserian interpellation in Clym, the protagonist in *The Return of the Native*, and the fantasy of bourgeois domesticity in *The Woodlanders*. Hardy's 'estrangement from bourgeois norms is also an estrangement from the norms of realist representation', but not a 'disengagement' from them (p. 115). Chapter 5 argues that Wilkie Collins's *Armada* is a prime example of a novel which represents a desire for the real and not the actual real, rendering it desirable for readers too.

A common trend this year for Dickens is for new, popular and enjoyable, accessible biographies of the Inimitable. Though meant mostly for a popular audience, the quality of the writing, as well as their look at little-known Dickensian biographical facts, make these texts a pleasure for academics and non-academics alike. To begin with, in *Dickens and His Circle*, Lucinda Hawksley provides several brief portraits of the family and close friends of the Inimitable. A short text barely over 100 pages in length, Hawksley's bright, economic style allows for a great deal of solid information to be conveyed in few words. The text itself is divided into five sections, each dealing with a separate era of sorts in the author's life. In each section, details about the author's life are placed alongside those friends and fellow artists that formed a part of the Victorian cultural and literary scene.

In 'The Man Behind the Novels', Hawksley offers a sketch of the author's early life from birth to the appearance of *Sketches by Boz*. In this section,



Hawksley tells us a bit about Dickens's immediate family; his parents, wife, and children. The early information is familiar to any Dickens aficionado, particularly in reference to Dickens's father John and his battles with insolvency. Yet, the short sketch of Catherine at the section's end features some fantastic information regarding the inclinations and personalities of a handful of the Dickens children, including the fact that Charles and Catherine never resorted to 'physical punishments' (p. 18), causing many contemporaries to claim that the Dickens children were spoiled.

The second section, 'Our Path is Single and Distinct', comprises several short sketches of Dickens's professional friendships. Among these are names anyone familiar with Dickens or Victorian artistic culture would recognize: Thackeray, Collins, Carlyle, Macready, Lewes, Maclise, Forster, Cruikshank, Browne. But added to these are a couple of delightful sketches that those familiar only with Dickens's literary world may not know. These include one of Mark Lemon, the genial, rotund first editor of *Punch*, and Sir Thomas Noon Talfourd, a lawyer and legal reformer who bonded with Dickens over their shared progressive political ideals.

'Boz-Mania: Dickens in America', relates the now infamous narrative regarding Dickens's reception during his two reading tours in the New World. This section gives sketches of the early American literary elites who shared friendship with the British Lion, including Longfellow, Irving, and Poe.

'Influential Women' gives sketches of those women closest to Dickens both professionally and personally: Catherine's sister Georgina, philanthropist Angela Burdett-Coutts, and novelist Elizabeth Gaskell. Finally, 'From *Bleak House* to Gad's Hill' chronicles the friendships Dickens formed during the later years of his life, or perhaps more precisely the friendships he lost due to his very public separation from his wife and nearly fourteen-year affair with the young actress Ellen Ternan. The last sketch is of Ternan herself, and we are told that, when Dickens died, she and her family agreed to turn back the clock, Ternan going from being 32 years of age to once again 18 (p. 111). Thanks to her still youthful looks, the deception succeeded, and Ellen managed to marry a much younger man a few years later. The last paragraph gives the following bittersweet anecdote: on the day of Dickens's death, a story goes that a labouring man, upon entering a tobacconist's shop, announced 'Charles Dickens is dead. We have lost our best friend' (p. 112).

Continuing with the popular biographies, *Simply Dickens*, by Paul Schlicke is another entry in the Great Lives series by publishers Simply Charly. The book itself is a biographical gem, almost a novelty item. Like Hawksley's work, the volume itself is quite small, necessitating a lively, concise prose style which Schlicke handles with aplomb. The work is divided into eleven chapters and a coda, with each chapter measuring roughly five pages in length. The short biography traces each major stage in Dickens's life, from boot-blacker, to parliamentary reporter, journalist, writer of sketches, to nationally and internationally beloved novelist. One of the qualities that make the book unique is the inclusion of several snatches from Dickens's own autobiographical account, or material taken from Forster's *Life*. Another addition that sets this book apart from the typical biography are the quotations from Dickens scholars, G.K. Chesterton most enjoyably.

With these additions in mind, it is more correct to say that Schlicke has written an argument about Dickens's life rather than a biography, and the general plan of the text bears this out. Schlicke traces Dickens's own development as a writer from *Pickwick* on, moving from the comic sketch to the serial adventure of *Oliver*, *Nickleby*, and *The Old Curiosity Shop*. The first primary shift, Schlicke argues, come in *Barnaby Rudge*, where the text is finally unified around a single controlling concept. But it is in *Chuzzlewit* that we begin to see the full flowering of Dickens's genius, as it is his 'American Novel' that features for the first time a central protagonist who matures as a result of his life experiences.

Another trend in 2016 was new editions of Dickens's works. The year gave us several new editions, not just of the major novels, but of his less well-known non-fiction works. It features a new Drover Thrift edition of *Pictures from Italy*, edited by Susan Rattiner, a short travelogue written during Dickens's year-long stay there with his family in 1844, between the serializations of *Martin Chuzzlewit* (and *A Christmas Carol* that December), and *Dombey and Son*. The Dover edition features no critical apparatus of any kind, beginning and ending with the text itself. It is not surprising that the key here is conservation, as the back cover boasts that they 'are the most affordable choice for today's readers'. These editions would be ideal for a secondary school in which funding for texts is limited. The only critical apparatus to be found in this edition is the contextualization given on the back cover: 'In 1844, Charles Dickens embarked on a year-long visit to Italy, where he turned his perceptive views of the human condition towards a thoughtful appraisal of the country's soul and character. Combining travelogue with social commentary, he formed a kaleidoscopic portrait of nineteenth-century Italian life as seen by an outsider. Rather than serving as a guidebook, his "pictures" from Italy entertain rather than instruct. Dickens's eye for detail and his abundant humor accent his comments on a country rich in art, character, and scenery.' Though Dickens was socially progressive in many ways, he was also very much a product of his times. As the back cover states, during his stay Dickens was 'appalled by the scenes of abject poverty, much of which he attributed to oppression by the Catholic Church'. Yet, despite this, *Pictures* offers a witty portrayal of the Englishman abroad.

Susanne Alleyn's annotated edition of Dickens's *A Tale of Two Cities* is a reader's companion that boasts 780 notes to the primary text. Just before the text itself is a glossary that defines in detail six of the most essential terms for setting *A Tale* in its proper historical context. These terms are not for the text itself, but for the notes following. In the novel, Dickens presupposes his contemporary audience to have some knowledge of the events which, for them, had occurred just a little more than sixty years ago. The words themselves are historical linchpins for the era, such as 'Third Estate' and 'The Terror', rather than specific place or people names. After this glossary is a map of Paris just before the outbreak of the 1789 revolution. Numbered on the map itself are major city landmarks such as Notre Dame, the Bastille, and Saint-Antoine. The annotations to each chapter are extensive, there being nearly thirty in the first chapter alone. However, that may not be too surprising given what the first chapter of *A Tale* attempts to accomplish. That is, setting the novel in its

proper historical context. The way Dickens does this, of course, is by making analogical comparisons between the time of the revolution and his own time. The notes then offer an insight not so much into the era of the revolution, but that of Dickens's own time which he colours, as always, so theatrically. The text ends with a chronology of the French Revolution, an annotated listing of the major film and television adaptations of the novel, and Alley's bibliography.

Finally, we also saw a new edition of *Great Expectations*. The most effective way to review the 2016 edition of *Great Expectations* by Grace Moore is simply to start from the beginning and work through the text. To begin with, it is worth noting the physical attributes of the book itself. The Knickerbocker Classics series, to which this volume belongs, stands out for its unconventional cover design. Rather than a stock photo of a London cityscape or artist's rendering of a specific scene, the cover design is a repeated pattern of lines and circles with the title of the text and author in a square, centred. The pattern for the cover of *Great Expectations* is a warm, pleasant combination of blues and purples set against a black background. The book also has its own elastic marker. The eye-catching cover design, marker, and distinct lack of almost any critical apparatus, suggest that the book is intended for a popular reading audience. Aside from the alternative ending, a brief chronology on the last eight pages, and a list of further reading, the only critical apparatus in the book itself is the brief introduction written by Grace Moore. Moore, who holds the fascinating position of research fellow at Melbourne's Centre of Excellence for 'the History of Emotions', approaches her reading of the text through a biographical lens. Moore sees *Expectations* as a much more 'personal style' of novel, in the same vein as *Copperfield*, which appeared just over ten years earlier. Moore notes that many of the scenes of Pip's childhood are modelled on those the child Dickens would have been familiar with growing up in Kent. The most obvious connection is of course the shame felt by both Pip and a young Dickens at having to perform menial tasks (blacksmith work for one and bottle-labelling for the other), while dreams of becoming a respectable gentleman seemed forever out of reach.

Finally, Moore takes some time to look at the convict Magwitch, and explores Dickens's own apparent fascination with the then colony of Australia. A number of his characters are either transported or emigrate there, and Moore ends this discussion by stating that 'One critic even goes so far as to argue that Dickens's influence on the Victorian imagination was so great that, had he ever visited Australia, he would have changed the English perception of it forever' (p. xii).

Finally, one critical text this year is an essay compilation by Valerie Kennedy and Katerina Kitsi-Mitakou entitled *Liminal Dickens: Rites of Passage in His Work*. In the introduction to this edited collection, authors Valerie Kennedy and Katerina Kitsi-Mitakou state their purpose right away: 'This collection examines Dickens's fascination with liminal zones or rites of passage, like births, growing-up rituals, weddings, and deaths; it explores both the implications of the of the fusion and confusion of these states in his major works and journalism and the implications of liminality for the Dickens's conception of community' (p. 1).

The essays in Part I of the text deal with Dickens's complex Christian theology and its relation to social rites of passage—birth, marriage, and death. In the first essay, Rainsford argues that Dickens views life as a 'middle state' and that the passages into and out of life mark our transition from and to truer states of being. Hope's essay on *Little Dorrit* views the novel as composed of transitions from 'shadows and darkness to light and from imprisonment to freedom' (p. 8), patterns that are also subverted throughout the text. In Part II, essays by Waters and Hollington analyse 'threshold moments like growing-up rituals and marriages' (p. 9) and argue that many times such moments are seen as failures in Dickens's works. Essays in Part III deal with Dickens's own philosophical tensions regarding the progressive trends of Victorian society. These tensions are related to Victorian social reform and religion, particularly the tension between orthodox belief and the growing popularity of Darwinism. Finally, essays in Part IV deal with transitions such as deathbed scenes in light of Dickens himself as an author who often 'transitions' between several sub-genres of the realist novel form. These include comedy, melodrama, Newgate novel, and detective fiction (p. 13).

In coming to the individual chapters dedicated to Dickens in various critical texts, we once again see the turn towards biography. In *Life and Work: Writers, Readers, and the Conversations Between Them* Tim Parks opens his chapter on Dickens with a fascinating anecdote regarding his quirks as a father. One day, as a joke, Dickens tells his youngest son Sydney, 3 years of age, to walk to the train station to meet a friend of his. Sydney immediately obeys, makes it out of the garden, and has to be caught before crossing the street. The request is repeated, but this time Sydney is sent with his elder brother Alfred. Once they leave, Dickens locks the garden gate and hides with his other children in the bushes. On seeing this, Alfred begins to cry, but Sydney shouts 'open the gate!' while hurling a stone, a manoeuvre that wins the father's everlasting approval. Parks lays out this event as symbolic of Dickens's entire life and psychology—as a child 'shut out' from the world around him, he had to learn, like Sydney, to demand his own.

Continuing with the theme of biography, in *Homes and Haunts: Touring Writers' Shrines and Countries*, Alison Booth in her sixth chapter takes us deep into 'Dickens Country', exploring ideas of both pilgrimage and the haunting of place and space that occur both in Dickens's novels and in the localities connected with his life. As Booth reminds us, 'Dickens flourished during the era in which literary tourism, professional authorship, and modern conditions of travel, communication, consumer culture reshaped the international scene' (p. 257). Booth takes us on a 'reading-pilgrimage' through Dickens's works, as well as to the various places Dickens is known to have inhabited himself. It is perhaps no truer of any author that admirers of Dickens's works the world over can trace the steps of the Inimitable and his characters, as Dickens's depictions of place are unmatched by those of any other writer from his period.

We continue the theme of place with Geraldo Magela Caffaro's *The House, the World, and the Theatre: Self-Fashioning and Authorial Spaces in the Prefaces of Hawthorne, Dickens, and James*. At the beginning of his second chapter, Caffaro discusses the difficulty in crafting scholarship for authors like

Dickens, whose longevity leads Caffaro to state that ‘Although there might not be so much new ‘information’ to be shared about the... [authors] in question, their works remain relevant, compelling, and continue to stimulate revaluations and debates’ (p. 21). In his section on Dickens, Caffaro discusses some of the essential scholarship, viewing the author’s life and works through several typical lenses: his celebrity status, his personal effort and ambition, his model as the author of supreme ‘Englishness’, and more modern readings given by theorists such as Foucault and Poovey.

In his fifth chapter, Caffaro that argues the way in which authors such as Dickens deal with space is ‘related to the three authors’ struggles for cultural legitimacy and autonomy in the nineteenth century’ (p. 101). For Dickens, the most prominent space in his writings is the domestic. As Boz, Dickens occupies the space of a man voyaging in a balloon. In *Dombey*, Dickens tells the reader specifically where the text was composed. Caffaro argues that initially, Dickens ‘was not seen as a cosmopolitan writer’ (p. 109), but that a French edition of *Barnaby Rudge* ‘bears witness to Dickens’s awareness of his presence in the foreign market and of the need to exert control over it’ (p. 109).

In chapter 6, Caffaro discusses theatricality in Dickens’s writing. Caffaro opens by speaking to the legitimacy of the theatre in Dickens’s era, ‘The authority of the theater in the nineteenth century stemmed from its being a much older genre than the novel and a more popular form of entertainment’ (p. 119). Caffaro then goes on to discuss the theatrical nature of Dickens’s own writings. ‘Before becoming a novelist’, Caffaro states, ‘Dickens had taken part in several amateur theatricals, had written his own plays, and continued to perform later on in life with his reading tours’ (p. 124). Dickens’s novels also include several characters that are themselves theatre performers.

For place to be considered important, we must also consider the means by which we travel. Examining the theme of travel, we begin with *Writing the Stage Coach Nation* by Ruth Livesey (discussed more fully above). In her third chapter, ‘On the Move with Mr. Pickwick’, Livesey sees the stagecoach as a metaphorical representation of the upward mobility and disruption of class hierarchy that began to predominate in the rising middle and capitalist class of the Victorian era. Livesey argues that ‘*Pickwick*’s Cockney protagonists play with the idea of knowing—and choosing not to know—their place in the nation: a matter of moving across social orders and rank, in Dickens’s case, more than through temporal geographies of uneven development’ (p. 90). At the same time, Dickens is very much a man ‘of the one city’ (p. 94), making his ‘Cockneyism’ a great mark of character.

In her fourth chapter, Livesey suggests that *Martin Chuzzlewit* disrupts the predominantly utopian vision of the railroad offered by *Pickwick*. ‘*Chuzzlewit*, by contrast [to *Pickwick*], states Livesey, ‘stages a series of halts and diversions that question the possibility of progress and amity’ (p. 122). Livesey then goes on to analyse the image on the title-page vignette, which offers a metaphor for the protagonists’ journey. ‘There are all kinds of warnings in this scene—suggested by Dickens to his illustrator Hablot K. Browne (‘Phiz’) but not in the novel itself—that traps, snares, and misdirection await the hopeful young man who wants to design a future in a mobile world’ (p. 122). This

image offers the perfect symbolic counterpoint to the young man disappointed in the American homestead he viewed as the ideal way to his fortunes.

In her conclusion, Livesey discusses Dickens's 'The Signalman', which she sets within its proper historical context of the infamous Staplehurst rail crash. Livesey mentions that 'The Christmas 1866 number of *All the Year Round* which appeared eighteen months later contains Dickens's most famous short story of the haunting effects of railway trauma' (p. 216). This conclusion also features a reading of *Mugby Junction*, which speaks to Dickens's greatest symbolic comparison between rail travel and personhood: 'Each branch line that crosses and snakes its way through Mugby', states Livesey, 'represents a potential path through life' (p. 217). In both these stories, it is the journey itself rather than the destination that gives the narrative its meaning.

In keeping with the idea of travel, another Dickens-centric chapter comes to us from Györi and Moise, eds., *Travelling Around Cultures*. In the eighth chapter of this collection, Rudolf Nyari analyses *The Old Curiosity Shop* through the subversion of the father-daughter relationship so integral to the text. Yet this subversion may not be as complete as some people have been led to believe. 'My argument', states Nyari, 'is that irrespective of Victorian cultural assumptions of family ties, the granddaughter figure can assume her position and function of a daughter figure to save and maintain the image of a Victorian nuclear family and domesticity' (p. 119). According to Nyari, this approach to salvation can be seen in the various depictions of death in relation to topography (homelessness), and in the references to *Pilgrim's Progress* as well as in the space of the antiques shop itself.

A handful of chapters this year have dealt with considering the novel itself in terms of its genre and form. In *The Victorian Novel Dreams of the Real*, Audrey Jaffe discusses *Oliver Twist* as an example of the Victorian novel's concern with family and social mobility. Jaffe argues that the 'fairy-tale'-like endings of most Victorian novels (long-lost aristocratic ties and a sudden reversal of fortune), 'articulate both the middle class's wish to distinguish itself from the aristocracy and its longing for some way to authenticate itself... by claiming... ancestral connection' (p. 42). By so doing, an aristocratic narrative is 'mapped onto' the middle-class narrative of the novel, creating 'an affective narrative that... shifts the business of lineage from the realm of property to that of feeling' (p. 42). The fact that *Oliver Twist* is composed of so many 'coincidences' is simply the result of this convention working itself out in the most extreme way; Oliver is, after all, a member of the criminal class, the lowest of the low.

In keeping with discussions of form and genre, we have Bristow and McDonagh, eds., *Nineteenth-Century Radical Traditions*. In the second chapter of this collection, Anne Schwan argues for a reassessment of the works of Frederick William Robinson, who, she argues, is 'a missing link between the socially conscious literary traditions of Daniel Defoe, Charles Dickens... and the slum fiction of the 1880s and 1890s' (p. 63). Schwan discusses Robinson's works, particularly his novels of the urban poor and criminal classes, as finding their inspiration in the era's 'Newgate novels', Dickens's *Oliver Twist* especially. Many of his works are viewed as 'updated'

versions of those from the earlier era, and some contemporary critics argue that Robinson parallels Dickens in *quality of writing* as well as content.

Finally, rounding up the theme of novel form and genre is Seth Lerer's *Tradition: A Feeling for the Literary Past*. In his second chapter, Lerer sets out Dickens's *David Copperfield* as a template 'for understanding literature and its traditions' (p. 37). After an analysis of the novel itself, focusing on the elements of reading, writing, and autobiography discovered most prominently in the passages connected with Mr Dick, Lerer goes on to elucidate 'The tensions between selection and comprehensiveness, between brevity and inclusion, between something linear and self-contained and something endless and sprawling' that are the hallmarks of the 'literary history of modern reading' (p. 37). Beginning with Victorian educators, Lerer traces our move away from the ideals of the canon to a future in which fears regarding political power will supersede the function of reading.

Another theme present this year is that of gender and depictions of the masculine and feminine. Beginning with the masculine, we have *Military Men of Feeling* by Holly Furneaux. In her second chapter, Furneaux analyses the character of Private Richard Doubledick in Dickens's 'Seven Poor Travellers', the Christmas number for his 1854 edition of *Household Words*. The story was in some ways a response to the Crimean War, raging in the winter of that year. Furneaux states that 'In this seasonal offering Dickens rewrites class and national antagonism through a powerful celebration of the transformative nature of male friendship' (p. 54). Dickens's tale of what Furneaux refers to as 'sentimental soldiering' is a perfect corollary to the military men of feeling first proposed by Thackeray's Colonel Newcome. In the tale, Doubledick is offered redemption by a fellow officer, which propels the private to personal military success.

Moving from the masculine to the feminine, we have *The Submerged Plot and the Mother's Pleasure from Jane Austen to Arundhati Roy* by Kelly Marsh. In her second chapter, Marsh discusses the submerged plot of the mother's pleasure in *Bleak House*. Essentially, the argument is that in many Victorian novels there is a plot that hides 'under the surface', and that this plot almost always has to do with the curiosity regarding the sexual past of a mother character. Marsh states that in *Bleak House*, 'The narrative progression . . . is largely measurable by a series of discoveries' (p. 68); tying the submerged plot to the mystery genre of this early detective novel. Marsh goes on to point out that the submerged plot in *Bleak House* is particularly difficult to access due to Esther's seeming lack of interest in discovering the mystery, though 'curious about her mother' from the novel's beginning.

Another recurring theme in Dickens-centric chapters this year is that of the Gothic. We begin with *Gothic Death 1740–1914: A Literary History*. In his fourth chapter, Andrew Smith discusses Dickens's indebtedness to the Gothic tradition. As he states, 'whilst some of [these] points of contact are clear, as in the Christmas ghost stories . . . issues of the self are worked through Dickens's ostensibly reformist social agenda' (p. 107). He then goes on to focus on scenes of death and their significance in *Oliver Twist*, *Great Expectations*, *Dombey and Son*, the short article 'Dreams', and *The Mystery of Edwin Drood*. Each of

these sketches relates death to Dickens's social agenda, such as the idea of public executions as symbolized by the death of Sykes in *Oliver Twist*.

From the Gothic we move to ghosts in *Spirits and Spirituality in Victorian Fiction* by Jen Cadwallader. In her second chapter, Cadwallader discusses Dickens's Christmas ghost stories. These stories, she argues, are 'unlike the more sensationalist tales penned by many of his contemporaries... [Dickens's] ephemeral figures are always solidly grounded in the Victorian moral aesthetic' (p. 51). While focusing on stories such as *The Haunted House*, *The Haunted Man*, and of course *A Christmas Carol*, Cadwallader also pulls in the ghostly tales from pages of texts like *Bleak House* and *Pictures from Italy*. In each of these stories, Cadwallader argues, the presence of apparitions acts as a type of psychological 'other': they embody the spiritual and psychological trauma that the character they haunt has buried deep within themselves.

One final pair of chapters from this year might be classified as 'popular entertainment'. To begin with, we have *The Bloomsbury Introduction to Adaptation Studies* by Yvonne Griggs. Griggs begins her third chapter, 'Adapting *Great Expectations*', by making a comparison between Dickens's time and our own through the idea of adaptation itself. 'By the time he wrote *Great Expectations*', states Griggs, 'Dickens had become a known and distinguished author with a capacity for self-promotion of the kind we more readily associate with today's celebrity culture... [due to this], a volume of theatrical adaptive spin-offs regularly circulated Dickens' serializations, even before their completion, attesting to both his popularity and his "celebrity status"' (p. 77). Griggs then explores the major film and television adaptations of the novel based on the all-important word in adaptation studies: fidelity. Griggs moves from the most traditional approaches to adapting the novel (David Lean, Mike Newell), to contemporized retellings (Cuaron), and finally to postmodern experimental films that use the text more as a basis of inspiration than a pattern of narrative (South Park's 'Pip' episode).

From the cinematic, we move to the culinary in *The Food Plot in the Nineteenth-Century British Novel*. In his third chapter, 'Charles Dickens and the Hungry Marriage Plot', Michael Parrish Lee begins with an analysis of Pip's first view of Miss Havisham's dining table, and the decaying cake that sits upon it. Lee argues that 'in the "indistinguishable" form of this cake, food's materiality signals the death of the marriage plot... [In fact,] *Great Expectations* constitutes Dickens's most successful effort to reveal the marriage plot as a food plot' (p. 76). Lee then discusses this idea as it presents itself in *Oliver Twist*, *David Copperfield*, and *Great Expectations* once again. In each of these, Lee shows how Dickens 'realizes his inversion of Austen, unflinchingly representing the central love plot as determined by hunger' (p. 76).

Finally, we have one chapter which seems to defy any type of convention in Amanda Anderson's *Bleak Liberalism*. In her second chapter, Anderson connects the liberalism of the present in modernity to the primary concerns of the novel. '[R]econsiderations of liberalism within the literary field', Anderson states, include 'studies concentrating on the public sphere, analyses of the state and its institutions, and appreciations of the liberal temperament in its ethical and political features' (p. 47). Anderson states that in Dickens's *Bleak House*



there exists a ‘tension between liberalism’s sobering sociological viewpoint and its aspirational moral viewpoint’ (p. 49). This tension is exemplified in the novel’s dual point-of-view narrations, the third-person chapters representing sociological liberalism while Esther’s narrative characterizes individual moral agency.

From chapters we look at individual articles which analysed Dickens and his works. We will begin first with the Dickens-specific journals (*Dickens Studies Annual*, *Dickens Quarterly*, *Dickensian*), and review the articles simply in the order in which they appear in each publication. We begin with the *Dickens Studies Annual*. In ‘Dickens, Irving, and the American “Logocracy”’ (*DSA* 47[2016] 1–16), Nancy Aycock Metz engages with Dickens’s first reading tour of America and his vision of America as a ‘logocracy’, or government run by words. Aycock argues that Dickens reflects themes first seen in Washington Irving’s *Salmagundi*, which appeared in his ‘American novel’ *Martin Chuzzlewit*, written after returning from his first reading tour.

In ‘Charles Dickens’s Anti-American Rhetoric in *Martin Chuzzlewit*’ (*DSA* 47[2016] 17–32), Linda M. Lewis argues that Dickens, angered by the foibles and vices seen in the American public during his first reading tour, aligns himself with a community of writers and satirists that had an already established language of critique for Americans which had existed for fifty years. Lewis then contends that in his language of critique, Dickens falls into the same type of arrogance which he accuses his subject of possessing.

In ‘“People mutht be amuthed”: Work, Play, and the Dickensian Disabled Child’ (*DSA* 47[2016] 33–56), John Paul M. Kanwit argues that in Dickens’s depictions of disabled characters (of which there are many in his novels), he uses a social rather than a medical model of critique. That is, he does not see disability as a wrong which must be corrected through scientific and medical means, but through a changed cultural view of disability itself. That is, these disabled figures (Tiny Tim, Bertha, Jenny Wren) are not incapacitated through physical ailments but rather suffer from marginalization as the result of cultural views regarding disability itself.

