

## XIII

# The Victorian Period

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This chapter has five sections: 1. General and Prose, including Dickens; 2. The Novel; 3. Poetry; 4. Periodicals, Publishing History, and Drama; 5. Miscellaneous. Section 1 is by Ana Alicia Garza; section 2 is by Lois Burke; section 3 is by Sally Blackburn-Daniels; sections 4 and 5 are by William Baker. In somewhat of a departure from previous accounts, this chapter concludes with a mixed-genre section that covers Samuel Butler Thomas and Jane Welsh Carlyle, Wilkie Collins, George Eliot and George Henry Lewes, George Gissing, Richard Jefferies, William Makepeace Thackeray, and Anthony Trollope. This is followed by a section containing additional materials that came too late to be included elsewhere. These sections have been contributed by William Baker, who thanks for their assistance Dominic Edwards, Olaf Berwald, Beth Palmer, Sophie Ratcliffe, and Caroline Radcliffe.

### 1. General and Prose

#### (a) General

This year saw the publication of Sara Lodge's excellent biography, *Inventing Edward Lear*. This is a delightful study and is accompanied by a 'musical trail' which can be found at [edwardlearsmusic.com](http://edwardlearsmusic.com). These recordings, directed by Lodge at Chawton House, in Hampshire, and played on a nineteenth-century piano, offer 'a lively sense of what an after-dinner performance in a nineteenth-century country house might have sounded like'. As can be expected, they are very funny indeed. Lodge's biography paints a fascinating portrait of a man whose life was not easy, who dealt with life-long trauma and who was adept at various types of art forms. Chapter 1, 'Returning to Lear: Music and Memory', discusses Lear's relationship to music, from his early sensitivity to sounds to his bringing together of music and words in his nonsense poems. Chapter 2, 'Nonsense and Nonconformity', shows that 'a better understanding of Lear's dissent can help us to see his nonsense not merely as whimsical but as oppositional; he is writing work for children and adults that rejects the proselytising of

compliance as the standard of morality' (p. 89). Chapter 3, 'Queer Beasts', explores Lear's interest in zoology and details his relationships with prominent scientists to show how significant was his interest in the natural worlds. Here, Lear is positioned firmly within the Victorian 'ongoing scientific project of classification' (p. 145). Chapter 4, 'Dreamwork: Lear's Visual Language' discusses the ways in which, for Lear, 'words become worlds via the physical space they occupy and their expressive capacity to create pictures, which resides as much in their immediate shape to the eye and ear as in the more abstract idea of meaning' (p. 219). Chapter 5, 'Inventing Edward Lear', explores Lear's self-parodying. As Lodge explains, 'he created a distinctive persona that allowed him to dramatize and mediate himself to different audiences, winning their affectionate regard and disarming any criticism that might be levelled at him' (p. 297). This chapter considers how his self-created image affects how he is viewed today. This is a beautiful book, happily loaded with Lear's illustrations, as well as sixteen beautiful colour pages that demonstrate the skill of Lear's landscape paintings and his paintings of animals. Lodge's writing is crisp and perfectly suited to the study of a writer who played so delightfully with language. *Inventing Edward Lear* is not only an informative scholarly work showing rigorous and insightful research, but it is also a joy to read.

*My Victorians: Lost in the Nineteenth Century*, by Robert Clark is a highly enjoyable memoir of a writer's quest to understand and capture the essence of the Victorian era. Clark does not pretend to write a scholarly work, and there will not be many surprises for Victorianists; much has been written about Ruskin's fear of the feminine form, for example. The joy in reading this book lies in the way in which Clark candidly brings his personal life—his unhealed traumas and anxieties—to bear on the Victorians of his imagination. The book is divided into five chapters. Chapter 1, 'Love', focuses on Holman Hunt's *The Light of the World*, the relationship between Ruskin, Hunt, Millais, and Ruskin's wife, Effie Gray, alongside Clark's own attempts at finding love and companionship. In chapter 2, 'Money', Clark explores his feelings of guilt about the money he inherited from his father alongside readings of Victorian ideas of money, family, morals, and redemption in Dickens's *Our Mutual Friend*. Chapter 3, 'Difficulties', is perhaps the most captivating chapter in this book and it recounts the ill-fated lives of three Victorians: Mary Augusta Ward, George Gissing, and the architect George Gilbert Scott Jr. Chapter 4, 'Modern Times' and chapter 5, 'Jenny Wren', bring in Clark's interest in photography, and these chapters in particular have something of Steve Coogan's *The Trip* about them, as Clark travels around with his camera seeking out places of significance to a Victorianist with a particular interest in the era's cultural slaughter at the hands of the Edwardians. So he visits Bloomsbury and considers the group's reaction against the previous generation and reflects on the buildings left behind and those that have disappeared and what the replacements say about contemporary culture. Despite Clark's travels and research, the Victorians remain, for him, enigmatic, and one gets the sense that this secrecy, the 'infinite obliquity' is what drew him to them in the first place. Clark's memoir ultimately seeks to understand the delicate tightrope on which all who live with trauma must walk. And the Victorians were no exemption.

It was a good year for those interested in Arthur Machen. *Faunus: The Decorative Imagination of Arthur Machen*, edited by James Machin, is a labour of love put together by the Friends of Arthur Machen, descendant of the Arthur Machen Society. This is an anthology of essays and fragments, most previously published in the society's bi-annual journal, others, like the introduction, 'A Friend of Arthur Machen Writes', by comedian Stewart Lee, are seen here for the first time. Also included are three stories by Machen: 'The Immortal Story of Capt. Scott's Expedition', 'The Rose Garden', and 'At a Man's Table'. What comes across is the wide-ranging interests that first brought these writers and artists to Machen's work. As Lee explains, 'Machen continues to haunt our culture, from shadows glimpsed in the films of Guillermo del Toro, in the psycho-geographic shadings assimilated by the docu-novelist Iain Sinclair, and in the folk horror echoes of the electronic artists recording for the Ghost Box label, all of whom acknowledged his influence' (p. xix). This is a deeply entertaining collection which will be of interest to scholars and anyone else who enjoys a fascination with Machen. It is made up of the following chapters: 'Sub Rosa' by R.B. Russell (pp. 1–5); 'Arthur Machen—Satanist?' by Gerald Suster (pp. 7–14); 'A Reply to Arthur Machen—Satanist?' by Mark Samuels (pp. 15–17); 'A Palimpsest of the Three Impostors' by Roger Dobson (pp. 19–25); 'The Immortal Story of Capt. Scott's Expedition' by Arthur Machen (pp. 27–5); 'The Magician, the Bibliophile, and The Librarian' by Adrian Goldstone (pp. 33–7); 'An Exploration Beyond the Veil' by Tessa Farmer (pp. 39–53); 'The Great Return' by Gwilym Games (pp. 55–79); 'Amelia Hogg—A Journey Into Silence' by Gill Culver and Godfrey Brangham (pp. 81–99); 'A Longing for the Wood-World at Night' by Nick Freeman (pp. 101–9); 'The Rose Garden' by Arthur Machen (pp. 111–13); 'Arthur Machen and Drake's Drum' by Bob Mann (pp. 115–21); 'Some Notes on Machen's SixtyStone' by Christopher Josiffe (pp. 123–7); 'Lucian in the Labyrinth' by Roger Dobson (pp. 129–41); 'Interpretations' by John Howard (pp. 143–51); "'This Cackling Old Gander'" by Mark Valentine (pp. 153–9); 'The Nurse's Letter' by Rosalie Parker (pp. 161–3); 'Backwards Glances' by Nick Wagstaff (pp. 165–73); 'At a Man's Table' by Arthur Machen (pp. 175–7); 'Notes on Gawsworth's Account of Arthur Machen's Funeral' by Gwilym Games and James Machin (pp. 179–85); 'Arthur Machen's Funeral' by John Gawsworth (pp. 187–9); 'Machen and the Celtic Church' by Mark Samuels (pp. 191–205); 'The Great Pan—Demon' by Arthur Sykes (pp. 207–9); "'A Wider Reality'" by Emily Fergus (pp. 211–23); and 'Musings on "N"' by Timothy J. Jarvis (pp. 225–37).

*Occult Territory: An Arthur Machen Gazetteer*, edited by R.B. Russell, is a beautifully bound volume by Tartarus Press. The extraordinary efforts made in this compilation of significant places in Machen's life and fiction are impressive and make this an excellent addition to the field of Machen studies. It is divided by place classification: 'Residences', 'Taverns', 'Temples', and 'Miscellaneous' places such as Caldicot Castle, familiar to those who know *The Chronicle of Clemency*, and the Coronet Theatre in London, the site of Machen's 'last regular appearance on stage' (p. 220). Russel consults letters, Machen's autobiographies and his fiction, as well as descriptions from contemporary newspapers—for example, a newspaper account of the opening of the New Lyric Club in 1899 where Machen was later to meet W.B. Yeats, and interviews with people who

knew him (p. 70). Extracts appear under photographs and illustrations of the places being discussed. It would be a useful companion when reading Machen's fiction, but it also works as a pictorial biography. From his childhood in Gwent to his hungry days in London and his holidays in France with his wife, these places give a sense of the slow but deliberate emergence of a literary life. Another beautifully bound publication from Tartarus Press is *Hieroglyphics: A Note Upon Ecstasy in Literature* by Arthur Machen with 'A Note on Poetry', an introduction by D.P. Watt, and an afterword by Nicholas Freeman. First published in 1902, it comes from Machen's time as a literary critic. Apart from expensive first editions, it has, until now, only been available through Project Gutenberg, and this will no doubt have a lot to do with its falling out of fashion. This new edition, which also includes 'A Note on Poetry', which was published in 1943, will hopefully bring these writings back into the limelight. Also appearing this year is a new edition of *The Three Impostors*, published in a limited edition of 200 copies, with an introduction by James Machin. It is enhanced by compelling illustrations by artist and printmaker, Pete Williams.

In *Sensational Deviance: Disability in Nineteenth-Century Sensation Fiction*, Heidi Logan focuses on the treatment of disability—physical, mental, and circumstantial—in the novels of Wilkie Collins and Mary Elizabeth Braddon. The Victorian interest in science, psychology, and the problem of social iniquities is, Logan rightly argues, reflected in the sensation fiction of the time. Logan brings to her analysis contemporary disability theory in order to 'illuminate the values behind Victorian ideas about disability and further our understanding of what sensation fiction achieves' (p. 2). The introduction to this study offers important scientific and cultural context and explores the ways in which sensation fiction, as a genre, reflected these trends in thinking about disability. This study is divided into two parts. The first, 'Wilkie Collins and Disabled Identities', includes the following chapters: chapter 1, '*Hide and Seek*', takes a close look at 'the earliest detailed representation of a deaf-mute person in a British novel' (p. 26) and explores the ways in which Collins's depictions were based on careful research. In chapter 2, '*The Dead Secret* (1857)', Logan explores 'one of the earliest "modern" literary texts to include a detailed and sympathetic depiction of the psycho-somatic effects of trauma' (p. 57). Chapter 3, '*Poor Miss Finch* (1871–2)' is a study of another novel that aims to depict disability accurately and shows how this novel can be seen to 'fit in to the larger picture of recurring messages about disability that Collins communicates throughout his career' (p. 89). Chapter 4, '*The Law and the Lady*' (1875), shows how Collins's 'representation of Dexter's mental instability questions Victorian psychiatry's valorization of rationality, while the plotline relating to the heroine Valeria protests females' social and legal status as irrational and cognitively inferior to males' (p. 115). Part II, 'Mary Elizabeth Braddon and Disabled Identities', includes the following chapters: chapter 5, '*The Trail of the Serpent* (1860–1)', discusses Braddon's use of fingerspelling and how 'it is also strongly preoccupied with investigating the heritability of insanity and questioning what biological or sociological forces prompt moral insanity' (p. 160). Chapter 6, '*Lady Audley's Secret* (1861–2) and *John Marchmont's Legacy* (1862–3)', discusses hereditary insanity and the ways in which Braddon challenges this by presenting the threat of insanity as a consequence of 'a mismatch between [a woman] and her

environment' (p. 193). Chapter 7, '*The Lady's Mile* (1866) and *One Thing Needful* (1866)', shows how Braddon engaged with stereotypes about disability. In *The Lady's Mile*, disability does not preclude a happy marriage, while in *One Thing Needful* 'the novel both upholds and breaks various ableist meta-narratives' (p. 233). Logan's close readings of each novel positions them within a narrative of portrayals of disability in the nineteenth century. This thoughtful study also demonstrates the ways in which each novel fits within a wider discussion about disability begun by both writers.

*Plotting Disability in the Nineteenth-Century Novel* by Clare Walker Gore contrasts Henry Mayhew's use of the word 'disability' (the inability to work) and the word's modern meaning in order to propose the argument that characters in novels can also be 'incapacitated' (p. 3). In other words, their ability to work 'to make the novel work' can be disabled. As Gore explains in the introduction, 'To be a disabled character might, in other words, mean being disabled as a character' (p. 3). Gore's interest is primarily in the characters who are able to perform important functions in a narrative precisely because of the 'social identity arising from their impairments' (p. 3). Gore argues that it is not the case that disabled characters were marginalized in nineteenth-century novels, and her study of once popular but now less widely read authors Dinah Craik and Charlotte M. Yonge shows how novels of this period position characters with disabilities in key roles. Chapter 1, 'A Possible Person? Marking the Minor Character in Dickens', considers Dickens's marginalization of characters with disabilities in order to draw attention to the inequalities and hypocrisies of the time. For Gore, this link between disability and minor social status works to challenge the idea that a socially minor character is less important than one which exists higher up in the social hierarchy. Chapter 2, 'At the Margins of Mystery: Sensational Difference in Wilkie Collins', takes as its focus the novels of Wilkie Collins to destabilize the reader's reliance on physical clues in order to understand the characters. Gore explains that, 'on one hand, somatic signs are represented as crucial clues for reader and detective; on the other, they must fail us at least some of the time for the mystery to be sustained' (p. 15). Chapter 3, '(De)Forming Families: Disability and the Marriage Plot in Dinah Mulock Craik and Charlotte M. Yonge', explores Craik and Yonge's domestic novels in order to show how disability here is used as a means for a character to develop good moral qualities and the role disability plays in marriage plots. Chapter 4, 'Terminal Decline: Physical Frailty and Moral Inheritance in George Eliot and Henry James', considers the shift towards the end of the century to disability as the impetus for tragedy. Looking at *Daniel Deronda* and *The Wings of the Dove* Gore's astute study explores the ways in which the move towards a modernist use of the disability plot can be seen.

In *British Women's Short Supernatural Fiction, 1860–1930: Our Own Ghostliness*, Victoria Margree argues that Edwardian supernatural fiction written by women unsettles the traditionally accepted, but increasingly disputed, idea of a break between Victorian and twentieth-century interests and literary styles. Instead, a focus on women's ghost stories 'presents a case study of how twentieth-century writers could innovate within existing narrative forms, taking the conventions of a popular Victorian genre and adapting and revitalising them to interrogate the modern present' (p. 3). Margree's study explores the ways in

which these women writers use the genre in order to deconstruct the oversimplified idea of linear, chronological time. Instead, these writers show how the past inflicts itself on the present in the form of social and patriarchal conventions that refuse to go away. In these stories, time and its political, cultural, and social baggage, shifts backwards and forwards in a ghostly dance. The introduction to this study includes a helpful survey of scholarship on women's supernatural fiction that would be especially useful for undergraduates and postgraduates interested in this area. Chapter 2, '(Other)Worldly Goods: Ghost Fiction as Financial Writing in Margaret Oliphant and Charlotte Riddell', explores the ways in which these writers used the genre 'to advance a financial ethics that is grounded in specifically female, middle-class experience' (p. 28). Chapter 3, 'Neither Punishment nor Poetry: Mary Elizabeth Braddon, Edith Nesbit and Female Death', takes as its focus the ways in which these writers use the image of female death, not as a form of punishment as is often the case in earlier ghost stories of the period, but as the result of patriarchal forces that lead to the unjust and tragically avoidable demise of their heroines. Chapter 4, 'The Good Memsahib? Marriage, Infidelity and Empire in Alice Perrin's Anglo-Indian Tales', explores the 'hybrid Anglo-Indian supernaturalism' (p. 111) at work in Perrin's stories, and the ways in which this hybridity is used to present an 'ideological version of the imperial marriage' which is, however, 'ghosted by recognition of marriage as an institution that frequently means entrapment for women' (p. 113). Chapter 5, 'Haunted Modernity in the Uncanny Stories of May Sinclair, Eleanor Scott and Violet Hunt', shifts focus to the early twentieth century and the shifts that can be seen in the genre during this time. Margree's discussion of Scott and Hunt's interwar stories shows 'how women's short supernatural fiction in this period could simultaneously look backwards at the nineteenth-century ghost story tradition and forwards to the aesthetic innovations and intellectual preoccupations of the twentieth century' (p. 148). Margree's study aptly demonstrates the ways in which the genre can be seen to have shifted throughout the nineteenth and early twentieth centuries. But it also traces the similarities and the ways in which women writers used the genre to destabilize the modernist supposed separation between the past and the present. The ghostly, it seems, lends itself well to this fluidity.

