

supremacy, including sources such as illustrated periodicals and New Journalist publications. The chapter analyses a number of fascinating novels with transatlantic readerships, for example the religious space travel narrative *A Journey in Other Worlds* (1894) by American millionaire John Jacob Astor IV and the American Gustavus W. Pope's *Journey to Venus* (1895), as well as British works such as C. J. Cutcliffe's *The Lost Continent* (1899) and Frank Savile's *Beyond the Great South Wall* (1899). As Fallon shows, such texts tapped into, and indeed fed, transatlantic palaeontological discourse and replicated (or sometimes satirised) colonialist and expansionist rhetoric and themes.

In the final chapter, Fallon argues that Arthur Conan Doyle's famous *The Lost World* (1912) can be seen as a manifestation of its author's views on popular science writing, which echoed those of Hutchinson and other critics of the exclusionary mechanisms of specialist science writing. Conan Doyle rejected the materialism of specialist writing and the policing of boundaries between different systems of knowledge. As Fallon suggests, his interest in palaeontology was thus part of a continuum that also included cryptozoology and psychic phenomena. Again emphasising transatlantic dynamics, Fallon explores the differences between American and British versions of Conan Doyle's novel, and firmly re-establishes the importance for Conan Doyle's project of the original illustrations by the novelist's brother-in-law, Patrick Lewis Forbes.

Fallon carefully situates his work in the larger field of humanistic dinosaur scholarship, which to date has mostly focused on the role of museums and millionaires in the popularisation of the dinosaur. However, the book is also relevant for scholars outside this area. Meticulously delineating the transatlantic underpinnings of the modern figure of the dinosaur and charting the shifting boundaries between science writing and imaginative literature, *Reimagining Dinosaurs* is of considerable use not only for its literary palaeontological analysis. Readers interested more generally in genre, circulation, and transatlantic print culture in the nineteenth and early twentieth centuries will similarly find here plenty to interest them.

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***Collaborative Dickens: Authorship and Victorian Christmas Periodicals*, by Melisa Klimaszewski (Ohio University Press, 2019), xii+282pp., £64 (hardback), ISBN 978-0-8214236-5-3**

In *Collaborative Dickens: Authorship and Victorian Christmas Periodicals*, Melisa Klimaszewski masterfully guides the reader through the Christmas

numbers Charles Dickens edited for *Household Words* and *All the Year Round*—eighteen in total from 1850 to 1867, with forty writers represented—making a compelling case for a re-evaluation of collaborative writing and academic approaches to it, whether in the case of Dickens, the Victorians, or more broadly. As Klimaszewski demonstrates throughout, previous scholarship has focused on identifying authorship, unravelling texts in order to isolate Dickens's own contributions (as editions of Dickens's works often do, removing them from their frame narratives and thus removing some of the sense), and largely ignoring the intertextual resonances of style and theme between the different contributions. This monograph, divided into eight chapters which take the Christmas numbers in chronological order, offers not only a fresh perspective on the Christmas numbers, but also makes space for reflections on the Victorian periodical market, and should encourage further work on collaborative writing in the Victorian period and more widely. The inclusion of an appendix giving the contents and contributors for each number is valuable, particularly as Dickens did not include all contributing writers on the title page of a Christmas number until his penultimate one in 1866. An appendix showing authorship percentages is highly suggestive, showing, for example, that Dickens wrote less than a third of the Christmas numbers, and women 26.5%, though given the claims made in the book about misattribution and the difficulty of disentangling authorship (sometimes from within one chapter or one character's perspective), it is unclear on what data these charts are based.

Klimaszewski pushes back against the idea of Dickens as the overbearing editor, instead emphasising the way that the Christmas numbers facilitated differences of opinion and contrasting voices. Although she highlights that the individual style of a contributor comes out, much of the discussion is focused on Dickens himself, as the title suggests, with Wilkie Collins a second focal writer, as one with whom Dickens collaborated many times (Dickens and Collins also collaborated on several Christmas numbers together without other contributors). Dickens's other collaborators included W. H. Wills (identified by Klimaszewski as one of the most overlooked contributors, particularly in his editorial oversight of the early Christmas numbers), George Augustus Sala, Harriet Martineau, Eliza Griffiths, James White, Julia Cecilia Stretton, Edmund Saul Dixon, and Charles Collins.