In ‘“The Master of the New Testament Put out of Sight”: Dickens’s Christology and the Higher-Critical Debate’ (*DSA* 47[2016] 57–86), Jude V. Nixon argues that any understanding of Dickens’s theology, particularly his views regarding the nature of Christ, must take into account his engagement with the ‘higher criticism’ that was having its advent in England in his day. Nixon supports his argument through an analysis of Dickens’s *The Life of Our Lord* and statements regarding his own spiritual belief made in correspondence during his time abroad in France and Italy.

In ‘The Image of Time in *David Copperfield*’ (*DSA* 47[2016] 87–106) Tobias Wilson-Bates argues that the serial form of *David Copperfield* engages with the author’s use of memory and temporality. Wilson-Bates begins his discussion with the frontispiece illustrations of the text given by Hablot K. Browne, and follows this discussion with other paratextual materials of the serialized form of the novel. Wilson-Bates notes how the fact that an image of a scene appears before the textual description of the scene itself gives readers a chance for an alternative interpretation of the events described.

In 'Bleak House to Great Expectations: Turnings, Catastrophes, Secrets' (*DSA* 47[2016] 107–25), Jerome Meckier discusses the difference between a literary 'turning idea' and a 'pivot', each of which Dickens made much use of in his writings. According to Meckier, while 'the first implies a division into *before* and *after*... the latter emphasizes continuous operation, ceaseless turning' (p. 109). For example, *Great Expectations*' 'turning idea' occurs when an embattled Magwitch returns to tell Pip about the true source of his fortunes. However, the Magwitch–Pip relationship exists as a pivot, the actions of each dependent on the other throughout the course of the novel.

In "'Broken...into a better shape": Justice and Mercy in *Great Expectations*' (*DSA* 47[2016] 127–43), David Penn argues that the two endings given for the novel are in fact not as individual or separate as they first appear. Rather, they both are 'a necessity' (p. 128) to the novel as a whole, since their seemingly contradictory purposes actually point to a tension present throughout the text, beginning at the point when Pip first meets Estella. The two endings reveal a desire within Dickens himself to both pardon and punish Estella for her treatment of Pip; ultimately, we are meant to suppose the author simply could not make up his mind.

In '(Mis)Managing Closure in *Our Mutual Friend*: The Harmon Mansion Conceived as Heterotopia' (*DSA* 47[2016] 145–63), Rosemary Coleman argues that the Harmon mansion in *Our Mutual Friend* can be read as the Dickensian equivalent of a 'heterotopia'. Coined by Foucault, a heterotopia is 'an 'alternate space' existing 'outside the culture, outside society' (p. 147); a place of safety and idealism which serves as an escape from the carnage of the outside world. In the mansion, Harmon can believe that the Victorian problems of class, gender, and power can be overcome.

In 'Dickens in the Eye of the Beholder: The Photographs of Robert Hindry Mason' (*DSA* 47[2016] 165–99), Leon Litvack argues that the photographic portraits which exist of Dickens carry with them the possibility of transforming our ideas about the author himself. In addition, Litvack suggests that such an analysis represents 'a heretofore unexplored exchange between artist and subject' (p. 167). Litvack's discussion is grounded in the fact that the development of photography coincided with the years which saw the rise of Dickens's greatest authorial powers.

In 'Accepting Adele in Charlotte Brontë's *Jane Eyre*' (*DSA* 47[2016] 201–22), Alexandra Valint argues that, in opposition to the common critical view, Jane's compassion for the character of Adele is much more apparent than previously considered. In addition, 'Concentrating [an analysis] on Adele... reveals a complicated portrayal of childhood and illuminates a resistance to the cultural notions of the Romantic child' (p. 202). Valint places her discussion within the context of Victorian conceptions of childhood.

In '*A Court Duel* as Performed by Wilkie Collins, with an Analysis of the Manuscript, Playbill, and Advertisement' (*DSA* 47[2016] 223–88), Robert C. Hanna argues that the manuscript of the play itself is 'incomplete without an analysis of its accompanying advertisement and playbill' (p. 225), and that the paratextual materials for this play 'prove to be equally central to scholarly interests in Collins's family and friends, his acquaintance with a family of professional actresses, and his support of charities' (p. 225). A transcript of the

play follows, along with an analysis of the paratextual materials previously mentioned.

Next we move to the *Dickens Quarterly*. In 'The Beginning of *Pickwick*' (*DQu* 33:i[2016] 5–22), Bradley Deane centres his argument around the origin and inspirations for Dickens's introduction to the world. Deane focuses on the first chapter, specifically the moment in which one of the *Pickwickians* calls their esteemed leader a 'humbug'; a remark from which he carefully withdraws. Deane responds to this moment in the following way: 'This *Pickwickian* fracas, I will argue, can be traced to a previously overlooked source, one that is ultimately more compelling and illuminating than the event to which we now conventionally point as the chapter's model' (p. 6).

In 'Dickens Donates a Piece of *Pickwick*' (*DQu* 33:i[2016] 23–37), William F. Long discusses five slips of the original manuscript of *Pickwick Papers*. Originally, these slips were known only to have been bought by Dr Rosenbach in 1928 at a Sotheby's auction. In 1954, they became a part of the Rosenbach Museum and archive. However, Long has discovered a message Dickens wrote in 1840 in which he donated these five slips to a charitable cause, helping to keep that organization running.

In 'Dickens's Evocative Objects: A Tale of Two Locketts' (*DQu* 33:i[2016] 38–54), Maria K. Bachman argues that in *Great Expectations* Wemmick values his 'portable property', not just for its financial possibilities, but because these items 'are mementos [of previous clients] and thus function as material surrogates for his clients' unnarrated histories. Each object tells a story, but one that we are not necessarily privy to within the diegetic borders of the novel' (p. 39). Ultimately, Wemmick's proliferation of things symbolizes the connections of a past life.

In 'Rosa Bud Grows Out from under Her Little Silk Apron' (*DQu* 33:i[2016] 55–64), Margaret Flanders Darby argues that in *The Mystery of Edwin Drood*, the character of Rosa Bud both casts off and accepts the feminine conventions of the day. According to Darby, 'It is Rosa's task to escape John Jasper's control by clearly articulating her situation, growing out from under the apron of genteel femininity, and running away' (p. 55).

In 'John Dickens in the Witness Box: The *Mirror of Parliament* and a Case of Libel' (*DQu* 33:ii[2016] 93–101), William F. Long discusses a previously unknown fact: that John Dickens was brought before that court of the King's Bench at Westminster in 1831 and 1832. Long argues that though the testimonies themselves are not important, 'they contributed to a series of events that, together, threatened for a while the reputations of leading legal figures, challenged the competence of a long-established part of the legal system, and prompted discussion of the respective responsibilities of press and Parliament in the matter of parliamentary privilege' (p. 93).

In 'Apprentices and Apprenticeship in *Great Expectations*' (*DQu* 33:iii[2016] 102–8), Jerome Meckier argues that the reading of *The History of George Barnwell* to Pip in chapter 15 of *Great Expectations*, rather than being one of the arbitrary comedic scenes with which Dickens peppers his narratives, actually serves a very important psychological function. The domestic tragedy by Lillo is 'a cautionary tale about the dangers of disgruntlement' (p. 104); in

this context, it is a perfect tale for the ears of Pip, who has become more and more discontented with his lot.

In 'The Enacted Parable in *The Mystery of Edwin Drood*' (*DQu* 33:ii[2016] 109–24), Rodney Stenning Edgecombe argues that Jasper enacts a 'thauma' (wonderwork or prophetic symbolism) in the serial in which Drood first disappears. He states that 'because the phrase is so inapposite—'mighty wonder' seems too grandiloquent, even as a litotes, to apply to a talk in an English country garden—it serves rather to alert us to the 'mighty wonder' that *is* about to transpire, even though the thaumaturge does everything in his power to normalize its externals. This disconnection generates the nightmare quality of the episode, for the soundtrack (everything Jasper says would be inaudible to spectators at the Academy windows) and the imagery it subtends remain out of sync throughout' (p. 110).

In 'The Representation of Turkey and the Turks in *Household Words* and *All the Year Round* in the 1850s and early 1860s' (*DQu* 33:ii[2016] 125–42), Neval Berber examines 'the manner in which a stereotypical "regime of Representation" of the Turk and Turkey as orientalised Otherness underwent, in the 1850s and early 1860s, specific modifications in *Household Words* and *All the Year Round*, extending and complicating earlier views' (p. 127). Berber places her argument within the historical framework of the era, in events such as the Crimean War and the Treaty of Paris.

In 'Dickens, Dick and Dido: *Oliver Twist* and the Opera at Home' (*DQu* 33:iii[2016] 173–200), Ruth Richardson discusses a musical allusion to Purcell's *Dido and Aeneas* which she has discovered in *Oliver Twist*. This connection is based on the assumption that Charles's sister Fanny, a student and then teacher at the Royal Academy of Music, perhaps studied with Purcell himself. This echo comes from Little Dick, who muses 'after I am laid in the ground', a strikingly similar phrase to Dido's 'When I am laid in earth'.

In 'Unflattening Mrs. Micawber' (*DQu* 33:iii[2016] 201–22), Yael Halevi-Wise argues that seeing Dickens's characters as stereotypes of what E.M. Forster defined as 'flatness' is not only inaccurate but a categorically incorrect view of the genius of the author. Halevi-Wise's project is to make this stereotyping 'a little harder . . . and to do so in a manner that supports recent developments toward a more accurate assessment of character construction' (p. 203). Yael does this by adding a heretofore unknown complexity to Forster's greatest example of this stereotype: Mrs Micawber.

In 'Reading Edmund Gosse's *Father and Son* (1907) through a Dickensian Lens' (*DQu* 33:iii[2016] 223–43), Kathy Rees argues that Gosse's novel is 'a poignant tragi-comic narrative which utilizes the Dickensian child-victim plot' (p. 223). The victimization of the young hero comes from a lonely childhood brought up by strict evangelical parents who forbade the reading of fiction. The comparison, made by Rees is naturally to Gradgrind in *Hard Times*, who forbids his daughter Louise to engage in any sense of wonder.

In 'Suicide, Fraud and Debt: John Dickens's Last Days at Chatham' (*DQu* 33:iv[2016] 269–90), Michael Allen discusses documents recently discovered at the National Archive at Kew which 'illuminate the working arrangements in the Navy Pay Office in Chatham during John Dickens's time there from 1817

to 1822'; they 'tell a surprising and dramatic story about Chatham's Chief Pay Clerk, and uncover another large debt incurred by John Dickens' (p. 269).

In 'Two Letters of John Dickens from 1835' (*DQu* 33:iv[2016] 291–9), William F. Long discusses two letters written during a period early in Dickens's career. The first is a letter written when Charles was only 22 years of age to family friend Thomas Beard, delineating his domestic anxieties. Serving as a parliamentary reporter, Charles Dickens's father John had again taken to the old habit of financial recklessness and continued to spend above his means. This caused particular trouble when Parliament was in its long recess and John could not work. The second letter concerns the election of 1835.

In 'In the Wake of the Cultural Revolution: Chinese Translations of *Hard Times* (1978) and *Great Expectations* (1979)' (*DQu* 33:iv[2016] 300–14), Minghui Li argues that 'any study of the global significance of *Hard Times* and *Great Expectations* must take into account their literary, political and socio-cultural contribution to intellectual life in China' (p. 301). Li engages with these ideas first by discussing briefly the history of Dickens's translated works in the Chinese market, and then giving a thorough analysis of the translations of *Hard Times* and *Great Expectations*.

In 'When Boz Became Inimitable' (*DQu* 33:iv[2016] 315–16), William F. Long and Paul Schlicke discuss the origins of Dickens's pseudonym 'The Inimitable'. The two primary incidents mentioned are first a snuff box sent to him by long-time friend and teacher William Giles. On it was inscribed 'to the Inimitable Boz'. The second occurrence comes from a notice by Dickens himself in *Bentley's Miscellany*, charging that the request made 'To the Inimitable Boz' was given by an imposter. Yet, even before Dickens was a known commodity, a reviewer for the *Satirist* called his early sketches 'inimitable'.

The last Dickens-specific journal under review is *The Dickensian*. In 'Dickens in My Life' (*Dickensian* 112:i[2016] 5–9), John Bowen is given the space to trace out the progress of his love for the Inimitable. He states that the first Dickensian character that truly delighted him was the Reverend Chadband. As his father was a Baptist minister, Bowen acknowledges that Chadband's rhetoric was something very familiar to him as a boy. He then speaks of his growing and changing love for Dickens, much of which he acquired as an adult.

In 'The Annotated Set of *All the Year Round*: Questions, Answers and Conjectures' (*Dickensian* 112:i[2016] 10–21), Jeremy Parrott discusses the media attention and scholarly response to his, still recent, important discovery. He begins by examining his own interest in early editions of Dickens's works and the various methods by which he acquired them. He then talks about the experience of first finding the annotated volumes, and tracks the search verifying the authors notated in the marginal comments.

In 'Passages in the Life of Mr. George Hogarth' (*Dickensian* 112:i[2016] 22–30), William F. Long discusses the early career of Dickens's father-in-law. Long discusses Hogarth's early work, including several business ventures that failed to live up to expectations. He then mentions that Hogarth would actually read several of Dickens's early sketches, a role taken later by Dickens's close friend and biographer, John Forster.

In 'A Generous (if Unlucky) Gift: Wills and the Brougham' (*Dickensian* 112:i[2016] 31–5), Angus Easson and Margaret Brown discuss a gift given to Dickens by his friend and long-time co-operator on *Household Words*: a miniature brougham or 'private carriage'—an incredibly useful gift. The article gives this description: 'The brougham was a small enclosed carriage, for one or two people inside, drawn by a single horse, and the coachman outside' (p. 31). Unfortunately, an editorial published only two years after in *All the Year Round*, names poor advertisers of the type of carriage just purchased by Dickens, for which he received several complaints from different manufacturers.

In 'Charles Dickens the Letter Writer and the Local Postal Service' (*Dickensian* 112:i[2016] 36–45), Jennifer M. Ide discusses a brief note written by Dickens about his postman. Ide argues that though the note is brief and that it does not give much information about the context of events, 'it evokes a complete story about a postman on a cold winter's day, and provides an insight into Dickens's personality and his relationship with his local letter carrier' (p. 36).

In 'An Irreverent Contemporary Comment on the Impact of the *Nickleby* Portrait' (*Dickensian* 112:i[2016] 46–53), William F. Long discusses a piece written by Thackeray in the voice of his alter-ego Michael Angelo Titmarsh, commenting on the recent portrait of Dickens for the serial publication of *Nicholas Nickleby*. The portrait itself is very good, and is widely considered one of the best of the young Dickens, but Thackeray's semi-comic tone makes it difficult to know if he is crossing the line into actual insult in his depiction of it.

In "'I write this with my hands in a basin of water": Dickens, Letters and Readers' (*Dickensian* 112:ii[2016] 105–13), Carolyn Oulton discusses Dickens's ideal of the perfect relationship between reader and writer 'that effectually bypasses the agenda of editors, publishers, and hack dramatists who often appeared to have more control over the dissemination of his work than he did himself' (p. 106). To make this argument, Oulton examines scenes of direct address from Dickens to his readers in both published and unpublished works (i.e. correspondence).

In 'Passages in the Life of Mr George Hogarth 2: Mr Hogarth Goes to Prison' (*Dickensian* 112:ii[2016] 118–29) William F. Long traces Dickens's father-in-law's financial difficulties, bankruptcy, and confinement in a London debtor's prison. Long first discusses a post Hogarth applied for and failed to get, then traced the ways in which he attempted to supplement his income. He then discusses his editorship of the *Evening Chronicle*, and his subsequent break with journalism to attempt a career as an academic.

In 'Dickens and Elizabeth Hussey Gould: Women's Rights, Debtors' Prisons and a New Dickens Letter' (*Dickensian* 112:ii[2016] 130–7), Alan Dilton examines letters written by Dickens and addressed to the Gould family, Elizabeth being a popular artist of the era. The letters seem to speak to the uneasy and conflicted view Dickens has regarding early forms of proto-feminism. In one letter, he argues that the more demonstrative of the campaigners actually do more harm than good to their cause, though he agrees with the idea that women are always the oppressed and men the oppressors.

In 'Lot 238: One Grey Cob—"Trotty Veck"' (*Dickensian* 112:ii[2016] 140–4), Jennifer M. Ide discusses the pony bought for Dickens in 1860 as a carriage

horse. Ide mentions the names of Dickens's horses (of which there were a few), and goes through their record of service. The horses seem to have all been given the names of Dickens's characters. Beginning with Newman Noggs, Ide goes on to discuss the use and personality of the horse who survived his master.

In 'The Ghosts at the Royal Polytechnic: An Uncollected Letter' (*Dickensian* 112:ii[2016] 145–52), William F. Long discusses a letter written to Damer Cape regarding an abridgement of *A Christmas Carol* being performed by the Polytechnic Institute. The institute itself combined the latest scientific discoveries with the arts, most notably the theatrical. Mr Cape's intention was to put on an abridged version of the *Carol*, using the latest scientific discoveries to achieve the effect of ghosts on stage. The technique was tried initially with a stage addition designed by John Henry Pepper, who was able to project an image of an actor below stage onto the stage by the use of reflecting mirror and large glass. Ever after, the illusion became known as 'Pepper's ghost'.

In *ANQ*, both Dickens-centric articles dealt with the idea of prophecy in one way or another. In 'Proleptic Death in Dickens's *A Christmas Carol* and *Little Dorrit*' (*ANQ* 29:ii[2016] 79–83), Jolene Zigarovich begins with a definition of prolepsis. That is, 'an evocation in advance of an event that will take place later... [which] links two points within the narrative that are out of turn' (p. 79). Zigarovich argues that this device is much used in Dickens, particularly in scenes in which characters witness their own death before they actually occur. Zigarovich asserts that 'By examining Dickens's preoccupation with the premature epitaph in *A Christmas Carol* and *Little Dorrit*, we can assess this particular dialogic construct for inscribing proleptic death' (p. 79). In 'The Prophetic Arraignment in the Last Chapter of *A Tale of Two Cities* and 1 Kings 18.25 ff' (*ANQ* 29:ii[2016] 84–6), Rodney Stenning Edgecombe makes an analytical connection between the events described in Scripture (the contest with the prophets of Baal), and 'an ironic passage in *A Tale of Two Cities*' (p. 85). The passage in question is the scene in which The Vengeance looks around and shouts for Madame Defarge to come see the tumbril that is carrying Evrémonde (Carton) to his death. The idea of shouting for someone who cannot possibly hear (Defarge has died at this point in the novel) is paralleled to that of the prophet Elijah mocking the apparent deafness of Baal.

Three articles this year dealt with the transcription of Dickens into another medium: a television programme, fictionalized biography, and popular attraction. In 'Dickensian' (*JVC* 21:ii[2016] 242–6), Valerie Purton discusses the BBC series which bears the same name. She states that, though 'All we could expect would be loveable eccentrics, cruel romantic deceptions, extreme melodrama, impossible cliffhanger endings... The story of my conversion from *refusenik* to admirer seems to have been a common one and raises important issues about adaptation, 'reappropriation', and cultural transmission' (p. 242). In 'Rehabilitating Catherine Dickens: Memory and Authorial Agency in Gaynor Arnold's Neo-Victorian Biofiction *Girl in a Blue Dress*' (*AJVS* 21:i[2016] 72–84), Kathryn Ford discusses the biofiction text that has as its subject the tumultuous marriage of Charles and Catherine Dickens. The names are changed to Dorothea and Alfred, but the readers of the novel are clear

regarding what is being portrayed. Ford argues that this fictionalized version actually has more narrative independence than Catherine herself. She states that 'while Catherine left Charles's words to her to speak for themselves, Dorothea adds *her* own words to the narrative *he* initiated, thus achieving authorship and constructing memory herself' (p. 72). In 'After Dickens World: Performing Victorians at the Chatham Docks' (*NVS* 9:i[2016] 12–31), Patrick Fleming argues that Dickens World, a themed attraction in Kent, England, 'is best viewed as a performance, and that comparing the two versions helps us rethink the role of Dickens World and other immersive instructive entertainment in the twenty-first century' (p. 12). By 'two versions', Fleming is referring to the original intent of the attraction when it was first built in 2007, versus a significant restructuring and shift of focus that took place in 2013.

Another pair of articles deals with Dickens's operations of and in the marketplace. In 'Misreading and the Marketplace: Dickens and Du Maurier in a Commercial Age' (*Novel* 49:iii[2016] 429–48), Hugh McIntosh sets up his argument by claiming that most of Victorian literature's characters reassert the patriarchy to such a degree that 'its figures of horror might be its most redeeming features' (p. 429). McIntosh adds that 'this mode of critical misreading—treating figures of anxiety as positive things—thrived in an increasingly consumerist transatlantic culture' (p. 429). With this idea, McIntosh begins an exploration of both Dickens's and Du Maurier's Gothic romances.

In 'Whose Fault? The Speculator's Guilt in *Little Dorrit*' (*VLC* 45[2016] 413–32), Colleen Lannon discusses the original title for *Little Dorrit* (*Nobody's Fault*). Lannon argues that the title refers not to the inept handling by the government of foreign affairs, but to the socio-economic woes of the era. Through a discussion of questions regarding speculation, Lannon examines 'the ways in which the nineteenth-century novel mediated the workings of the market system for readers' (p. 413).

The final three articles are joined by the fact that they have no particular tie between them. In 'Walking in *Bleak House*' (*Novel* 49:i[2016] 65–81), Nasser Mufti examines the idea of the social cohesion in Victorian English society. This is done through the lens of Sir Leicester Deadlock's fear, upon witnessing the rise of liberal democracy, that 'the floodgates of society are burst open, and the waters have—obliterated the landmarks of the framework of the cohesion by which things are held together'.

In 'The Travelling Doll Wonder: Dickens, Secular Magic, and *Bleak House*' (*SNNTS* 48:iii[2016] 279–300), Christopher Pittard opens with a description of an evening of magic performed by Charles Dickens, in character as 'The Unparalleled Necromancer Rhia Rhama Roos'. Pittard makes an analytical connection between Dickens's conjuring and his imaginative fiction, borrowing Simon During's phrase 'Secular Magic'. Pittard's primary connection is made between the trick 'The Travelling Doll Wonder' and *Bleak House*.

In 'Pickwick's Other Papers: Continually Reading Dickens' (*VLC* 44[2016] 19–41), Carrie Sickmann Han examines the idea of Dickens's episodic writing in light of the invention of 'the cliffhanger'. Comparing the technique to Sam Weller's Valentine's card, which always leaves the recipient wanting more, Han argues that 'Such "continual reading", . . . is the result of a complex set of



textual and extra-textual institutions and practices. Distilled to special strength in the Victorian serialized novel, continual reading still shapes reading practices today' (p. 19).

In 'Metanarrative of Authorship in Fin de Siècle Popular Fiction: "Is that all you do, write stories?"' (*ELT* 59:iii[2016] 362–89) Vicky Margee focuses on work by Richard Marsh and Guy Boothby in order to consider debates around mass readership, gender, and literary celebrity in the context of the questionable status of popular literature.

There were several surveys of the Victorian novel published in 2016. Daragh Downes and Trish Ferguson edited a series of essays *Victorian Fiction beyond the Canon*, with an afterword by John Sutherland, which encompasses chronologically a whole range of neglected writers. Contents include 'Introduction: Exploring the Hinterland of Victorian Fiction' by Daragh Downes and Trish Ferguson (pp. 1–15); 'Prize Novelists and Condensed Novels: Thackeray and Bret Harte' (pp. 17–27), by Michael Slater (pp. 17–29); 'Before *New Grub Street*: Thomas Miller and the Contingencies of Authorship' by Adam Abraham (pp. 31–44); 'Emboldening the Weak: The Early Fiction of James Anthony Froude' by Ciaran Brady (pp. 45–70); 'George Borrow: The Scholar, the Gipsy, the Priest' by Monika Mazurek (pp. 71–86); 'Sensation Fiction as Social Activism: Charles Reade's *It Is Never Too Late to Mend* and Felicia Skene's *Hidden Depths*' by Elizabeth Andrews (pp. 87–103); 'Sheer Luck, Holmes? Clues Towards Canon Formation in Victorian Detective Fiction' by Daragh Downes (pp. 105–23); 'Politics of the Strange and Unusual: Mesmerism and the Medical Professional in Mary Elizabeth Braddon's "Dr. Carrick" (1878)' by Samantha J.M. Aliu (pp. 125–42); 'Silas K. Hocking, Her *Benny*, and the Poetics of the Prolific' by Christopher Pittard (pp. 143–61); 'Henry Hawley Smart's *The Great Tontine* and the Art of Book-Making' by Trish Ferguson (pp. 163–79); 'Double Standards: Reading the Revolutionary Doppelgänger in *The Prophet's Mantle*' by Matthew Ingleby (pp. 181–99); 'Richard Marsh and the Realist Gothic: Pursuing Traces of an Evasive Author in His Fin-de-Siècle Popular Fiction' by Ailise Bulfin (pp. 201–17); 'Dat Cura Commodum or A Portrait of a Deviant Mind: Arthur Griffiths's *The Rome Express*, John Milne's "The Express Series" and Late-Victorian Detective Fiction' by Paul Raphael Rooney (pp. 219–37); and finally 'Afterword from the Hinterland' by John Sutherland (pp. 239–47). The essays include endnotes. There is too an alphabetically arranged, enumerative bibliography (pp. 249–64) and an author-orientated index (pp. 265–73) to this interesting compendium of essays on largely forgotten Victorian authors.