A Broadview edition of Margaret Oliphant's short story *The Library Window* was also published in 2019. Broadview editions are known for their insightful introductions, helpful footnotes, and thoughtful contextual sources. This edition includes photographs of the original publication of this story in *Blackwood's Edinburgh Magazine* in 1896 with the subheading 'A Story of the Seen and the Unseen' (p. 97) as well as photographs of Scottish street scenes and the interior of the Arts and Divinity reading room at the University of St Andrews (p. 91). A well-curated collection of essays, letters, and excerpts makes up the 'In Context' section. This edition would be of great benefit to teachers and students of late Victorian supernatural fiction.

Another important study that looks at women writers is Elizabeth D. Macaluso's *Gender, the New Woman, and the Monster*. It is a study of the ways in which the image of the monster serves to destabilize traditional categories of nationality, class, generation, and gender. The focus here is on gender, and Macaluso approaches the figure of the monster as a conduit for questions about

the role of the New Woman. Chapter 1, 'Gender, the New Woman, and the Monster', opens a discussion on the New Woman, which Macaluso rightly labels 'an indeterminate figure herself' (p. 2). As Macaluso explains, 'the foreign and perverse monster incites more debate about [the New Woman] and other pressing social issues like colonialism, sexuality, and poverty' (p. 2). Chapter 2, "'I love you with all the moods and tenses of the verb": Lucy and Mina's Love in Bram Stoker's *Dracula*', looks at friendships between women and puts forth an idealized type of heterosexual relationship that can accommodate the intensity, whether sexual or not, of same-sex relationships. Chapter 3, 'The Monstrous Power of Uncertainty: Social and Cultural Conflict in Richard Marsh's *The Beetle*', shows Marsh's ambivalence towards the figure of the New Woman, as his foreign monster is able to put into question all of Miss Lindon's accomplishments in a violent act of humiliating sexual abuse. For Macaluso, Marsh's question, put forth by the figure of the monster and his ability to destabilize the New Woman, is whether the New Woman is 'a tool for women's empowerment and liberation or a monstrous mistake?' (p. 7). The monster's behaviour also serves to interrogate social and political progress on issues of 'colonialism, sexuality and poverty' (p. 7). Chapter 4, 'The Rise of Harriet Brandt: A Critique of the British Aristocracy in Florence Marryat's *The Blood of the Vampire*', considers Marryat's support for the female monster. In this novel, the mixed-race vampire is presented as an idealized example of femininity. She is beautiful, intelligent, morally upright, and kind. For Macaluso, 'Harriet's humanity upends her monstrosity and makes monsters out of her British compatriots who willingly castigate her and send her to her death' (p. 72). This discussion centres on the extent to which the socially conservative could be willing to go in order to maintain the status quo.

The winter issue of *Victorian Studies* offers a selection from the papers presented at the annual conference of the North American Victorian Studies Association held in 2018. The first essay, "'Art of the Future": Julia Margaret Cameron's Poetry, Photography, and Pre-Raphaelitism' is by Heather Bozant Witcher (*VS* 61:ii[2019] 204–15). In it, Bozant Witcher explores the connections between the photography of Julia Margaret Cameron and Pre-Raphaelite poetry. Bozant Witcher wants to expand the scope of Pre-Raphaelite studies beyond the Pre-Raphaelite Brotherhood, with which the movement is most often identified. To do this, she looks at Cameron's photography and her poem of 1876, 'On a Portrait', in order to draw attention to Cameron's interest in poetry as an expressive art form. That there are two further poems, albeit unpublished, in her archive, suggests to Bozant Witcher that, for Cameron, the two forms bore similarities. This is an interesting article that examines the way in which the 'poem corresponds with Cameron's photographic technique' (p. 208). For Cameron and the Pre-Raphaelites, a sense of the artist's interiority is evident in all art forms when they are handled with sensitivity and skill. In Meredith Martin's response to some of the papers presented at the conference, 'Response: Women's Poetry, Women's Vision, Women's Power', she draws attention to the ways in which feminist scholars are re-evaluating 'the ways that nineteenth-century women configure power' (p.217). Martin explains that 'in several papers I heard, scholars moved from the more predictable question of how women were seen to how—and what—women themselves see' (p. 217). 'Reading Others

Who Read: The Early-Century Print Environment of the Religious Tract Society', by Sara L. Maurer (*VS* 61:ii[2019] 222–31), considers the impact of the individualistic reading practices supported by the RTS and the way in which this emphasis on personal moral growth affects the communal aspects of reading—affiliation, class, and nationality. Maurer's study of these publications showed her that 'Far from fostering a sense of a shared global community of Christian readers, then, these scenes of strange readers and familiar texts were designed to refer readers back to the states of their own souls, and to make them feel the force of their own religious convictions all over again' (p. 224). Maurer shows how changes in the periodical press in the 1830s and 1840s altered the contents of popular tracts. In 'Behind the Victorian Novel: Scott's Chronicles', Maia McAleavey (*VS* 61:ii[2019] 232–9) argues for a different way of accessing the impact of Scot on the Victorian imagination, one that acknowledges his historical fiction and also his formulation of the chronicle as a separate narrative approach. This essay usefully outlines the differences between sweeping chronicles that cover groups, appear to have no fixed time span, and prioritize setting over plot, and histories that focus on the individual and lend themselves nicely to *Bildungsroman*, cover a specific period of time, and focus on plot. In 'Elliptical Orality: Rhetoric as Style in Conrad' Lech Harris (*VS* 61:ii[2019] 240–7) highlights the co-dependent relationship between Victorian rhetoric and modernist style. Harris convincingly argues against the idea that the two, the Victorian verbose, grandiose way of writing that leans towards rhetoric on the one hand and the modernist experimental, self-consciously stylized approach on the other, stand in opposition. Instead, Harris explains that, 'It is in this productive gray zone between rhetoric and style that Conrad's writing loves to play' (p. 245).

In 'Exceedingly Good Friends: The Representation of Indigenous People during the Franklin Search Expeditions to the Arctic, 1847–59' (*VS* 61:ii[2019] 255–67), Eavan O'Dochartaigh explores the writings of expedition members to show that interaction between expeditions and indigenous people did take place. This goes against the Romantic notion of the Arctic as a desolate, barren landscape of ice. O'Dochartaigh highlights the importance of the indigenous people to the well-being of those on ships, who would often winter in situ and continue their search for the lost ship in the spring. Drawings of indigenous people and the language used to describe them in these accounts differ depending on the approach to the Arctic Circle (either from the Pacific Ocean and Bering Strait or along the coast of Greenland in the summer) primarily due to the length of time the expedition and locals were in contact. Especially touching is the portrait of an Inupiat woman under which were written the words, '*Koutoküdluk—My First Love, 1851*' (p. 263), which shows the extent of the interpersonal relationships that were forged during the winter stays. 'Looking Beyond (and Before) Ancient Ballads: Toru Dutt's Sheaf and the Force of Abolition Time' (*VS* 61:ii[2019] 268–77) by Tricia Lootens is a personal consideration of the ways in which her own approach to Victorian poetry and poetics can incorporate the growing awareness among Victorians of the era as an 'increasingly revelatory, if dizzying, convergence point' (p. 268). Focusing on Toru Dutt's translation of Heinrich Heine's "The Slaver", Lootens revisits old ground. Paying particular attention to aspects that she, and Victorianists, have been trained to "unread", a term borrowed from Jerome McGann (p. 269). Thus, she is able to look at the overlaps

and omissions in the translation that have been easy to miss. Lucy Hartley's 'From the Local to the Colonial: Toynbee Hall and the Politics of Poverty' (*VS* 61:ii[2019] 278–88) takes a 'sociobiographical' approach to the practical socialism of Samuel and Henrietta Barnett. The Barnetts made the unusual decision for the time to live in Whitechapel, among the poor they sought to serve, and are perhaps best known as the founders of Toynbee Hall. Hartley begins by describing the varied aims of their 'university settlement' and the primary aim they eventually settled on—to democratize knowledge. This essay brings the Barnetts' ideas on practical socialism and Toynbee Hall together with their findings from the couple's tour of poverty in 1890–1 in India and America, and the lack of poverty in Japan. Hartley gives an account of the ways in which this tour shifted their socialist priorities somewhat and deepened their conviction of the importance of practical measures to combat poverty that also acknowledges the poor's rights as citizens. Finally for this volume, 'Response: Settler Colonialism and the Contact Zone' (*VS* 61:ii[2019] 289–96) by Sarah Winter considers the ways in which papers at the NAVSA conference 'illuminate the importance of conceptualization and methodological self-reflexivity when studying the complex power relations and cross-cultural dynamics of colonial encounters and the different sorts of social, political, and cultural work of the settlement' (p. 291).

The spring edition of *Victorian Studies* begins with 'The Pocket-Book and the Pigeon-Hole: *Lady Audley's Secret* and the Files of Victorian Fiction' by Priyanka Anne Jacob (*VS* 61:iii[2019] 371–94). In it Jacob explores 'the logic of storage' in Victorian novels which sees documents being kept and 'their use or transmission perpetually deferred and their value uncertain' (p. 372). Focusing on *Lady Audley's Secret*, this article argues that 'Braddon's novel muddles the distinction between clue and detritus, keepsake and junk, archive and hoard, as well as between significant and insignificant narrative information' (p. 373). Aeron Hunt's 'Ordinary Claims: War, Work, Service, and the Victorian Veteran' (*VS* 61:iii[2019] 395–418), considers the role of the veteran soldier as defined in memoirs of the time. Reading the memoirs alongside 'journalistic, medical, and administrative representations of the figure of the veteran, [this essay] analyzes the ways in which different languages of labor and service enabled or frustrated the memoirists' assertions of new, legitimate economic and social relationships' (p. 397). In 'Cultivating the Carboniferous: Coal as a Botanical Curiosity in Victorian Culture' (*VS* 61:iii[2019] 419–45), Naomi Yuval-Naeh looks at the growing interest among Victorians in the provenance of the coal that had become such a ubiquitous part of their daily lives. This interest sought to foster the idea that coal, as a natural source of energy, represented a healthy link between natural resources and industrialization in the Victorian imagination. Yuval-Naeh calls this the 'botanization of coal' and draws attention to 'botanical imagery in geological writings' and the ways in which this imagery served to create a vision of 'the coal mine as a place of botanical wonder' (p. 420).

'"A Great Public Transaction": Fast Days, Famine, and the British State' by Mary L. Mullen (*VS* 61:iii[2019] 446–66) examines writings about fast days, paying particular attention to the National Day of Fast called in 1847 as a response to the Irish Famine, alongside Elizabeth Gaskell's *Lois the Witch* [1859], which ends with a fast in New England, in order to explore the ways in which the state used fast days to create a sense of public unity that masks the political

and cultural divisions which allowed the famine to take place. ‘Evidence in Matters Extraordinary: Numbers, Narratives, and the Census of Hallucinations’ by Christopher Keep (*VS* 61:iv[2019] 582–607) looks at the work of the Society for Psychical Research (SPR) and, specifically, ‘The Census of Hallucinations’, which it ran from 1889 to 1892 in order to show that they ‘were early advocates of the use of the mass media for “crowd sourcing” data and using statistical algorithms for analyzing written documents’ (p. 583). Keep argues that drawing attention to the link between empirical methods of data-gathering and the work of the SPR shows the benefits of rethinking the idea of empiricism as progress to instead see the ‘phantom-like echoes of unresolved anxieties concerning the relation of narratives to numbers and how we assess their evidentiary worth’ (p. 585). In ‘John Henry Newman, Christina Rossetti, and the Formation of Victorian Reading Practices’, Grace Vasington (*VS* 61:iv[2019] 608–28) seeks ‘to call attention to their mutual investment in a text-based vigilance for the insight it offers into a broader Victorian idea of vigilant reading as an exercise deeply concerned with the moral importance of prolonged concentration’ and how they were against the idea, shared with Walter Pater, of an “inconstant [...] tendency of modern thought” (p. 233)’ (p. 609). The final essay in this issue is ‘Thackeray, Catherine Gore, and Harriet Martineau: Genres of Fashionable and Domestic Fiction’ by Dianne F. Sadoff (*VS* 61:iv[2019] 629–52), in which she argues that ‘In the 1830s and 1840s, I claim, silver fork fiction, the domestic novel, and Thackeray’s generic hybridization of the two satirize and sentimentalize the gender anxieties, economic worries, and ideological masking of problematic arrangements for women’s property before, during, and after marriage’ (p. 632). Sadoff provides a survey of Gore’s novels to show how the rules of marriage-making can be seen to have evolved so that the striving, fashionable daughters are overlooked in favour of ‘the deserving but seemingly despised daughter’ (p. 634).

*Neo-Victorianism and Sensation Fiction* by Jessica Cox is ‘the first extended study of the afterlife of sensation fiction’ (p. 3). Cox’s study explores the ways in which sensation fiction has left its mark on twentieth- and twenty-first-century writing, including writing for young adults and writing which falls into the category of neo-Victorian. The book begins with an attempt to define ‘what exactly constitutes a neo-sensation text’ and Cox does this within a discussion on the relationship between sensation fiction and ‘the emergent discipline of neo-Victorian studies’ (p. 4). This introduction is also interesting for what Cox has to say about the hierarchies at work in neo-Victorian studies and the divisions between popular and literary writings. Underpinning all the discussions in this book is the driving argument that ‘the Victorian sensation novel is never relegated to obscurity: rather it survives in multiple and various guises’ (p. 12). The idea that sensation fiction fell into literary and popular obscurity in the twentieth century is persuasively debunked here. This introductory chapter includes a section on Wilkie Collins’s *The Woman in White* and ‘the genres of Gothic, detection, and YA neo-sensation fiction’ (p. 14). The book is divided into two parts, ‘Reinventing Victorian Popular Fiction: Genre and Neo-Sensationalism’ and ‘Neo-Sensational Tropes’. Chapter 2, ‘Neo-Gothic Sensations’, ‘explores the complex relationship between Gothic, sensation, and neo-Victorian fiction’ and shows how these genres can be seen to overlap, influence and, at times, run parallel to each other (p.

43). In chapter 3, ‘Criminal Sensations: Neo-Victorian Detectives’, Cox explores ‘the ongoing tensions between literary and popular detective fiction, evident in the limited discussion of the latter in neo-Victorian criticism’ and she does this through an ‘exploration of several popular works, including Emily Brightwell’s *The Inspector and Mrs Jeffries* (1993) and Tasha Alexander’s *And Only to Deceive* (2005)’ (p. 76). Chapter 4, ‘Repackaging the Sensation Novel: Neo-Victorian Young Adult Fiction’, highlights the thematic and structural similarities between contemporary neo-Victorian young adult fiction and the genre’s literary ancestors and asks important questions about what these similarities reveal about contemporary popular culture and about modern publishing practices. Chapter 5, the first chapter in Part II, ‘(Re)Presenting (Sexual) Trauma’, explores the ways in which trauma is represented in *The Woman in White* and in its later ‘literary, screen and stage adaptations’ (p. 142). Chapter 6, ‘Excavating the Victorians: Digging Up the Past’, explores the ways in which neo-Victorian and neo-sensational fiction interpret and misinterpret the Victorian era. The chapter takes as its focus the archaeological and geological tropes that are deployed by both historians and novelists to understand the past. As Cox explains, this interest in uncovering the tangible past is one shared with the Victorians. Chapter 7, ‘Sensational Legacies: Tropes of Inheritance’, explores what Cox calls ‘the persistent return to the inheritance theme in neo-sensation fiction’ to consider what this theme reveals about ‘contemporary perceptions of the past and its legacy’ (p. 195). The final chapter, ‘“Substantial Ghosts”: Sensational Continuities and Legacies’, considers the importance of the ancestral home to sensation fiction and explains some of the difficulties encountered when trying to label the various aspects of sensation, Gothic, neo-sensation, and neo-Victorian as distinct genres. Cox seamlessly weaves texts into her analysis of the intersectionality between these genres, always looking backwards and forwards to influences and legacies, and the result is a deeply informative and thought-provoking book.