The multivocal focus Klimaszewski adopts here is unusual; as she notes, much work on collaboration has focused on pairs. However, the book's focus on Dickens does keep him at the centre of the narrative in spite of the book's compelling arguments about the way truly collaborative writing

can dissolve, or at least complicate, hierarchical structures. Dickens's imposition of a frame narrative, introduced formally in 1854, helped with the cohesion of the various contributions but, as Klimaszewski notes, the various writers did not sit down to discuss their plans in this period (with the exception of Dickens and Collins's two-handers). Direction may have been given in a letter of invitation, sometimes sent by Wills; notably, when inviting writers to submit pieces for *Somebody's Luggage* (1862), Dickens did not even give full details of the frame narrative. Therefore Dickens's role as editor, captain, or conductor is central to this book, and Klimaszewski makes interesting use of the conceit of Dickens as conductor in her analysis.

The chapters all address two or three stories from a particular period; though they do not deal with each story equally, they do acknowledge all eighteen Christmas numbers. Some surprising threads come out in the analysis: there is a clear argument that Dickens moved away from seasonal concerns after the first four years (i.e. as he developed the idea for an overarching frame narrative) and towards other themes, concerning empire and race, unconventional families and queer relationships, and storytelling itself.

Chapter 2's discussion of orality and the way 'The Deaf Playmate's Story' (1852) highlights issues of polyphony and storytelling is particularly effective, as is Chapter 4's analysis of *The Wreck of the Golden Mary* (1856), singled out as 'one of the most powerful examples of the polyvocal potential of the Christmas number form' (p. 78). Klimaszewski's discussion of the reception and neglect of 'The Beguilement in the Boats', as well as her confident resituating of this section within *Golden Mary*, is fascinating. Similarly, Chapter 8's argument that considering Andrew Halliday's contribution to *Mugby Junction* (1866) encourages a revisiting of our understanding of Dickens's own story, 'The Signalman' (1866), often read in light of his experiences at the Staplehurst rail crash of 1865, leads the reader to question the ways in which some of these stories are integrated into Dickens biography. Halliday's darkly comic take on death on the railway tracks shows, Klimaszewski argues, that Dickens was more comfortable dealing with this topic in different tones, and with different outcomes, than has previously been recognised due to a tendency to read Dickens's contributions to *Household Words* and *All the Year Round* in isolation.

Another highlight is the inclusion in Chapter 6 of a wonderful *Queen* illustration of Dickens, tied to a chair, surrounded by contributors, and forced to listen to Collins read his contribution to *Tom Tiddler's Ground* (1861). The captive author suggests titles including 'The Flight of the Ladybird, in Seven Wings', gesturing to the reception of these Christmas stories

and the extent to which the frame narrative had come to shape the idea of the Christmas number in the public imagination at this time. The frame narrative was clearly expected, as was a somewhat facetious title/unifying theme. *Collaborative Dickens* thus shows the evolution of the idea of the Christmas number, from an unnamed issue to a special issue with a fully developed frame narrative, from a story collection in which ideas are awkwardly repeated to a story collection in which ideas subtly resonate, arguing convincingly for a re-evaluation of these stories, of Dickens as a lone genius figure, and of collaborative writing itself.

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***Circulation and Control: Artistic Culture and Intellectual Property in the Nineteenth Century*, edited by Marie-Stéphanie Delamaire and Will Slauter (Cambridge: Open Book, 2021), 540 pp. 114 ill., £38.95 (hardback), £28.95 (paperback), open-access ebook, ISBN 978-18-00641-47-1**

Edited by Marie-Stéphanie Delamaire and Will Slauter, *Circulation and Control: Artistic Culture and Intellectual Property in the Nineteenth Century* is a wide-ranging collection of essays interrogating how images coalesced with the law in the Anglophone nineteenth century. The volume contributes to an exciting developing field which brings together law and the humanities and supplements approaches to nineteenth-century visual culture that are concerned with its worlds, networks, and agents—dealers, patrons, galleries, museums, markets—rather than its makers.

With fourteen chapters spanning over 500 pages, the volume is as ambitious in scale as it is in scope. There is ample opportunity for it to be re-read, each time bringing together chapters in different combinations to throw up new conversations. *Circulation and Control's* breadth is testament to the abundance of work to be done in the field and the significance of its interdisciplinary remit in revealing the networked reality of the nineteenth century beyond disciplinary confines. Contributions come from legal scholars, historians of intellectual property, art historians, digital humanists, and curators.

Delamaire and Slauter focus the volume on the United States and the United Kingdom, with one notable chapter by Jilly Haley that explores indigenous experiences of celebrity in New Zealand during British colonial rule. Rather than limiting the volume, the selectivity of the geographic scope is an expedient solution to the problem of managing such a wealth of material and means that it participates in a contemporary scholarly interest in transatlantic art