Hardy's *Jude the Obscure* is exemplified as a novel which was 'potentially unpublishable' in its day, but 'now enjoys an undisputed place in the Victorian canon' (p. 5). Chapter 2, 'Prize Novelists and Condensed Novels' examines William Makepeace Thackeray's 'Punch's Prize Novelists' and Bret Harte's 'Condensed Novels' of 1867, 1871 and 1902, which offered burlesques of popular writers. Yet Michael Slater explores instead the parodies of less well-known authors such as Catherine Gore, Marie Corelli, and Charles Lever. Chapter 3, 'Before *New Grub Street*' by Adam Abraham, reads *Godfrey Malvern*; or, *The Life of an Author* as illuminating 'what it was like to be a Victorian writer' in the 1830s (p. 31). Like George Gissing's later incarnation,

Godfrey Malvern ‘demystifies the hero as a man of letters’ (p. 35) and provides ‘a clear-eyed portrait of the perils of literary labour’ (p. 36). Chapter 4, ‘Emboldening the Weak’, concentrates on the autobiographical allusions and pedagogy in Froude’s *The Nemesis of Faith*. Chapter 5, ‘George Borrow’, discusses George Borrow’s status on the margins of the canon, particularly his time as a hack writer and living with the English Gypsies. These experiences fed into his early novels, which were reappraised at the *fin de siècle*. It considers the explicit anti-Catholicism in his work, which contributed to his early obscurity. In chapter 6, ‘Sensation Fiction as Social Activism’, Elizabeth Andrews examines these less well-known sensation novels, in relation to their messages about social change, penal discipline and reform by forcing Victorian society to confront certain ‘unpalatable’ truths (p. 95). Yet some readers today, Andrews argues, might struggle with Skene’s association with the Oxford Movement, and Reade’s ‘racial and imperialist stereotypes’ (p. 96). Chapter 7, ‘Sheer Luck, Holmes?’, by Daragh Downes considers Conan Doyle’s extraordinary commercial success in an era of countless detective stories which have been forgotten. Drawing on Franco Moretti’s analysis of the Holmes stories, Downes claims that although Conan Doyle’s inclusion of the ‘clue’ set him apart from other writers, it was his ‘companion-chronicler’ who generated interest for readers. Downes looks at Conan Doyle’s predecessors for other examples of the heterodiegetic companion figure.

Chapter 8, ‘Politics of the Strange and Unusual’, considers Braddon’s short story ‘Dr. Carrick’ and Victorian mesmerism. The author, Samantha J.M. Aliu, argues that Braddon’s ‘psychologically nuanced’ (p. 139) story represents the divergent social attitudes towards mesmerism that were evident in the nineteenth century. Dr Carrick is both a medical doctor and practises hypnotism on his patients; by subverting the expectations of the doctor, Braddon also subverts traditional gendered expectations of her characters. Silas Hocking’s prolific output and enormous book sales are the topic of chapter 9, by Christopher Pittard. Pittard highlights that Hocking was on the level of Dickens, Scott, Braddon, Ellen Wood, Doyle, and Corelli in terms of sales, and he also wrote popular journalism pieces and sermons, and edited *The Temple Magazine*. Pittard homes in on Hocking’s ‘exploration of truth in fiction’ and use of ‘plain style’ (p. 145), borrowing Aristotelian notions of good style and plainness in rhetoric. Hocking’s ‘compulsive repetition’ of plots throughout his novels lent itself to their ‘implied disposability’ (p. 157) which was a stylistic choice. Chapter 10, ‘Henry Hawley Smart’s *The Great Tontine*’ by Trish Ferguson, examines Captain Henry Hawley Smart’s inauguration into professional authorship to pay off his debts. His twelfth novel, *The Great Tontine*, has recently received critical attention, and the narrative itself is a ‘self-reflexive preoccupation with how to sell a story’ (p. 164), with Smart’s awareness of ‘his place in a cultural hierarchy’ (p. 171). Chapter 11, ‘Double Standards’ by Matthew Ingleby, focuses on the similarities between Edith Nesbit and Joseph Conrad, a rare juxtaposition. Published under a nom de plume, *The Prophet’s Mantle* is a novel which Nesbit co-wrote with her husband.

Ailise Bulfin’s essay in chapter 12, ‘Richard Marsh and the Realist Gothic’, suggests that in recent years Marsh’s contribution to the Victorian genres of

comedy, crime, romance, and Gothic has become increasingly acknowledged. An anonymous author before his prison stint for fraud came to light, Bulfin retroactively reads themes of crime, particularly fraud and forgery, in *The Goddess: A Demon*, and argues that autobiographical traces can be located not in tales of ‘Gothic horror and sensational excess’ but a ‘realist Gothic’ (p. 205). Criminality is also a theme of chapter 13, in which Paul Raphael Rooney looks at late Victorian detective fiction novels including *The Rome Express* by Arthur Griffiths. Griffiths used the success of this novel as a springboard to ‘brand’ (p. 228) his subsequent books ‘The Express Series’. In the afterword, John Sutherland ties together this copious and intriguing study by reiterating the importance of reading forgotten Victorian texts. By sticking to the same novels on university undergraduate courses time and again, a ‘straitjacket’ is placed on studies of the period (p. 239). Sutherland points to thriving digitization projects and online booksellers that continue to widen our literature reviews.

In ‘“The novelist of a new era”: Deepening the Sketch of Catherine Gore’ (*VR* 42:i[2016] 65–84) Molly Engelhardt argues that Gore’s popularity and productivity first established, but posthumously undermined, her reputation. The resurgence of interest in the silver fork novel has not benefited Gore as much as one would expect, but she is important as a transitional figure of the 1840s.

In ‘Popularity and Proliferation: Shifting Modes of Authorship in Mary Elizabeth Braddon’s *The Doctor’s Wife* (1864) and *Vixen* (1879)’ (*WW* 23:ii[2016] 245–61) Anne-Marie Beller explores Braddon’s own writing practices in the context of assumptions that she was too prolific, and critiques the cultural shoring up of ‘high’ literary values that anticipate the divisions articulated by modernism.

‘Popular Fictions of Gender in the Newgate Novels’ by Philippa Abbott, in the special issue of *Nineteenth Century Gender Studies* edited by Janine Hatter and Helena Ifill (*NCGS* 12:iii[2016]), argues that the power of the feminine led to the woman criminal being under-represented in Newgate novels, although there was a gradual shift towards deviant femininity in the genre towards the end of the 1830s. Abbot’s article focuses on *Eugene Aram*, *Paul Clifford*, *Rookwood*, and *Jack Sheppard*.

In ‘*Jack Sheppard* and the Eternal Boy’ (*NCGS* 12:iii[2016]) Brooke Fortune argues that ‘A particularly strong argument can be made for Jack Sheppard as anticipating the eternal boy, a model of masculinity popular during the late nineteenth century and characterized by Britain’s vast imperial agenda’ (p. 1). In never growing up, Jack moves away from the ‘Manly Christian’ model and anticipates empire boys of the *fin de siècle*.

In ‘Legitimacy and Infanticide: The Isolated Widows of *Mrs. Keith’s Crime*, *Manchester Shirtmaker* and *Alan’s Wife*’ (*NCGS* 12:i[2016]) Anna Andes argues that Lucy Clifford’s novel *Mrs. Keith’s Crime* [1885], Margaret Harkness’s novel *Manchester Shirtmaker* [1890], and Florence Bell and Elizabeth Robins’s play *Alan’s Wife* [1893] offer a challenge to societal assumptions about the nature of infanticide.

Cassandra Falke argues, in ‘On the Morality of Immoral Fiction: Reading Newgate Novels, 1830–1848’ (*NCC* 38:iii[2016] 183–93), that sympathy

becomes more suspect when the readers are working-class, amid fears that it might prompt illicit action. Taking Bulwer Lytton's *Paul Clifford* as a test case, Falke discusses the prescription that reading should aim at aesthetic distance and a moral code.

A book published in 2015 was Suzanne Rintoul's *Intimate Violence and Victorian Print Culture: Representational Tensions* (reviewed here by William Baker) which is about 'Victorian representations of intimate violence against women—depictions of physical and emotional brutality in marriage, courtship, or sexual relationships'. Rintoul writes that 'because of its social unacceptability, intimate violence was a site of representational competition during the period involving what could or could not be exposed in relation to women's bodies'. Her 'book is an exploration of that competition, particularly of the ways it negotiated the hierarchies of Victorian social and cultural life' (p. 1). Following Rintoul's introduction, 'The Struggle to Represent Intimate Violence against Women' (pp. 1–19), her book is divided into three parts, each with two chapters. In the first, 'Intimate Violence and the Understandings of Class', are: 'Sensational Crime Street Literature, 1817–1880' (pp. 23–40) and '*Oliver Twist*, Journalistic Discourse, and the Working-Class Body' (pp. 41–58). In the second part, 'Intimate Violence and Authorship', are: 'Unfixing Identity and Resisting Violence in Caroline Norton's Pamphlets and Fiction' (pp. 61–93) and 'Sensational Sympathy in *The Woman in White*' (pp. 95–116). The third and final section, 'Intimate Violence and Institutional Authority', contains chapters on 'Scrutinizing the Disabled Body in *Barchester Towers*' (pp. 119–35) and 'Marital Cruelty in *The History of Mary Prince*' (pp. 137–52)—the subtitle *a West Indian Slave. Related by Himself* [1831] is omitted from the chapter title. In her 'Conclusion: The Limits of Oppositionality through Victorian Representations of Intimate Violence' (pp. 153–60), Rintoul writes that 'it is as risky to ignore the subversive potential of troubling portrayals of dysfunctional interpersonal life as it is to ignore the ways in which such representations perpetuate classist and sexist ideology' (p. 160). At times detailed notes (pp. 161–72) follow the text. There is a bibliography of primary sources arranged by type, such as 'Broad-sides' and 'Archives' (pp. 173–7), followed by alphabetically arranged, enumerative listings of secondary sources (pp. 177–85) and a rather perfunctory index (pp. 187–9) to this challenging study.

Talia Schaffer argues, in 'The Sensational Story of West Lynne: The Problem with Professionalism' (*WW* 23:ii[2016] 227–44), that Carlyle's transfer of affect from home to office and the over-investment in masculine professionalism are set off against women's confinement to the home as they are ousted from professional roles (Cornelia) or moved between classes (Isabel). The novel highlights the spaces in which men work and also the roads and gardens that divide home from office, creating a liminal state for the men who move between them.

'The Worst Dreams That Ever I Have: Capitalism and the Romance in R.L. Stevenson's *Treasure Island*' (*VLC* 44:iv[2016] 907–23) is the focus of D. Sergeant's discussion of the ways in which the impact of capitalism compromises the romance, as the values of the squire and his class are infiltrated by professional values.

Brent Shannon focuses on a neglected genre (*Tom Brown at Oxford* is one of the better-known examples) in 'The Terrible Maelstrom of Debt: Credit, Consumption, and Masculinity in Oxbridge Fiction, 1841–1911' (*VLC* 44:iii[2016] 385–407), offering a timely commentary on the theme of student debt. As a largely middle-class readership access the universities they see their values inscribed in the anxiety about debt.

'The Business Model of the Aristocracy: Class, Consumerism, and Commodification in the Silver Fork Novels' by Abigail Boucher (*NCC* 38:iii[2016] 171–81) shows how these novels problematize the relationship between middle and upper classes, as the upper classes become commodified as a luxury and aristocratic writers become both workers and objects (the 'raw material', p. 179) as well as consumers.

Jennifer MacLure considers 'Diagnosing Capitalism: Vital Economics and the Structure of Sympathy in Gaskell's Industrial Novels' (*NCC* 38:v[2016] 343–52), arguing that sympathy disrupts capitalism rather than being an ingredient of it in *North and South* and *Mary Barton*. Gaskell imagines an alternative economic system that would enable sympathy between and for the vulnerable, suggesting ways in which sympathy can itself be political.

In the same vein of reappraising Victorian fiction that was widely read but has since been forgotten, Silvana Colella considers Charlotte Riddell's prolific output in *Charlotte Riddell's City Novels and Victorian Business: Narrating Capitalism*. In Part I of the book, Colella examines 'Victorian constructions of the business ideal', acknowledging that for Riddell, who faced economic insecurity in her own lifetime, 'the prose of life revolves around work' (p. 84). This introductory chapter historicizes and contextualizes Colella's study in later chapters using nineteenth-century business writings, and considers the importance of setting in Riddell's novels. Part II of the monograph considers Riddell's novels individually. *Too Much Alone* is positioned as having a 'dense ideological agenda' (p. 275) as it combines business and adultery plots. Published a year later, Riddell's *City and Suburb* is 'marked by internal tensions' in its representation of business plot (p. 383). Colella suggests that *George Geith of Fen Court*, which achieved massive commercial success and critical approval, represented rural life contrasted with urban life not as a nostalgic account but as a place of recreation in modern life. Riddell's fourth city novel, *The Race for Wealth*, focused on 'perceptible materiality' in late Victorian London. Moving on to *Austin Friars* and Riddell's other 1870s novels, Colella argues that this inaugurated an era where women characters entered her hyper-masculine business realm. While Riddell's husband Joseph was experiencing a financial breakdown, Riddell turned to the popular supernatural genre; and because of this personal association financial ruin is atypically cast as a self-defining moment in *Mortomley's Estate*. Finally, Colella argues that Riddell's novels of the 1880s, particularly *The Senior Partner* and *Mitre Court*, manifest a fear of economic decline, which is evident in her narratives of stunted growth. The epilogue concerns *A Struggle for Fame*, not technically one of Riddell's city novels, but one which shares the same themes of self-determination and *Bildung* which have been identified in much of her work.

Also concerned with women's writing of the late Victorian period was Holly Laird's edited volume of *the History of British Women's Writing*, focusing on the forty years from 1880 to 1920. Organized thematically, the book is divided into two parts: 'Modern Women' and 'Modern Genres'. 'Modern Women' is then split into essays on the New Woman and suffragettes. In this section Tina O'Toole writes on the Irish New Woman, and Lyn Pykett on Ouida as writing against the New Woman narrative. Jane Aaron examines the New Woman in Welsh women's writing, Lisa Hager writes about British women writing about technology and science, and Barbara Green's article examines 'Evelyn Sharp and the Modern Media Fictions of Suffrage'. Also under the heading of 'Modern Women' is 'From the Decadent to the Queer'. This section begins with Joseph Bristow's essay on 'Female Decadence'; Catherine Delyfer offers an interpretation of Pygmalionism and Galatea figures in women's fiction, Ruth Hoberman analyses women's representations and the rise of public art institutions, and Dennis Denisoff completes the section with his article 'Women's Nature and the Neo-Pagan Movement'. Completing the first half of the edited collection are four essays on 'From the Nation to the Globe'. The editor Holly A. Laird concentrates on national identity in *The Story of an African Farm*, Glenda Norquay then examines Scottish women's representation of Scotland at the *fin de siècle*. Continuing to range geographically, Judy Suh's article focuses on 'Modern Travel on the Fringes of Empire', and Edward Marx's article 'Women Writing Japan' concludes the section.

The shorter second part, 'Modern Genres', is divided into two groups of articles. In the first, 'From the Story to the Lyric', two articles by Margaret D. Stetz and Kate Kreuger are devoted to New Woman short stories. Emily Harrington's article then focuses on 'Women's Lyric', and Linda H. Peterson's concluding article examines The Bodley Head Press and women's poetry of the 1890s. The final part of the volume, 'From Journalism to the War Memoir', which focuses on the later part of the period, also contains four diverse articles which subvert the view of these genres as male-dominated realms. S. Brooke Cameron looks at women's slum journalism at the *fin de siècle*. Meaghan Clarke looks at women writing about art during this period, and Joseph Kestner examines the figure of the female detective written by women. The final essay of this comprehensive collection is by Bette London, who brings the study into modernism by focusing on 'Women, War, and the View from the Home Front'. This volume will be of great interest to those who are interested in the transition of women's writing from Victorian to Edwardian eras.

Laird's edited collection was not the only publication to concern itself with women and gender at the *fin de siècle*. Katherine Mullin's excellent monograph *Working Girls: Fiction, Sexuality and Modernity* focuses on women's work at the end of the nineteenth century by examining the fiction, and wider cultural references, including advertisements and ephemera, related to women's work. Divided into three sections, Part 1 examines typists and telegraphists, suggesting that these occupations became understood as appropriate occupations for 'accomplished and assertive young women' (p. 19). Mullin presents the articles in journals such as *Punch*, *Temple Bar*, and the *Pall Mall Gazette* about the conditions of work for women. She suggests that the fantasies and ambivalences of the typewriter girl (seen in these articles and synonymous with

the New Woman) can also be seen in the fiction of Trollope, Hardy, James, Gissing, Stoker, and Doyle.

Part II focuses on 'shop girls', and the two conflicting representations of them in late Victorian and Edwardian culture. Although in 'effervescent popular culture' shop girls were seen as 'vibrant heroine[s] of modernity' (p. 119) the counter-narrative of social reformers positioned shop work as a form of pollution. Mullin then examines how these rival discourses were played out through the romantic fiction of the 1900s. Part III looks at 'Framing the New Barmaid'. Barmaids 'intensified fascinations and anxieties' which were already in existence with other work for women. They specifically belonged 'within a late-Victorian and Edwardian trend towards "sex problem" fiction' (p. 167). The barmaid can be read in novels by Hardy, Trollope, Gissing, Moore, and Oliphant. Mullin's analysis focuses on Gissing's *The Nether World*, Moore's *Mike Fletcher*, and Oliphant's *The Cuckoo in the Nest*, concluding with a fascinating insight into 'censorship and challenge to the young person' (p. 227).

Stephanie Palmer argues, in 'Decadent Phelps: New Womanhood and the Decentered Self in *Confessions of a Wife*' (*WW* 23:ii[2016] 159–75), that Elizabeth Stuart Phelps should be remembered not just as a mid-nineteenth-century writer but also as a *fin-de-siècle* one. Phelps includes a decadent New Woman in the 1902 novel, although she is better known for her earlier religious novels. This article is a useful addition to what is still a relatively small body of work on the later work of writers with long careers.

In 'H. Rider Haggard and the New Woman: A Difference in the Genre in *Jess and Beatrice*' (*ELT* 59:ii[2016] 153–74) Richard Reeve shows that Haggard's realistic novels and less well-known domestic fiction can tell us more about his response to the New Woman than the better-known romances such as *She*. Reeve argues that 'In *Jess* and *Beatrice* the heroines' rarefied, otherworldly natures elevate them beyond the demands of a purely realistic status and differentiate them from the New Women despite Haggard's transparent and unconvincing labelling. But nevertheless he demonstrates in these novels a patently genuine concern with the issues of marriage and female sexuality which are central to the New Woman genre' (p. 171).

Another monograph which focused on women at the *fin de siècle* was *The New Woman Gothic: Reconfigurations of Distress* by Patricia Murphy. This study comprises ten chapters, and is divided into three sections: 'The Blurred Boundary', 'Reimagined Conventions', and 'Villainous Characters'. Murphy suggests that the New Woman Gothic is complicated by its dualistic quality; in any text the New Woman is either 'a monstrous aggressor' or 'a maligned victim' (p. 2). In contextualizing the various strands that evolved to produce the New Woman Gothic, Murphy gives a history of the 'female Gothic', a term first outlined by Ellen Moers in 1976. Drawing on Ann Radcliffe's distinction between terror and horror, and the gendering that this distinction subsequently underwent, Murphy suggests that New Woman Gothic, although not a distinct sub-genre of literature, engaged with both masculine horror and feminine terror. The first section, 'The Blurred Boundary', deals with one of the hallmarks of the Gothic: transgressing thresholds. Murphy argues that this manifests as a confusion between a New Woman character and a prostitute, often demonized in fiction. Murphy covers various authors in

this extensive section, including Mona Caird, Grant Allen, George Gissing, and Sarah Grand. The second section, 'Reimagined Conventions', focuses on four key Gothic conventions which are palpably altered in New Woman Gothic: the labyrinth, live burial, entrapment, and ruins. Murphy focuses on Ella Hepworth Dixon's *The Story of a Modern Woman* and Mona Caird's *The Wing of Azrael* in this section. The final part of the monograph, 'Villainous Characters', has chapters devoted to the bad husband figure, 'the Mother as Agent', and the New Woman as a Gothic menace.

*Gothic Death 1740–1914* is another monograph on the Gothic published in 2016. In this survey, Andrew Smith argues that representations of the dead and dying can be used 'as a device to explore ideas about life' (p. 2). Focusing on the years between 1740 and 1914, from graveyard poetry to First World War fiction, Smith argues that the figure of the corpse is often a 'vehicle for other contemplations than just death' (p. 2). He adopts a historical approach to his study, which he situates alongside Freudian and other psychoanalytical readings of Gothic texts. The first two chapters of Smith's monograph deal with pre-Victorian subjects which will not be covered in this section, namely eighteenth-century Gothic poetics and constructing death from the 1790s to the 1820s. Chapter 3, 'From Writing to Reading: Poe, Brontë and Eliot', aligns Poe's Gothic narrators with George Eliot's in *The Lifted Veil*, but argues that the narrative construction shifts in *Wuthering Heights*, where Brontë's focus is on readers rather than writers. Chapter 4, 'Gothic Death and Dickens: Executions, Graves and Dreams', argues that this shift from writer to reader in fictional accounts of death pivots again in Dickens's *The Mystery of Edwin Drood* which, with its elements of detective fiction, highlights the importance of reading as detection. According to Smith, this shift from writers to readers broadly indicates the transition from a Romantic culture of the individual writer's imagination to a Victorian culture 'shaped by quasi-scientific interpretations of the subject' (p. 5). The final two chapters focus on *fin-de-siècle* Gothic. Chapter 5, 'Loving the Undead: Haggard, Stoker and Wilde', examines the contradictory employment of romantic love primarily in *She*, *The Jewel of Seven Stars*, and *The Picture of Dorian Gray*. The concluding chapter 6, 'Decoding the Dying: Machen and Stoker', argues that, by the end of the nineteenth century, with all of its accompanying scientific developments, Gothic texts 'turn death into a problem of knowledge' (p. 4), but Smith argues that the movement from sentimentality to science during this period of Gothic fiction is not the focus of his study.

The trope of the mad scientist is deployed in both George Griffith's *Olga Romanoff* [1894] and T. Mullett Ellis's *Zalma* [1895]. Both women die. Hroncek draws attention to rare instances of women scientists who are neither lady doctors nor amateurs, but shows that negative stereotypes link them to witchcraft or the female poisoner of sensation fiction. Ross G. Forman's 'A Parasite for Sore Eyes: Rereading Infection Metaphors in Bram Stoker's *Dracula*' (*VLC* 44:iv[2016] 925–47) provides an interdisciplinary account of malaria as the parasitic infection in *Dracula*, used to inform wider cultural discussions. Erin Louttit looks at the use of a paranormal plot to discuss women's education, in "'Not men's playthings and slaves": Popular Fiction, Gender Inequality, and Women's Education in Alice Mangold Diehl's *Dr.*



*Paull's Theory* (1893)' (NCGS 12:iii[2016]). The reincarnation of the female protagonist leads to a second failure, offering an example of how popular fiction can be deployed to make a point about the lack of progress for women's education and opportunities.

A number of articles focused on the supernatural in different ways. In 'Robert Louis Stevenson's Evolutionary Wordsworth' (*VLC* 44:iv[2016] 887–906) Trenton B. Olsen discusses Stevenson's engagement with and revisions of Wordsworth through the lens of Darwinism, addressing an omission in critical studies of the influence of Romanticism on Victorian writers. Olsen sees Stevenson's response as nuanced and profoundly ambiguous. 'James Marsh, Wilde: Uncanny Kinetics in the 1890s' by Aaron Worth (*VLC* 44[2016] 363–83) addresses the relationship between horror and new media in fiction of the *fin de siècle*, through a focus *Dorian Gray*, *The Beetle*, and the stories of M.R. James.

Jen Cadwallader's *Spirits and Spirituality in Victorian Fiction* (reviewed here by William Baker) focuses on the way faith mediated Victorians' 'understanding of mind and body and the way the ghost story illustrates this mediation' (p. 3). Authors and ghost stories examined include Joseph Sheridan Le Fanu, Dickens's *A Christmas Carol* and *The Haunted Man*, Margaret Oliphant and Rhoda Broughton, Tennyson's *In Memoriam*, Conan Doyle's Sherlock Holmes stories, and 'Mary Elizabeth Hawker's [Lanoe Falconer] 1891 novella *Cecilia De Noël*, a work that focuses on the late-century crisis of self' (p. 18). Notes (pp. 171–92) follow the text: there is an alphabetically arranged enumerative bibliography (pp. 193–204) followed by an author-orientated index (pp. 205–9).

In 'Reading with the Occultists: Arthur Machen, A.E. Waite, and the Ecstasies of Popular Fiction' (*JVC* 21[2016] 40–55) Christine Ferguson argues for 'Occultic literary criticism' as a forgotten episode of the *fin de siècle*. This is a methodology of literary reading (as revived by A.E. Waite and Arthur Machen) that challenges the 'anxiety thesis' (p. 41). This approach recuperates texts but only by insisting on their expression of/power to create anxiety. Occult reading can apply to Dickens as much as to *Dracula* and therefore need not be threatening.

Minna Vouhelainen's monograph on *Richard Marsh* (Richard Bernard Heldmann, 1857–1915) (reviewed here by William Baker) is part of the University of Wales Press's Gothic Authors: Critical Revisions series (p. iii). Marsh, as Vouhelainen explains in her introduction (pp. 1–19), 'was one of the best-selling popular authors of the end of the nineteenth century and the beginning of the twentieth'. He was one of 'a generation of professional authors who produced genre fiction for a growing audience of lower-middle-class consumers of print who, in the aftermath of the 1870 Education Act, were increasingly demanding affordable and entertaining fiction, either in book or magazine form' (p. 1). The first chapter (pp. 20–40), looks at Marsh's 'major urban Gothic novels *The Beetle: A Mystery* (1897), *The Goddess: A Demon* (1900) and *The Joss: A Reversion* (1901), which together represent his major contribution to the Gothic mode' (p. 17). The second chapter (pp. 41–63), explores further 'the themes of modernity and urban flux' explored in the opening chapter. The third chapter (pp. 64–85), 'seeks to determine what

happens when Marsh's characters, in their search for a home, cross a liminal threshold from the exterior urban world into the interior space of the Gothic house' (p. 18). The fourth chapter (pp. 86–118) 'develops the themes of panopticism, liminality and topophobia by examining cases of spatial haunting in a range of Marsh's short supernatural fiction' (p. 19). The 'Conclusion' (pp. 119–23) impressively encapsulates Marsh's manifold 'attractions' (p. 122). An impressive feature of this monograph is its author's research that is manifest in her notes at the end of the text (pp. 125–50) and, especially, in the enumerative primary bibliography of its subject's writings in volume and periodical publication format (pp. 151–63), the location of Marsh's papers at the University of Reading, and the alphabetical enumerative listing of secondary writings (pp. 163–73); there is too an index (pp. 175–9) to Minna Vouhelainen's important monograph.