This year’s issues of *Neo-Victorian Studies* begin with ‘Madness, Monks and Mutiny: Neo-Victorianism in the Work of Victoria Holt’ by Amanda Jones (*NVS* 12[2019] 1–27), which draws attention to this overlooked writer who successfully engaged with the novels of Charlotte Brontë and Wilkie Collins, among others. ‘A Strange Case of Angry Video Game Nerds: *Dr. Jekyll and Mr. Hyde* on the Nintendo Entertainment System’ by Marc Napolitano (*NVS* 12[2019] 28–64) explores the ways in which the game, although frustrating to many who play it, can be seen as a successful adaptation because of the ways in which it can be seen to make readers feel into the experiences inherent in the novel. Nadine Boehm-Schnitker’s ‘Neo-Victorian Re-Imaginations of the Famine: Negotiating Bare Life through Transnational Memory’ (*NVS* 12[2019] 80–118) provides a study of how twentieth- and twenty-first-century famine novels make reference to Victorian novels by writers such as Charlotte Brontë and Elizabeth Gaskell and the ways in which these neo-Victorian novels can be seen to rework the historical account of the ‘Hungry Forties’ (p. 80). Also relevant to this section is ‘Phantasmagoria: Ken Russell’s Gothic (1986) as Neo-Victorian Meta-Heritage Film’ by Christophe van Eecke (*NVS* 12:i[2019] 135–56), which looks at the ways in which ‘Russell’s film subverts heritage film conventions and mobilizes early film techniques and forms of entertainment from the late Victorian era to comment upon the recuperation of Victorian culture in the heritage industry of

the 1980s' (p. 135). Novelist Miranda Miller discusses Victorian influences on her writing in 'Writing the Bedlam Trilogy' (*NVS* 12:i[2019] 157–80) and her ideas on why the Victorians continue to have such a hold on our collective imagination.

Tammy Lai-Ming Ho's *Neo-Victorian Cannibalism A Theory of Contemporary Adaptations* argues that the idea of cannibalism 'is pervasive in neo-Victorian writing, whether fictional or critical, in its extended sense of aggressive appropriation of pre-existing texts' (p. 2). And so this book is a study of the ways in which Victorian texts are consumed and digested by neo-Victorian writers and the genre's 'conflicted and violent relationship with its Victorian predecessors, and the grotesque and gothic effects it generates in the fiction' (p. 2). It is also a study of the tension seen in neo-Victorian novels between what Lai-Ming Ho calls 'communion and identity formation' (p. 2). The former shows evidence of a sort of affection for the Victorian period while the latter is a rather aggressive rejection of it all. Lai-Ming Ho argues persuasively that the idea of cannibalism is a thematic link that can help us to understand this ambivalence. Chapter 2, 'Contesting (Post-)Colonialism: *Jane Eyre*, *Wide Sargasso Sea* and Three Neo-Victorian Rejoinders', looks at *Jane Eyre* and Jean Rhys's response and the ways in which they negotiate colonialism and postcolonialism. The chapter then discusses the ways in which Lin Haire-Sargeant's *H: The Story of Heathcliff's Journey Back to Wuthering Heights* [1992], D.M. Thomas's *Charlotte: The Final Journey of Jane Eyre* [2000], and Emma Tennant's *Adèle: Jane Eyre's Hidden Story* [2002] 'cannibalise' both Brontë's and Rhys's novels (p. 31). The next chapter, 'Dickens: The Cannibal Cannibalised', explores the ways in which Gaynor Arnold's *Girl in a Blue Dress* [2008] can be seen as an example of an 'aggressive ambivalence' towards Dickens and his work. This is followed by the chapter 'Stoker and Neo-Draculas' in which Lai-Ming Ho analyses Tom Holland's *Supping with Panthers* [1996], Leslie S. Klinger's *The New Annotated Dracula* [2008], and Dacre Stoker and Ian Holt's *Dracula the Un-Dead* [2009] to show how their 'dual postmodernist cannibalism of the text and the author raises questions about authenticity, authorship, originality and literary influence' (p. 89). This engaging study culminates in a discussion of the fluidity between the Victorian and the neo-Victorian. While Lai-Ming Ho's study shows how 'the new breed of fiction creates something original out of something familiar', she also argues that Victorian novels and the culture from which they emerged, can be seen to have 'defied time, survived changing cultural climates and cannibalised its way trans-historically to arrive in the present in the body of the neo-Victorian' (pp. 126–7). The struggle between the Victorian and the neo-Victorian, then, is a power struggle in which both sides are wounded but ultimately emerge stronger.

Two new issues of the journal *Volupté: Interdisciplinary Journal of Decadence Studies* appeared in 2019. Issue 2:i is called 'Women Writing Decadence' and as Katherine Herold and Leire Barrera-Medrano explain in the preface, it 'seeks to re-establish the creative importance of female Decadent authorship by emphasizing its international scope' (*Volupté* 2:i[2019] i–v). This preface offers an excellent account of the work Victorianists have been doing to highlight the links between Decadence and New Woman writers since the 1990s. 'And yet', explain the editors, 'there is a persistent Anglo-French angle to the research that has

emerged to date' (p. iii). As such, this volume seeks to expand our ideas of the role of women in Decadent culture to include other European countries. Melanie Hawthorne's essay, 'Women Writing Decadence: An Introduction' (*Volupté* 2:i[2019] 1–15), takes the survey provided in the preface further. Challenging the definition of Decadence that puts English male writers centre stage, Hawthorne explains that 'widening the lens for writers of all stripes and genders offers a more accurate picture of the extensive international movement that linked multifaceted reactions against the realisms of the nineteenth century to the innovative Modernist experiments of the early twentieth century' (p. 1). The assertion that Decadence was 'something that was in the cultural air' (p. 2) all over Europe is a good one that allows for exciting connections to be made between women from all over the Continent. But Hawthorne is interested also in transnationalism and she offers an interesting account of the life of the writer Renée Vivien, for whom national boundaries and identities were of little consequence. Yvonne Ivory's essay 'Gertrud Eydoldt and the Persistence of Decadence on the German Avant-Garde Stage' (*Volupté* 2:i[2019] 16–38) explores the career of the actress Gertrud Eydoldt and positions her within the context of 'the queer and New Women circles in which she moved in the 1890s' and explores the services she performed for Decadence by helping to legitimize the theatrical movement and 'forwarding her modern understanding of gender, sexuality, and social politics on the early twentieth-century German stage', partly through her collaboration with Max Reinhardt (p. 19). In 'Herodias' Story: Herstory—Kazimiera Zawistowska's Poetry, Young Poland, and Female Decadence', Heidi Liedke (*Volupté* 2:i[2019] 39–56) takes as her focus the literature and culture of 'Young Poland' in the period between 1890 and 1918 and, in particular, the 'neglected representative of the period, the poet and translator Kazimiera Zawistowska, in order to initiate her into the company of the other overlooked European Decadent women writers treated in this issue of *Volupté*' (p. 40). Sarah Parker's 'Olive Custance, Nostalgia, and Decadent Conservatism' (*Volupté* 2:i[2019] 56–81) draws attention to Custance's longevity as a writer by looking at her usually overlooked twentieth-century writings. The right-wing and anti-Semitic publications in which her work appeared poses interesting questions about assumptions made about the subversive nature of Decadence. Parker's essay explores the ways in which Custance's poetry and in particular 'her continued adherence to Decadence expressed conservative nostalgia founded on a sense of inherent superiority tied to both her class and her sexual identity as an aristocrat and a queer woman' (p. 61). This is an interesting essay that also helps to contextualize the self-promotional requirements of the publishing world of the time. In 'Decadent New Woman's Ironic Subversions: L. Onerva's Multi-Layered Irony', Viola Parente-Čapková (*Volupté* 2:i[2019] 82–99) discusses the different types of subversive irony used in the Finnish writer L. Onerva's novel *Mirdja* in order to 'argue that the analysis of irony in this novel gives us important insights into the gendered dimensions of this Decadent text' (p. 83). This essay also offers an interesting survey of the gender politics of Finland at the start of the twentieth century and the ways in which the Woman Question was linked to political independence (which Finland acquired in 1917). Riikka Rossi's essay, 'Primitive Passions and Nostalgia for Nature Decadence and Primitivism in Maria Jotuni's Work' (*Volupté* 2:i[2019] 100–19) offers an exploration of the role naturalism

plays in the fiction of Finnish writer Maria Jotuni. Rossi explains that ‘looking at the ways in which the ambivalent notion of the primitive and its tropes permeate Jotuni’s work allows for a consideration of the affiliation of primitivism and Decadence in the fin-de-siècle constellation of cultural thought’ (p.101).

The next essay, ‘Chapter I of *The Black Siren* (1908) by Emilia Pardo Bazán: A New Translation with Introduction and Notes’ by Leire Barrera-Medrano (*Volupté* 2:i[2019] 120), draws attention to the writing of a woman whose ‘late writing increasingly makes use of a Symbolist and Decadent style, evident in her exploration of aesthetic, sensorial and psychological issues, of female aesthetes and male dandy characters, and in her ornamental language’ (p. 120). These tropes are in evidence in the first English translation of the first chapter of Pardo Bazán’s novel *The Black Siren*, which is provided in this essay. ‘Three Poems by Else Lasker-Schüler: New Translations and Notes’ by Katharina Herold (*Volupté* 2:i[2019] 120–9) explores the poetry of this German Jewish writer who ‘besides her eccentric lifestyle, is known for being an Expressionist poet and one of the most influential writers of early twentieth-century German literature’ (p. 127). English translations of three poems, *Karma*, *Weltenende*, and *Frau Dämon*, are provided and they help to illuminate the themes present in Lasker-Schüler’s poetry. This volume ends with Matthew Creasy’s original Beerbohm-esque illustrations of fin-de-siècle artists including Renée Vivien, Gertrude Eysoldt, and Kazimiera Zawistowska (*Volupté* 2:i[2019] 130–40).

Issue 2:ii of *Volupté* begins with David Weir’s ‘Necrocinephilia, or, The Death of Cinema and the Love of Film: An Introduction by the Guest Editor (*Volupté* 2:ii[2019] ii–xv) begins by addressing some of the problems that arise when bringing together the study of decadence and cinema. Ultimately, however, bringing the two together provides an important opportunity, Weir explains, ‘not only to expand the meaning of decadence but also to engage with it in a more intellectually serious way by asking what the social and political conditions are that allow us to make the cultural determination of decadence in the first place’ (p. v). In ‘Acting Aestheticism, Performing Decadence: The Cinematic Fusion of Art and Life’, Michael Subialka (*Volupté* 2:ii[2019] 1–20) explains that ‘we can see in early film a case study of decadence as an aesthetic mode that shapes not only the content of these films but also the theorization of the medium itself’ (p. 1). Subialka explores this by considering three Decadent writers, Charles Baudelaire, Auguste de Villiers de L’Isle-Adam, and Oscar Wilde, and their influence on the shaping of the ideal filmic diva and the issues around gender, sexuality, and independence they espouse. In ‘Decadence on the Silent Screen: Stannard, Coward, Hitchcock, and Wilde’, Kate Hext (*Volupté* 2:ii[2019] 21–45) explores the ways in which early filmmakers of the twentieth century can be seen to have been influenced by ‘the key ideas and controversies of decadence’ (p. 25). Hext uses the term ‘ghostly influence’ to explain this and her study of Noël Coward, Alfred Hitchcock, and the screenwriter Eliot Stannard considers the ways in which early filmmakers distanced themselves from Wildean Decadence while at the same time demonstrating traces of his influence in order to offer ‘filmmakers a code through which to gesture beyond what the censors permitted’ (p. 43). ‘In the Name of the Father: Paul Czinner’s *Fräulein Else* and the Fate of the *Neue Frau*’ by Alcide Bava (*Volupté* 2:ii[2019] 46–71) begins by asserting that the cinema of the Weimar era depicts aspects of the newly won independence for German women but that it

also shows an awareness of the exploitation suffered by many women. But in this case study, a comparison between the film and the novella on which it is based reveals an awareness of the heightened vulnerability of Jewish women. In ‘The Powerful Man: Young-Poland Decadence in a Film by Henryk Szaro’, Weronika Szulik (*Volupté* 2:ii[2019] 72–94) explores Decadent themes in Przybyszewski’s trilogy alongside Szaro’s film adaptation of 1929 to consider what these artistic decisions reveal about Polish mass culture in the period after independence in 1918. An essay by Richard Farmer and Melanie Williams, ‘Wrestling with Decadence: *The Touchables* (1968) and Swinging London Cinema of the 1960s’ (*Volupté* 2:ii[2019] 95–121) uses *The Touchables* to argue that the 1960s could be seen ‘as a particular period of ‘neo-decadence’ in cinema’ and to ‘explore how both the film’s on screen diegesis and the off-screen conditions of its production might both be read in relation to ideas of decadence, both in terms of Hollywood history and post-war British society’ (pp. 95–6). ‘In the Shambles of Hollywood: The Decadent Trans Feminine Allegory in *Myra Breckinridge*’ by Ainslie Templeton (*Volupté* 2:ii[2019] 122–42) traces the ‘influence of the trans feminine allegory’ in the film adaptation to discuss the way in which ‘Myra’s trans status [turns] into a postmodern endorsement of surface over depth’ (p. 124). ‘Decadence and the Necrophilic Intertext of Film Noir: Nikos Nikolaidis’ *Singapore Sling*’ by Kostas Boyiopoulos (*Volupté* 2:ii[2019] 143–77) discusses ‘the decadent repertoire of unflinching perversion in Nikolaidis’ film [which] includes necrophilia, incest, food play, vomiting, sadomasochism, urolagnia, electroshock, cross-dressing, dildo fellatio, and even sex with fruit’ (p. 146). David Weir’s ‘Alla Nazimova’s *Salomé*: Shot-by-Shot’ (*Volupté* 2:ii[2019] 178–246) addresses the difficulty of categorizing the film adaptation, which ‘seems motivated by a sense of their fin-de-siècle source material as high art’ (p. 180). ‘Elliptical Thinking: Planetary Patterns of Thought in *De Profundis*’ by Amelia Hall, the first of this year’s two BADS Essay prize-winners (*Volupté* 2:ii[2019] 247–59), focuses on Wilde’s use of ‘astronomical language’ (p. 253) in *De Profundis* and, in particular, his use of the idea of an orbit. As Hall explains, ‘when we realize that *De Profundis* was written to ease a mind that could not stop moving in circles, it makes more sense that the text is densely imbricated with many scientific circles of its own—specifically, the astronomical concept of orbit’ (p. 252). The second prize essay is by Graham John Wheeler: ‘Apuleius and the Esoteric Revival: An Ancient Decadent in Modern Times’ (*Volupté* 2:ii[2019] 260–76) offers ‘an overview of Apuleius and his novel *The Golden Ass*’ and discusses ‘the position that Apuleius occupied in the literary context of the nineteenth century, with particular reference to the decadent tradition’ and looking also at ‘his influence on revived goddess worship. (p. 260).

An excellent new biography of Dinah Craik was published in 2019: *Victorian Bestseller: The Life of Dinah Craik* by Karen Bourrier. This is the first full-length biography of a writer who was tremendously popular in her time and whom Queen Victoria named as one of her favourite authors. Her life was hard and, at times, scandalous, and she was a deeply private person. Bourrier’s biography negotiates the landscape of nineteenth-century publishing, the growing elitism of the novel, and the role of fiction in the growing popularity of the periodical press while telling the story of a woman whose career as a writer survived these changes and challenges during her lifetime but who has since fallen into obscurity. This complex story is told with sensitivity and erudition, and

Bourrier's love of Craik's writing and the way in which she advocates for her re-evaluation as a writer of merit make this biography an important addition to the study of popular writers of the period, and also a pleasure to read. As Bourrier explains, 'if we do not read authors like Dinah Craik, whose tremendously popular novels combined morals and marriage, we miss out on an important part of the Victorian literary landscape' (p. viii). The book is arranged chronologically. The first two chapters, 'Parents and Childhood, 1826 to 1839' and 'In Her Teens, 1840 to 1845' take us through her childhood, with its freedom to play and roam with her siblings, her unstable and literary father, her early reading, the significance of her move to London for her career as a writer, and her burgeoning friendships with the London literati. Chapter 3, 'Papers for the People, 1845 to 1849', continues to explore what Bourrier calls Craik's 'literary sociability' (p. 43) and the significance of the steam-powered printing press in her career. This chapter is also interesting for what it reveals about the lives of prominent literary figures of the time, as Craik's records of visits to friends often included details about domestic arrangements and personality quirks. Also endearing are the accounts of her close relationship with her brother Thomas, and his travels reflect the movement of people across the Atlantic at the time. Chapter 4, 'Early Novels, 1850 to 1854', shows the contrast between Craik's relationship with her brother Thomas and her role as a second parent to her at times wayward brother Ben. One of the interesting offerings in this biography is the historical, literary, and economic context provided which helps to explain some of the decisions taken by Craik and her family. Craik also emerges from this chapter as a savvy writer who learns quickly about the economics of publishing and the pitfalls of selling rights. Chapter 5, 'The Author of John Halifax, Gentleman, 1855 to 1858', discusses the struggles Craik had when writing the novel, and how this differed from the writing of her previous novels and her financial interdependence with Ben during this time. Chapter 6, 'The Family Magazine, 1859 to 1863', details her work with Macmillan and her writings for children. Chapter 7, 'Two Scottish Men, 1861 to 1868', explores the ways in which Craik's romantic life mirrored that of the typical Victorian romance plot and her eventual happy marriage to George Craik. Chapter 8, 'Annus Mirabilis, 1869', discusses the house the Craiks built with their architect, Norman Shaw, and the significance of a woman building her own house. Also in this chapter is the story of the Craik's adoption of their daughter, Dorothy. Chapter 9, 'Motherhood, 1870 to 1879', gives an account of Craik's mentorship of other women and the publications that tell of her daughter's exploits and how she decided to 'borrow' a little girl—Olive Cockerell—to be a companion to Dorothy (p. 187). Chapters 10 and 11, 'Travel and Translation, 1867 to 1884' and 'Later Years, 1884 to 1887', offer an account of her role as a 'national treasure' in the popular imagination (p. 222) and the blow of her unmarried daughter's pregnancy shortly before her death. 'Epilogue Life and Afterlife' gives an account of George and Dorothy's lives after Dinah's death.