Continuing the trend for publications on *fin-de-siècle* fiction is Alex Murray's *Landscapes of Decadence, Literature and Place at the Fin de Siècle*. In this original and intriguing study, Murray employs the term 'decadence' primarily as a stylistic practice, but in this monograph maps it to 'landscape' to explore the 'nexus between language, identity, and the politics of place' (p. 7). Murray uses the term broadly, incorporating the three 'iconic sites of urban modernity: London, Paris and New York' (p. 9) while considering the interpretations laid out by earlier modern theorists of the city. The texts covered in the following chapters offer not a comprehensive account of decadent landscapes, but ones which present 'competing cultural contexts' (p. 25). The first chapter focuses on Oscar Wilde's time in Naples while he was completing *Poems*, published in 1881. *Fin-de-siècle* Italy was also a haunt of the writer Vernon Lee; Henry James and John Addington Symonds also wrote in Naples, where the landscape helped to 'delineate the moral from the immoral' (p. 54). Chapter 2 journeys to Paris and London, where at the *fin de siècle* a trade in culture was taking place. Murray highlights that Francophobia was manifested in novels such as Marie Corelli's *Wormwood: A Drama of Paris* and *Sorrows of Satan*, whereas writers like George Moore attributed the beginning of his life as an artist to the bohemianism of Paris. Moore brought his Parisian naturalism back to London, where Arthur Symons too brought back the aesthetic of Verlaine, Huysmans, and Mallarmé. Chapter 3 focuses on the Irish American poet Louise Imogen Guiney, her friend Lionel Johnson, and Oscar Wilde's desire to rewrite Oxford landscapes, particularly in relation to Catholicism within the university. Chapter 4 concentrates on 'The Glowing Furnace of Decadent Wales', as an interest in the rejuvenation of Celtic literature grew apace during the nineteenth century. Ernest Rhys's poetry, published in *Welsh Ballads and Other Poems*, 'offered the most affective experience of the music of a Wales long gone' (p. 131). Along with Lionel Johnson, Rhys attempted to 'provide a genealogy of Wales' (p. 137) through his poetry, which would now be described as nationalistic. The final chapter, "'Venice, sans hope": Reading Decadent New York', maps the exact date that aestheticism arrived in New York, 2 January 1882, at the same time as Oscar Wilde. For writers like Carl Van Vechten, New York became 'a self-reflexive exploration of the limits of innovation' (p. 181) as it grappled with representing urban modernity (p. 190).

Several monographs focused on specific *fin-de-siècle* novelists. Two monographs on Thomas Hardy were published in 2016. Karin Koehler's *Thomas Hardy and Victorian Communication: Letters, Telegrams and Postal Systems* promotes a 'deeper consideration of the particular material, technological, and cultural conditions of communication' in Hardy's England, which effectively reshape our understanding of his works (p. 5). Particularly in the works of Hardy, fictional written messages, Koehler suggests, contribute to his interrogation of various social, sexual, psychological, and cultural interactions (p. 11). The book is divided into eight chapters, and the first one serves as the introductory chapter by contextualizing Hardy's working life within the Victorian equivalent of the Internet—the penny post, which created 'new possibilities both for intimately personal expression and public exposure' (p. 8). Chapter 2 focuses on how Hardy's epistolary use equates to the shift from oral tradition to written culture during the century, with particular reference to *The Trumpet-Major*, *Under the Greenwood Tree*, and *the Mayor of Casterbridge*, which are all set in the decade of the Post Office reform. Chapter 3 studies how the penny post 'redefined Victorian conceptions of privacy' (p. 22). Koehler suggests that, in Hardy's fictional letters, ostensibly private interactions were made into instruments of public control, especially concerning women. Chapter 4 plunders the connection between Hardy's characters' letter-writing and notions of selfhood. Hardy's novels subvert the assumption that letters give insight into a character's personality. Chapter 5 is devoted to *Jude the Obscure*, and in particular the 'writer-reader dynamics of romantic epistolary discourse' (p. 23). Chapters 6 and 7 seek to debunk the myth that the inclusion of letters is a lazy or arbitrary technique used by novelists to resolve certain narrative moments. Chapter 7 also analyses the function of letters in Hardy's novels, but focuses on letters that do not arrive, or are read by the wrong person. These letters, which can be found in *Jude*, *Tess*, and *The Woodlanders*, serve as emblems of social injustice, as some of the most marginalized characters write these 'failed' letters (p. 24). Chapter 8 draws on Franz Kafka's description of letter-exchange as 'intercourse with ghosts' and considers how, in some of Hardy's novels, established modes of communication infringe upon individual characters.

In *Thomas Hardy, Half a Londoner* Mark Ford considers Thomas Hardy as he described himself, 'half a Londoner', mindful of the writer's usual association with the rural Wessex of his novels. Ford's analysis is mostly biographically based, and contrasts Hardy's professional and personal opportunities in London and Wessex throughout. The monograph is divided into ten chapters, organized chronologically by Hardy's stays in London throughout his writing career. Ford's analysis begins by considering Hardy's pride in the poems he wrote during his first residence in London, in *Wessex Poems* of 1898. Ford suggests that Hardy was cognizant of the marketing potential of rural Wessex to his city readers. The middle chapters look at Hardy's writing of his unpublished first novel *The Poor Man and the Lady*, which was new territory for Hardy, and prompted divided responses from publishers Macmillan and Morley (p. 110). Ford contextualizes Hardy's writing of *A Pair of Blue Eyes*, which was informed by Hardy's real-life encounters and journeys between London and the country, in the same era as

*The Hand of Ethelberta* and *The Return of the Native*. The last section of the book considers Hardy's personal relationships with London literary women and his narratorial self-pity, with manifested in *Jude the Obscure*. Even at the end of his career, and after the financial success of *Tess of the D'Urbervilles*, Hardy maintained the view that he developed in his early encounters with the city, that social and economic forces made survival in the city a struggle (p. 235).

In 'Thomas Hardy's "The Mock Wife"', Maumbury and *The Mayor of Casterbridge* (VLC 44[2016] 97–110) Brian Donnelly contextualizes Hardy's novel through the historical execution of Mary Channing for murdering her husband, discussing the wife auction and the skimmity-ride as a critique of public spectacle. Donnelly argues that in each case women are pressed into the service of enacting old rites that reinforce local traditions or values. In "'Rot the genuine": Moral Responsibility and *Far from the Madding Crowd's* Cancelled Fragment' (JVC 21[2016] 387–404), Anna West explores the cancelled chapter on sheep rot in the context of animal studies, and shows how it adds to the novel's theme of human responsibility to animals, as well as the ethics of selling diseased meat.

Women's bodies are the focus of 'The Starving Feminine Body in Gissing's *The Odd Women*' (NCGS 12:i[2016]) by Juliette de Soto. This article discusses the feminization of poverty and the monitoring of female diet, subverted by abuse of the body through alcoholism and suicide.

The essays published in George Gissing's *Collected Essays*, edited and introduced by Pierre Coustillas (reviewed here by William Baker) include twenty-one uncollected examples of the occasional pieces written by Gissing throughout his career. Largely remembered today for his fiction and short stories, the essays serve to illustrate Gissing's eclectic taste and enquiring cultured mind. Each individual essay is introduced by Coustillas. There are four appendices containing reprints of introductions by Jacob Korg and Pierre Coustillas to individual Gissing short pieces; there is no bibliography or index.

Another monograph focusing on *fin-de-siècle* male writers' social commentary was *D.H. Lawrence and the Marriage Matrix: Intertextual Adventures in Conflict, Renewal and Transcendence* by Peter Balbert. Over the course of ten chapters, Balbert examines eight works of fiction by D.H. Lawrence under a rubric that he calls the 'marriage matrix' (p. 1), and 'synergistic' approach which melds biographical analysis, intertextuality, and the study of plot development (p. 3). In each individual study Balbert concentrates on the marriage plots, including sexual and infidelity narratives. Balbert begins with chapters on *The Lost Girl*, traced the development of the characters, and compares it to Lawrence's relationships with his mother and wife, which he confided to Katherine Mansfield. *The Captain's Doll* is the focus of Balbert's second chapter, a novella which patriarchally resents marriage as both an 'elusive goal and persistent torment'. Again, Balbert links this association to Lawrence's mercurial relationship with his wife Frieda. Chapter 3 examines the complex ways in which Freud and Fraser are employed in another of Lawrence's novellas, *The Fox*. In chapter 4 he assesses the subtleties of the marriage matrix in what he identifies as Lawrence's most patriarchal, and also autobiographical, novella. The male character involved in a love triangle in

*The Ladybird* represents Lawrence himself, Balbert argues. The short novel *St Mawr* is the subject of chapter 5, which followed an unpleasant separation from his wife Frieda. Chapter 6 looks at the story 'The Princess' and Lawrence's concern for syphilitic phobia amongst English artists. Chapter 7 champions the innovative nature of *The Virgin and the Gipsy* during a time when Lawrence was writing little else. As such, *The Virgin and the Gipsy* articulates his concern for time and space. The eighth chapter of Balbert's monograph concerns the influence of *Lady Chatterley's Lover* on contemporary writers. Somewhat surprisingly, the final two chapters are lecture transcripts, which contain reflections on what Balbert perceives to be a bygone era of close reading in literary criticism, with focus on university programmes and structures.

In 'Aging and Periodicity in *The Picture of Dorian Gray* and *The Ambassadors: An Aesthetic Adulthood*' (*ELT* 59:iii[2016] 283–302), Glenn Clifton identifies links between ageing and the cult of youth, determined by anxieties about exhausted youth and degeneration at the *fin de siècle*. This stance is complicated by James's nuanced treatment of maturity and its claim to historical awareness in the context of modernity.

Literary careers caught between late Victorian ideologies and a modern writing impetus are the subject of *Meeting Without Knowing It: Kipling and Yeats at the Fin de Siècle*, by Alexander Bubb. Contextualizing the two literary figures in their milieu using figures like Oscar Wilde, W.E. Henley, and Lionel Johnson, Bubb explores the connection between the two writers, who were pitted against each other by London booksellers as rival voices who would 'speak to the forthcoming century' (p. 4). As the book follows a chronological narrative, chapters 1 and 2 focus on the Romantic aesthetic inheritance of the two writers, which stems from their childhood and adolescence. In order to do this Bubb explores the mythical status of children in the late Victorian imagination. The writers' inauguration into *fin-de-siècle* forms and tropes is the topic of chapters 4 and 5. As both Kipling and Yeats rejected their English education, Bubb suggests that these two writers looked to Eastern philosophy and even occultism. Chapter 6 turns to the public response to the fiction of Kipling and Yeats. Bubb highlights that Yeats never achieved the vast readership that Kipling did, but still both writers were 'trailblazers for younger writers' (p. 10). Although in later years the two writers separated socially, their interactions at the *fin de siècle* demonstrate the intersection of art and politics which characterized a movement into modernist culture.

Hannah Swamidoss discusses 'The Quest for a Home: Identity, Agency, and the Interstitial Space in Rudyard Kipling's *Kim*' (*NCC* 38:iv[2016] 275–87). In this reading *Kim* is a subject existing between cultural borders, a new subject who exists in the context of, but has moved beyond the structures of, empire. He can be seen as an example of third culture identity.

The collection *Thackeray in Time: History, Memory, and Modernity*, edited by Alice Crossley and Richard Salmon, originated in a conference marking the bicentenary of William Makepeace Thackeray's birthday in 2011. The book is divided into three parts; Part I deals with 'Time, Modernity and Literary Culture', Part II deals with 'Historical Fictions: Genre and Place', and Part III with 'Memory and Legacy'. The introduction is penned by Richard Salmon, in

which he explains the focus on Thackeray's preoccupation with time, which has been recognized by recent modern critics. This too is the focus of chapter 1, in which Salmon presents Thackeray's use of the journalistic form the 'sketch', and his complex approach to ephemera. In chapter 2, Antonia Harland-Lang studies the role of 'Bohemia' in Thackeray's narrator's characterization in *The Adventures of Philip*. This myth of Bohemia, Harland-Lang argues, is part of the broader homosocial literary culture of nineteenth-century London. Kate Forrester, in chapter 3, examines Thackeray's writing of six almanac volumes between 1847 and 1855. In these Christmas books, Thackeray rejects the moral didacticism that was to be found in other contemporary volumes, and instead relishes in the heightened use of fancy and fairy-tale over realism. Moving into the second part of the volume, which concentrates on Thackeray's novels set in the eighteenth and nineteenth centuries, Richard Pearson considers Thackeray's use of real eighteenth-century literary figures as diverging from how his contemporaries cited them. Thackeray was sceptical about historical knowledge, and through his depictions of Joseph Addison, Richard Steele, and Samuel Johnson exhibited his belief that it was impossible to reach an authentic depiction. Following on from this essay, in chapter 5 Jim Shanahan considers the historical setting of *Barry Lyndon* in relation to the nineteenth-century genre of the military novel, which reached peak popularity during the 1830s and 1840s. This genre, which was popularized by Irish writers, was based on Thackeray's travel through a pre-Union Ireland in 1843. Employing an approach influenced by cultural geography and the 'spatial turn' in literary studies, Matthew Ingleby discusses the significance of Bloomsbury in *Vanity Fair*. Thackeray's depiction of a changing Bloomsbury through the Regency and early Victorian eras confirms the author's sensitive historicism as well as scepticism towards narratives of development. Moving into the third section of the collection, in chapter 7 Alice Crossley reads Thackeray's autobiographical *The Roundabout Papers* as a retrospection on his own life narrative. In the *Papers*, Thackeray does not present his childhood as a sentimental period, but nevertheless his rich depictions of childhood experience appealed to adult readers of the *Cornhill Magazine*. In chapter 8 John Aplin focuses on Thackeray's daughter Anne's task of writing the preface for her father's works following his early death. For decades to come, Anne would be the single most important figure involved in chronicling Thackeray's life and works. In chapter 9, Clare Horrocks assesses Thackeray's extensive and hidden contribution to periodicals. Horrocks's creation of a digital archive for the *Punch Contribution Ledgers* has shown that Thackeray anonymously contributed to *Punch* more than previously thought. In the final chapter of the volume, Judith Fisher considers the history of Thackeray's critical reception. Compared by reviewers to Dickens in his day, and then undergoing a decline in popularity during the peak of modernism, contemporary readers employing varying theoretical approaches have recovered Thackeray's novels.

In 'Experiencing History and Encountering Fiction in *Vanity Fair*' (*VS* 58:ii[2016] 412–35) Cristina Richieri Griffin explores the ways in which the history of Waterloo can be experienced through belated representations. '*Vanity Fair* lays bare how the novel's historical capacity emerges out of a

history of national violence and produces its own belated aestheticization of this past' (p. 415) and thus 'poses a question for its readers, who encountered this novel propelled by a battle that occurred a generation earlier while they witnessed revolutions erupting across Europe: how might Victorians gain firsthand experience of their own history-making? According to Thackeray: wait thirty years, then read a novel' (p. 433).

Matthew Heitzman also considers the historical response of Thackeray's novel in 'The Devil's Code of Honor: French Invasion and the Return of History in *Vanity Fair*' (*VLC* 44:i[2016] 43–57). 'Reading *Vanity Fair* as a response to the French invasion scare and the contemporary crisis in Anglo-French relations shows that by the end of the decade, Thackeray was weary of the idea that England and France would always return to the past and were doomed to perpetually reenact their part in a never-ending nationalist *pas de deux*'.

Thackeray is one of the authors under consideration in Michael Parrish Lee's monograph *The Food Plot in the Nineteenth-Century British Novel* (also discussed above). The monograph aims to answer the question 'what is eating doing in novels?' (p. 1) and is divided into six chapters which seek to offer an explanation for descriptions of food and eating in nineteenth-century novels, which Parrish Lee suggests, is perhaps surprisingly crucial to the form. Chapter 1 focuses on Jane Austen's establishment of the distinction between the food plot and the marriage plot. Chapter 2 traces how hunger came to be viewed as a wider social problem in the mid-nineteenth century, and examines hunger in W.M. Thackeray's *Vanity Fair* and Elizabeth Gaskell's *Cranford*. Dickens is the subject of chapter 3, whose fiction portrays the need to eat as 'the driving force of human nature' (p. 19). Harking back to Austen's food plot, chapter 4 moves on to George Eliot's *Adam Bede* and Eliot's significant engagement with the food plot in her early works in particular. Chapter 5 explores the crossover of the food and marriage plots in *fin-de-siècle* writers Thomas Hardy and George Gissing. Their novels break down the boundary between the book and food, and describe reading and writing not just as akin to hunger, but 'inseparable from appetite' (p. 19). Chapter 6 considers the Gothic novels of H.G. Wells and Bram Stoker. Eschewing realism and embracing the supernatural, the food plot adopts themes of cannibalism, which dramatizes the marriage plot too. Appetite is configured as a dangerous impulse for male explorers in *Dracula*, *The Time Machine*, and *The Island of Doctor Moreau*. Parrish Lee concludes the monograph by considering the afterlives of the food plot, including 'one of the most explicit images of appetite' (p. 196)—zombies—in contemporary texts.

*Writing the Stage Coach Nation: Locality on the Move in Nineteenth-Century British Literature* by Ruth Livesey questions why so many Victorian novels were set in the recent past, before the advent of the steam-powered railway. She argues that nostalgia in the nineteenth century is 'rooted in the spatial rather than the temporal' (p. 6). Chapter 1 considers Walter Scott's historical novels, particularly *Heart of Midlothian* as establishing strong regional identity through association with the stage and mail coach. Chapter 2 examines the radical journalists William Hazlitt and William Cobbett in their response to the stagecoach. They saw it as promising mobilization for marginal and

peripheral radicals. Chapters 3 and 4 examine Dickens's *Pickwick Papers* and *Martin Chuzzlewit*. Chapter 5 situates Charlotte Brontë's *Jane Eyre* in the context of an anti-metropolitan tradition which champions the preservation of local identities during the railway era. Chapter 6 return to William Cobbett, whose radicalism can be seen to influence George Eliot's *Felix Holt, the Radical*. As Eliot's characters move on their political quests through the Midlands, the author asserts that 'national representation in democratizing, railway-era Britain needed to be formed through a practice of memory and reflection, constructing a sense of rootedness in a deracinated world' (p. 26).

Two articles consider Gaskell's use of urban spaces. In '“Common rules of street politeness”?' The Clash of Gender and Social Class in Representations of Street Harassment by Elizabeth Gaskell and Eliza Lynn Linton' (*NCGS* 12:iii[2016]), Flore Janssen explores popular literature's engagement with the ways in which gender and class collide in the new, crowded urban spaces of the nineteenth century. In Gaskell's novels women's encounters with others while walking through towns propel the plot. In 'The Nautical Melodrama of *Mary Barton*' (*VLC* 44:i[2016] 77–95) Robert Burroughs outlines the novel's debt to nautical melodrama, but argues that it is nonetheless focused on urban environments.

### 3. Poetry

In this section, Clare Stainthorp reviews publications on the Rossettis, Morris, Swinburne, FitzGerald, poetry from 1870 to 1900, women poets, and periodical poetry. Michael J. Sullivan reviews publications on Arnold, the Brownings, Clough, Hopkins, Tennyson, Patmore, poetry from 1830 to 1870, working-class poets, and ballads.

The literary influences and historical precedents of Victorian poetry formed a major theme in recent scholarship. In 'Victorian *Pearl*: Tennysonian Elegy and the Return of a Medieval Poem' (*Victo* 6[2016] 238–55), Naomi Levine extrapolates the links between the supposed fourteenth-century poem *Pearl*, most likely written by the *Gawain*-poet and surviving in only one manuscript, and Tennyson's *In Memoriam*. That medieval poem, as Levine argues, was first published in print after the publication of *In Memoriam*, yet its Victorian reception became connected with Tennyson. Its 'first translator, Israel Gollancz', portrayed it as 'this old "In Memoriam"', and in the final year of Tennyson's life had asked him to write an introductory stanza to the poem, whose origins lay approximately five centuries earlier (p. 240). Drawing on Harold Bloom, Levine's second, theoretical argument asserts that *Pearl*'s 'revival fourteen years into the *In Memoriam* craze created the impression that the medieval poem followed and was somehow derived from the Victorian one' (p. 238).

While *Pearl* may have been unknown to the poet of *In Memoriam*, Tennyson's Arthurian influences are especially well recorded. Linda Gowans traces the Arthurian image of 'the arm rising from the lake to claim Excalibur' (p. 7), from Tennyson through Malory to the Vulgate *Mort Artu* and the *Queste del Saint Graal*, in '“Clothed in white samite, mystic, wonderful”:



A Famous Arthurian Image in Tennyson and His Predecessors' (*Arth* 26[2016] 7–24). Examining Christian allusions in the *Idylls of the King* and Spenser's *Faerie Queene*, Joshua R. Held, too, illuminates how the protagonists of Romance modes often fall 'short of the ideal of Christ', in 'Arthur and the Failed Pursuit of *Imitatio Christi*: Christological Allusion in Spenser's *Faerie Queene* and Tennyson's *Idylls of the King*' (*Arth* 26[2016] 41–66, p. 41).

Focusing on Tennyson's contemporary reading, Michael A. Taylor and Lyall I. Anderson contribute the second of two articles on Tennyson's relations to geology, in 'Tennyson and the Geologists Part 2: Saurians and the Isle of Wight' (*TRB* 10[2016] 415–30). Their article discusses how scientists 'selected literary concepts and strategies from novels and poems, amongst other genres, to disseminate their work, and [how] they drew on the moral and spiritual resources of literature' (p. 415). For Taylor and Anderson, it seems—and for Tennyson, they argue—geology is 'the most romantic and exciting of the new sciences' (p. 415). They claim that Tennyson 'began with reviews in the quarterlies, and then, from the 1830s–early 1840s, read geological books' (p. 425). The article continues to trace types of remains and fossils in Tennyson's poetry, and to gloss his geological terms.

Matthew Margini was just one author to apply these lines of research to literary criticism, in his article 'Tennyson's Anti-Dinosaurs' (*TRB* 10[2016] 431–42). The article traces 'the figure of the dinosaur' (p. 432) and comparable images in *In Memoriam*, *Maud*, and 'The Kraken'. For Margini, there is 'after all' (p. 432) some significance in *In Memoriam*'s status as 'a poem in fragments that requires both poet and reader to make sense of its *disiecta membra*. Nothing less than the "type" of Arthur Hallam—reconstructed or left divided—is at stake'. (p. 432).

In Jesse Oak Taylor's article, 'Tennyson's Elegy for the Anthropocene: Genre, Form, and Species Being' (*VS* 58[2016] 224–33), such observations are further theorized by asking 'How do we mourn species?' (p. 224). As the author continues to ask, 'What kinds of commemoration are appropriate to an age of extinction, and how does the work of mourning and commemoration relate to efforts at conservation?' (p. 224). The article seeks answers to these questions in *In Memoriam*, while questioning how 'we read in the Anthropocene' (p. 224). For 'Elegy', the article argues, is 'not only an attempt to speak for or about the dead; it is also an attempt to allow the dead to speak' (p. 228).

Tennyson engaged extensively with the works of his poetic predecessors, yet few instances of his own critical writing have survived. Unearthing fresh sources of the poet's literary criticism, Michael J. Sullivan illuminates Tennyson's role in the selection of *The Golden Treasury: of the Best Songs and Lyrical Poems in the English Language* – a subject explored in two articles, 'Tennyson and *The Golden Treasury*' (*EIC* 66[2016] 431–43) and 'Tennyson and *The Golden Treasury*: A Rediscovered Revision Copy' (*LitJ* 18[2016] 230–8). The most important anthology of the nineteenth century, *The Golden Treasury* shaped poetic tastes and fates until the Second World War. Sullivan's two articles reveal Tennyson's comments on the poems chosen for selection, drawing on a manuscript at the British Library and a rediscovered revision copy in Lincoln. The ensuing links between the anthology's styles and

Tennyson's own poetic techniques reveal how *The Golden Treasury* became a form of literary criticism in verse. Performative forms of literature were also important for Summer J. Star, who asks, in 'Reading It Properly: The Poetics of Performance and Tennyson's "Merlin and Vivien"' (*TSL* 58[2016] 224–49), whether 'traces of Tennyson's poetic theory' might be found in the way he recited his poetry, rather than in his texts (p. 225). As Star argues, 'the accounts of his recitations and his critical commentary on theatrical performances reveal a faith in the connection between what he saw as the accurate speaking of lines and an accurate understanding of their affective and dramatic meaning' (p. 225).

In, 'Amateur Hours: The Visual Interpretation of Tennyson's Poetry in Two Manuscript Albums' (*JVC* 21[2016] 471–99), Hannah Field attempts a 'history of reading', acknowledging its 'central problem': 'reading's status as an "internalized and ephemeral" practice that is difficult to trace' (p. 471). Field therefore seeks to examine visual responses to reading, focusing on amateur illustrations of Tennyson's poems in a set of Victorian poetry albums. As Field notes, such items can be of especial interest when they record women's responses to texts which revolve around women (p. 499). Among Tennyson's most famous women is *The Lady of Shalott*, on whose visual depictions Roger Simpson focuses, in 'George Pinwell's *The Lady of Shalott*' (*Arth* 26[2016] 40–53). Simpson's article describes a nineteenth-century watercolour painting in his possession, allegedly by the Victorian illustrator Pinwell. Extending this theme of illustration, Kamilla Elliott explores illustrated books through their blending of word and image from the 1880s until 1920, in 'The Illustrated Book' (Marcus et al., eds. *Late Victorian into Modern*, pp. 539–64). Elliott's article also examines several fascinating commemorative illustrations, such as Edward J. Sullivan's rendition of Tennyson, and how they 'contributed to the formation of the British literary canon' (p. 558).

Tennyson's illustrated editions represented a notable step in the history of Victorian gift books, a phenomenon charted by Jim Cheshire's *Tennyson and Mid-Victorian Publishing: Moxon, Poetry, Commerce*. Cheshire's book is largely a cultural history of the British publishing house of Edward Moxon, attempting to show how the business of publishing and advertising shaped Tennyson's reputation. Cheshire's principal aim is not to conduct literary criticism, against which he positions his study ('While most attempts to understand Victorian poetry rely on literary criticism, this book asks a different question', p. 4). Instead, the book is guided by the question of how 'new ways of manufacturing, advertising and selling poetic books explain the specificity of Victorian poetry?' (p. 4). As the author acknowledges, a clear answer to this question may never be achievable, and so the book does 'not propose any simple causal link between poetry and the commodities through which it was sold'; it rather 'demonstrate[s] that the relationship between literature and its commercial apparatus is important' (p. 4). What emerges is a revisionist account of Moxon and of Tennyson's American publishers, as glimpsed through the holdings of the Tennyson Research Centre in Lincoln.

The first chapter places 'Edward Moxon in Context', through his background at the publishers Longman and Hurst, while charting his literary networks and the poets he published: among them Percy Bysshe Shelley (via

Mary Shelley), John Keats, and William Wordsworth. In the second chapter, Cheshire analyses the sales of Tennyson's editions, using quantitative analysis to challenge more qualitative accounts of his critical reception. 'While some readers', he argues, 'would have purchased Tennyson's poems based solely on their literary merits, many more parted with their money because he was acknowledged as a great poet: they literally bought into the idea of Tennyson's poetry' (p. 94). Many American readers, too, bought into Tennyson's poetry, and Cheshire's fourth chapter rehearses the narrative of how Tennyson came to be published in the USA. As he identifies, the fact that Tennyson's editions were printed using stereotype resulted in a growing divergence between the texts of British and American editions, and the order of the poems. Through this narrative, Cheshire advances a theory of the Victorian book trade: while William St Clair has defined 'tranching down' as a process by which expensive editions are produced in cheaper print runs, Cheshire suggests the term 'dressing up' (pp. 14, 123), to define Moxon's process of producing gift and illustrated editions that would sell for higher prices. Moxon's illustrated editions embroiled Tennyson in several arguments with his publisher, on artistic and professional grounds. Cheshire's fifth chapter outlines 'the first major disagreement between Tennyson and his publisher', over the illustrated edition of *Poems* (1842).

Disagreements between Tennyson and Edward Moxon may ultimately have been surmountable, though the relationship between the Poet Laureate and his publishing house would not survive Edward Moxon. Following Moxon's death, in 1858, 'Tennyson moved decisively to reduce the Moxon firm's power and profits', a decline which would be accelerated by the poor management of William Moxon and the disastrous involvement of James Bertrand Payne, who would eventually be humiliated in court. What emerges implicitly from this chapter is how much legal support the Poet Laureate had at his disposal: a worldly edge, we might add, to the lyrical laureate. Perhaps Cheshire's most bold claim is that 'the scale of the poet's popularity facilitated the decline of his reputation', as he lost 'control of his publishing and his public image', a loss which made 'hostile criticism of Tennyson work' more 'permissible' (p. 236). The implications of such a claim for our understanding of Tennyson's reviews have yet to be fully explored. What is clear, however, is that this evocative intervention in publishing history will prompt fresh debate over the precise peaks and plateaux of Tennyson's changing treatment by Victorian reviewers. Already, histories of collectors are attracting renewed research, as seen in 'Tennyson's *The Princess* and the Culture of Collection' (*VLC* 44[2016] 239–63), by Jill Marie Treftz. The article argues how collection was implicated in 'reinforcing social and cultural hierarchies in mid-nineteenth-century Britain', hierarchies which, for Treftz, *The Princess* is seen to affirm.

Cheshire and Treftz rely heavily on biographical research, and 2016 saw two new articles by the prolific biographer John Batchelor, both exploring the art of literary biography: 'What Is Literary Biography? Tennyson and Dickens' (*Letteratura e Letterature* 10[2016] 79–96) and 'Victorian Kipling: Problems of Biography' (*Poéticas* 1[2016] 23–51). Reflecting on the biographer's 'double duty, to write both as an historian and also as a critic' (p. 84), Batchelor explores common artistic challenges through his own experiences of writing on

Tennyson, Dickens, and Kipling. Following in the steps of Plutarch, so the first of these articles argues, ‘the modern biographer will need to explore personality, reconstruct interior lives which are by definition inscrutable, and have the skills both of a dramatist who can vividly present a central figure and a historian who sifts the documentary evidence that survives’ (p. 79). A second balancing act is that of ‘How much a biographer should allow ordinary chronology to determine the shape of the book’, and how much that shaping should be through the biographer’s ‘artifice and ingenuity’ (p. 84). The answer to that question lies partly in the presence, in ‘good biography’, of new ‘interpretation’, rather than simply new facts (p. 84).

In his second article, Batchelor examines ‘how a quest for self-knowledge and a chameleon evasiveness characterize much of Kipling’s “personal history”, and how only in *Kim* do ‘his personal conflicts appear temporarily resolved’ (p. 23). Kipling’s impulsiveness combined with his evasiveness occasionally seem to defy explication. As Batchelor writes, ‘With Kipling, then, we have, in an acute form, some not uncommon “problems” of biography’ (p. 50). Always alert to the particular challenges of their subjects, these articles are substantial conceptualizations of literary biography from an impressive practitioner of that genre.

Numerous articles this year have probed the biographical parameters of our study of Tennyson’s poetry; yet two studies of landscape dwell on the links between the internal mind of the author and visions of the external world. Literary depictions of landscapes stretch back to before even Virgil, and the literary traditions and formal effects of Tennyson’s landscapes are explored with characteristic subtlety by Marion Sherwood, in ‘Tennyson and Landscape’ (*TRB* 10[2016] 408–14). The sense of cyclical return in literary landscapes was the primary focus of Roger Ebbatson’s monograph, *Landscapes of Eternal Return: Tennyson to Hardy*. The book’s aim, as Ebbatson states, is to examine ‘the ways in which textual and philosophical expression of return and repetition serve to undermine, challenge or recalibrate the guiding nineteenth-century doctrines of temporal and evolutionary linear progression’ (p. vii). Such repetitions find themselves returning in Ebbatson’s main chapters, on Arthur Hallam, Tennyson, Richard Jeffries, Hardy, and Swinburne, mostly read through the lens of German philosophy and critical theory. Chapter 2, in particular, is a rare consideration of Arthur Hallam’s poetry, following from the *Tennyson Research Bulletin* special issue on Arthur Hallam in 2011 (*TRB* 9[2011]). Of course, neither Arthur Hallam nor the Tennyson of *In Memoriam* could have read Nietzsche; yet, as Ebbatson states, ‘the purpose here is not to undertake an influence study but rather to suggest a dialogical reading of a group of Hardy texts through the opaque lens of Nietzschean thought, focusing particularly on the proposed “revaluation of all values” exemplified in three key ideas: anti-Darwinianism, the concept of the will-to-power, and the doctrine of eternal recurrence’ (p. 119).

It was Marshall McLuhan, in 1951, who criticized Tennyson for falling short of modern literature’s ‘landscape of the mind’. In ‘“Singing in her song she died”’: Form as Heterotopic Mirror in Tennyson and Byatt’ (*SNNTS* 48[2016] 318–42), LuAnn McCracken Fletcher advances from Byatt’s disagreement with McLuhan, discussing the formative impact of Tennyson

on Byatt's thinking and writing: on her allusions and 'her own philosophy of artistic creation' (p. 318). The article is one of several that explores Tennyson's reputation and legacies, including Daniel Hack's 'Contending with Tennyson: Pauline Hopkins and the Victorian Presence in African American Literature' (*AmLH* 28[2016] 484–511). Hack examines how 'Hopkins and others' use Tennyson in surprising ways, and argues how 'neither the politics nor the literary historical implications' of Victorian literature are always 'foreordained' in these readings (p. 506). Tennyson's years as Poet Laureate have often been read through the ideologies in which he was implicated. Elaine Hadley's 'Nobody, Somebody, Everybody' (*VS* 59[2016] 364–7) accordingly connects the Crimean War and its political ideologies to Dickens's and Tennyson's pronouns, and to 'The Charge of the Light Brigade'. Meanwhile, ghostly sounds within *Maud* are explored by Tai-Chun Ho, in his exploration of the literature of war: 'Tennyson's Echoes of War-Cries in *Maud*' (*TRB* 10[2016] 443–66).

Tennyson was also a focus of Naomi Levine's article, 'Tirra-Lirrical Ballads: Source-Hunting with the Lady of Shalott' (*VP* 54[2016] 439–54), which appeared in one of 2016's two special issues on ballads. Levine attempts a re-examination of Tennyson's sources and analogues for *The Lady of Shalott*, contending that the poet 'was motivated' by 'a set of ideas about literary history and the nature of authorship current among Italophilic readers of the early nineteenth century' (p. 441). A secondary argument asserts that Tennyson 'was working from a version of the Lady of Shalott tale found in a widely circulated essay on Boccaccio', by Ugo Foscolo (p. 441).

Further articles in this special issue explore the competing definitions of 'ballad' across the nineteenth century. Letitia Henville, for example, opens the issue's introduction with Matthew Arnold's criticism of Francis William Newman for his translation of the *Iliad*, a translation which took a balladic form (*VP* 54[2016] 411–20). Arnold's essay, so Henville argues, 'effectively constructed a critical consensus out of what had been a more diverse set of assumptions about the ballad, its characteristics, and its connotations' (p. 412). Implicitly resisting the idea of a former critical consensus is Michael Hansen's article, 'Irish Melodies of Anacreontic Balladry' (*VP* 54[2016] 421–38). The 'Anacreontic tradition's quite distinctive political register', Hansen asserts, 'enabled a new kind of ballad rhetoric in the nineteenth century, especially at the imperial margins', and one which Disher explores through Moore's *Irish Melodies* (p. 421). The article departs from the recent critical notion of the 'Ballad Theory of Civilization', proposed by Meredith Martin, "'Imperfectly civilized": Ballads, Nations, and Histories of Form' (*ELH* 82[2015] 345–63), in which the ballad form is 'intertwined' with imperial ideas (p. 360). By contrast, Hansen argues how, 'If the imperialist chauvinism Martin identifies in Thomas Macaulay's midcentury ballad projects is fairly transparent, Anacreontic balladry's use of the broken lyre, without its bloody chord, is more difficult to categorize' (p. 434). Indeed, as Linda K. Hughes observes in the issue's 'Afterword' (*VP* 54[2016] 521–4), 'This special issue usefully complicates Martin's "ballad-theory of civilization," especially in the essays by Michael Hansen, Elizabeth Helsinger, and Thomas Joudrey' (p. 522).

The ‘*idea of the ballad*’ from the eighteenth to the nineteenth centuries is explored by Justin Sider, in “‘Modern-Antiques,’ Ballad Imitation, and the Aesthetics of Anachronism’ (*VP* 54[2016] 455–75). Sider’s article argues how the ballad in these years ‘was less a stable form than an evolving discourse—an overlapping assembly of ballad collections and antiquarian scholarship that gathered together metrical romances, broadside ballads, ballad romances, hymns, lays, ballad parodies, and lyrical ballads that variously expanded and chastened the *idea of the ballad*’ (p. 456). Rather than defining these overlapping notions, Sider is more interested in ‘the historical aesthetics of genre’ (p. 456), or how emotive judgements and perceptions were formed around literary rhetoric and style. Such overlapping notions are traced, in his article, through the Pre-Raphaelites and Elizabeth Barrett Browning.

Nineteenth century ballads resonated with many modes and genres—even with, so Thomas J. Joudrey claims, ‘the genres of pornography’ (p. 498): ‘Against Communal Nostalgia: Reconstructing Sociality in the Pornographic Ballad’ (*VP* 54[2016] 497–519). These modes, he states, ‘share a remarkable affinity’ with ‘street balladry’, a ‘strange marriage, at once irresistible and implausible’ (pp. 498–9). Joudrey’s article focuses largely on ‘twenty-three pornographic ballads that appear in William Lazenby’s underground periodical, *The Pearl*’ (p. 498). Identifying how these ballads ‘challenge the narrative of a laced-up Victorian-era ballad tradition’, Joudrey argues how ‘Their intervention into the broader Victorian discourse of sociability warrants robust attention’ (p. 516). In the special issue’s final article, on ‘Taking Back the Ballad: Swinburne in the 1860s’ (*VP* 54[2016] 477–96), Elizabeth Helsinger attempts to characterize Swinburne’s ballads in the early 1860s, arguing how they ‘strenuously resisted the civilizing designs of those who would lyricize or balladize them’ (p. 493).

The wider associations of the ballad genre are central to this year’s second special issue on ballads, in *Nineteenth-Century Literature*—an issue that concerns itself with ‘Historical Poetics and Genre’. In his introduction, entitled ‘Getting Generic’ (*NCL* 71[2016] 147–55), Michael C. Cohen argues that ‘A ballad is not just one kind of poem with certain features like common meter, a refrain, a fragmented or episodic story, a communal perspective, and so on. Ballads are figurations for the popular that depend on prior assumptions of their anarchism and outdatedness; their cultural value comes in part from an implicit belief that they have endured against rather than over time’ (p. 148). Cohen invokes the notion of historical poetics, contributing to ‘the debate over “new approaches to an old question: the relation between culture and poetic form,” as the editors of a collection on “Reading Historical Poetics” phrase it’ (p. 153). That relation, however, is not always clear throughout the journal issue: ‘The complex of forces that rendered certain poems popular’, Cohen states, ‘also made them old, thereby making them generic, and thus turning (or returning) them into history’ (p. 155). Or, as Meredith L. McGill puts it, in her article ‘What Is a Ballad? Reading for Genre, Format, and Medium’ (*NCL* 71[2016] 156–75), ‘Their very commonness . . . keeps us from seeing how they have functioned within the genre system and how they have been used to define the boundaries of literariness itself’ (p. 156). McGill claims that her material ‘suggests’ how ‘the ballad remains a resource for redrawing the

boundaries of literature even as mass culture threatens the survival of traditional folkways and upends the generic hierarchies of literary elites' (p. 175).

Exploring distinctive ballad traditions, Virginia Jackson's 'Specters of the Ballad' (*NCL* 71[2016] 176–96) examines the ballad's transition into the twentieth century in American literature, largely through the lens of Paul Laurence Dunbar's 'The Haunted Oak'. Jackson argues that 'Dunbar's work marked a key moment in the creation of poetry's modern life form, a form not incidentally forged in the intimate relation between post-romantic fictions of poetic address, late-nineteenth-century ideas of the ballad, and the racism that continues to haunt American poetics from root to branch' (p. 181). Jason R. Rudy's contribution to the same special issue examines 'Scottish Sounds in Colonial South Africa: Thomas Pringle, Dialect, and the Overhearing of Ballad' (*NCL* 71[2016] 197–214), showing how 'local particulars' can 'transform into broad markers of Scottish nationality' (p. 213). When removed from Scotland, Rudy suggests, the formal features of Scottish dialect and its sounds 'become *generic*—and, as a result, shared and portable' (pp. 213–14). In 'What Happens When We Don't Read Ballads Closely Enough: The Cautionary Tale of the American Woman Poet and the Ballad' (*NCL* 71[2016] 215–26), Alexandra Socarides explains how, 'by employing the refrain, ballads invite not simply the repetition of this figure but... the development of a gendered critique of its form' (p. 224). As she argues, 'By reading Embury's ballads within the history of their early-nineteenth-century American publication and circulation, we can begin to unravel the ways in which they participate in, while cautioning against, precisely what genre makes possible' (p. 226). Also writing on the ballad refrain, Carolyn Williams examines this formal feature in relation to the Pre-Raphaelites: 'Parodies of the Pre-Raphaelite Ballad Refrain' (*NCL* 71[2016] 227–55). The nineteenth century, so this article argues, began to blur the boundaries between 'ballad imitations' and 'bona fide ballads' (p. 227). By the *fin de siècle*, she posits, 'the related ideas of "ballad" and "refrain" had been strongly associated both with one another and with a more general notion of formal representation' (p. 227).

Exploring issues of genre in the 'dramatic monologue', Helen Luu argues for the importance of 'the auditor', in 'A Matter of Life and Death: The Auditor-Function of the Dramatic Monologue' (*VP* 54[2016] 19–38). This article claims that 'the question of the auditor's function in the genre seems more central to our understanding of the form than has hitherto been acknowledged' (p. 19). These listeners matter, Luu explains, because their theorization changes the theorization of dramatic monologues (p. 19). Such claims are viewed through the lens of Augusta Webster's 'monologues', and their 'unconventional auditors' (p. 20). Relations between the speakers of dramatic monologues and public forms of address were also explored by Justin Sider, in 'Dramatic Monologue, Public Address, and the Ends of Character' (*ELH* 83[2016] 1135–58). The article complements Robert Douglas-Fairhurst's insightful and subtle chapter, on Victorian forms of 'Address' (in Matthew Bevis, ed., *The Oxford Handbook of Victorian Poetry* [2013]). Taking Augusta Webster, Tennyson, and Browning as its touchstones, Sider's article 'connects' the 'concept of public address to the historical meaning of the dramatic monologue in the Victorian period' (p. 1136).

The year's work in Browning studies saw a further two volumes of the ongoing *Correspondence* project, publishing c.300 letters. Volume 23 of *The Brownings' Correspondence*, edited by Philip Kelley, Scott Lewis, Edward Hagan, Joseph Phelan, and Rhian Williams, publishes letters written between July 1856 and January 1857. The volume contains useful appendices, including 'Biographical Sketches of Principal Correspondents and Persons Frequently Mentioned' and 'Contemporary Reviews of the Brownings' Works'. In Volume 24, Philip Kelley, Edward Hagan and Linda M. Lewis edit letters dated between February and December 1857, with both volumes consulting a wide range of collections, from the Armstrong Browning Library at Baylor University to Wellesley College Library in Massachusetts.

Browning's wider artistic life is continuing to inform our sense of his poetic form. Vicky Greenaway, for instance, examines *Dramatis Personae* in relation to sculpture and poetry, in 'Robert Browning: "Sculptor & Poet"' (19 22[2016] 1–16). *Dramatis Personae*, she argues, 'marks a change in Browning's composition method' (p. 9), where the characters are 'united' by 'a shared identity as creative artists', performed 'in the act' of 'material' production (p. 11). Sculpture's interaction with poetry also forms the focus of Sophie Ratcliffe's article on Browning's poetic response to the statue *Constance and Arthur*, by the Pre-Raphaelite artist Thomas Woolner: "'The Trouble with Feeling Now": Thomas Woolner, Robert Browning, and the Touching Case of *Constance and Arthur*' (19 23[2016] 1–24). Ratcliffe's article deftly explores how feeling interacts with form, showing how the poem and statue '[encourage] us to think about and feel for Victorian sculpture as a form which exists, still, and in the moment' (p. 24).

Another contribution to the study of literature and emotion was Herbert Tucker's article, 'Shock Troupers: Browning, Bidart, and the Drama of Prosody' (*WC* 49[2016] 80–7). Here, Tucker is interested in 'the role of shock in poetic innovation' (p. 80)—shock not necessarily at its subject matter, but as a response to literary form: in what Tucker calls 'the conveyance itself' (p. 80). For as Tucker quotes Langbaum on this distinction, "'Form... is a better index of a tradition than subject matter"; the latter is "an index of what people think they believe, whereas form is an index of what is believed too implicitly to be discussed"—and what for that very reason, moreover, retains a stubbornly insinuated power to shock (*Poetry of Experience* 36)' (p. 80). Prosodic arrangement was also the focus of 'Supervisory Poetics: Browning's *Fifine at the Fair*' (*MLQ* 77[2016] 121–41) by Simon Jarvis, which analyses Browning's use of 'bimetricity' in lines which involve 'the play between syntactic and metrical segmentation' (p. 121).

While the latter two articles focus on the energies of form, it is 'idle talk' (p. 551) that becomes the theme of Amy R. Wong's 'Town Talk and the Cause Célèbre of Robert Browning's *The Ring and the Book*' (*MP* 113[2016] 550–72). Focusing on 'prattle', 'banter', 'chatter', 'gossipry', 'rabble-brabble', and 'noise', Wong argues that Browning employs these forms of conversation to 'anticipate—even script—the positive response of the public to his poem' (p. 551). Browning's work frequently took part in a wider cultural conversation, as explored in Christopher M. Keirstead's article, 'Cosmopolitan Soul: Travels in Body and Spirit with Browning's Cleon and Karshish' (*LIT*



27[2016] 7–28). Keirstead's interest is in two poems from *Men and Women* [1855]: 'An Epistle Concerning the Strange Medical Experience of Karshish, the Arab Physician' and 'Cleon'. The two poems, Keirstead argues, 'provide unique insight' into 'the religious and spiritual themes that predominate in much of his work', and 'the many traveling, cross-cultural, and transnational engagements that distinguish his poetry' (p. 8). Body and soul are seen, in these poems, to engage in 'an ethical struggle' between 'an essentially secular impulse to engage other cultures' and 'a more spiritual longing for human fellowship and religious fulfillment' (p. 8). In another article on *The Ring and the Book*, John Woolford examines 'Kinds of error' (p. 105) in that poem: 'Error and Erasure in Browning's *The Ring and the Book*' (*WC* 47[2016] 104–9). Blunders were certainly present—'errors of fact' (p. 105)—but also deliberate errors, where Woolford sees Browning as 'coercively imposing his personal interpretation of the events and characters' (p. 105). Woolford argues that the poem's 'history of composition' comprises 'a series of *reluctances* and *displacements*'. Browning, as we have seen, was reluctant to begin the poem; he was also reluctant to finish it' (p. 107). Ultimately, however, Browning's 'stress on factuality' became bound up, for Woolford, in a 'commitment to "objectivity," making him extremely disconcerted to learn of any lingering subjective residue' (p. 109).

Also of interest for Browning's history of composition was Michael Meredith's reflections on 'The Book Collector's Dilemma: A Browning Version' (*BC* 65[2016] 579–98). Meredith's dilemma, as a book collector, is what happens to the 'books *post mortem*' (p. 579). The article explores Meredith's own collection and some of the Browning manuscripts, while proceeding to interesting biographical insights, such as the ways that Victorian publishing houses changed their bindings even in the same print run (p. 584).

Recent studies of Victorian poetry have benefited from Donald S. Hair's new monograph on Elizabeth Barrett Browning. Hair's flair for linguistic analysis has been well recorded in several monographs: *Browning's Experiments with Genre* [1972], *Robert Browning's Language* [1999], *Tennyson's Language* [1991], and *Domestic and Heroic in Tennyson's Poetry* [1981]. Characteristically, this new book, entitled *Fresh Strange Music: Elizabeth Barrett Browning's Language*, retains a close interest in what the book's description terms the 'technical music of her poetry', through its rhymes, prosodic shapes, and syllable counts. Ranging from domestic to imperial connotations, Elizabeth Barrett Browning's 'Fresh Strange Music', as Robert Browning termed it, is seen in this book to unite many of the disparate subjects of her poetry. In the first chapter, Hair explores the poet's 'indebtedness to Locke and Bacon' (p. 18). Troubled by Locke's 'argument that sensations are the experiences to which words are arbitrarily attached' (p. 18), the young EBB wrestled with 'how to give voice to' a world beyond the apprehension of 'our five senses' (p. 18). Hair argues how, in *Casa Guidi Windows*, she would approach such a problem through prophetic language. In the book's second chapter, Hair explores the phrase 'the harmony of verse', from *An Essay on Mind*, tracing its eighteenth-century history as well as its applications to Barrett Browning's verse. Chapters 3, 4, and 5 conduct

readings of individual works, such as *A Drama of Exile* and *Lady Geraldine's Courtship*, alongside her views of the poetry anthology *The Book of the Poets*—a subject which taps into the wider move in 2016 towards the interrelations between poets and their anthologies. The sixth chapter examines Barrett Browning's rhythms and imperfect rhymes, as well as her interaction with the formal features of Robert Browning's 1845 poems. In the seventh chapter, Hair contributes to a wider discourse on poetry, music, and nation-building, one with relevance for the themes explored in *The Realms of Verse*, by Matthew Reynolds [2005]. The book's final two chapters return to individual works—*Aurora Leigh* and 'A Musical Instrument'—demonstrating Barrett Browning's own vocabulary for the greater considerations for society and politics that run through her poetry.

Some ten further articles on Elizabeth Barrett Browning attest to the new questions that this poet continues to inspire. In 'Historical Imagination in Elizabeth Barrett Browning's *Casa Guidi Windows*' (*VP* 54[2016] 39–65), Mollie Barnes focuses on the 'letters and poems she wrote about Risorgimento Florence during the late 1840s' (p. 39). Examining the poem's references to revolutions (12 September 1847 and 2 May 1849), Barnes argues that Barrett Browning 'superimposes past and present tense expressions of patriotic sentiment', reading 'this poem as a self-conscious meditation on historiography' (p. 40). Historiography was also the focus of Naomi Levine's new article, in *Modern Language Quarterly*, 'Elizabeth Barrett Browning's Historiographical Poetics' (*MLQ* 77[2016] 81–104). Taking up the theme of Barrett Browning's half-rhymes, Levine claims that the inability to chime fully is directly caused by her reading and writing of literary histories. Historiographical arguments, for Levine, are conducted and resolved in verse.

The architecture of Elizabeth Barrett Browning's verse formed the focus of several articles, not least Andrea Gazzaniga's "'This close room": Elizabeth Barrett's Proximal Poetics in *Sonnets from the Portuguese*' (*VP* 54[2016] 67–92). The *Sonnets*, according to Gazzaniga, build 'a multi-dimensional language of space'; 'the logic of the rooms she occupies and draws in verse comes into conflict with the illogic of the metaphysical spaces she has occupied in literature' (pp. 68, 67–8). Taking up the conventions of the Petrarchan sonnet, Gazzaniga argues how the poet's methods 'successfully negotiated the intrusion of a beloved, one who is capable of singing his own song, into the inviolate space of the sonnet without compromising her own power to author it' (p. 90). The 'diversity of the lyric forms available to' Elizabeth Barrett Browning, and also Emily Dickinson, was also explored in Marjorie Stone's article, 'Lyric Tiplers: Elizabeth Barrett Browning's "Wine of Cyprus", Emily Dickinson's "I Taste a Liquor", and the Transatlantic Anacreontic Tradition' (*VP* 54[2016] 123–54). Stone focuses on 'Wine of Cyprus', from 1844, which she argues was 'a universally praised minor poem' (p. 123). Explaining how American editions pirated the poem, Stone reads the 'unexamined connections between' that work and Dickinson's 'I taste a liquor never brewed' (p. 124). Also tracing Barrett Browning's reception, Julia Novak contributed 'The Notable Woman in Fiction: The Afterlives of Elizabeth Barrett Browning' (*ABSt* 31[2016] 83–107). Novak approaches 'biographical fiction' through a 'gender-sensitive approach', analysing 'six

novels about Elizabeth Barrett Browning' (p. 83), ranging from C. Lenanton's *Miss Barrett's Elopement* [1930] to Laura's Fish's *Strange Music* [2008]. The novels, as Novak argues, reveal 'how generic specificities are complicated by questions of gender', and how the 'biographical novel' becomes a genre that moves between fiction and fact (p. 84). If Stone and Novak focus on Barrett Browning's reception, Anna Barton reads the Victorian poet alongside her Romantic predecessor, Lord Byron, in 'Byron, Barrett Browning and the Organization of Light' (*Romanticism* 22[2016] 289–98), reviewed in Chapter XIII above).