*Hannah Lynch (1859–1904): Irish Writer, Cosmopolitan, New Woman* by Faith Binckes and Kathryn Laing tells the story of a formidable intellect who is now largely forgotten. As the authors explain in 'Introduction: "A Name Writ in Water"?', part of the problem is to do with the fact that so many women intellectuals and writers who were well known during their lives have not yet been

rehabilitated to their rightful status. In the case of Hannah Lynch, the women who valued her literary contributions and who wrote enthusiastically about her after her early death have themselves largely been forgotten. Scholars are today working to fix these omissions, and Binckes and Laing explain that ‘this reappraisal is ongoing, and we hope that this book will form part of it’ (p. 5). Chapter 1, ‘The Ladies’ Land League, Political and Literary Networks, and Narratives of the Irish Literary Revival’, focuses on the ways in which Lynch’s politics and literary ambitions overlap. Here we see a woman who repeatedly came up against male political discourse but who found ways to counter that in her writing, and in the female networks with which she became involved. Chapter 2, ‘A “Vortex of the Genres”: Literary Connections and Intersections’, looks at her fiction of the 1880s to explore the ways in which Lynch’s fiction shows ‘her dissenting engagement with the reshaping and reinventing of Irish identity and culture (p. 41). Chapter 3, ‘“A Real Mesopotamia”: London Coteries and Paris Letters’, follows Lynch from Dublin to London and then to Paris to consider her conflicting views about these cosmopolitan literary hotspots and her critiques of the English and French imperial project. Chapter 4, ‘Odd New Women: Sympathy, Cosmopolitan Modernity and *Vagabondage*’, positions Lynch alongside the image of cosmopolitanism and the New Woman, and in particular the ways in which Lynch engages with this figure in her fiction and in her ‘Paris Letters’. Chapter 5, ‘“The Vagabond’s Scrutiny”: Hannah Lynch in Europe’, turns to Lynch’s travel writing ‘within the context of Victorian women’s travel writing but argue[s] that her outsider and anti-imperialist stance complicates and also raises questions about the practices and perspectives of the Victorian woman traveller’ (p. 21). Chapter 6, ‘*Autobiography of a Child*: Identity, Memory, Genre’, offers a close reading of Lynch’s *Autobiography of a Child*, first published anonymously by *Blackwood’s* between 1898 and 1899, that takes into consideration the hybridity of genres used, as well as Lynch’s engagement with the New Woman, national identity, the nature of memoirs, and politics. This is an engaging study that paves the way for further studies of Lynch and other forgotten women writers of the period. A helpful timeline is included in the back of the book, with lists of key publications and notable primary sources and their locations in archives (including a letter from Lynch to Alice Corkran about Russian translations from 1895 which sold privately at auction—this raises several provocative questions: who was this mysterious buyer?).

*Healing Waters: A History of Victorian Spas* by Jeremy Agnew is a fascinating study of the ways in which medicine and health were viewed in the nineteenth century. The Victorian spa represented a move away from invasive cures—the bleeding and the purges—and towards a more holistic approach. As Agnew explains, ‘the institution of the spa and its treatments included expressions of Victorian fears, culture, and worries about industrialization, and was strongly influenced by various new medical fads and health trends that emerged throughout the 1800s’ (p. 2). There are interesting advertisements for oddities such as the portable folding bathtub and comical photographs illustrating the typical hydro treatments available in spas. This study focuses primarily on America, but the analysis of the cultural significance of cleanliness and the relationship between physical and moral health in the nineteenth century will be of interest to social historians of the period in Europe and North America. Chapter 1, ‘Healing

Waters', provides a history of bathing; chapter 2, 'Heroic Medicine Indeed', gives a survey of healing practices pre-nineteenth century, taking into account the ways in which contemporary events contributed to shifts in bathing; chapter 3, 'Towards Gentler Treatments', discusses the move away from what we now see as the harsh physical treatments that seem, to our modern sensibilities, more like torture than healing; chapter 4, 'The Quest for Healthy Eating', builds upon the introduction of more holistic healing methods offered in chapter 3 to explore both the disturbing fads and the good sense appearing at the time; chapter 5, 'Water as the Universal Cure', explores the growing popularity of water cures. There are humorous cartoons lampooning the trend and a discussion of the success of Vincenz Priessnitz's therapies. As Agnew explains, 'Priessnitz must receive credit for the development, systematization, and promotion of the use of cold water as a definitive form of therapy' (p. 53). His Austrian retreat was so successful and so full of common sense that his treatment was eventually accepted by the Viennese Medical School in 1860 (p. 60). Chapter 6, 'The Water Cure Comes to America', details the ways in which Priessnitz's water cure was interpreted and implemented in America and the popularity it earned, especially among women for whom the appeal of seeing a female practitioner at a spa rather than a male doctor appealed to their sense of modesty. The leading figures of these movements, Joel Shew, Russell Trall, Mary Gove Nichols, and James Caleb Jackson, are also discussed; chapter 7, 'Elusive Victorian Diseases', is a particularly interesting chapter and would be especially helpful to students of the period who are confronted with mentions of ailments such as neurasthenia, hysteria, and dyspepsia; chapter 8, 'Taking the Plunge', gives detailed accounts of the different bath options available at spas, including the rather horrific-sounding 'intestinal oxygen bath', details of which can be found on page 105; chapter 9, 'Bathing the Insides', takes this further by offering a survey of 'intestinal cleansing' as far back as ancient Egypt, and this chapter is also interesting for the way in which Agnew balances his account of these practices with medical knowledge of the advances in understanding of digestion to show how physicians were not getting everything wrong; chapter 10, 'Shocking Treatments', begins with the 'mesmeric' practices used by Franz Friedrich Anton Mesmer, which involved staring deep into women's eyes, through to the use of electric fish to treat migraines and the wonderfully named electric belt, the Pulvermacher Belt, named after its inventor J.L. Pulvermacher; chapter 11, 'Treatments Galore', gives more examples of treatments such as Dr Scott's Electric Flesh Brush and the dangerous use of radiation; chapter 12, 'Victorian Watering Places', details the establishments in America, England, and the rest of Europe, and Rotorua, New Zealand; chapter 13, 'Springs and Spas in America', discusses the American spa resorts that were growing in popularity alongside the idea of a summer vacation; chapter 14, 'The Battle Creek San', is a case study of the Battle Creek Sanitarium, made famous by its medical superintendent Dr John Harvey Kellogg; chapter 15, 'The Cereal Battles', details the emergence of cereals, Kellogg's peanut butter, and meat substitutes as a result of the clean living being advocated in health spas; chapter 16, 'The Spas Transform', gives an account of the decline of spas in the early twentieth century due to factors such as the First World War, the economic crash of 1929, and the emergence of the drug industry and antibiotics. A thoughtful postscript comments on the legacy of the Victorian spas and asks

us to consider the ways in which their cures, even the ones that sound bizarre to us today, can still be seen to have benefits in modern medical practices, for example the use of TENS machines for pain relief in labour. The idea of a healthy lifestyle that incorporates good nutrition, moderate exercise, and access to fresh air and clean water, and that limits alcohol, is one still recommended today. Jeremy Agnew is a biomedical consultant, and his expertise in this field adds to this informative and highly readable study.

In *Drugs and the Addiction Aesthetic in Nineteenth-Century Literature*, Adam Colman explores what he calls the ‘addiction aesthetic’, which he defines as ‘the aesthetic category founded upon a positive sense of addictive repetition, a sense different from—though clearly related to—the compulsions of the medical condition’ (p. 3). As Colman explains, ‘the endlessly investigative, hypothesis-pursuing, addiction-like approach to literary form allows writers and readers access to innumerable possible worlds without the obstacles of the physical condition itself’ (p. 10). Addiction-like behaviour in the creative process is considered, alongside the addictive-like response elicited in the reader in, for example, detective fiction or serialized novels. Chapter 2 considers Shelley’s *The Cenci* alongside his views on alcoholism. Shelley’s ambivalence—on the one hand viewing alcohol consumption as a dangerous habit and on the other admitting its potential role in aiding creation by altering perception—and Thomas De Quincey’s portrayal of addiction (based on his own opium habit), discussed in chapter 3, paint a picture of addiction’s role in the ‘construction of literary labyrinths of intense possibility’, something which readers increasingly came to expect in the nineteenth century (p. 29). Chapter 4 focuses on Alfred Tennyson and Christina Rossetti and the ways in which they ‘wrote with a positive sense of poetically mediated addictive habit. In their work, toxic habit’s patterns (not toxic habits themselves) allow for intensely exploratory experience via language’ (p. 29). Chapter 5 explores the emergence of the detective genre through a discussion of Dickens’s *Bleak House* and his portrayal of Nemo and references to Robert Macnich’s *Anatomy of Drunkenness*. Here, as Colman shows, Dickens’s readers mirror his addicted characters through their need for the next hit, or instalment. Chapter 6 takes as its focus Robert Louis Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde* and its presentation of indolence in ‘proto-cinematic terms’ (p. 30). Chapter 7 begins with Marie Corelli’s *Wormwood* in relation to the realism of Émile Zola to show how addiction is used to create ‘a destabilizing approach to narrative’ (p. 31). Colman’s study makes clear that, while each writer discussed presented the undesirable consequences of addiction, their positions, including Shelley’s, cannot be easily defined as being against addiction. And Colman’s definition of addiction aesthetic is integral to this discussion. As such, this book will be of interest to scholars working on the relationship between literature and science in the nineteenth century, as well as anyone interested in obsession, detective fiction, serialization, and the supernatural.

Kimberly J. Stern’s *Oscar Wilde: A Literary Life* is a different sort of biography in that its focus is less on events—the births, the deaths, the dramas, the meetings and departures that make up traditional biographies—and more on, as Stern explains ‘how—he thought’ (p. 2). And so each of the six chapters that make up this biography focuses on a specific aspect of Wilde’s thinking, of what it meant to him to live as an intellectual. And this is an aspect of his life—i.e.

his inner life of the mind—that can become obscured by the drama and the aphorisms we know so well. Chapter 1, ‘The Biographer’, begins, appropriately, with Wilde’s take on biographical writing. Stern weaves together Wilde’s references to life writing in his fiction, essays in which he recommends biographies to readers and considers the pleasures and perils of trying to understand a life, alongside a discussion of the genre’s popularity at the time. This discussion served to highlight the process by which Wilde formulated his views on the ideal separation between art and life, and especially, art and morality. A thoughtful discussion of biographical methodologies includes the problem of authenticity when writing about a writer who was so careful to craft a certain image of himself. Chapter 2, ‘The Teacher’, explores Wilde’s ambivalence about formal education versus education gained from experience. The focus, ultimately, is on Wilde’s learning style. His pride in excelling academically is considered alongside the claims he made, somewhat combative in tone, of the paramount importance of intellectual freedom. Stern’s account of Wilde’s progressive school shows the beginning of this conflict, and this paves the way for gaining an understanding of Wilde’s interest in Platonic and Hellenic models of intellectual pursuit. In a highly amusing section, the details of Wilde’s made-up school, Babbacombe School, in which Lord Alfred Douglas was the only ‘boy’, is revealing for what it tells us about Wilde’s ideal system of study. In chapter 3, ‘The Priest’, Stern aims to ‘document how Wilde engaged with religion as a broad and many-sided problem, highlighting important moments in his religious development alongside the theological writings that helped to shape that process’ (p. 85). This chapter interrogates the idea that Wilde’s theology was purely aesthetic. Instead, she shows the ways in which Wilde’s style of learning—deeply interrogative about the things that interested him, often dismissive of that which did not draw him in—can be seen at work in his religious studies. Especially poignant is the photograph of the envelope in which Wilde kept a lock of his deceased sister’s hair: carefully illustrated with religious images by his schoolboy hand, the keepsake is an example of his complex relationship with religion. Chapter 4, ‘The Scientist’, begins with the image Wilde cultivated of himself from a young age as someone who eschewed science and mathematics. As Stern demonstrates, however, his commonplace books show that this was far from the case. Wilde was well versed in the writings of the scientific heroes of the day. Stern writes that ‘if he is better known as a student of classical literature, it is worth noting that Wilde’s inquiries into the Greeks were inseparable from investigations into the most urgent scientific questions of the day’ (p. 134). This chapter provides details of his interest in and friendships with leading scientists and mathematicians. And so an image appears of Wilde as an intellect that was rather typical for his time in that, whatever he may have boasted about in public, in private at least, he did not restrict his interests according to strict disciplinary divides. While studies on Wilde often consider his interest in science to have been primarily philosophical, Stern separates the two. Chapter 5, ‘The Philosopher’, comments on the difficulties of understanding the extent of Wilde’s engagement with philosophy. The aim of the chapter is to show how ‘Wilde’s view of philosophy was neither synthetic nor purely ludic. Over the course of his life, he would treat philosophy as systematic but never static, synthetic but never linear, playful but never capricious’ (p. 178). Again, the focus here is on the *how*, i.e. on Wilde’s methods, his way of

thinking, and ultimately we see in this chapter how comfortable Wilde seems to have been with contradictions, to the extent that he actively sought to contradict both himself and established ways of thinking. In chapter 6, 'The Reformer', Stern considers 'how Wilde understood the very concept of reform, defined as a deliberate endeavor to translate ideas into the realm of politics, economics, and social movements' (p. 218) while bearing in mind that Wilde's political views were both products of his time and also reflected his ambivalence between thought and action. In this way, the fact that his political ideas were, at times, contradictory in practice, makes sense. As Stern explains, 'it is my hope that illuminating these pathways will put readers in a stronger position to evaluate some of the seeming inconsistencies in Wilde's political allusions and to better comprehend precisely what, if any, relation the contemplative life bears to the world in which we live' (p. 219). Stern's study presents a nuanced account of the formation of a formidable intellect. She does not shy away from his contradictions but rather shows how contradictions reflect his open pursuit of knowledge and the contemplative—not just beautiful—life. This is a deeply interesting, enjoyable, and valuable addition to biographies of Wilde.

A fun book for any detective fan is *The Daily Sherlock Holmes: A Year of Quotes from the Case-Book of The World's Greatest Detective, Arthur Conan Doyle* is edited by Levi Stahl and Stacey Shintiani with a foreword by Michael Sims. Beginning in January, each day offers a quotation and there is much joy to be found in these excerpts selected by editors who clearly share a deep love of these stories. A word of warning, however: Sims kindly reveals the inclusion of a false quotation from a story that does not exist. As each day of the year is covered in the book, this false quotation is where one would expect such trickery to be. Nevertheless, I am grateful to Sims for his warning of the editors' 'playfulness' (p. ix).