For Byron and Barrett Browning, even fiction can retain traces of autobiography, as Carol MacKay demonstrates, in 'Emerging Selves: The Autobiographical Impulse in Elizabeth Barrett Browning, Anne Thackeray Ritchie, and Annie Wood Besant'. MacKay's essay forms part of Adam Smyth's new volume, *A History of English Autobiography*, a compelling and varied examination of the form's evolution across literary history. This particular chapter focuses on the tensions inherent in the autobiography of these three nineteenth-century women writers: between 'individualistic' writing on the one hand, and pressures and desires for communal identity. As MacKay distinguishes, 'The memoir, or reflected autobiography', as well as Anne Thackeray Ritchie's writing on Thackeray, 'further [challenge] the generic concept of nineteenth-century women's autobiography' (p. 207). Drawing on *Aurora Leigh*, and Elizabeth Barrett Browning's 1818 manuscript essay, 'My Own Character', MacKay argues how the 'private documentation of Barrett Browning's inner life' establishes *Aurora Leigh* as more deeply intertwined with her own life than was previously understood (p. 209). Reflections on teaching *Aurora Leigh*, and its effects on the act of interpretation, are explored by Florence S. Boos, in '"Let me count the ways": Teaching the Many-Faceted *Aurora Leigh*' (*Pedagogy* 16[2016] 333–45). Boos's article re-examines the poem through the lens of its various formal influences, and in the context of many years spent teaching the text at undergraduate and graduate level. A further chapter, by Daniel Brown, draws extensively on *Aurora Leigh* to examine the notion of 'Realistic Poetry', in a chapter from his monograph, *Representing Realists in Victorian Literature and Criticism* (reviewed below). Proceeding from definitions of realism across the arts, which the book's introduction establishes, Brown explores how Barrett Browning used this poem 'to defend realism as a legitimate form of poetry, or "high art"', and to use 'realist representation to challenge societal beliefs about women' (p. 52).

Elizabeth Barrett Browning was also the subject of a renewed focus on 'ecotheology' and 'ecotheodicy'. Melissa Brotton, rereads Barrett Browning's *A Drama of Exile*, in an edited volume which attempts to find a new language for thinking about theology and ecocriticism: '"Lost angel in the earth": Ecotheodicy in Elizabeth Barrett Browning's "A Drama of Exile"' (in *Ecotheology in the Humanities: An Interdisciplinary Approach to Understanding the Divine and Nature*). As the volume's introduction explains, ecocriticism thus far has not sufficiently mined the depths of theological exploration. The concern is close to Kirstie Blair and William V. Thompson's probing article, 'The Mood of the Golden Age: Paganism, Ecotheology and the Wild Woods

in L.M. Montgomery's *Anne and Emily Series*' (*L&T* 30[2016] 131–47), which examines pagan and Christian imagery relating to nature.

Theological language was also the subject of J. Russell Perkin's article, 'Matthew Arnold, the Oxford Movement, and the "Stanzas from the Grande Chartreuse"' (*C&L* 65[2016] 131–50). The stanzas are read through Arnold's complex relations to the Oxford Movement and the Roman Catholic revival (p. 131). In 'To Think Anew: Arnold, the Literary, and Social Justice' (*NCP* 43[2016] 11–28), D. Michael Kramp considers the relations between Arnold's social thought and the value he places on 'Criticism's capacity to foster new modes of thinking' (p. 24). Drawing on an Arnoldian intellectual legacy, Kramp reads the Victorian poet and thinker in relation to Žižek's *Violence* [2008], and to Cornell West, Edward Said, and Terry Eagleton (p. 14). Ultimately, as Kramp suggestively concludes, 'The careful study of literature, according to Arnold, has the potential to engender skilled social reformers who think freely and act creatively' (p. 26).

Arnold's poetry was further explored by Francis O'Gorman, in 'Matthew Arnold and the SS *Lusitania*' (*N&Q* 63[2016] 271–4)—a probing and insightful exploration of a neglected poem. This particular work has, as O'Gorman states, only been edited once, and has received little in the way of critical attention (p. 271). Meticulously researched, the article reveals how this short, unassuming poem is charged with biographical resonances. 'S.S. Lusitania', in this interpretation, prompts its readers to 'think of how meanings travel at high speed from the Medieval to the contemporary as well as from one part of the ocean to another, just as it fuses the language of the old letter with that of ticker tape' (p. 274).

Ideas of temporality were central to Gordon Tait's article, 'Joseph Skipsey, the "Peasant Poet", and an Unpublished Letter from W.B. Yeats' (*L&H* 25[2016] 134–49), which explores class and nationhood through a new letter from Yeats (p. 134). Drawing on this correspondence, Tait suggests that Yeats 'saw in Skipsey and his poetry a vestige' of the pure simplicities of a life 'unsullied by the tribulations of commerce' and 'metropolitan' existence (p. 135). As Tait argues, 'Joseph Skipsey's association with Dante Gabriel Rossetti and Edward Burne-Jones is already well established but this letter allows his poetry to be read outside of that Pre-Raphaelite circle' (p. 145). Biographical evidence and the notion of nationality were also explored by Judith Johnston, in 'Richard Howitt, Australia and the Power of Poetic Memory' (*AJVS* 21[2016] 14–27). Johnston's article examines the role of remembered places for the Derbyshire poet Richard Howitt, who moved to Australia in 1839, before retiring to Nottinghamshire.

In Hopkins studies, a wave of articles has continued to incorporate evidence from the Oxford University Press edition of the poet's collected works, which is continuing to inform new research. Suzanne Stewart, for instance, starts from the compelling conviction that Hopkins's *Diaries* and *Journals* are not simply tools for understanding the poetry, but sources of his Christian thought: 'Gerard Manley Hopkins: Sensuality and Spirituality in the Diaries and Journals' (*C&L* 65[2016] 151–69). Of course, Hopkins's thoughts were worked out in both forms, and an understanding of his thoughts in prose can inform readings of the poetry. Stewart's concern, however, is mostly with the

*Diaries* and *Journals* themselves, resources which Stewart argues remain distinct, even if they can seem ‘nearly continuous prose works: the *Journals* begin three-and-a-half months after the *Diaries* end’ (p. 154). The *Journals*, Stewart argues, ‘are more consciously diurnal’, ‘more deliberately literary’ (p. 154), and the article reads them through their various techniques of personification, synaesthesia, and metaphor. As Stewart argues, these *Diaries* and *Journals* are ‘not mere shadows of the poems to come’, but rather ‘evidence of his spiritually charged perceptual processes and his command of the expressive powers of language’ (p. 167). Such processes can also be witnessed in Mirko Starčević’s ‘Gerard Manley Hopkins and Walter Pater: The Labyrinths of Transience’ (*AN* 49[2016] 85–108), which explores mutability in two figures known for their competing impulses.

Competing impulses were also explored in relation to Hopkins’s metaphysics and perceptions, in an article by Laurie Camp Hatch, ‘Gerard Manley Hopkins and Victorian Approaches to the Problems of Perception: Affirming the Metaphysical in the Physical’ (*C&L* 65[2016] 170–94). The article connects Hopkins’s ‘inshape’ to the science of ‘attention’ in contemporary science: ‘the conflicting ideas that affected the interpretation of the visual world’ (p. 170). These clashing thoughts are explored through readings of ‘The Candle Indoors’, ‘The Lantern Out of Doors’, and the sonnets ‘The Windhover’ and ‘As kingfishers catch fire’.

Hopkins has often been read through his tensions and contradictions: his concerns over the purpose of art in worship, and the muscular energies of his verse. While *The Wreck of the Deutschland* has been readily analysed in such terms, Stephen Tardif attempts to ‘move beyond readings’ that see ‘only overt tensions or contentious secrets’: “‘The Wreck of the Deutschland’” and the Birth of the Poet: Literary Form, Performative Utterance, and Hopkins’s “‘Gift of Tears’” (*VP* 54[2016] 275–96). What follows is an argument for the ‘explicit alignment of Hopkins’s two vocations at the dramatic beginning of his mature poetic career’ (p. 277). Instead of tension, Tardif sees a ‘miraculous experience’ that ‘impels Hopkins’s poetic innovation’, and which compels ‘a theory that acknowledges its power’ (pp. 277, 290). Hopkins’s innovations, however, could defamiliarize his language, a subject explored by Daniel Westover, in the opening of his introduction to Hopkins. The introduction features in a new anthology, entitled *The World is Charged: Poetic Engagements with Gerard Manley Hopkins*. Edited by Daniel Westover and William Wright, it assembles poems from twentieth-century anglophone writers who display Hopkins’s influence, including Charles Wright, Melissa Range, Don Share, R.K.R. Thornton, and Cheryl Stiles.

Hopkins’s imagery was the subject of renewed enquiry this year in ‘Hopkins’s Heart’, by Andrew Hodgson (*VP* 54[2016] 93–117). Over a series of skilled close readings, Hodgson achieves a subtle and alert rereading of the heart in Hopkins’s poetry, entering into critical dialogue with Kirstie Blair’s *Victorian Poetry and the Culture of the Heart*. As Hodgson argues, ‘There is no more vital image in poetry than the heart—and, one might say, none more susceptible to cliché’ (p. 93). Indeed, the image, for Hodgson, ‘was a focus for Hopkins’s thinking about poetic rhythm and inspiration; it assumed devotional significance in the form of the Catholic symbol of the Sacred

Heart; in some of his most affecting poems it serves as an object of interrogation and companionship as well as a source of expression' (p. 94). It also manages, as the article suggests, to 'endow this most universal of images with individual character' (p. 94). In 'The First Stanza of Hopkins's "Morning, Middy, and Evening Sacrifice"' (*PBSA* 110[2016] 351–60), Edward H. Cohen examines the bibliographical character—and the 'precise text'—of the last poem Hopkins published: one of 'fewer than a dozen of his pieces' which 'appeared in print' (p. 351). Cohen's focus, however, is not so much 'the poet's skilful concentration of measure and diction' as it is the treatment of one of Hopkins's central themes, the celebration of self-sacrifice as a gift to be returned to God (p. 360).

By contrast with Hopkins, Coventry Patmore has rarely been a focus of prolonged critical attention. It is therefore especially useful that Ewan Jones has devoted a substantial article to the exploration of Patmore's poetic thought: 'Coventry Patmore's Corpus' (*ELH* 83[2016] 839–72). While Jones's title puns on Patmore's body of poetry and metrical thought, the article offers a serious reconsideration of 'Patmore's corporeality', which allows us to glimpse how 'he vied with Swinburne as the most cosmopolitan of Victorian poets'. Patmore's status as 'a radically conservative Hegelian and a heterodox Catholic', Jones argues, underpins his creation of 'some of the most technically experimental verse in the English vernacular' (p. 840).

Comparatively greater attention has been given to Edward Lear, though his poetry is far from adequately represented in monographs and edited volumes. In *Edward Lear and the Play of Poetry*, James Williams and Matthew Bevis have assembled the 'first book of essays' on Lear's nonsense verse (p. 11), with seventeen insightful chapters devoted to his poetry. Alert to allusion and to poetic form, the topics range from Edward Lear and Romanticism (by Michael O'Neill) and 'Auden's Lear' (by Seamus Perry), to Lear and T.S. Eliot (Anne Stillman), Joyce (Adam Piette), Gertrude Stein (Anna Barton), John Ashbery (Stephen Ross), and Stevie Smith (Will May). These chapters amount to one of the discipline's largest studies of the links between nonsense verse and poetic innovation in the twentieth century.

Further essays analyse Lear's letters (Hugh Haughton), individual poems such as 'The Owl and the Pussy-Cat' (Daniel Karlin), as well as the poet's influence on British psychoanalysis (Adam Phillips). Additional thematic sections survey 'Lear and the Fool' (James Williams), 'Homology and the Logic of Nonsense' (Anna Henchman), the relation between Lear's appetite for food and his consumption of literature (Peter Robinson), his sexuality (Peter Swaab), 'Falling for Edward Lear' (Matthew Bevis), 'Being and Naughtiness' (Daniel Brown), and 'Dissent' (Sara Lodge). Collectively, these excellent essays will shift the parameters of Lear studies for many years to come.

A gratifyingly diverse range of women's voices was the subject of scholarship in 2016. Their poetry is under discussion across *The History of British Women's Writing*, volume 7: 1880–1920, edited by Holly Laird and discussed more fully in Section 2 above. Of particular interest is Emily Harrington's chapter, 'Women's Lyric, 1880–1920' (pp. 213–24), which argues that '[r]ather than relying on the figure of the Poetess as a representation of a

person, women poets of the *fin-de-siècle* retreated into the lyric abstraction modelled by Christina Rossetti' (p. 214). Harrington characterizes these as dynamic decades in which women challenged assumptions by co-opting and subverting generic conventions and traditionally feminine motifs, demonstrating women poet's experimental tendencies. 'Alternative Victorian Religion and the Recuperation of Women's Voices', by Gail Turley Houston (*LitComp* 13[2016] 98–107), synthesizes a range of recent scholarship, including that on the intersections of poetry and alternative religion, to reflect on the kinds of faith underlying women's writing of the nineteenth century. Meanwhile, in 'Marmoreal Sisterhoods: Classical Statuary in Nineteenth-Century Women's Writing' (*19* 22[2016]), Patricia Pulham draws upon the poetic works of a wide range of nineteenth-century women from Britain, Ireland, and America. She argues that 'the sculptural ideal offered ways to interrogate and counter gender constraints and racial inequalities'; the Pygmalion and Galatea myth is shown to have been a particularly fruitful starting point for such reimaginings, empowering diverse poets to appropriate, challenge, subvert, and create new female identities.

*Charlotte Brontë from the Beginnings: New Essays from the Juvenilia to the Major Works*, edited by Judith E. Pike and Lucy Morrison, although largely focused on her prose works, touches throughout upon Brontë's engagement with poetry. Of specific interest, however, is Mandy Swann's chapter, 'Apocalyptic Visionaries: Charlotte Brontë's Love-Hate Relationship with the Romantic Figure of the Poet-Prophet' (pp. 155–73). A range of close readings demonstrate Brontë's poetic speakers' mythic and often revelatory functions. Swann positions Brontë's early works in relation to Romantic paradigms of poetic prophecy, arguing that in later works she then pushed against notions of divinity by portraying the diabolical side of such creative powers. In "'Arion": George Eliot's Exploration of Art and Influence after *Middlemarch*' (*VP* 54[2016] 199–220), Wendy S. Williams discusses how Eliot reworked Herodotus, reconfiguring the poet as a spiritual figure for whom art is its own reward. Williams dates 'Arion' to March 1873 using Eliot's letters; at this stage in the author's life, Williams argues, the poem 'served as a reminder to focus not on her temporal presence in society but on her lasting presence' (p. 214), the question of literary legacy lying at the heart of the poem.

Alice Meynell's art writing, rather than her poetry, is central to Meaghan Clarke's article 'On Tempera and Temperament: Women, Art, and Feeling at the *Fin de Siècle*' (*19* 23[2016]), discussed above. Karen Dieleman draws attention to 'Evolution and the Struggle of Love in Emily Pfeiffer's Sonnets' (*VP* 54[2016] 297–324), arguing that, contrary to previous readings of her works, Pfeiffer 'accepts Darwinian evolution as true but regards it as an enemy whose savagery must be resisted through a moral force called Love' (p. 298). Focusing on twenty-four sonnets from 1874 to 1880, and arguing for the necessity of reading her poems in sets, Dieleman identifies Pfeiffer's vacillation between hope and turmoil in her works relating to evolution and faith, finding a complexity of perspective not previously attributed to this fascinating poet. In 'The Utopian Evolutionary Aestheticism of W.K. Clifford, Walter Pater, and Mathilde Blind' (*VS* 59[2016] 9–34), Lindsay Wilhelm uses *The Ascent of Man* (alongside an 1886 lecture on Shelley and Darwin) to underpin her

argument that ‘aestheticism . . . both drew on and shaped adjacent scientific investigations into the nature of sensation, the evolutionary value of beauty, and the status of the human in the post-Darwinian universe’ (p. 10). Wilhelm demonstrates how Blind’s long poem draws together Clifford’s evolutionary stance with Pater’s aestheticism, building upon these to articulate a progressive humanism.

Scholarship on Edward FitzGerald has experienced something of a resurgence this year. Benjamin Hudson’s argument in ‘The Exquisite Amateur: FitzGerald, the *Rubáiyát*, and Queer Dilettantism’ (*VP* 54[2016] 155–77) grows out of Robert Graves’s assessment of FitzGerald as a ‘dilettante faggot trying to pretend he was a scholar’ (p. 155). Hudson attends to intersections between the queer and homophile elements in FitzGerald’s *Rubáiyát*, the charges of amateurism that are often levelled against him, and the poem’s own ‘profound antipathy for the Victorian cult of diligence’ (p. 167). He persuasively concludes that the poem’s ‘celebratory amateurism’ (p. 174) functions to underpin both FitzGerald’s queerness and scholarly endeavour. Michael Nott analyses illustrated editions of the *Rubáiyát* produced by Adelaide Hanscom Leeson [1905] and Mabel Eardley-Wilmot [1912]. ‘Photopoetry and the Problem of Translation in FitzGerald’s *Rubáiyát*’ (*VS* 58[2016] 661–95) argues that this poem is ‘an ideal text through which to explore the relationship between the original and the translation, and between the real and the representation’ (p. 622). This illuminating article draws out *Rubáiyát*’s photographic subtext and shows how these two different photo-books, which tend towards the symbolic and documentary respectively, layered an orientalist vision over FitzGerald’s poem. Robert D. Richardson’s *Nearer the Heart’s Desire. Poets of the Rubaiyat: A Dual Biography of Omar Khayyam and Edward FitzGerald* draws together the lives and works of these two men separated so comprehensively by time and place. Part II explores the creation, distribution, and influence of this most successful of Victorian poems via Richardson’s lively biography of FitzGerald. Focusing upon the creativity of the translation by acknowledging the distance between the source material and its English rendering, Richardson nonetheless emphasizes the affinity and respect felt by FitzGerald for the source material. FitzGerald and Tennyson are also subject to particular mention in ‘Working through Memory and Forgetting in Victorian Literature’ (*AJVS* 21:i[2016] 1–13), in which Robert Douglas-Fairhurst argues that the *Rubáiyát*’s obsession with time and forgetting speaks to underlying tensions between progress and arrest, as patterns repeat with variations and textual traces gesture towards the limit of memory.

In his 21st-Century Oxford Authors edition of Algernon Charles Swinburne, Francis O’Gorman makes a case for reassessing the corpus of what he calls ‘the most misunderstood poet of the Victorian period’ (p. xvi). The volume lays claim to be the ‘first rigorous scholarly edition of a substantial selection’ of Swinburne’s work, and at over 700 pages it is indeed substantial. The introduction provides a detailed overview of his writing career, politics, and reception, with a focus on teasing out the specificity of Swinburne’s poetic voice and his relationship with the controversies that often surrounded him. O’Gorman places Swinburne’s critical prose alongside the



poetry, using chronological ordering that draws from early and late work equally; in doing so O'Gorman succeeds in his endeavour to 'create a space to reveal that Swinburne's achievement was wider, more varied, than his masterpieces' (p. xxxix). The headnotes and explanatory notes are illuminating, regularly drawing upon Swinburne's letters, although the level of detail in these annotations can vary significantly from piece to piece. It may be expected that this impressive edition will do much to stimulate future research into the breadth of Swinburne's corpus.

Published in 2015, but not received in time for review in last year's *YWES*, Sarah Lyon's *Algernon Swinburne and Walter Pater: Victorian Aestheticism, Doubt, and Secularism* unpacks the oft-used phrase 'religion of art' that has been applied to aestheticism since the nineteenth century. Lyons troubles the 'crisis of faith' narrative, showing how Swinburne and Pater contributed to formulations of secularism and aestheticism in the latter part of the century. The introduction provides a comprehensive overview of key debates around faith, secularization, and aestheticism during the period. Lyons asserts that aestheticism enabled religious *and* secular forays into reconciling the 'sharp binaries between faith and reason, feeling and intellect' (p. 24) that had become commonplace. She argues that Pater and Swinburne's revisionary impulses play with notions of secularism and/as impropriety; 'draw[ing] upon the legacy of Romantic Hellenism' they 'explore the possibilities of a secular model of enchantment' and 'complicate the common Victorian assumption that secularization was a story about rationality, disillusionment, and loss' (p. 30). In chapter 1, 'Swinburne and the Drama of Blasphemy', Lyons draws Swinburne into conversation with Shelley, Browning, and Arnold, and the functioning of blasphemy laws in relation to 'literary' works. Swinburne is deemed to be a knowing blasphemer, who is not interested in whether Christianity is true, but 'whether it is life-enhancing—or...constitutes good art' (p. 65). Through a discussion of 'Hymn to Proserpine' and 'The Leper', counterpointed by Browning, Lyons demonstrates Swinburne's use of ironic conceits and liminal historical figures to underscore paradoxes within Christianity and contemporary responses to unbelief. Chapter 2, 'Melancholy, Religious Doubt, and Swinburne's Strenuous Joy', considers how Swinburne defined himself against Tennyson and the broader Victorian model of 'honest doubt' by 'casting secularism as both a form of disinterestedness and as a virile affirmation of the world' (p. 82), effectively rejecting the standard terms of the debate. Lyons discusses his poems in relation to prevailing poetic, scientific, and philosophical discourses, showing how Swinburne's embodied aestheticism, and its *carpe diem* ethos, disrupted expectations surrounding a melancholic crisis of faith. In chapters 3 and 4—'Pater's Early Aestheticism' and 'George Eliot's *Romola*, Pater's *Marius the Epicurean* and the Aura of Agnosticism'—Lyons turns her attention to Pater and how his prose works interrogated Victorian assumptions about religion, morality, agnosticism, and heresy. The concluding chapter of this valuable book, titled 'Affirming the World—Pantheism, Secularism, Aestheticism', brings the two writers to bear upon each other. Lyons asserts that pantheistic impulses underlie Swinburne's and Pater's ideological projects, and, while their end points are not aligned, considered together they provide a new perspective on both secularism and aestheticism at the *fin de siècle*.

In ‘Swinburne among the Hexametrists’ (*VS* 54[2016] 221–42), Beth Newman contends ‘that Swinburne’s implicit metrical theory relies on a concept of law that extends, for him, from poetics to politics’ (p. 221), troubling oppositions between his poems’ republicanism and eroticism. Newman identifies the nationalism of Swinburne’s objections to Arnold’s mid-century celebration of dactylic hexameter. Swinburne’s rejection of this metrical form as unsuited to the prosody of the English language leads to playful manipulation of hexameter that ‘involve[s] a balancing of submission and defiance’ (p. 237) in readings of ‘Hymn to Proserpine’, ‘A Song in Time of Revolution’, and ‘Hesperia’. ‘Form and Excess, Morant Bay and Swinburne’, the third chapter of Nathan K. Hensley’s *Forms of Empire* (pp. 137–93), also considers how law functions in Swinburne’s works. The monograph, reviewed more fully in Section 2 above, examines ‘the uncanny persistence of violence in a globalized liberal society’ (p. 1). Hensley argues that Swinburne captures the violence underpinning martial law. He positions *Poems and Ballads* of 1866 in relation to the state-sponsored brutality occurring in Jamaica that same year, using ‘a poetic logic of metonymy’ and adept close reading to weave a challenging argument that proposes ‘a version of totality’ (pp. 190, 193). Swinburne is also the subject of Elizabeth K. Helsing’s article in *Victorian Poetry*’s special issue on ballads, reviewed above.

Turning to the Pre-Raphaelite circle, ‘A “world of its own creation”: Pre-Raphaelite Poetry and the New Paradigm for Art’ (*JPRS* 25[2016] 5–27) is a revised version of a chapter in Laurence W. Mazzeno’s 2014 volume *Twenty-First Century Perspectives on Victorian Literature* (see *YWES* 95[2016] 173). In it David Latham argues that the fusion of seeming opposites—aesthetics/politics, spiritual/sensual—is the key to Pre-Raphaelite poetry, citing Swinburne, Morris, Pater, and Wilde as the most insightful theorists of the school. A brisk survey across Rossetti, Morris, and Elizabeth Siddal, among others, exemplifies how (grotesque) unions, incongruities, transgressions, and reversals underpin this self-conscious school of poetry. Ekphrasis continues to be the touchstone of scholarship on Dante Gabriel Rossetti. Marion Thain’s chapter, ‘Painting, Music, Touch: D.G. Rossetti’s Ekphrasis and Competing Temporalities’, is in *The Lyric Poem and Aestheticism: Forms of Modernity*, discussed more fully below. In ‘The Duality of Light in Rossetti’s Ekphrastic Poems and Paintings’ (in Neginsky and Cibelli, eds., *Light and Obscurity in Symbolism*, pp. 100–16), Deborah Cibelli discusses his translation of visual imagery into different media in terms of how light functions as a motif through which to emphasize the divide between heaven and earth. In ‘“You, guess”: The Enigmas of Christina Rossetti’ (*VLC* 44[2016] 511–33), Adam Mazel shows how Rossetti’s early published word games underpin the aesthetics and morals of her mature poetry. Mazel provides a useful overview of riddles in a long nineteenth-century context, and persuasively argues that key tropes in Rossetti’s poems—withholding information, enforcing guessing of secrets, listing of similes—stem from her ‘borrow[ing] the riddle’s structures and conventions but eschew[ing] its solution’ (p. 513); key elements of enigmas and charades are ‘rework[ed] for religious ends’ (p. 514) and simultaneously ground her Tractarian poetry in popular culture. Nathan K. Hensley analyses the intersections between temporality and poetic form in ‘After Death: Christina Rossetti’s Timescales of Catastrophe’

(*NCC* 38[2016] 399–415). Considering time on the largest possible global scale, Hensley compellingly draws Rossetti's 'aesthetic meditations on the end of the world'—lyrics in which the speaker's death engenders a 'necropoetic voice' and those in which she muses on the nature of time and death—into dialogue with current formulations of the Anthropocene and 'our impending species death' (p. 404), as well as the specifics of her Tractarian perspective on death, the apocalypse, and resurrection. Philip B. Marston's "'Prelude": Blindness, Form, and the Long Pre-Raphaelite Period' (*JPRS* 25[2016] 81–96) provides a different perspective on Pre-Raphaelite poetry. Jordan Kistler compellingly discusses Marston's 1871 poem in terms of use of the oral and aural over the visual. His blindness is shown to have troubled the primacy of truth through observation in Pre-Raphaelite art, and the privileging of this concept in Victorian discourses of art, philosophy, and science. Kistler demonstrates how Marston was nonetheless aligned with the school through shared themes and forms, and contributed a new perspective whereby sound (particularly tide-like repetition) underpins a 'community of feeling' (p. 91).

In 'The Individual and the Violence of History: The Froissart Poems of William Morris's *The Defence of Guenevere* and Walter Benjamin's "Theses on the Philosophy of History"' (*JWMS* 21:iv[2016] 34–49), Celia Lewis finds shared intellectual concerns about 'the individual's vulnerability to chance circumstances of time and place' (p. 34) in Morris's poetry and Benjamin's prose. Lewis argues that the Victorian medievalism of *Guenevere* troubles notions of known historical experience; while Morris draws upon Froissart as a source, he undercuts heroic narratives through his poetic critiques of war's brutality, indicating the ultimate inadequacy of traditional reported history. Published in 2015, but not received in time for review in last year's *YWES*, Philippa Bennett's excellent *Wonderlands: The Last Romances of William Morris* brings into focus an aspect of Morris's corpus that has been largely neglected. Morris's prose romances that date from 1891–7 are shown to offer valuable insights into his wider radical project, with Bennett pinpointing wonder's personal, social, and political functions. Morris's poetry and poetic interludes are drawn upon to demonstrate the reach of Bennett's argument whereby Morris is shown to 'protest against the diminishment of wonder in human life' (p. 12).

Among the year's more general studies, *Nineteenth-Century Poetry: Criticism and Debates* is a useful new sourcebook, edited by Jonathan Herapath and Emma Mason. Each thematic section comprises an accessible and engaging introduction followed by extracts from five critical texts spanning the nineteenth, twentieth, and twenty-first centuries. This allows the reader to follow key issues across temporal boundaries and methodologies. The nine sections are 'Periodization' (Francis O'Gorman), 'What Is Poetry?' (Rosie Miles), 'Politics' (Ankhi Mukherjee), 'Prosody' (Natalie Phillips Hoffman), 'Forms' (Martin Dubois), 'Emotion, Feeling, Affect' (Emma Mason), 'Religion' (Jonathan Herapath), 'Sexuality' (Stefano Evangelista), and 'Science' (Greg Tate). The volume provides an excellent introduction to thinking critically about key debates in nineteenth-century poetry.

Elizabeth K. Helsinger's *Poetry and the Thought of Song in Nineteenth-Century Britain* draws upon science, philosophy, music, and literature to

identify and discuss key Victorian debates about the convergence of poetry and song in theory and practice. By conceiving of song as ‘an aspirational model’ (p. 1) and mode of thinking for a wide range of nineteenth-century poets, Helsinger foregrounds the theory and workings of prosody and performance. She asks: ‘What are the “elements of song in the singing” . . . in the case of poetry, and what do they do? When poetry approaches song, how does it act, first on poets as they compose by thinking and imagining through sound figures . . . and then on listeners and readers? What are the stories that poets tell about song and its effects—song’s fictions?’ (p. 19).

The opening three chapters—‘The Persistence of Song’, ‘Song’s Fictions’, and ‘Figures of Sound’—are organized thematically and take a long nineteenth-century perspective that attends to the continuity of thought from Romantic poets and philosophers onwards. The first chapter considers the figuration of song in a variety of writers, using historical listening practices and scenes of listening in literature to develop an understanding of song as a timeless mode. The second discusses the significance of song-poems that interrupt verse and prose narratives, looking specifically at how these transformative interludes function in Tennyson and Swinburne. The third draws upon the works of Hopkins and Christina Rossetti to consider the purpose of song’s formal patterns, particularly the challenges and generative powers of repetition and rhyme. The remaining four chapters take specific poets as their focus, beginning with ‘Listening: Gabriel Rossetti’. In this chapter, Helsinger is concerned with the temporal and the spatial; close readings illuminate moments of auditory attention and embodied listening experience within poems and paintings. In chapter 5, ‘Beyond Measure: Christina Rossetti and Emily Brontë’, Helsinger is interested in the interplay of sounds and sense in their lyrics, particularly Rossetti’s use of silence to modulate measures and the way both women capitalize upon ‘the estrangement of song’ (p. 132) to distance themselves from lyric self-expression. Chapter 6, ‘Telling Time: William Morris’, turns to consider the rhythmic practices in the oft-neglected *Chants for Socialists*, and Morris’s incorporation of these into his later prose romances. Helsinger demonstrates how the song’s iterability and the impersonality of sung lyric allowed Morris to successfully turn poetry to political ends. The final chapter, ‘Visible Song: Algernon Charles Swinburne’, explores his experiments in prosody and desire to apply the song-like nature of poetry in innovative ways. Helsinger also establishes a dialogue between Swinburne’s poems and Edward Burne-Jones’s paintings, reiterating the multi-disciplinary endeavour of her wide-ranging study.

Stephen Cheeke’s *Transfiguration* (reviewed more fully in Section 1 above) is concerned in part with poetry. It includes the chapters ‘Browning and the Problem of Raphael’ (pp. 84–107), ‘“All great art is praise”: Ruskin’s “Fra Lippo Lippi”’ (pp. 108–33), and ‘What Did Rossetti Believe?’ (pp. 161–85). The former two draw out tensions underlying poems in which Robert Browning engages with Renaissance art’s turn away from Christianity, and Ruskin’s disagreements with Browning over his perspective on theology and aesthetics. In the latter, Cheeke considers Dante Gabriel Rossetti’s work’s relationship with Christian belief via medievalism and Dante, alongside its twentieth-century reception. *Representing Realists in Victorian Literature and*

*Criticism*, by Daniel Brown, is also reviewed more fully in Section 1. Concerned with renegotiating the term 'realism' in a nineteenth-century context, the second chapter, 'Pre-Raphaelitism as Realism' (pp. 17–49), focuses on the poetry, painting, and critical writings of the Pre-Raphaelite Brotherhood and contemporary responses to these. In chapter 5, 'Realism and the Religion of Doubt' (pp. 115–46), Brown proposes that Browning's characterizations of Renaissance painters use the realist mode to undermine religious authority, and that these poems had a significant influence on George Eliot's work.

Lindsay P. Wilhelm is concerned with ideological overlaps, interdisciplinary dialogues, and strategic collaborations in 'Evolutionary Science and Aestheticism: a Survey and a Suggestion' (*LitComp* 13[2016] 88–97). Most notably, her survey of recent scholarship identifies how the 'progressive strain within aestheticism...gained strength from a parallel strain in evolutionary thought' (p. 93). *Economies of Desire at the Victorian Fin de Siècle: Libidinal Lives*, edited by Jane Ford, Kim Edwards Keates and Patricia Pulham, speaks to the intersections of economic and sexological thought, teasing out 'the cross-fertilisation of theories relating to idiosyncratic desire and consumer choice' (p. 2). The editors' introduction sets this in its critical contexts, asking why the concept of libidinal economies has yet to be applied to late Victorian literature. Part I, 'Articulating Desire', opens with an illuminating chapter on Wilde's *Salome* by Ruth Robbins. In chapter 2, 'A.E. Housman's Ballad Economies', Veronica Alfano argues, through deft close readings of his early poetry, that Housman's 'form-based economy both generates and disguises the subtle homoeroticism of [his] poetry' (p. 34). The interweaving of memorability and 'nostalgic forgetting', the familiar and the subversive, provides new perspectives on the expression of queer desires in these unassuming ballads. In chapter 3, 'Perfume Clouds: Olfaction, Memory, and Desire in Arthur Symons's *London Nights* (1895)', Jane Desmarais is interested in the 'immaterial traces of desire' (p. 62), suggesting that Symons's poems might be conceived of as perfume bottles. The sensuality of fragrance, its intangible pervasiveness, triggers remembering; Desmarais identifies perfume's *fin-de-siècle* function as a marker for commodified sexuality, commercialized aestheticism, and 'the ephemerality of human experience' (p. 73). Part II, 'Human Currencies', focuses on the figuring of bodies as marketable commodities. It opens with Sarah Parker's chapter 'Urban Economies and the Dead-Woman Muse in the Poetry of Amy Levy and Djuna Barnes', which considers intriguing parallels between these poets' adoption and critique of the 'dead-woman muse' trope (p. 84): Levy's muses are ghostly, Barnes's possess unquestionable physicality. Parker finds commonalities in their use of this trope to express the experience of modern urban women, arguing that they disrupt the male gaze and imbue it with a more radical female homoerotic desire. This is followed by two chapters providing new perspectives on prose works: Jane Ford on Vernon Lee's supernatural short stories and Catherine Delyfer on Lucas Malet's novel *The Far Horizon*. Part III, 'Queer Performativity', begins with 'Living Parody: Eric, Count Stenbock, and Decadent Performativity', in which Matthew Bradley seeks to rehabilitate Stenbock—characterized as 'aesthetically marginal, but symbolically central' (p. 146)—as a figure of critical interest whose queer

identity has thus far failed to be read closely. Bradley challenges our conception of literary value in relation to the parodic and performative perversity displayed in Stenbock's short stories and poems. Chapter 8, by Kristin Mahoney, is on Baron Corvo's short stories and associated photography. In the closing chapter, "'Our brains struck fire each from each": Disidentification, Difference, and Desire in the Collaborative Aesthetics of Michael Field', Jill R. Ehnenn conceptualizes Field's collaborative textual performances, showing how they play with gender in order to position themselves as desiring subjects and objects of affection. Crucially, Ehnenn argues that we must attend to Katharine Bradley and Edith Cooper's challenges to an assumed unified self, identifying moments of conflict through which they embrace individual freedoms.

Also examining the turn of the century is Alex Murray's excellent *Landscapes of Decadence* (also discussed in Section 2), which pursues new perspectives on the relationship between place and identity in writing from 1880 to 1925. Opening with a discussion of Cornwall as a location of literary Decadence (for Arthur Symons and others), Murray thinks beyond the expected urban centres. This wide-ranging monograph considers how writers engaged with diverse landscapes as sites of modernity between 1880 and 1925, tracing a Decadent project that 'attempt[ed] to expose the illusion of "organic" qualities of place' (p. 23) and fundamentally undermined the stability of landscape narratives. Chapter 1, 'The Disappearing Ghosts of Naples', considers how morality was projected upon the Italian landscape through Vernon Lee, John Meade Falkner, and John Addington Symonds's responses in prose to this 'city of sin', with a brief discussion of poems by Arthur Hugh Clough and Robert Browning. In chapter 2, we move through the Decadent centres of Paris and London. Murray shows how George Moore unsuccessfully aped French Decadence while Arthur Symons drew upon it with more felicity, his impressionist poetry and prose exploring the erotic spaces of both high and popular culture. Symons's view that London 'exercised the greatest challenge to the truly modern poet' (p. 77) is analysed alongside his attempts to capture this ever-shifting urban landscape in *Silhouettes*, and his more ambivalent response to the city in *London: A Book of Aspects*. Chapter 3, 'Stirring the Cumnor Cowslips in Decadent Oxford', enforces a change of pace as Decadent writers nostalgically sought alternatives to modern train and telegraph networks. Wilde's 'The Burden of Itys' is considered as an Oxford pastoral, which, Murray argues, subtly mocks those (such as Arnold) 'who attempted to use the pastoral mode in modernity' (p. 98). Louise Imogen Guiney's 'XII Oxford Sonnets' is used as a lens through which to consider the relationship between Decadence and Catholicism, finding faith etched in the city's stones. Finally, Murray explores Lionel Johnson's rejection of the pastoral via his poetic Oxford where homoeroticism, 'English literary history, Roman Catholicism and Hellenism' intermingle (p. 116). In chapter 5 we come to 'The glowing furnace of Decadent Wales'. Situating texts in relation to the Victorian Celtic revival, Murray compellingly draws out the divergent strains of the Decadent Welsh landscape. Ernest Rhys's lyrics engendered a transcendent 'Cymric Renaissance' in a version of Wales that shunned modernity, and Johnson was drawn to this spiritual vision from which he constructed a benign pan-Celtic sensibility. In contrast, Arthur Machen is

shown to have projected dislocation and turmoil onto the Welsh landscape, suggesting in *The Hill of Dreams* that landscape may be transformed into text but ‘the spaces of literature could not be mapped cartographically or rationally’ (p. 146). In the final chapter, ‘Venice, Sans Hope: Reading Decadent New York’, Murray draws upon the prose writings of Edgar Saltus, James Gibbons Huneker, and Carl Van Vechten to demonstrate New York’s unwillingness to fit into a European conception of Decadence, necessitating a transformation of what may be considered Decadent landscapes to encompass a truly urban modernity.

Scholarship on Michael Field this year demonstrates two distinct approaches. Cheryl A. Wilson’s article, ‘Bodily Sensations in the Conversion Poetry of Michael Field’ (*VP* 54[2016] 179–97), focuses on embodied experiences across Field’s poetry, demonstrating how their participation in Catholicism was fundamentally ‘a sensory aesthetic experience’ (p. 179). Beginning with a discussion of the relationship between the physical and the spiritual in *Sight and Song*, Wilson proceeds to demonstrate how poems from *Poems of Adoration* and *Mystic Trees* return to the figure of the body doubting spiritual experience, which, she argues, articulate Field’s struggles with narratives and counter-narratives of divine presence. On the other hand, Marion Thain’s ‘Perspective: Digitizing the Diary—Experiments in Queer Encoding (A Retrospective and a Prospective)’ (*JVC* 21[2016] 226–41) (discussed above) offers insights into the process of digitizing the journal of Edith Cooper and Katherine Bradley. This article speaks both to the specificity of working with Field’s collaborative volumes, illuminating multifaceted ‘strategies of self-presentation’ (p. 240), and broader concerns regarding encoding manuscript materials.

Jordan Kistler discusses Arthur W.E. O’Shaughnessy’s simultaneous familiarity and obscurity in her article ‘A Poem Without an Author’ (*VLC* 44[2016] 875–86). Kistler deftly traces the cultural afterlives of his often unattributed 1873 ‘Ode’; beginning ‘We are the music makers, and we are the dreamers of dreams’ (p. 875), it has been arranged by Elgar, quoted by Gene Wilder’s Willy Wonka, and regularly printed in a curtailed form. This persuasive article balances close readings with contextual analysis, showing that while O’Shaughnessy’s fortunes were tied to those of Victorian verse in the twentieth century, his ‘Ode’ has been able to transcend this. Emily Kopley draws our attention to ‘Virginia Woolf’s Cousin J.K. Stephen: Forgotten But Not Gone’ (*ELT* 59[2016] 191–209). The article identifies Stephen’s poetry as overtly masculine and misogynist as well as self-deprecating and largely unsuccessful. Kopley concludes that while ‘neither the man nor the poetry merits memory independently; each informs the other’ in ways that illuminate a grappling with mental health and mediocrity (p. 202), and demonstrates how Woolf’s recollections of her cousin and his poetry resurfaced across her oeuvre.

Writing on maturity and sexuality, Sarah Green uses medical records to correct Yeats’s assertions about ‘The Undeveloped Body of Lionel Johnson’ (*N&Q* 63[2016] 281–3), suggesting that the spectre of sexual immaturity that continues to haunt critical work on Johnson needs to be expelled in order to appreciate his works more fully. Alexander Bubb draws Yeats into conversation with a rather different poet. In *Meeting Without Knowing It: Kipling and*

*Yeats at the Fin de Siècle* (also discussed in Section 2), Bubb makes a compelling case for reappraising the field of late nineteenth-century literature by 'reacquainting... authors with their peers and re-emphasizing them as figures of their own historical moment' (p. 3). Rather than seeking direct exchange or influence, Bubb uses a methodology that finds echoes across the artificial Victorian/modernist divide to argue that by pushing contemporaneous but antagonistic figures together we are able to build a fuller picture of the *fin de siècle* and years that followed. The chapters progress chronologically, interweaving the lives of these two men born in 1865; a helpful appendix provides a parallel chronology of key events. Chapter 1, '“We shall go back”: Childhoods Lived and Relived', is concerned with both lived experience and 'lyrical poetry on childhood themes' (p. 16), namely Kipling's 'The Song of the Wise Children' [1902] and Yeats's 'The Meditation of the Old Fisherman' [1886]. Through these Bubb finds that retrospection is concerned with not only 'time lost and time recovered, but also time foreshadowed' (pp. 16–17). Chapter 2, 'Returns, 1881–1886', is underpinned by the ramifications of relocation and the significance of home. Considering the distinct experiences of Yeats and Kipling in turn, Bubb considers how each shifted positions on the spectrum between cosmopolitanism and parochialism. Wordsworth's function as a precursor to both Kipling and Keats forms the foundation of chapter 3, 'Threshold Figures, 1887–1890'. While the duality of the local and universal manifested rather differently in their respective poems and sketches, it is argued that each felt disconnected from his community in ways that pushed back against the Romantic model. During the periods covered by chapters 4 and 5, Kipling and Yeats found themselves in closer physical proximity. The first, 'Arrival: Negotiating the Literary World of Fin de Siècle London', is concerned with their functioning within a shared milieu in which they both gained celebrity and came to be caricatured, and draws out their respective relationships with patron W.E. Henley. In the following chapter, 'Plotting and Scheming: Experiments Toward a Modern Mythology', Bubb discusses work written by Kipling and Yeats between 1887 and 1892, showing how both alighted upon kinds of folklore to develop their literary projects in new formal directions. The final chapter, 'Authority, 1896–1906', follows both writers into the twentieth century but not into middle age. After the preceding chapters' narrative of convergence, Bubb explores 'the violent split that immediately followed' as their 'political commitments would divide them irrevocably' (p. 207) and the trajectories of their careers diverged.

Significant work is being published more frequently on Thomas Hardy's poetry. Tom McAlindon unpacks the 'commonplace of criticism that Hardy's poetry manifests an almost obsessive preoccupation with time and change' (p. 22) in 'Time and Mutability in the Poetry of Thomas Hardy' (*ES* 97[2016] 22–41). Ranging across his poetry, McAlindon demonstrates how time on a cosmic scale facilitates Hardy's reflections upon ageing and mutability at a personal, human level. The closing section turns to 'The Phantom Horsewoman' and 'Lines to a Movement in Mozart's E-minor Symphony', in which, it is argued, prevailing narratives of loss are challenged by the 'triumph of Love over Time' (p. 33). Adam Grener is also interested in the passage of time, specifically the function of material remnants of the past, in his wide-ranging article



'Hardy's Relics' (*MP* 114[2016] 106–29). Considering the layering of temporalities across Hardy's oeuvre, Grener persuasively argues that 'the relic crystallizes a distinctive form of historical thinking', a recuperative strain that is 'an organizing principle' (p. 108) within poems such as 'Hereditry', 'Thoughts of Phená', 'The Place on the Map', 'Green Slates', 'In the Old Theatre, Fiesole', 'Old Furniture', and 'Where the Picnic Was', before turning to the narrative function of relics in Hardy's fiction. "'How you call to me, call to me": Hardy's Self-Remembering Syntax' (*VP* 54[2016] 1–17) is also preoccupied with acts of remembering. A.J. Nickerson considers the relationship of phonographic inscription to Hardy's poetry, interrogating the question of voice via deft close readings of repeated syntactical phrases reverberating within his corpus. Beginning with poetic syntax in 'The Voice', Nickerson proceeds to discuss kinds of knowing in this poem and 'The Shadow on the Stone', concluding by suggesting that 'coincidences between the different forms of knowing develop a sustained and self-reflexive meditation on the quality and substance of the poet's knowledge' (p. 16). Finally, Karin Koehler's chapter, 'Epistolary Ghosts: Letters in Hardy's Poems and Short Stories' (pp. 185–208), in *Thomas Hardy and Victorian Communication* (reviewed more fully in Section 2), is concerned in its second half with subjectivities and the way in which they are mediated in Hardy's many poems about the reading and writing of letters, including 'The Letter's Triumph', 'The Torn Letter', 'The Love-Letters', 'Read by Moonlight', 'The Sun on the Letter', 'Thoughts of Phená', and 'A Wife in London'.

While work on Oscar Wilde's poetry was limited in 2016, Rebecca N. Mitchell discusses its French reception, alongside that of his prose and drama, making an important contribution to the bibliographical record, in 'Oscar Wilde and the French Press, 1880–91' (*VPR* 49[2016] 123–48). Mojtaba Jaihoumi uses Emmanuel Levinas's writings on otherness as a lens through which to discuss 'Oscar Wilde and Call of the Other in *De Profundis* and *The Ballad of Reading Gaol*' (*Expl* 74[2016] 47–50), finding a sense of epiphany in these two late works.

Extending beyond the Victorian period, Marion Thain's cleverly crafted book *The Lyric Poem and Aestheticism: Forms of Modernity* interrogates the 'lyric crisis' towards the end of the nineteenth century, thinking in terms of 'the awareness of, and response to' new social contexts within 'aestheticist' poetry (p. 1) and arguing that poetry is a 'shaping participant within', not commentary on or reflection of, culture (p. 230). She finds that such poetry concurrently embraces modernity of subject while remaining formally traditional, and investigates how to resolve how 'the very underlying conventions of the [lyric] genre risk appearing to be in tension with the experience of modernity' (p. 3). Arranged around three axes of 'lyric transcendence: time, space and subjectivity' (p. 4) and paying close attention to form, Thain's study seeks to demonstrate the 'playful performativity' of aestheticism, suggesting that 'post-Victorian' is a label that can be used to imply a relationship to the Victorian equivalent to that of postmodernism to modernism (p. 7). Chapter 1 contextualizes Thain's use of the terms 'lyric' and 'modernity', and closes with a reading of Michael Field's 'Poem LXIII' in *Long Ago*, within which these key issues converge. Then, in Part I, Thain turns to questions of time, beginning with a chapter titled 'Metre and Temporality: Between Hegel and Benjamin'. The following two chapters are case studies, focusing on ekphrasis and

competing temporalities in D.G. Rossetti and time as commodity in Parnassian poetry respectively. In Part II space becomes Thain's key concern, the opening chapter being 'Form and Transaction: Lyric Touch'. The two subsequent case study chapters are concerned with Arthur Symons and the phenomenology of the Decadent lyric, and a shared engagement with 'the prosodic potential of the materiality of the printed page' in the poetry of Alice Meynell and Thomas Hardy (p. 154). Subjectivity is the focal point for Part III, which begins with a chapter titled 'Desire Lines: Subjectivity and Collectivity'. The next chapter considers Swinburne in the context of drama, personae, and lyric subjectivity, and the final chapter moves outwards towards modernism with a study of Ezra Pound's 'Troubadour Subject', considering community, form, and lyric in his early works. A convincing afterword reiterates the shaping power of poetry, considering the trajectory of the lyric during the first half of the twentieth century and demonstrating the specificity of aestheticists' use of this mode to confront modernity. Kirsten Harris has written a useful overview on scholarship pertaining to 'Poetry and Fin de Siècle Socialism' (*LitComp* 13[2016] 724–34), noting that the burgeoning body of work has tended to focus upon the dynamic between 'the visionary and spiritual, the practical and everyday' (p. 725), with the focus often coming to rest upon William Morris and Edward Carpenter. Harris suggests that future research might fruitfully look to the metapoetics of socialist poetry, the distinctive voice of labouring-class socialist poets, and the Victorian foundations of the twenty-first-century resurgence of radical poetry.

In periodical studies, Amy Kahrman Huseby's 'James Thomson's *The City of Dreadful Night* and the Forms of Secularist Congregation' (*VPR* 49[2016] 228–48) considers how the 1874 serialization of James Thomson's long poem *The City of Dreadful Night* allowed it to be read in its 'ideal medium', for the periodical is simultaneously 'unmoored from traditional spaces' and provides an 'imagined linkage' within a readership community (p. 235). Arguing that 'The dislocations of Thomson's poem mirror the *National Reformer's* disruptive impulse' (p. 230)—the journal's 'pages, in effect, become Thomson's city' (p. 240)—Huseby adeptly demonstrates how *The City of Dreadful Night* addresses fellow secularists via intertextual allusions and inside jokes, strengthening the freethought community.

Additional strong contributions to periodical scholarship this year included Linda K. Hughes's 'Poetry' (in King et al., eds., *The Routledge Handbook to Victorian Periodicals and Newspapers*, pp. 124–37; reviewed more fully in Section 1 above). This essay is an excellent introduction to the current state of the field, emphasizing how poetry played a crucial role in the periodical press of the nineteenth century. Hughes provides an overview of the 'multiple forms, functions, conventions, and effects' (p. 124) of periodical poetry, considering it in relation to the news cycle, politics, religion, humour, and transnationalism. In 'Periodical Poetry, Editorial Policy, and W.E. Henley's *Scots* and *National Observer*' (*VPR* 49[2016] 202–27), Hughes is similarly concerned with the disparate functions of periodical poetry. Applying a hybrid methodology to consider the case of a single poet-editor, this article tracks how Henley's editorship of the *Scots* (later *National Observer*) produced a publication that 'created the material, political, and time-sensitive contexts for his and other poets' work' (p. 203). Hughes delineates key aspects of Henley's publishing

strategy between 1889 and 1894, finding an intriguing interplay between signed and unsigned verse and suggestive correlations between the quantity of poetry and prevailing political discourses.