*Robert Louis Stevenson and the Art of Collaboration* by Audrey Murfin is about the tension between writers as creative individualists, scribbling away in isolation, and writers as players in a busy literary marketplace. Within this discussion, Murfin tells the important story of a somewhat overlooked aspect of the writing life—artistic collaboration. Murfin's study of Stevenson ultimately asks the important question, 'What does it mean to be an author at the end of the nineteenth century?' (p. 3). While acknowledging that the image of the writer creating in a vacuum has been discredited many times, Murfin's study is interested in the open collaborations—those that are acknowledged openly and have a sense of formality about them. From here arise interesting questions of hierarchy and gender roles. As Murfin explains, 'the business of the critic is to solve the "problem" of who has written what, a project which I argue shows an a priori scepticism about the possibility of collaboration at all. Like Stevenson and his associates, I believe that collaborative writing encompasses more than the sum of its parts' (p. 5). Chapter 1, 'Criminal Collaborators: Deacon Brodie and Strange Case of Dr Jekyll and Mr Hyde', looks at the plays Stevenson wrote with his friend, W.E. Henley. While these plays were not critically or popularly successful at the time, a study of them, and in particular his best-known play from this period, *Deacon Brodie*, reveals the collaborative methods to which the friends ascribed and also sheds light on aspects of their relationship as friends and collaborators, a dynamic that bears a resemblance to Stevenson's account of a dual

nature in *Strange Case of Dr Jekyll and Mr Hyde*. Chapter 2, 'Collaboration and Marriage: *The Dynamiter*', looks at the collaboration between Stevenson and his wife, Fanny, on *The Dynamiter* or *More New Arabian Nights*, and *The Hanging Judge*. This chapter is also interesting for what it has to say about Fanny's reputation. Claims of plagiarism and personal attacks followed her, and in light of this in particular it is interesting to note the fruitful dynamics of the couple's collaborations. Chapter 3, 'Counterpoint: Fanny's and Louis's Pacific Diaries', takes this further to explore the extent to which Fanny's diaries were integral to Stevenson's writings about the Pacific. The lines of demarcation between the two, however, become blurred, as Murfin shows how Stevenson was able to hide his own interest in the sexual exploitation that was a part of colonialism in his wife's writings, thus maintaining his image as a wholesome writer while pursuing interests which would have been seen to be outside that sphere. Chapter 4, 'Disjecta Membra: Collaboration and the Body of the Text in *The Wrong Box* and *The Master of Ballantrae*', looks at Stevenson's collaboration with his stepson, Lloyd Osbourne. By studying the manuscript of *The Wrong Box*, on which the pair worked together from Osbourne's completed draft, we see also the ways in which this collaborative project can be seen to have influenced his novel *The Master of Ballantrae*. Chapter 5, "'A kind of partnership business": *The Wrecker* and *The Ebb-Tide*', discusses these two further collaborative projects, with *The Wrecker* described by Murfin as 'the apotheosis of Stevenson's collaborative strivings throughout his career' (p. 24), while *The Ebb-Tide* can be seen as Stevenson's break with collaborative endeavours. This book fills a gap in studies of Victorian literary collaborations and the ways in which collaborations can be seen as an integral and acknowledged part of the creative process. This is of especial importance for a writer like Stevenson, whose most famous novel shows him to have been preoccupied with dual natures, with the contradictions that make up a person. Murfin aptly demonstrates in her study how Stevenson's later interest in politics and colonialism can be seen to have formed part of this duality, and the ways in which openly acknowledged collaborations gave him the freedom to immerse himself in these interests.

*Ruins in the Literary and Cultural Imagination*, edited by Efterpi Mitsi, Anna Despotopoulou, Stamatina Dimakopoulou, and Emmanouil Aretoulakis, includes a few chapters that are relevant to Victorianists. Chapter 3, 'Dickens's Animated Ruins' by Michael Hollington (pp. 47–56), is reviewed in the Dickens section below. 'The Indifference of Fragments: Untimely Ruin in *Tess of the d'Urbervilles*' by Claire Potter (pp. 57–78) begins with the final image in the novel—the black flag signifying Tess's execution. Potter's essay discusses a disconnect in *Tess* between things and what they symbolize, as well as the ways in which 'ruinous contexts are fragmented, superstitious, anachronistic and volatile; as gravitational centres, they propel characters to the limits of their fate' (p. 76). There are also chapters in this book on Henry James and du Maurier's 1938 novel *Rebecca*, which are out of this chapter's period but which would still be of interest to Victorianists and those interested in the relationship between the modernists and their nineteenth-century forebears, and the writers who found themselves sandwiched between the two.

*Novel Institutions: Anachronism, Irish Novels and Nineteenth-Century Realism* by Mary L. Mullen considers the ways in which Irish and English realist novels

challenge the idea of institutional time through discombobulating anachronisms. Here, Mullen distinguishes between what she calls necessary and unnecessary anachronisms: ‘Some emerge from the novel’s narrative anachronies that return to pasts that do not continue into the novel’s present, while some are anti-developmental counter-narratives that challenge the novel’s linear plotting’ (p. 10). The book is divided into three sections: ‘Necessary and Unnecessary Anachronisms’, ‘Forgetting and Remembrance’, and ‘Untimely Improvement’. The first chapter, ‘Realism and the Institution of the Nineteenth-Century Novel’, focuses on Maria Edgeworth’s *Castle Rackrent* ‘to unsettle the stories we tell about realism, mobilising anachronism to view “British realism” and “the Irish novel” in relation rather than in opposition to one another’ (p. 38). Here, Mullen interrogates the ways in which institutions have shaped our understanding of the relationship between British realism, Irish realism, and the literary conventions that they both adhere to and challenge. Chapter 2, ‘William Carleton’s and Charles Kickham’s Ethnographic Realism’, considers the differences between realist writing and ethnography and uses Carleton and Kickham to explore the distinctions between the two and the way Irish realism fits and does not fit within these categories. Chapter 3, ‘George Eliot’s Anachronistic Literacies’, examines Eliot’s use of anachronisms in her novels that help to situate her characters and their limitations within certain political and historical times. As Mullen explains, ‘anachronistic literacy actively explodes historical distance by making the past speak in the present’ (p. 110). In chapter 4, ‘Charles Dickens’s Reactionary Reform’, Mullen ‘argue[s] that [Dickens’s] novels produce what I call “reactionary reform”, a vision of the future that is actually the return of an anachronistic past (p. 139). Focusing on the ‘faultlines’ in Dickens’s approach to institutional reform in his novels, this chapter shows the ways in which ‘he upholds the logic of empire by limiting who can participate in and reform British institutions’ (p. 140). In this way, the drive for social reform in these novels is fundamentally flawed because those who are at the mercy of colonialism’s institutions continue to be denied their historical voices. Chapter 5, ‘George Moore’s Untimely *Bildung*’, shows how, for Moore, ‘public institutions and private growth are at odds’ (p. 176). In this way, Moore can be seen to portray maturation outside of the confines of institutions. His version of the *Bildungsroman* narrative contrasts with the traditional model that relies on an alignment between personal and institutional aims. Mullen argues that Moore’s Irish and English novels ‘both reimagine development through a distinct narrative form defined through discordant temporalities that celebrate anachronisms as a mode of institutional refusal’ (p. 177).

In *Victorian Cosmopolitanism and English Catholicity in the Mid-Century Novel*, Teresa Huffman Traver brings together the study of Victorian cosmopolitanism with the study of nineteenth-century Roman Catholic conversions to provide a compelling account of the ways in which the two can be seen to have interacted in the novels of the period. The first chapter, ‘Introduction: “A Home for the Lonely”’, offers a thorough introduction to the separation between Roman Catholicism and Anglicanism, Protestantism, and, of course, the Tractarians. These definitions are important, and Traver explores the ways in which religious conversions had a destabilizing effect on families, communities, and other social structures. Integral to this discussion is the idea of a home. As Traver explains,

‘these movements from one church to another are not just about theology, but about the concept of home. Many writers exploring conversion saw it as the possibility of finding and/or losing a home’ (p. 9). And so domestic fiction, in which the conversion plot follows similar conventions to the classic marriage plot, plays a large role in this study. Chapter 2, ‘Shipwrecks, House-Fires, and Mourning Rings’, considers portrayals of inter-faith marriages to show Victorian insecurities about the potential success of these unions. The central novel discussed here is Charlotte Brontë’s *Villette*, and this is read alongside novels such as Charles Dickens’s *Barnaby Rudge*, Elizabeth Inchbald’s *A Simple Story*, and Lady Georgiana Fullerton’s *Grantley Manor* to show how the ultimate goal of a happy and stable union is compromised by religious differences, and that this danger is reflected in the, at times tragic, endings of these novels. Chapter 3, ‘Losing a Family, Gaining a Church’, explores another aspect of the Catholic/Anglican family problem—that of Anglican clergymen abandoning their families in order to join the Catholic Church as priests. This trope reflects the anti-Catholic sentiment of the time. A study of Elizabeth Shipton Harris’s 1847 novel *From Oxford to Rome* shows how this narrative, ‘like much mid-century rhetoric surrounding Roman Catholic conversion, presented conversion to Roman Catholicism as a threat not only to the English Church, but to the English home and, subsequently, to the English nation’ (p. 48). Chapter 4, ‘Conversion, Duality, and Vocation: *The Perpetual Curate*’, discusses the connections between anti-Catholic sentiment and Ritualism. Margaret Oliphant’s *The Perpetual Curate* is read within ‘the context of the Newman-Kingsley debate and the emerging discourse of Ritualism’ (p. 80). Thus, Traver demonstrates how the anti-Catholic tropes extended beyond the Papal Aggression Crisis. In chapter 5, ‘“Home by Michaelmas”’: Yonge’s Tractarian Domestic’, Traver explores the ways in which the 1850s novels of Charlotte Young provide an alternative to the conventional marriage plot. *The Heir of Redclyffe*, *The Castle Builders*, and *Heartsease* are explored in order to show how ‘Yonge created a unique form of “Tractarian domestic fiction” in which church, family, and nation were not merely connected but at times conflated’ (p. 106). Chapter 6, ‘Conclusion: “Desire of Nations”’, presents thoughtful insights about the ways in which these texts can be used to explore cosmopolitanism and religiosity. There are potential pitfalls, and Traver’s discussion of the period’s novels within the context of the religious debates, conversion tropes, domesticity plots, and mid-century ideas about community is thorough and insightful. This is an excellent addition to the study of nineteenth-century religiosity and mid-century novels.

In *Special Correspondence and the Newspaper Press in Victorian Print Culture, 1850–1886*, Catherine Waters traces the emergence of the special correspondent in the Victorian periodical press. The definition, she explains in the introduction, is a little murky, as shown by the creation of a database of Victorian special correspondents, compiled by Angela Dunstan, and which made up part of the project ‘Journalism on the Move: The Special Correspondent and Victorian Print Culture’ on which this book is based. So, for example, women foreign correspondents are not within the scope of this study. Waters’s interest is in the writers (and until the end of the century these writers were exclusively male) who were required to race to the scene of a news story (or be there as the story emerged) and quickly dash off a piece to the editor. Speed was critical. As

was the ability and willingness to adapt to changing circumstances and write about virtually any topic. But as Waters's introduction, which uses first-hand accounts of the lives of special correspondents, states, these journalists needed to have an especially keen ability to empathize with those on whom they were reporting, as the personal touch became ever more important. Chapter 2, 'Armchair Travel', provides an interesting account of the working life of George Augustus Sala and in particular his dispatches for Dickens from Russia under the heading 'A Journey Due North' (p. 30). What distinguished Sala's accounts from others of the period was the way in which he wore his knowledge lightly. His personal style appealed to the 'armchair traveller' to whom Sala's colourful accounts of his travels were directed (p. 30). Waters provides examples of Sala's 'word-painting' within the context of travel writing of the period to show how Sala's distinctive voice marked a shift in journalistic travel writing by special correspondents. Chapter 3, 'Technology and Innovation', explores the ways in which emerging technology—telegraphs in 1870, railway expansion, steam technology—shifted the goalposts for special correspondents somewhat, and created a disconnect between the desire for immediacy and the desire for good, rich, descriptive writing. Chapter 4, 'War Correspondents', discusses the attributes held in common by those members of this special group of journalists and the role the Franco-Prussian War played in establishing the methods and rules of war reporting. Accounts of the risks taken by reporters and the tricks they used to conceal their sketches and motives show how the image of the daring war correspondent took shape in readers' imaginations. Chapter 5, 'Home News', explores the methods used for reporting on the harsh realities of life among the London poor. Telling the story of John Hollingshead, whose reports were published in *Household Words*, Waters shows how, 'while following in the tradition of sociological inquiry begun by Mayhew, Hollingshead conducted his investigation not as a series of interviews, but as a mobile observer describing conditions in different districts of the capital through careful selection of 'that representative thoroughfare' that would enable him to give the public 'a faint picture of their chief characteristics' (p. 134). Chapter 6, 'Reporting Royalty', is about the burgeoning relationship between royalty and reporters, who were sent to record ceremonial events both at home and abroad. Chapter 7, 'Celebrity Specials on the Lecture Circuit', discusses the emergence of the 'lecture circuit' for special correspondents. As Waters explains, 'Features such as the effort to replicate presence, as well as questions of authenticity, commercialism, and the role of personality in journalism, all reappear as issues of concern in accounts of these platform performances' (p. 190). Waters's study tells the story of the emergence of the special correspondent, providing illustrations and photographs of publications. It is a revealing study that shows how the reading public shaped, and was shaped by, the special styles—whether they were thoughtful word-painting, sensational, or an attempt simply to describe the scene in the most honest and comprehensible language possible—developed by the special correspondents and their publishers. Waters tells these stories and signposts their significance in compelling ways, and this book will be of great benefit to anyone interested in nineteenth-century publishing, periodicals, serialization, writing styles, and the political and world events that dominated people's imaginations both at home and abroad during this time.

*Anticipatory Materialisms in Literature and Philosophy, 1790–1930*, edited by Jo Carruthers, Nour Dakkak, and Rebecca Spence, explores the shifts in the ways in which the relationship between materialism and experience or ideas was conceptualized. This survey is provided in the foreword written by Terry Eagleton. This collection is divided into three parts: Part I, ‘Romantic Materialisms’, includes the following essays: ‘Mountain Matter(s): Anticipatory Cartographies in Nineteenth-Century Mountain Literature’ by Joanna E. Taylor (pp. 23–43); ‘Materiality, the Recessive Body and Wordsworth’s Sonnets “To Sleep”’ by Nick Dodd (pp. 45–59); ‘Anticipating New Materialisms through Schelling’s Speculative Physics’ by Luke Moffat (pp. 61–72); and Andrew Raven’s ‘Vibrant Textuality: Material Texts and Romantic Anticipation’ (pp. 77–93). Part II, ‘Victorian Materialisms’, includes the following essays: “‘The impatient anticipations of our reason’”: Rough Sympathy in Friedrich Schiller and Charlotte Brontë’s *Jane Eyre*’ by Jo Carruthers (pp. 97–112); ‘Mobile Materiality: The Great Exhibition of 1851 and the Mobile-Material Relations of Henry Mayhew’s *1851: or, the Adventures of Mr and Mrs Sandboys*’ by Charlotte Mathieson (pp. 113–30); ‘Arboreal Thinking: George Eliot and the Matter of Life in *Adam Bede*’ by Ruth Livesey (pp. 131–51); “‘With ears alive to every sound’”: Thomas Hardy’s *Desperate Remedies* and the (Im)materiality of Listening’ by Rebecca Spence (pp. 153–68); and Emma Mason’s ‘Praying Kin: Christina Rossetti and the Unity of Things’ (pp. 169–82). Part III, ‘Modern Materialisms’, includes the following essays: ‘Making Human Homes: Willa Cather on People and Wilderness’ by Eileen John (pp. 185–204); “‘A smell! A true Florentine smell!’: Tourists’ Embodied Experiences in E.M. Forster’s Fiction’ by Nour Dakkak (pp. 205–18); and Ralph Pite’s ‘Edward Thomas and Robert Frost: To Earthward’ (pp. 219–40). Although Part II will be of greatest relevance to Victorianists, the essays do build on each other and can be seen as a whole collection aiming to explore new materialism’s engagement with previous generations. And so the long span covered here is entirely appropriate and helps to demonstrate the ways in which the writers discussed conceptualized their place in the world alongside that which is not easily categorized. This is an excellent and timely addition to Romantic, Victorian, and modernist studies.

*Arthur Morrison and the East End: The Legacy of Slum Fictions* by Eliza Cubitt looks closely at all of Morrison’s writings about the East End in order to show how his particular knowledge of the place enabled him to develop and express an ‘understated style’. Cubitt’s study explores Morrison’s ‘brilliantly nuanced vision of the city in which he spent most of his life’ (p. 14). By positioning Morrison’s non-fiction writings within the context of the places that formed him, Cubitt is able to provide an in-depth study of Morrison’s development as a writer, the relationships he formed, and his engagement with the literary marketplace. Chapter 1, ‘Poplar and Ratcliff’, looks at Morrison’s childhood in Poplar, the ways in which he begins to capture this place in his writing, and also provides a history of the place. Chapter 2, ‘Whitechapel’, examines Morrison’s early writings on the East End and the ways in which he reacted against the popular image of the place, as well as his distaste for well-intentioned philanthropic efforts that showed a distinct lack of understanding of the realities of life in the East End. Chapter 3, ‘Mile End’, focuses on Morrison’s ambivalence towards Walter Bessant’s People’s Palace. Here Cubitt explores Morrison’s time

working with Bessant on *The Palace Journal*, where his own writings also appeared. Cubitt shows how this ambivalence helped shape Morrison's distinct writing style. In chapter 4, 'Limehouse and Stratford', Cubitt takes a closer look at the development of Morrison's writing through a discussion of his short-story collection *Tales of Mean Streets* [1894] to argue that this collection should not be considered slum fiction, but rather as a response to slum fiction. Chapter 5, 'Shoreditch, Bethnal Green and the "Jago"', is about *A Child of the Jago* [1896] and its treatment of the Nichol slum to consider the reasons for its lasting literary impact. Chapter 6, 'Blackwall and the Docks', examines two novels, *To London Town* [1899] and *The Hole in the Wall* [1902], to show how Morrison transforms the East End of *A Child of the Jago* into a more benign, community-centred place. Cubitt's insightful close readings of these novels, alongside her earlier discussion of *A Child of the Jago* show the complexities of Morrison's views of the East End. While critics at the time focused on the more positive tone of the novels, as Cubitt explains, the murder in *To London Town* 'does not simply provide a pastoral idyll with which to counter the urban horror of *Jago* and the unmodulated suffering of *Tales*' and so 'the novel is not as opposed to Morrison's other works as contemporary critics suggested' (p. 143). Chapter 7, 'Return to the East End', focuses on *Divers Vanities* [1905], a collection of short stories that 'has been almost completely overlooked by scholarship, but [which] is valuable in its demonstration of the consistencies within the apparent contrasts of Morrison's interests' (p. 166). The conclusion offers an interesting discussion of Morrison's literary legacy, as well as of the ways in which he viewed—and reviewed—his own writing. This is a deeply interesting study of Morrison and of the ways in which the myths and realities of the East End of London have been treated in the literature of the late nineteenth century. By approaching texts which have not received much scholarly attention, Cubitt paves the way for future studies of this important East End writer.

Volume 28 of *19: Interdisciplinary Studies in the Long Nineteenth Century*, centres on women writers writing on art. The introduction by Maria Alambritis, Susanna Avery-Quash, and Hilary Fraser, discusses the interdisciplinary slant of the issue (19 28[2019]). Whereas scholarly work on women writers on art used mainly to be found in English literature departments, as the editors explain, 'this issue is certainly productively interdisciplinary, benefiting from the different perspectives that art historians, literary scholars, and museum professionals bring to this diverse material' (p. 5). 'Writing Under Pressure: Maud Cruttwell and the Old Master Monograph' by Francesco Ventrella (19 28[2019]) is about one art historian's methods of writing monographs on the old masters. Focusing on two monographs, *Luca and Andrea della Robbia and their Successors* [1902] and *Antonio Pollaiuolo* [1907], Ventrella discusses the ways in which her writing can be seen to intersect with the art writing movements of the times, such as life writing, psychological aesthetics, and the new art criticism, while 'they also registered the specificity of her position as a new woman in a mostly male professional field'. In "'Such a pleasant little sketch [...] of this irritable artist": Julia Cartwright and the Reception of Andrea Mantegna in Late Nineteenth-Century Britain', Maria Alambritis's account of Cartwright, an established authority on art history during her lifetime, considers the reasons why her important monograph was received with such ambivalence by critics (19 28[2019]). Next,

‘Illuminating the Old Masters and Enlightening the British Public: Anna Jameson and the Contribution of British Women to Empirical Art History in the 1840s’, by Susanna Avery-Quash (19 28[2019]), situates Jameson within the context of debates about the aims and objectives of the National Gallery at the time, as well as positioning her alongside contemporaries Maria Callcott and Mary Merrifield in order to tease out the links between the three. ‘Maud Cruttwell and the Berensons: “A preliminary canter to an independent career”’, by Tiffany L. Johnston (19 28[2019]) gives an interesting account of the role played by the Berensons in Cruttwell’s growing career. Next, Patricia Rubin’s ‘George Eliot, Lady Eastlake, and the Humbug of Old Masters’ (19 28[2019]) brings the two writers together in order to establish the commonalities between them, as well as their many differences, in order to gain a better understanding of the ways in which art and the experience of art was conceptualized at the time, and in particular the distinction between good art and mediocre art. Rubin’s essay shows how these women, while innovative thinkers in so many ways, can also be seen as products of their time and place. “‘This will be a popular picture’: Giovanni Battista Moroni’s Tailor and the Female Gaze Lene’ by Østermark-Johansen (19 28[2019]) takes as its focus the gendered gaze and the ways in which men and women have reacted differently to the infamous tailor’s portrait. Within this is also a discussion of portraiture and its reception in the nineteenth century, and the way it appealed to the era’s taste in realism. “‘A revolution in art’: Maria Callcott on Poussin, Painting, and the Primitives’ by Caroline Palmer (19 28[2019]) gives an account of a writer who was prevented from leaving behind a large and influential oeuvre of written work by ill health. However, as Palmer shows, Maria Callcott was still an important influence on artistic circles and their debates about art during her life. Her long list of acquaintances and correspondents shows that, through her salon, she was a well-known and respected thinker. In ‘Lady Eastlake and the Characteristics of the Old Masters’ (19 28[2019]), Julie Sheldon shows how her translations from the German of Passavant’s, Waagen’s, and Kugler’s works demonstrates that she was a serious thinker. Eastlake’s translation included important factual corrections and learned footnotes. Despite this, Eastlake struggled to be credited properly for her work, and Sheldon shows how Eastlake, though often overshadowed by her husband, was an innovative thinker on matters of art and aesthetic theory. In “‘Nothing seems to have escaped her’: British Women Travellers as Art Critics and Connoisseurs (1775–1825)’ (19 28[2019]), Isabelle Baudino explores the ways in which travel writing provided women the opportunity to showcase their knowledge and thinking on art. Travel writing’s generic hybridity lent itself to the kind of writing with which women were allowed to engage. As Baudino explains, ‘since travelling women did see the masterpieces of France and Italy, their travel narratives abounded with competent accounts and records of connoisseurship, thereby demonstrating a command of artistic knowledge that women were supposed to lack. These pages bring to light the curiosity and longing for artistic knowledge that lay buried under many accomplished girls’ and women’s “learned helplessness”’ (p. 2). ‘Postscript to “Illuminating the Old Masters and Enlightening the British Public”’ by Susanna Avery-Quash (19 28[2019]) provides further evidence to support the assertion made in her previous article ‘that by mid-century Jameson’s

knowledge and expertise was fully recognized and utilized by those in positions of authority in the Victorian art world' (p. 2).

'Navigating Networks in the Victorian Age: Mary Philadelphia Merrifield's Writing on the Arts' by Zahira Véliz Bomford (19 28[2019]) focuses on Mary Philadelphia Merrifield's movements within the 'cultural climate' of the various cities in which she lived between 1840 and 1850. By positioning her within the important cultural networks of the time, her path towards a paid writing career in the 1850s is revealed as well as her significant contributions. 'Writing Cosmopolis: The Cosmopolitan Aesthetics of Emilia Dilke and Vernon Lee' by Hilary Fraser (19 28[2019]) begins by asking 'so who was this woman who questioned the authority of such eminent scholars as Waagen and Dussieux, and why has she fallen out of view?' (p. 3). Emilia Dilke's (Francis Pattison) rise as an influential reviewer and art historian is positioned alongside Vernon Lee's writings on the Italian Renaissance to illustrate the cosmopolitan thinking both writers employed and the ways in which this approach enabled them to reach conclusions not available to their English counterparts. 'Mary Berenson and *The Guide to the Italian Pictures at Hampton Court*' by Iliaria Della Monica (19 28[2019]) explores the writing relationship between Bernhard and Mary and, in particular, the importance Mary attached to the Hampton Court *Guide*'s role in establishing herself as an art historian and critic in her own right. By considering marginalia in the book collection at Villa I Tatti and Mary's notes from the period, along with correspondence with her family, Della Monica sheds new light on the working relationship between Mary and Bernhard and also on Mary's attempts to distinguish herself as a writer. Also included in this issue of 19 is 'An Unpublished Essay by Mary Berenson, "Botticelli and his Critics" (1894–95)' (19 28[2019]), in which Jonathan K. Nelson considers an 'unfinished text [which] might well be the first extended analysis of the Botticelli craze written while the phenomenon was still raging on both sides of the Atlantic' (p. 1). The essay, which appears as an appendix to this article, showcases Mary's expertise and also her working relationship with Bernhard. Meaghan Clarke closes this year's contribution from 19 with 'Women in the Galleries: New Angles on Old Masters in the Late Nineteenth Century' (19 28[2019]), in which she focuses on the National Gallery in London and the Whitechapel Art Gallery as spaces in which women engaged in the work of art history and criticism. Clarke shows how 'gallery spaces were a nexus for the development of expertise on early Renaissance techniques and their dissemination. The involvement of women in not just art writing, but exhibitions of "masterpieces", offers insight into the shaping of art history at the fin de siècle' (p. 2).

'Affective Ethics and Democratic Politics in *Sweeney Todd* and the Victorian Penny Press' by Samantha Morse (*JVC* 24:i[2019] 1–17) considers the impact of 'the affective power of dread' on the novel's narrative and also on the links between dread, politics, gender and capitalism at in the novel (p. 1). In "'A Transcript of Their Mind?": Ragged School Literacy in the Mid-Nineteenth Century' (*JVC* 24:i[2019] 18–32), Laura M. Mair takes a social-historical approach to the study of ragged schools. Using letters written by former students to their teachers, Mair is able to focus on the students themselves, rather than on the inspectors who have traditionally been the subject of study. Mair's account shows the broad spectrum of abilities found in these schools as well as the

anxieties, fears, and joys found in these institutions established to serve the very poorest children. ‘On the Invisible Threat: Bacteriologists in Fiction and Periodical Advertisements, 1894–1913’ by Peter Fifield (*JVC* 24:i[2019] 33–52), explores the impact of advances in the study of bacteria on fiction of the *fin de siècle*. Fifield focuses on representations of scientists and of political and foreign threats in H.G. Wells’s ‘The Stolen Bacillus’ [1894], T. Mullett Ellis’s *Zalma* [1895], W.L. Alden’s ‘The Purple Death’ [1895], Algernon Blackwood’s ‘Max Hensig’ [1907], and Arthur Conan Doyle’s ‘The Adventure of the Dying Detective’ [1913]. Next, Kristen Guest’s ‘The Right Stuff: Class Identity, Material Culture and the Victorian Police Detective’ (*JVC* 24:i[2019] 53–71) considers the significance of detectives’ variable success at concealing their identity by altering clothing and appearance. This discussion explores also what this form of concealment and shape-shifting reveals about the relationship between material culture and nineteenth-century preoccupations about class. In ‘Playing Cards, Cricket and Carpentry: Amusement, Recreation and Occupation in Caterham Imbecile Asylum’ (*JVC* 24:i[2019] 72–87), Stef Eastoe offers a case study of Caterham Imbecile Asylum as a place where ‘amusement, recreation and occupation’ were facilitated and encouraged in order to aid in the recovery of its residence and also as a way of engaging with the local community. ‘Scaling Down: H.G. Wells’s *The Time Machine* (1895), *Tono-Bungay* (1909), and the Uppark Dolls House’ (*JVC* 24:i[2019] 88–105), Teresa Trout explores the significance of the Uppark Dolls House, with which Wells played as a child, on his novels, and in particular the significance of miniatures and curiosity cabinets on Wells’s and on the contemporary imagination. ‘Gender, Inheritance and Sweat in Anthony Trollope’s *Cousin Henry* (1879)’ (*JVC* 24:i[2019] 106–19), by Alexandra Gray, explores the ways in which the body, and in particular the body’s sweat function, destabilizes rigid social structures and concerns surrounding class, inheritance, and gender in Trollope’s novel.

‘Structures of Confinement: Power and Problems of Male Identity’ by Emilie Taylor-Brown, Melissa Dickson, and Sally Shuttleworth (*JVC* 24:ii[2019] 137–45) introduces the essays in the second volume of the *Journal of Victorian Culture* for 2019. This volume takes as its focus nineteenth-century ideas on masculinity and the ways in which ‘structures of power—institutional, political, social’ defined ‘male identity’ (p. 137). This introduction explains that the essays work together to ‘expose the biopolitics of these structures of confinement while demonstrating that such frameworks provided space, in some cases, for revisionist assertions of masculine selfhood’ (p. 137). The first essay, ‘A Media Theory Approach to Representations of “Nervous Illness” in the Long Nineteenth Century’ (*JVC* 24:ii[2019] 146–58), is by David Trotter, and in it he approaches two asylum memoirs by John Perceval published in 1838 and 1840 through the lens of media theory in order to understand the shifts in memoir as a medium before and after the prevalence of mass media. In ‘Work and Madness: Overworked Men and Fears of Degeneration, 1860s–1910s’ (*JVC* 24:ii[2019] 159–78) Amy Milne-Smith looks at records from asylums, doctors’ notes, writings by patients, and contemporary fiction to unpick the threads surrounding Victorian fears about societal ills, overwork and consumption, and degeneration of morals and the relationship between these fears and masculinity. ‘A Sectarian Middle Ground? Impartiality, Politics and Power in the 1820s Petty Session

Courts' by Katie Barclay (*JVC* 24:ii[2019] 193–207) looks at the courtroom as a space that fosters ideas of impartiality that make room for greater freedom of speech. Using the Petty Session Courts of the 1820s, Barclay considers the role of courtroom impartiality in discussion around Protestantism and Catholicism and Irish social and political constraints. Manon Nouvian's 'Defiant Mourning: Public Funerals as Funeral Demonstrations in the Chartist Movement' (*JVC* 24:ii[2019] 208–26) looks at the funerals of six Chartists in order to bring together two types of procession, those to do with radical politics and Victorian ideas surrounding death. Kristof Smeyers's 'Making Sense of Stigmata: How Victorians Explained the Wounds of Christ' (*JVC* 24:ii[2019] 227–40) explores the ways in which Victorians and Victorian ideas of faith reacted to stigmata. By studying tabloids, fiction, and letters between political, medical, and religious figures, Smeyers presents a picture of a society and a faith struggling to come to terms with what stigmata might represent. In 'On Foreign Soil: Immigrants and the Past in Victorian Britain' (*JVC* 24:ii[2019] 227–40), Anna Vaninskaya explores the experiences of immigrants to Victorian Britain. Using primary sources to uncover the experiences of immigrants alongside a reconsideration of ideas about the distinctions between memory and history, Vaninskaya's interdisciplinary study brings together cultural and intellectual figures that are not usually studied together to gain a deeper understanding of the immigrant experience at the time.

In 'Roundtable: Victoria's Victorians and the Idea of Generation' (*JVC* 24:iii[2019] 277–81), Helen Kingstone and Trev Broughton introduce the essays that make up 2019's roundtable discussion on the generation of Queen Victoria, those born in 1819, to ask what commonality can be traced between them. The roundtable is made up of the following essays: 'George Eliot, Presentism, and Generational Thinking' by Ruth Livesey (*JVC* 24:iii[2019] 282–8); 'Julia Mary Byrne and the Passage of Time' by Rosemary Mitchell (*JVC* 24:iii[2019] 289–95); 'Montagu Burrows and the Generational Anxieties of a Victorian Historian' by Elise Garritzen (*JVC* 24:iii[2019] 296–302); 'Ruskin and a Generation Worth Remembering' by Rachel Dickinson (*JVC* 24:iii[2019] 303–10); 'Ernest Charles Jones (1819–69)—A Life of Adjacency' by Simon Rennie (*JVC* 24:iii[2019] 311–15); 'Charles Kingsley's Anthropology of the Generations' by Valerie Sanders (*JVC* 24:iii[2019] 316–22); and 'Arthur Hugh Clough's Pedigree' by Gregory Tate (*JVC* 24:iii[2019] 323–8). Also writing in this issue are Christopher Donaldson and Zoe Alker, who introduce the 'Digital Literacy' forum (*JVC* 24:iii[2019] 323–8). They begin by explaining that 'in an age in which more and more of the knowledge we create is digitally stored, managed and sold by commercial providers, we need to be ever more scrupulous not only about accounting for our academic work, but also about understanding the resources on which that work depends. Where possible, moreover, we need to assert our claim to control the means by which our work is produced and reproduced' (p. 329). The essays that follow are concerned with the benefits of digitization projects that enable, for example, undergraduate students at universities, who do not have access to special collections, to study primary sources. But they also express concern about what digitization means for ownership of academic labour and the relationship between scholars and commercial presses. The following essays make up this timely roundtable discussion: 'Can Victorian

Studies Reclaim the Means of Production? Saving the (Digital) Humanities’ by Dino Franco Felluga and David Rettenmaier (*JVC* 24:iii[2019] 331–43); ‘Teaching Digital Literacy through Indexing Poetry in Nineteenth-Century Periodicals for the Periodical Poetry Index’ by Lindsay Lawrence (*JVC* 24:iii[2019] 344–53); and ‘Social Justice and Victorian Digital Humanities’ by Kate Holterhoff (*JVC* 24:iii[2019] 354–60). In ‘Lurcherland: Poachers, Dogs and Animal Presence in English Life and Culture, c.1831–1901’ (*JVC* 24:iii[2019] 361–79), Stephen Ridgwell explores the relationship between humans and animals in the nineteenth century by focusing on the relationship between poachers and their dogs in order to explore definitions of respectability and ambivalence about appropriate ethical behaviour. Leo Hall and Simon Grennan’s ‘Literary and Historic *Flâneuses*: Observation, Commentary, Enterprise and Courage in Late-Nineteenth-Century Women’s Professional Lives’ (*JVC* 24:iii[2019] 361–79) distinguishes between the New Woman and the professional writer by considering the role of *flâneuses* in fiction and their relationship to their urban environment. “‘A new and fierce disorder’s raging’”: Monomania in *Mary Barton* (1848)’, Lindsey Stewart (*JVC* 24:iv[2019] 492–506) argues that ‘the text does not simply pathologize the characters, but presents the social structure itself as pathological’ and shows that monomania was an increasingly familiar term in the nineteenth century (p. 492). In ‘Military Relics: Soldiers and Sailors at Home in Thomas Hardy’s *The Trumpet-Major*’ (*JVC* 24:iv[2019] 492–506), Aeron Hunt explores the unsettling role that the military plays in this novel, as they are removed from their appropriate context and placed alongside traditional structures. They do not fit, and Hunt’s study discusses the ways in which this juxtaposition reflects anxieties about the effects of war at home. ‘Fit and Counterfeit: The Volatile Values of Epilepsy in Wilkie Collins’s *Poor Miss Finch*’ by Gregory Brophy (*JVC* 24:iv[2019] 535–50) explores the ways in which ‘Collins’s sensational marriage plot, peopled with a cast of “problem bodies”, pulls the novel into critical conversation with a nexus of nineteenth-century medical and eugenic discourses dedicated to the surveilling of physical difference and the “policing” of legitimate and illegitimate disabilities’ (p. 535). Two articles in this issue are on Dickens: ‘*Great Expectations* and Dickens’s Spelling Book Predicament’ by Liwen Zhang (*JVC* 24:iv[2019] 507–20), examines the complex intertextuality between Dickens’s novels and spelling books’ (p.507), and the Graduate Essay Prize-winning ‘Restless Dickens: A Victorian Life in Motion, 1872–1927’ by Lucy Whitehead (*JVC* 24:iv[2019] 469–91) and they are reviewed in the Dickens section below.