Kirstie Blair illuminates another facet of the Scottish periodical press in *Poets of the People's Journal*. As she explains in the collection's introduction, the *People's Journal* (and sister publication, the *People's Friend*) became a Dundee institution, a newspaper that actively supported the literary endeavours of working-class people, not only through publication but also via a forthright 'To Correspondents' column devoted to critiquing the poems received. Blair acknowledges the often conventional or repetitive nature of the poetry published in these periodicals, and yet simultaneously makes a convincing argument against dismissing these works on such a basis. Judicious selection from the wealth of poetry in Scots and English that appeared in these periodicals between 1858 and 1883 ensures that the variety of political, social, and personal experiences and attitudes underpinning these poems shine through. The listing of poems by sub-genre is a particularly useful addition to the backmatter, allowing the interested reader to track key themes through the twenty-five years covered. Stating the fundamental importance of periodical poetry to the field of Victorian poetry is becoming a familiar stance; this engaging volume demonstrates what this looks like in practice, and will be of great utility to future scholarship in this area. Furthermore, as Michael Shaw observes in 'Transculturation and Historicisation: New Directions for the Study of Scottish Literature c.1840–1914' (*LitComp* 13[2016] 501–10), the sheer vastness of a relatively unmined corpus such as this ensures that it is fertile ground for developing new perspectives on Scottish literature, and the intersections between nineteenth-century history and poetry.

#### 4. Drama

A rich collection of essays about the complex relationships between politics and performance in the nineteenth century, *Politics, Performance and Popular Culture: Theatre and Society in Nineteenth-Century Britain* edited by Peter Yeandle, Katherine Newey, and Jeffrey Richards, is organized into three sections. 'Conceptualising Performance, Theorising Politics' presents six essays that examine the imbrication of theatre and politics, while the contributions in the next two sections, 'Politics in Performance' and 'The Performance of Politics', examine politics on the stage and the ways in which politics itself can be considered as performance. The substantial introduction by the editors sets out the interdisciplinary nature of the collection and its aim to interrogate 'the manipulation and uses of performative strategies to engage with structures of political and cultural power' (p. 1). Performance is argued to be an analytical category that goes beyond literary drama to a more expansive account of social and cultural practices.

In "'To the last drop of my blood": Melodrama and Politics in Late Georgian England', Robert Poole argues that melodrama on stage structured and articulated the struggle against class undertaken by political radicals in post-Waterloo Manchester, but it also spilled out beyond the theatre, leaving

its traces in speeches, newspaper sketches, confrontations, and debates. Mike Sanders goes further, suggesting that theatre can be seen as “a ‘structure of feeling’ or a form of ‘primary aesthetics’ which makes politics possible in the first half of the nineteenth century” (p. 57). In ‘The Performance and the Stage: The Primary Aesthetics of Chartism’ he argues that melodrama and the theatre provided a frame that made politics intelligible to ordinary people. Katherine Newey delves further into the uses of affect in ‘Bubbles of the Day: The Melodramatic and the Pantomimic’, exploring how fantasy and ritual—seemingly the least topical aspects of pantomime—yoked political protest to fervent feeling. Newey explores pantomime’s generic aspects to argue that it creates space for ‘counter-hegemonic values’ (p. 72) and the remediation of the stuff of political debate.

Caroline Radcliffe focuses on the organizational structures of the theatre itself in ‘Theatrical Hierarchy, Cultural Capital and the Legitimate/Illegitimate Divide’. Radcliffe examines the Select Committee proceedings of 1892 to argue that the conflict between theatre and the music hall that marked these proceedings pitched the forces of social hierarchy, embodied by Henry Irving and exemplified by the traditional actor-manager-led theatre, against the more lateral organization of Edward Moss and his syndicate of music halls. Finally, Anselm Heinrich and Sos Eltis each take as their subject a particular political figure or movement. Anselm Heinrich, in ‘Performance for Imagined Communities: Gladstone, the National Theatre and Contested Didactics of the Stage’, argues that, for Gladstone, the theatre stood in for the nation as he came to see the formation of a National Theatre as a vehicle for the education and improvement of the working classes. In ‘Women’s Suffrage and Theatricality’ Sos Eltis explores how different plays from Ibsen to Pinero articulated or opposed the goals of the women’s movement, while performance was used by the suffragettes to raise funds, debunk stereotypes, and to display through visual spectacle the urgency and power of their cause. This final strategy was ultimately mobilized by the government itself in the years after the nineteenth century, resulting in the Great Women’s Procession of July 1915.

Part II opens with ‘English Pantomime and the Irish Question’ by Jill A. Sullivan, which explores the surprisingly complex representations of the Irish and the issue of Irish Home Rule in pantomime during the 1860s to the 1890s, which ranged from the stereotypical Irish buffoon to Irish characters who articulated pro-Unionist sympathies and the figure of the Anglo-Irish pantomime dame as an ambivalent representation of Irish immigration. Jane Pritchard and Peter Yeandle consider music-hall ballet and its representations of imperial conflicts, such as the Second Boer War and the Diamond Jubilee of 1897. In “‘Executed with remarkable care and artistic feeling’”: Popular Imperialism and the Music Hall Ballet’ they suggest that the multisensory nature of these performances created powerful representations of empire and imperial propaganda. Jeffrey Richards continues this theme in ‘Drury Lane Imperialism’ to focus on multiple plays produced at a single theatre, Drury Lane, and the creation there of a distinctive style of imperial melodrama that became a model for other venues.

In Part III, Malcolm Chase takes a single year, 1820, as a frame to understand popular culture and opinion through theatre, and to consider the

performative nature of political radicalism itself. In “‘Love, bitter wrong, freedom, sad pity, and lust of power’”: Politics and Performance in 1820’, Chase points to the ‘awareness among managers and audiences of the radical potentiality of the stage, at a time when the more conventional political media of newspapers and public meetings were being savagely curtailed’ (p. 212). Richard Gaunt considers ‘the emergence of a theatricalised politics’ (p. 218) in the nineteenth century. He suggests that factors including the centralization of power caused by the Act of Union and the introduction of greater numbers of journalists and sketch writers turned Parliament into a type of theatre, and in ‘Sir Robert Peel as Actor-Dramatist’ he deconstructs Peel’s presentation (by himself and others) as a theatrical performer. In ‘The Performance of Protest: The 1889 Dock Strike On and Off the Stage’ Janice Norwood notes that in the late 1880s the dock strikes left surprisingly little trace on the dramatic output of the local theatres, but she suggests that the strike leaders can be understood as showmen and that their daily marches became a kind of street performance deployed for political ends. Finally, in ‘Class, Performance and Socialist Politics: The Political Campaigns of Early Labour Leaders’ Marcus Morris argues that politicians, particularly those on the left, constructed themselves as performers and used clothing as a prop to appeal to particular groups in society. He suggests that such an argument necessarily brings us to the subject of class, since this was the focus of their appeal, and that this allows us to consider performance itself as an analytical category.

Sophie Duncan’s monograph, *Shakespeare’s Women and the Fin de Siècle*, also considers the connections between *fin-de-siècle* productions of Shakespeare’s plays and ‘cultural phenomena in and beyond the theatre’ (p. 9) ranging from Jack the Ripper to aestheticism, *Dracula*, and the suffragettes. Duncan argues that female performers were central to *fin-de-siècle* Shakespeare, and focuses her study on those women ‘who gave the most iconoclastic and controversial performances of Shakespeare’s heroines’ (p. 1), including Ellen Terry, Madge Kendal, Lillie Langtry, Janet Achurch, Constance Benson, Mrs [Stella] Patrick Campbell, Violet Vanbrugh, Lillah McCarthy, and Esmé Beringer. Their performance practices, their relationships with male and female co-stars, managers, and colleagues, and the different ways they developed and shaped their own celebrity are much discussed. However, Duncan also illustrates the ways in which *fin-de-siècle* productions of Shakespeare were informed by the work of contemporary dramatists including Pinero, Ibsen, and Shaw, not least thanks to the public profile of actresses such as Stella Campbell. Duncan also contrasts the censorship that threatened to stifle contemporary playwrights with the fact that Shakespeare was being performed ‘in fuller texts than ever before’ (p. 11) as the century drew to a close. There is also a welcome focus on previously underexplored stagings of Shakespeare, in particular the growing popularity of open-air productions, to which, Duncan suggests, female performers were central.

Each chapter takes as its subject a particular actress or pair of actresses. Chapter 1 examines Kendal and Langtry’s portrayals of Rosalind and how they changed over time, combining this with an exploration of the pair’s fraught relationship and the different ways they both constructed an image of

themselves and their lives that they could sell to the public. Chapter 2 considers Ellen Terry's famous representation of Lady Macbeth and the ways in which the play was intertwined with reports about the Jack the Ripper killings, as well as the boundary between the reputation of the actress and the role and the evocation of marriage in Shakespeare's work and the contemporary problem play. Chapter 3 investigates Stella Campbell's Ophelia and how her own physicality and mental health influenced her portrayal. Duncan also uses Campbell as a lens to reveal how New Drama and Shakespeare 'had overlapping performers, audiences, and concerns' (p. 130) and to chart the rise of open-air Shakespeare, in which Campbell began to build her career in its earliest days. Chapter 4 considers the Lyceum *Cymbeline* and the relationship of Terry's Imogen to Bram Stoker's *Dracula*, while chapter 5 concludes the book with an examination of Shakespeare's 'difficult' heroines, Helena from *All's Well That Ends Well* and Cleopatra.

Catherine Hindson also considers the actress at the turn of the century in her book, *London's West End Actresses and the Origins of Celebrity Charity, 1880–1920*. Like Duncan, Hindson's exploration of the actress unsettles the 'paternalistic image' (p. 3) of the theatre industry at turn of century. She argues that charity was action, not simply a moral value, and one to which the actress was central. The charity events described, which include bazaars, costume parties, tea and garden parties, and charity matinees, marshalled aspects of performance, including celebrity and spectacle, but reworked them so that, for example, the spectator became a performer too. As Hindson describes, 'I approach each of the fund-raising occasions I cover in this study as an extratheatrical occasion—a performance event separate from, but embedded in, theatrical culture' (p. 19). She also points out that these events required skills that would not necessarily be made visible in the theatre, including organizational and financial nous, reforming impulses and social ease, which had an effect on the reputation and popular image of the West End actress and on the understanding of a woman's public role. Although the book ranges beyond the nineteenth century and beyond the walls of the theatre, it deepens our understanding of the late-nineteenth-century actress as public figure and theatrical professional, and the complex interrelationships between the two. Like Yeandle, Newey, and Richards's collection of essays, it also highlights some of the ways performance practices shaped social and political life outside the theatre.

A final contribution to join these studies of the actress at the turn of the nineteenth century, Fiona Gregory's article 'Hybrid Creatures: Mrs Patrick Campbell's Contributions to *Pygmalion*' (*NCTFilm* 43:i[2016] 107–21) reflects on Campbell's influence on Shaw's play in the light of her fame as Paula Tanqueray in Pinero's 1893 drama, considering Eliza as an alternative to Paula, both 'othered' figures like the actress herself.

*Oscar Wilde's Society Plays*, edited by Michael Y. Bennett, is a collection of essays published in 2015 but not received in time for last year's review. It is divided into two parts: the first five chapters consider the plays in their contexts and the second five focus more deeply on the plays themselves. Bennett sets up the collection's overarching theme in his introduction by arguing that the Society Plays are characterized by a juxtaposition of the

comic and the serious to create a kind of earnest laughter. He emphasizes the need to pay serious attention to the plays themselves, rather than viewing them only as satires that encourage us to look at the world outside, or simply as reflections on the author himself. The first contribution, Jerusha McCormack's 'Wit in Earnest: Wilde's Irish Word-Play', continues Bennett's theme of serious wit to argue that the contradictions of Wilde's national identity—both Irish and English in different ways—enabled him to develop contrary 'strategies of utterance' (p. 16) such as puns, quips, and aphorisms to expose hypocrisies and official doublespeak, challenging the dominant social and political consensus of English society. In 'The Tragicomedies of Oscar Wilde: A Wilde Response to Melodrama' Bennett furthers his introductory argument about serious wit to suggest that Wilde's Society Plays are tragicomic melodramas. Ultimately, Wilde fulfils the 'ethos of wish fulfillment' (p. 39) that Bennett suggests is characteristic of melodrama, but he indicts his audience for preferring this to reality. In 'Oscar Wilde's Unfinished Society Plays: *Mr. and Mrs. Daventry*, *A Wife's Tragedy*, and *Love is Law*' Joseph Bristow argues that Frank Harris's 1900 play *Mr. and Mrs. Daventry* was based on an idea of Wilde's, and explores other unfinished works of his to suggest that they reveal a radicalism in his attitude to marriage that is not fully expressed in the completed Society Plays. In chapter 4, Petra Dierkes-Thrun argues that Wilde was influenced by the contemporary problem play. In 'Wilde's Comedic Takes on the New Woman: A Comparison with Ibsen and Shaw' she suggests that his ambivalent treatment of women and female solidarity allowed him to participate in contemporary debates about the New Woman in ways that were, in some respects, more far-reaching than Ibsen's and Shaw's more heavily censored work. The concluding chapter in this section, Melissa Knox's 'Three Comedies and a Funeral: The Endgame of *The Importance of Being Earnest*' argues that *The Importance of Being Earnest* was Wilde's most successful play because he embraced contradiction, celebrating opposing identities rather than forcing his characters to choose between them as in the earlier plays. However, Knox argues that this was ultimately a kind of artistic suicide, an impulse that can also be seen in Wilde's self-destructive personal conduct during his conflict with the Marquis of Queensberry.

Introducing Part II, Steven Price's 'Deconstructive Strategies in Wilde's Social Comedies: From Melodrama to Deconstruction' focuses on genre. Price argues that 'Where the first three comedies are compromised by their negotiations with the conventions of melodrama, *Earnest* turns them on their heads' (p. 127) and is therefore Wilde's triumph. The next two chapters also focus on *The Importance of Being Earnest*. Richard Allen Cave, in 'Earnest in Name, but How Earnest in Manner? Acting in Wilde's Comedy', gives a historical overview of individual performances in Wilde's play, concluding with four modern interpretations of the role of Lady Bracknell. Helena Gurfinkel, however, argues that the famous comedy is in fact a tragedy in "'Would you kindly inform me who I am?": Wilde's Comedies of Manners as Tragedies', reading classical Aristotelian tragic elements in Wilde's comic plays. In "'You will call me sister, will you not?": Friendship, Solidarity, and Conflict between Women in Wilde's Society Plays', Helen Davies explores

Wilde's interest in social interactions between women, and argues that his portrayals reflected tensions within the idea of 'sisterhood' that were prevalent at the time and are still at issue today. Finally, S.I. Salamensky discusses the epigram in 'Modern Ontologies and the Impotence of Being Earnest', arguing that the epigram disrupts speech and undoes the possibility of action, giving *The Importance of Being Earnest* its hectic quality but also problematizing notions of literary property.

Anne Anderson also considers Wilde in her article 'Wilde, Whistler and Staging "Art for Art's Sake"' (*TN* 70:i[2016] 32–65), arguing that John Hollingshead's 1877 play *The Grasshopper* enables us to gauge the popular reception of aestheticism as it was represented by Wilde and visual artists such as Whistler.

Paul Maloney's monograph, *The Britannia Panopticon: Music Hall and Cosmopolitan Entertainment Culture* considers the relationship of performance with a broader urban culture. Maloney takes as his subject the life of Glasgow's Britannia Music Hall from its beginnings in 1859 until its renaming as the Panopticon in 1906 and its eventual closure in 1938. The book's earlier chapters are of more relevance to nineteenth-century specialists, but the study as a whole carefully investigates the ways in which a particular venue and type of performance could represent a complex and changing audience to itself. Maloney is particularly interested in the concept of cosmopolitanism, both as a defining feature of the urban space and for the way in which it created a performance space that was receptive to a variety of genres, including minstrel shows, ragtime, cancan, and jazz. Maloney argues that music hall allowed for complex negotiations between different cultures, and suggests that it reflected and formed perceptions of immigrant groups such as Irish, Italian, Jewish, Russian, and eastern European populations, while retaining a distinctively Scottish character. This is perhaps the more surprising as Maloney also suggests that during the years the Britannia, and later the Panopticon, was active, music hall also underwent a 'process of commodification' (p. 2) as popular entertainment became an industry and grew in popularity and influence.

Of particular interest to scholars of the nineteenth century are chapters 2, 3, and 4. Chapter 2 describes Glasgow's urban environment in the decades preceding 1859, including its entertainments, its landscape, its public life, and its street spaces. The early life of the Britannia is considered in relation to the theme of improvement and the drive towards so-called rational recreation. Chapters 3 and 4 examine more carefully the theme of identity, particularly the notion of hybridity and its role in the creation of a Scottish identity. Maloney considers the Irish community, which grew in the 1840s, and the Jewish community of the 1880s and reflects on the socializing role played by the reductive stereotypes of these groups in music hall entertainment.

Music hall entertainment and its place in urban culture is considered from a different angle by Barrie Francis in 'The Licensing of the Birmingham Music Halls' (*TN* 70:iii[2016] 170–83). Francis uses newspaper reports to reconstruct the debates that surrounded the licensing of music halls in Birmingham under the influence of the temperance lobby in the 1860s, and the interrelationship between politics and legislation revealed by James Day's licence application.



Hilary Wilson's article 'The Challenge of Using Theatre as Social and Political Intervention in Nineteenth-Century Sheffield: Joseph Fox's *The Union Wheel*' (*TN* 70:iii[2016] 152–69) also explores the relationship between performance and politics in a single city. Wilson reflects on the issues raised by Joseph Fox's 1870 portrayal of local industrial conflicts in his play *The Union Wheel*, and the ways in which this drama participated in national as well as municipal debates.

*Gilbert and Sullivan's 'Respectable Capers': Class, Respectability and the Savoy Operas 1877–1909* by Michael Goron focuses in depth on the business and performance practices of the D'Oyly Carte company, as well as the experience of being an audience member at the Savoy in the latter half of the nineteenth century, to give a rich portrayal of the impact of Gilbert and Sullivan on the lives of the people who interacted with their works either as artist or audience. Goron argues that the libretti could represent and reinforce certain cultural values that were important to the Victorian middle class whose presence the D'Oyly Carte management courted, but that more than this, the whole practice of theatre-going, ranging from the architecture to patterns of behaviour at the front of house and backstage, was remodelled to instil and reflect those values.

Goron uses the idea of 'respectable capers'—from a song in *Ruddigore* in which Sir Despard and Mad Margaret sing about their implausibly rapid transformations into respectable Victorians—to conceptualize a social identity that is performed in the theatre but also, implicitly, in real life. He traces this notion of respectability through the founding and structure of the D'Oyly Carte Company, the texts of the operas, the development of theatrical tourism in the West End, and the shift to long-running performances with high production values that offered a sense of luxury as one of the attractions. Goron argues that the types of advertisements in the programmes reflected an idea of middle-classness to the audience, telegraphing the D'Oyly Carte's own sense of itself in the process. Chapter 4 is particularly detailed in its reconstruction of a notional evening out at the Savoy to see *Patience*, recreating the audience experience with depth and care. The control of performers' behaviour is examined, particularly the promotion of a carefully constructed image of female respectability, and finally the establishment of the Savoy opera style is explored through both the operas themselves and burlesques.

Richard Schoch's book *Writing the History of the British Stage: 1660–1900* bears on the nineteenth century substantially only in its final chapter, but its focus on the process of constructing theatre histories and our own participation in that work is valuable regardless of period. In the final chapter of the book, Schoch examines the career of John Payne Collier, whose unscrupulous use (and invention) of archival sources inaugurated a methodology of theatre history that is typically thought to have originated in the twentieth century. Schoch argues that Collier's urge to dominate his subject initiated the distinction between amateur and professional historian that became characteristic of theatre history in the following century. In 'Archival Legerdemain: Robert-Houdin, Houdini and the Book' (*NCTFilm* 43:i[2016] 67–87) Jessica Roberson explores a similar kind of battle waged through the archive,

revealing Harry Houdini's attempt to escape his forebear, the French magician Robert-Houdin, by discrediting the latter's memoirs using his large collection of magical texts and print ephemera. Catherine Hindson examines the practices of decorating prints and books known as tinselling and grangerising in 'Grangerising Theatre's Histories: Spectatorship, the Theatrical Tinsel Picture and the Grangerised Book' (*NCTFilm* 42:ii[2015] 195–210) to suggest that these objects are a 'customised history' (p. 206) that functioned as 'a site on which spectatorial experience and memory were captured' (p. 200) or, perhaps, as a different kind of theatre history. (This journal issue was published in 2015 but not received in time for review last year.)

There were several chapters and articles that focused on theatrical adaptation this year. 'Nineteenth-Century Dramatic Adaptations of *Frankenstein*' by Diane Long Hoeveler, from *The Cambridge Companion to Frankenstein* edited by Andrew Smith, discusses the most significant English adaptations of the novel written between 1823 and 1887. Hoeveler argues that these adaptations, initiated by Richard Brinsley Peake's 1823 *Presumption; or, The Fate of Frankenstein*, contributed to the success of Mary Shelley's novel but ultimately drifted away from it to incorporate developments such as industrialization. Tiziana Morosetti's 'From Byron to Byron: Mazeppa and the Tartars in Nineteenth-Century British Theatre' (*NCTFilm* 42:ii[2015] 228–45) explores the influence of Henry M. Milner's 1831 adaptation of Byron's *Mazeppa* and Matthew Lewis's *Timour the Tartar* on playwrights such as Gilbert Abbott a' Beckett, John Oxenford, Francis Burnand, and H.J. Byron, examining racial stereotypes of the so-called-Tartar people and negotiating genres ranging from Romantic poetry to burlesque and blackface minstrelsy. Bob Hasenfratz's article, 'Rethinking Early Cinematic Adaptations: *Death of Poor Joe* (1901)' (*NCTFilm* 42:ii[2015] 124–45), argues that early films based on literary sources reflected practices of theatrical adaptation rather than striving for fidelity to the literary text. Hasenfratz suggests that these films partially serve a documentary role in consequence, although he invokes Robert Stam's concept of intertexts to suggest that the films took part in a process of reinvention rather than recreating any prior work. Finally, Sarah A. Winter examines Thomas Russell Sullivan and Richard Mansfield's adaptation of Robert Louis Stevenson's novella in her article 'Two and the same': Jack the Ripper and the Melodramatic Stage Adaptation of *Strange Case of Dr Jekyll and Mr Hyde*' (*NCTFilm* 42:ii[2015] 174–94). Winter argues that alterations made by this adaptation contributed to the adoption of Jekyll and Hyde as figures to explore and explain Jack the Ripper in contemporary newspaper accounts of the Whitechapel killings.

Several chapters in broader collections published this year bear on Victorian drama. In *The Oxford Handbook of Victorian Literary Culture*, edited by Juliet John, 'Victorian theatre: Research Problems and Progress' by Katherine Newey, 'Victorian Theatre: Power and the Politics of Gender' by Kerry Powell, and 'Melodrama On and Off the Stage' by Jim Davis are of interest. Newey discusses theatre's position outside the mainstream of Victorian studies, arguing that this liminality can be a strength and highlighting the challenges and opportunities afforded by the rich and sprawling nature of the archival material available for study. Powell examines the split identities often enforced upon, or experienced by, actresses who could enjoy independence—

both economic and artistic—usually denied to women in the nineteenth century. She highlights the lack of female playwrights in a canon largely constructed by men, and argues for the need to recuperate powerful figures such as the actress, playwright, and activist Elizabeth Robins when examining the dramatic landscape of the nineteenth century. Finally, Jim Davis describes the protean nature of melodrama as a genre, and explores its refashionings across space and time as the nineteenth century progressed.

A chapter on tragedy in the Victorian era can be found in *The Oxford Handbook of Shakespearean Tragedy* edited by Michael Neill and David Schalkwyk and also in *The Story of Drama: Tragedy, Comedy and Sacrifice from the Greeks to the Present* by Gary Day. In the first volume, Russell Jackson describes significant performers such as Edwin Forrest, Ira Aldridge, William Macready, Helen Faucit, and Henry Irving in ‘Staging Shakespearean Tragedy: The Nineteenth Century’. He explores the treatment of crucial moments in the plays and how they were staged in different productions to reflect the staging practices and interpretative traditions of the nineteenth century. Gary Day, in ‘Victorian Melodrama, Comedy, Naturalism and Sacrifice’, focuses on the trope of sacrifice in Douglas Jerrold’s *Black Ey’d Susan*, Oscar Wilde’s *A Woman of No Importance*, and Ibsen’s *Hedda Gabler*.

In ‘“The manly art”: The Burlesque Boxing Match in Nineteenth-Century Knockabout Comedy’ (*NCTFilm* 43:i[2016] 21–42) Paul Michael Babiak examines the burlesque boxing match that rose to prominence in the 1850s, arguing that it aestheticized violent impulses and resulted in their dispersal in laughter. He suggests that this burlesquing can also turn the boxing match into an allegory that reveals more buried forms of social violence. Finally, in ‘Is He a Dramatist? Or, Something Singular! Staging Dickensian Drama as Practice-Led Research’ (*NCTFilm* 43:ii[2016] 160–82) Joanna Robinson, Oskar Cox Jensen and Emma Whipday describe their staging of Dickens’s play *Is She His Wife?* to explore Dickensian dramaturgy, and the role of practice-led research in the study of nineteenth-century drama more broadly.

Two books published in 2016 focus on George Bernard Shaw, and therefore bear on nineteenth-century theatre insofar as they touch on his earlier works. *Bernard Shaw’s Irish Outlook* by David Clare argues that Shaw’s Irishness was crucial to his dramatic art and particularly his characterization. Clare isolates several categories of character, including Irish and Irish Diasporic, Surrogate Irish, and Stage English characters to demonstrate Shaw’s Irish outlook, and to offer a framework with which to shape Shaw’s sprawling canon of plays. *Bernard Shaw’s Bridges to Chinese Culture* by Kay Li explores both perceptions of China in the work of Shaw and his contemporaries but also, and perhaps more importantly, their own place in Chinese culture and the way their works were and are assimilated and adapted in China. The notion of contemporaries is particularly important to the book, particularly an understanding of how one’s contemporaries can change over time, and this idea underpins its structure. Part one considers Shaw and his contemporaries, and the culturally specific nature of their relationship to China, while part two explores the ways in which Shaw’s works acquired their own contemporaries in China, and how they were (and are) adapted by a Chinese audience but also used to represent Chinese perspectives to the Western world.

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