This is an astute exploration of the materiality inherent in Victorian biography. By considering John Forster’s *Life of Charles Dickens* alongside ‘amateur’ biographies of the period, Whitehead reassesses traditionally accepted versions of biography that ignore the material instability of the subject. In doing so, Whitehead shows the links between cinema and Victorian attempts to capture the movement of the subject, as well as the links between Victorian and Modernist biography: ‘Forster and his successors repeatedly use montage, collage and compilation in order to put the subject in motion; this produces a revisionist account of the relationship between Victorian literature and early cinema’ (p. 470).

This year saw the first issue of *Victorian Literature and Culture* under its new editorial team. The introduction, by Rachel Ablow and Daniel Hack (*VLC*

47:i[2019] 1–2), outlines the changes taking place in terms of format and content. The first ‘Essay Cluster’, titled ‘The Futures of Feminist Criticism’, is introduced by Talia Schaffer (*VLC* 47:i[2019] 3–4). The essays in this group arose from City University of New York (CUNY) Victorian conference in 2017 on the topic of Victorian feminist criticism. Schaffer explains that ‘our conference honored the past, the founders of Victorian feminist criticism, and we claimed the present, asserting our own participation in the robust continuing tradition of feminist work’ (p. 4). It was an opportunity to discuss the trajectory of Victorian feminist studies and to speculate on their future. This ‘cluster’ includes the following essays: ‘Particular Webs: *Middlemarch*, Typologies, and Digital Studies of Women’s Lives’ by Alison Booth (*VLC* 47:i[2019] 5–34); ‘From “We Other Victorians” to “Pussy Grabs Back”: Thinking Gender, Thinking Sex, and Feminist Methodological Futures in Victorian Studies Today’ (*VLC* 47:i[2019] 35–62) by Jill R. Ehnenn; and ‘Victorian Feminist Criticism: Recovery Work and the Care Community’ by Talia Schaffer (*VLC* 47:i[2019] 63–91).

A roundtable discussion titled, ‘Telling It Like It Wasn’t, by Catherine Gallagher’ responds to Gallagher’s latest book, *Telling It Like It Wasn’t: The Counterfactual Imagination in History and Fiction* published in 2018 by the University of Chicago Press. Daniel Hack’s introduction to this section (*VLC* 47:i[2019] 93–4) explains that at the Society for Novel Studies conference in 2018, held at Cornell University, *VLC* hosted a discussion called ‘Telling it Like it Was’, and the following essays come from that roundtable. ‘The Counterfactual in the Age of Trump’ by Rachel Ablow (*VLC* 47:i[2019] 94–6); ‘Reading Counterfactually’ by Ayelet Ben-Yishai (*VLC* 47:i[2019] 96–9); ‘Feeling Like It Wasn’t’ by Rae Greiner (*VLC* 47:i[2019] 99–103); ‘Is This Real?’ by Deidre Lynch (*VLC* 47:i[2019] 103–9); ‘Counterfactual Literary Theory’ by Nasser Mufti (*VLC* 47:i[2019] 109–12); ‘The Weak Protagonism of Nations’ by Paul K. Saint-Amour (*VLC* 47:i[2019] 112–16); and a ‘Response’ by Catherine Gallagher (*VLC* 47:i[2019] 116–22).

The next section, ‘Looking Backward’, begins with ‘Why Looking Backward Is Necessary to Looking Forward’ by Nancy Armstrong (*VLC* 47:i[2019] 123–35), in which she explains that ‘it was largely owing to the publication of *The History of Sexuality*, Vol. I, in English that Victorian studies became the first literary field to make sense of the novel’s redefinition of the liberal individual as male, insatiably desirous, inherently competitive, and born to cope with an industrializing world whether by regulating his own unruly nature or subjecting it to the time-work discipline of industrial production’ (p. 125). Armstrong then asks and responds to the question, ‘How did Victorian intellectuals and novelists turn the household into a reproductive mechanism that, in guaranteeing its own future, also guaranteed a future for industrial capitalism?’ (p. 128). In ‘A Victorianist Looks Back: Fluidity vs. Fragmentation’, U.C. Knoepfelmacher (*VLC* 47:i[2019] 137–53) recalls his early readings of George Eliot and the reception of Victorian novels in the academic landscape from the 1950s and 1960s to today and outlines his course towards the emphasis on women writers and children’s literature for which he is well known. ‘Dorothea or Jane? The Dilemmas of Early Feminist Criticism’ by Martha Vicinus (*VLC* 47:i[2019] 155–65) picks up the conversation from the 1970s ‘when we realized that our academic work had an immediate resonance with our political ambitions’ (p. 155).

The next section, ‘Defamiliarizations’, begins with ‘Linking with W.R. Bion’ by Alicia Jean Mireles Christoff (*VLC* 47:i[2019] 167–86), which discusses Bion’s ideas on ways of avoiding thinking about uncomfortable truths in Victorian studies: ‘attacks on linking across historical periods, geographies, and methods are what make, and make for, standard literary histories and the de facto segregations within the discipline. Attacks on linking keep Victorian and postcolonial studies, ludicrously, distinct’ (p. 176). ‘Refamiliarizing Viktor Shklovsky’ by Cannon Schmitt (*VLC* 47:i[2019] 187–201) is another essay that appeals to a theorist for ideas on ways of thinking. Here, Schmitt considers Shklovsky’s ideas on art and form, and art and life, and places them alongside aesthetic debates of the nineteenth century by writers such as Walter Pater. “‘Impressions of plants themselves’”: Materializing Eco-Archival Practices with Anna Atkins’s *Photographs of British Algae*’ by Ann Garascia (*VLC* 47:ii[2019] 267–303) begins issue 47:ii of *VLC*. Garascia considers what Atkins’s *Photographs* reveals about an atypical form of Victorian archive. As Garascia explains, ‘rather than reinforcing human mastery over nature, the extended and divergent life cycles of Atkins’s volumes generate lively connective tissues among texts, humans, and environmental agents to envision what a practice of archiving shared by women, vegetal beings, and weather might look like’ (p. 269). In ‘Melodrama, Purimspiel, and Jewish Emancipation’, Sharon Aronofsky Weltman (*VLC* 47:ii[2019] 305–45) considers the ways in which Elizabeth Polack, ‘the earliest known Jewish woman playwright in England’, brought together a call for Jewish emancipation and women’s emancipation in the same play, *Esther, the Royal Jewess, or the Death of Haman!*, first performed in the East End of London in 1835 (p. 305). Drawing on Judith Butler’s *Notes toward a Performative Theory of Assembly*, Aronofsky Weltman draws attention to this largely forgotten playwright and shows how ‘by blending two seemingly unrelated genres—melodrama and Purimspiel—that fulfill wildly different social functions for apparently distinct audiences assembling at the Pavilion, Polack negotiates some of the most imperative issues confronting British Jews and non-Jews in 1835’ (p. 306). The next essay in this volume, ‘Dickens’s Gamers: Social Thinking in Victorian Gaming and Social Systems’ by Alyssa Bellows (*VLC* 47:ii[2019] 347–76), will be reviewed in the Dickens section of this chapter. In ‘Illiberalism and the Exception in George Eliot’s Early Writing’ Neal Carroll (*VLC* 47:ii[2019] 377–407) explores Eliot’s cynicism about liberalism and social structures. ‘Chemical Romance: Genre and *Materia Medica* in Late-Victorian Drug Fiction’, Christy Rieger (*VLC* 47:ii[2019] 409–37) focuses on the ‘productive tension’ between nineteenth-century scientific pharmacology and a romanticized idea of healing magic and the occult (p. 409). Rieger looks at this tension at work in Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* [1886], Arthur Machen’s ‘Novel of the White Powder’ [1895], and Rudyard Kipling’s ‘Wireless’ [1902]. The ‘Defamiliarizations’ section of this issue includes John Plotz’s ‘Having It Both Ways with Erving Goffman’ (*VLC* 47:ii[2019] 439–48), which considers Goffman’s ideas on embarrassment and temporal moments to show how they can be applied to literary studies. Plotz’s article discusses the ‘benefits of Goffmanian analysis to scholarship that strives to understand how texts work within and also beyond their immediate contexts (which is to say, to virtually all literary scholarship). It offers a way of understanding the capacity to

live with that double perspective, to grasp moments as momentary—and also as durable in their after-effects on the individuals involved in them’ (p. 444).

‘At Home in the World? The Ornamental Life of Sailors in Victorian Sailortown’ by Emily Cuming (*VLC* 47:iii[2019] 463–85) explores accounts of portable belongings and onshore sailor life in order to explore the Victorian conceptualization of home and how that extends to life abroad. In ‘Rethinking Inadequacy: Constance Maynard and Victorian Autobiography’, Laura Green (*VLC* 47:iii[2019] 487–509) explores representations of the conflict between Maynard’s secular ambitions and her spiritual aims and her work to establish Westfield College. ‘Gaskell’s Food Plots and the Biopolitics of the Industrial Novel’ by Michael Parrish Lee (*VLC* 47:iii[2019] 511–39) considers the relationship between Gaskell’s use of the marriage plot, biopolitics, and what can be called a subsidiary food plot. ‘Dickens’s Talking Dogs: Allegories of Animal Voice in the Victorian Novel’ by Elisha Cohn (*VLC* 47:iii[2019] 541–74) considers the ways in which Dickens uses animals to comment on society and its limitations in his novels. ‘Reforming “Petty Politics!”: George Eliot and the Politicization of the Local State’ by Michael Martel (*VLC* 47:iii[2019] 575–602) discusses Eliot’s depictions of local government.

‘H.G. Wells’s Plant Plot: Horticulture and Ecological Narration in *The Time Machine*’ by Mary Bowden (*VLC* 47:iii[2019] 603–28) considers a horticultural angle to the novel’s plot. The issue’s ‘Special Cluster: Essays in Honor of Elaine Freedgood’ includes essays presented at a conference (known also as the ‘Elainefest’) in Freedgood’s honour in 2018 at New York University (p. 629). The cluster includes the following essays: an introduction by Mary L. Mullen and Carolyn Betensky (*VLC* 47:iii[2019] 629); ‘Metaleptic Mourning’ by Alicia Mireles Christoff (*VLC* 47:iii[2019] 631–6); ‘Critical Vagrancy: On Reading with Elaine Freedgood’ by Rachael Guynn Wilson (*VLC* 47:iii[2019] 637–43); ‘On Metalepsis’ by Wendy Veronica Xin (*VLC* 47:iii[2019] 645–9); ‘Peak Freedgood’ by Cannon Schmitt (*VLC* 47:iii[2019] 651–5); ‘Human in the Humanities’ by Elaine Auyoung (*VLC* 47:iii[2019] 657–61); and ‘Any Material’ by WayNathan K. Hensley (*VLC* 47:iii[2019] 679–89). The ‘Defamiliarizations’ essay ‘Totality’ by Anna Kornbluh (*VLC* 47:iii[2019] 671–8) offers another way of defending the Victorian novel from modernist attacks. Instead of arguing that the fiction of the period is too ‘fragmented’ to be labelled thus, Kornbluh suggests we look again at accepted definitions of totality: ‘another path to reclaim the aesthetic strengths and epistemic benefits of our period’s literature would be to strike at the root, regrounding better definitions’ (p. 672).

*Exquisite Materials: Episodes in the Queer History of Victorian Style* by Abigail Joseph separates episodes of queer materiality in Victorian fiction from the stereotypes in which they have been shrouded. As Joseph explains, ‘paying attention to the multitudinous things of the Victorian world, and to the social practices surrounding them, reveals the shapes and influences of queer forms of identity, and their accompanying aesthetic sensibilities, that emerged in the mid-nineteenth century and have remained recognizable up to our own moment’ (p. 3). ‘Introduction: Victorian Objects and Queer Attachments’ discusses the methodologies behind the study and the theoretical basis of the book, including ideas on textual versus real materialities, queer studies, and issues surrounding identity. Chapter 1, ‘Dress and Drag around 1870’, is about the arrest and infamous trial

of two cross-dressing actors, ‘Stella’ and ‘Fanny’: ‘juxtaposing the records of the sodomy trial, where Fanny and Stella’s style of dressing became a highly contested point of evidence, with contemporaneous fashion and anti-fashion media, I consider how discourses about fashion’s follies and transgressions might have intersected with and influenced developing attitudes about make effeminacy and homosexuality’ (pp. 25–6). Chapter 2, ‘Jane Furneaux and the Social Lives of Fraud’, tells the story of another scandal that came after Stella and Fanny’s. It is the story of Jane Furneaux, a woman who dressed as a man in order to impersonate the dead aristocratic lover of Ernest Boulton (Stella from the previous chapter) and cheat friends and acquaintances out of thousands of pounds. This little-known story leads Joseph to ask: ‘what can we learn about categories and their crossings by looking at her construction of her own—partial, tormented—version of masculinity, which she carried out through the use of objects of dress and home decoration, ways of speaking and moving, forged documents, and details gleaned from newspaper reports?’ (p. 26). Chapter 3, ‘Charles Worth and the Queer Effects of Haute Couture’, focuses on ‘the upper ranks of design and production’ of women’s fashion to explore ‘the relationship between queer men and women’s fashion’ (p. 27). Joseph looks at the image of the ‘man-milliner’, made famous by Dickens through his histrionic character Mantalini in *Nicholas Nickleby*. That Charles Worth takes the baton in the cultural imagination raises questions about masculinity and nationality. Chapter 4, ‘Oscar Wilde and the Trials of Transmission’, shifts the focus back to Wilde through the study of ‘texts [that] are concerned with the risks and the potentially disastrous consequences of the circulation of gay desires—which are saliently represented, in material form, by letters themselves—through social spheres that are largely hostile to them’ (p. 28). This chapter looks primarily at letters, and positions them alongside journals and literary texts to draw attention to ‘the places in Wilde’s work where attention is drawn to materiality—whether the materiality of the text itself or the materiality of objects that the text describes—[these] are also the places where we get the clearest and most complex views of queer desire and the queer imagination’ (pp. 169–70). ‘Coda: Material Memory’ considers the ephemeral nature of material objects; the fact that objects can outlive the people they touched but that they do not last indefinitely leads to an interesting conversation about memory, sexuality, and the objects left behind. This insightful and illuminating book includes photographs of primary sources and illustrations from periodicals.

Courtenay Raia’s *The New Prometheans: Faith, Science, and the Supernatural Mind in the Victorian Fin de Siècle* shifts the focus from the famous members of the Society for Psychical Research, who are more often the subjects of scholarly work, to the substance of what these figures came together to explore. Centring on four figures—Sir William Crookes, Frederic Myers, Sir Oliver Lodge, and Andrew Lang—Raia shows how ‘they were all, to some extent, intellectual *bricoleurs* who made strategic use of “religious crisis” in complex ways, which helped them to originate powerful personal and professional identities and even to advance larger intellectual and generational agendas’ (p. 4). Chapter 1, ‘The Culture of Proof and the Crisis of Faith’, sets the scene for this study, exploring the nuances of a time when ‘idealoguees, entertainers, amateurs, eccentrics, and lay educators all vied with academics and specialists for their share of the narrative power of science’ (p. 17). Raia shines a light on the popular notion of a war

between faith and science in the nineteenth century and, by looking closely at the ‘crisis rhetoric’ of the time (p. 37), this chapter shows how science and faith were not in clear opposition but were instead in dialogue with each other, the proof-seeking basis of science being applied to questions about the afterlife. Chapter 2, ‘William Crookes in Wonderland: Scientific Spiritualism and the Physics of the Impossible’, looks at Crookes’s attempts to investigate séances and his inadvertent disqualification of “scientific spiritualism” (p. 47). As Raia explains, ‘any such ghostly or psychic force wishing to slip past the gate keepers of science needed better sublimation and a more receptive discipline than theoretical physics. Sadly, for Crookes, such a discipline did not yet exist’ (p. 51). Chapter 3, ‘Romancing the Crone: Frederic Myers, Spiritualism, and the “Enchanted Portal to the World”’, explores Myers’s particular Romanticism and his role as a founding member of the short-lived Psychological Society in 1875 and his engagement with the unsatisfactory scientific brand of spiritualism proposed by Crookes. Chapter 4, “‘The incandescent solid beneath our line of sight’: Frederic Myers, the Self, and the Psychiatric Subconscious’, shows how ‘Myers emerged from crisis to resolution with the establishment of the Society for Psychical Research in 1882, staked on ground cleared by Jean-Martin Charcot and French neuropsychiatry’ (p. 5). The chapter explores the ways in which Myers and his fellows aimed to stay within the limits of respectable scientific endeavour: ‘while movements like scientific spiritualism, mesmerism, and theosophy intersected with psychical research in terms of some individuals and certain points of inquiry, the SPR’s methods, along with the epistemological values that informed them, were ultimately antagonistic to these enterprises’ (p. 150). Chapter 5, ‘Knowledge in Motion: Oliver Lodge, the Imperceptible Ether, and the Physics of (Extra)Sensory Perception’, shows how, ‘together with Myers, he [Lodge] built a model of consciousness with its own, distinct ontology, merging evolutionary psychology with the most recondite realm of force physics and metaphysics to instantiate a romantic subject at the heart of empirical science’ (p. 6). Chapter 6, ‘Uncanny Cavemen: Andrew Lang, Psycho-Folklore, and the Romance of Ancient Man’, explores the anthropological origins of Lang’s faith to show how he ‘makes possible a more holistic understanding of the psychical project, adding the dimension of anthropology to physics and psychology within its dynamic perimeter, as psychical research sought to incubate not just a new paradigm for science but a new modern worldview, one weighted toward the Romantic wing of the Enlightenment’ (p. 302). Chapter 7, ‘Psychical Modernism: Science, Subjectivity, and the Unsalvageable Self’, looks at the legacy of these explorations in contemporary scientific research and the relationship between these studies and what can be considered mainstream science. This book is an incisive exploration of the effects of this period during which science and faith could merge and ask ‘questions without boundaries, regarding a nature without limits, but still inscribed within a science that retained allegiance to modernity’ (p. 341). This is an important contribution to the study of science and faith in the nineteenth century.

*The Promise of the Suburbs: A Victorian History in Literature and Culture* by Sarah Bilston asks, ‘why did suburbia gain its enduring reputation as a place of dullness and sterility, vulgarity and horror?’ (p. 3). Bilston’s study ‘seeks to answer this question, locating as it does so a counter-discourse, a different set of

ideas about the suburbs as places that facilitated creative self-expression and enabled new communities formed around shared interests rather than birth networks' (p. 3). Bilston draws attention to shifts in terminology, explaining that the idea of a village had different meanings and associations in the sixteenth century than it did in the nineteenth, and indeed, today. By examining fiction, non-fiction—including advice books on decoration and keeping the home—Bilston shows how the negative stereotypes associated with suburbia are more reflections of Victorian fears about the middle class and class mobility, about high and low culture, and about having the choice to remove oneself from hereditary social circles. Thus, the underlying query of the book is 'a rhetorical question, not an actual fact' (p. 10). Chapter 1, 'John Claudius Loudon and the New Suburban Landscape', looks at Loudon's ambitious plans and enthusiasm for the suburban and industrial landscape from the 1830s and 1840s and how these views changed over time to show how 'suburbia's promise began to be revised in the light of shifting cultural attitudes to the home, family, and the middle class around the middle of the century' (p. 22). Chapter 2, 'Setting Suburban Stereotypes: 1820–1850s', explores the shifts in language used to describe the suburban project from the first half of the nineteenth century to the *fin de siècle*, by which point there already existed a tradition of negative connotations. This chapter also discusses the role of the periodical press in the creation and dissemination of these stereotypes. Chapter 3, 'Plotting the Suburbs: Popular Fiction and Common Knowledge, 1850s–1870s', considers the tension between the expectations of moving to the suburbs and the reality. As Bilston explains, 'at the heart of the problem, it seems, in text after text, is the complicated intertwining of the commercial with the domestic in a site whose architecture promised their separation, at a time when that separation was held key to national wellbeing' (p. 56). Chapter 4, "'Art at Home": Women and the Suburban Interior', explores the commercial opportunities the suburbs offered women. By looking at the writings offering advice to women, and the work of women like Gertrude Jekyll and Agnes and Rhoda Garrett, Bilston shows how the suburbs provided a vehicle with which women could remove themselves from traditional family roles and establish themselves as independent professionals in this new landscape. Chapter 5, 'Women and the Suburban Garden', takes as its focus the ways in which gardening books aimed at women represent the ways in which gardening came to be seen as both an acceptable pastime, something that served to beautify both the private and public spheres, and also a politically charged physical activity. Chapter 6, 'Suburban Opportunity in Mary Elizabeth Braddon's Fiction', uses Braddon as 'a case study of a novelist who lived and worked in the suburbs, who was deeply engaged by suburban promises, possibilities, and threats, and who employed detailed knowledge of suburban landscapes and common practices to shape—and opened up—her stories of domestic experience' (p. 141). While Bilston explains that there are many other writers of the period for whom this is also true, homing in on Braddon enables the discussion to include a writer who is known 'both for her literary prominence in her lifetime and for the remarkably long span of her professional career' (p. 141). Chapter 7, "'The quintessence of the suburban": Jane Ellen Panton and Julia Frankau Speck of Suburbia', looks at the way these two women represent the professional and liberating potential of suburbs. This is an enlightening book that dispels myths and challenges

stereotypes while bringing to the fore the anxieties that underpinned negative descriptions of suburbia.

Dustin Friedman's *Before Queer Theory: Victorian Aestheticism and the Self* asserts that 'aestheticism is one of queer theory's unacknowledged ancestors' (p. 5). Friedman's study shows how the theories underpinning nineteenth-century aesthetics support ideas on autonomy and self-determination, explaining that 'their aesthetic version of autonomy inheres in the individual's ability to reflect critically on his or her historical moment and test whether it is possible to envision new modes of seeing, forms of thinking, and ways of living' (p. 6). But most important for this study are the ways in which aesthetes presented an alternative lifestyle, one steeped in beauty, pleasure, and artistic and intellectual pursuits. As Friedman explains, 'they powerfully and rigorously articulate a position rarely uttered in either Victorian or modern culture: that one might *want* to be queer, when being so provides the opportunity to be part of an emancipated artistic vanguard, charged with the self-appointed task of reimagining how life might be lived' (p. 7). Chapter 1, 'Homoerotic Subjectivity in Walter Pater's Early Essays', looks at the ways in which Pater's early writings—specifically 'Diaphaneité' and 'Winckelmann'—depicting men who are thwarted in their ambitions, turn these setbacks into moments that enable these subjects to transcend societal strictures. Chapter 2, 'Styles of Survival in Pater's Later Writings', shifts the focus to Pater's post-*Renaissance* writings, a time when he was seen to be moving back to a more socially accepted position, to show how 'the universally communicable subjectivity that is the hallmark of Paterian style relies on the aesthetic *sensus communis* to communicate to all readers, queer and non-queer alike, the critical consciousness, historical self-awareness, and subjective autonomy characteristic of erotic negativity' (p. 54). Chapter 3, 'Oscar Wilde's Lyric Performativity', looks at a less frequently studied work, 'The Portrait of Mr. W.H.', to show that, unlike Pater, Wilde did not see language as a saving force. Instead, for Friedman, 'Wilde presents a dark vision of what happens when an individual loses any sense of the personal coherence that ultimately grounds the self's multiplicity' (p. 91). However, Wilde's writing also shows the freedoms to be gained from untethering oneself from the chains of language. Chapter 4, 'Vernon Lee and the Specter of Lesbian History', looks at another writer whose work responded to Pater. As Friedman explains, he approaches Lee's early writings, in particular her supernatural tales of the 1880s and 1890s, using 'erotic negativity as an interpretive framework for understanding how she transformed the damaging lack of explicit lesbianism, unmediated by the male gaze, in Western art history into the occasion for developing a more inclusive version of queer history than Paterian aestheticism was able to offer' (p. 118). Whereas Pater advocated using language and style to create an atmosphere in which queer desire could be expressed to a non-queer readership, and Wilde sought liberation by not expecting language to say the unsayable, Lee's stories offer 'ghostly hints of their sexuality that lie dormant in art from the past' (p. 120). Chapter 5, 'Queering Indifference in Michael Field's Ekphrastic Poetry', argues that Cooper and Bradley's 'poems show how aesthetic disinterest, by enabling one to experience what it is like to possess sexual interests foreign to one's own appetites, allows one's consciousness to transcend the limits of the merely personal biographical impulse, thereby enabling their readers to regain a sense of

autonomous subjectivity' (p. 149). This is a rigorous and compelling study that positions nineteenth-century aestheticism as the missing puzzle piece between idealist philosophy and queer theory. Its close readings and philosophical and theoretical approach make this a truly important addition to the field of Victorian and queer studies.

(b) *Dickens*

Several excellent monographs about Dickens appeared this year. *Dickens and the Stenographic Mind* by Hugo Bowles is a fascinating study of Dickens's use of shorthand, in particular his use of the extraordinarily difficult Gurney system which he describes learning in *David Copperfield*. Bowles asks important questions, one of which—how did learning this difficult system 'affect the way he processed language'?—has significant implications for the study of this writer and his works (p. 3). And as Bowles explains, the myriad ways in which Dickens used shorthand throughout his professional life make it an important topic. This study considers the ways in which Dickens's use of shorthand can be seen to have shaped his writing style, and it also positions this discussion within the context of nineteenth-century stenographic practices. The first chapter, 'Gurney and Sons', establishes the mind-bending difficulties of learning Brachygraphy and sets out some of the challenges scholars have when trying to decipher Dickens's shorthand. Bowles compares Dickens's system to other stenographies of the time. This chapter also sets out the interesting background to stenography—why and when it came to be—and the ways in which Dickens came to rely on it in his manuscripts, notes, letters, and memos. This leads to the beginning of an understanding of why he developed his particular shorthand. Chapter 2, 'The Devil's Handwriting', and chapter 3, 'Despotic Reading', explain the intricacies of the Gurney system, the complexities that it made it so difficult to master but which would have given Dickens a 'cognitive advantage' (p. 20). These chapters helpfully explain the shortcuts Dickens used, the ways in which his own system deviated from the original to suit his particular needs. Chapter 3 also considers the ways in which children were taught to read in the nineteenth century. Accounts of his childhood reading practices suggest that he had the ability to concentrate deeply for prolonged periods of time, an aptitude that would have come in handy later when he set out to learn shorthand. Chapter 4, 'The Stenographic Mind', considers the shifts in thinking that Dickens had to undergo in order to adapt his reading practices from the deep, methodical concentration of childhood to the speed reading required by his profession as a court reporter. What Bowles is interested in here is the ways in which we can see these changes in his reading habits altering his cognition and, then, his writing. Dickens's interest in vocalization and word games would have helped him to master the shorthand, and in the next chapter, 'Reporting', we are shown how he put these skills to use. Here Bowles gives an interesting account of the sort of time pressures Dickens was under. Helpful charts help us to see the ways in which Dickens would have transcribed his shorthand when writing up his reports and also the guesswork that would have gone into these transcriptions as well, as the Gurney system did not have punctuation. Chapter 6, 'PKWK', sheds light on the ways

Dickens's skills in the use of shorthand and the vocalization and mimicry in which he was well trained, influenced the creation of the characters in *Pickwick Papers*, in particular, his use of dialect and his playfulness with phonetic spellings. Chapter 7, 'Plays of the Pen', argues that the skills acquired through his learning and use of the Gurney system were also in use in the rest of Dickens's oeuvre, not just in *Pickwick*. Here, Bowles shows how the consonant-heavy shorthand can be seen at play in the names Dickens used for his characters, and how his use of initial consonant clusters deviates from the Victorian norm. We can also see Gurney's influence on Dickens's use of syllepsis and verb phrases (p. 129), the young Pip's letter to Joe (p. 139), and in the legal letters in *Bleak House*. The thrust of Bowles's argument goes deeper than these examples, however. What he successfully demonstrates is the ways in which 'the constant to and fro or shorthand/longhand practice may have developed into a state of mind, which affected the way that Dickens viewed his own role as a writer and journalist' (p. 146). Each argument in this study builds happily upon the last so that this book about codes and decoding is, thankfully, accessible to those of us who are not versed in shorthand. It is a truly interdisciplinary study of admirable breadth, and it is a most valuable contribution to this interesting aspect of Dickens studies.

Next, Jeremy Tambling's *Dickens, Nicholas Nickleby, and the Dance of Death* focuses on a novel which has received less scholarly attention than it deserves. Tambling's study explores the role of hypocrisy in the novel, as well as the idea of the tragi-comic dance of death which, Tambling argues, is present throughout the entire novel. Close readings of the novel that discuss the possible influences from which Dickens drew, show this to be a more complex narrative than previously thought. Chapter 1, 'From Papers to Novel', positions this novel within the context of Dickens's career, and also explores the impact of serialization on the narrative. Tambling takes Dickens's autobiography into account here and highlights the influences at work in this novel. This chapter breaks down the narrative into its serialized parts, which would be extremely interesting and helpful to undergraduates and postgraduate students of the novel. Also interesting here is a discussion on the influence of Shakespeare on this book, and on Mrs Nickleby in particular. Chapter 2, 'Mr Squeers', centres the discussion on this character and the trauma endured by the boys of Dotheboys Hall. Dickens's engagement with Yorkshire schools is also discussed here as well as the school's over-the-top tragi-comic violence. Chapter 3, 'Benevolence and Humour', is about the influence of the eighteenth-century novel on *Nickleby*, and it considers the ways we see Dickens engaging—whether knowingly or not—with Goethe's *Wilhelm Meister*, Carlyle's *Sartor Resartus*, and the prose style of Jean Paul Richter. Chapter 4, 'Pantomime and Melodrama', discusses the violence which is a pre-occupation in this novel. It discusses the theatricality of violence and of hypocrisy and introduces the idea of the 'dance of death', the macabre, to this reading. Chapter 5, 'Of "Conglomeration" and Hypocrisy', considers the social and legal structures that enable hypocrisy and explores some of the ways this is played out in the novel. Chapter 6, 'London and the Dance of Death', describes the role of London in the novel, materialism, and allegory. This thoughtful study brings much-needed critical attention to this novel and its position in the trajectory of Dickens's writings.

A new OUP introduction to Dickens appeared this year—*Charles Dickens: A Very Short Introduction* by Jenny Hartley. Originally published in hardback as *Charles Dickens: An Introduction* in 2016, this new pocket-sized version covers some of the main themes that appear in Dickens's work. Probably the best place for a new student of Dickens to begin, it is also a delightful companion for Dickens scholars. Hartley's study is divided into six main parts. The first, 'More', begins with *Oliver Twist*'s famous plea. Hartley sets the scene and then states: 'this then is the iconic moment; let us see what more there is to it and around it' (p. 3). This is the no-nonsense style in which this introduction is written. The directness enables on to focus on the obvious and the not-so-obvious themes and ideas in the novels. The writing is approachable and unfussy. Chapter 2, 'Public and Private', discusses his dislike of speaking about his childhood alongside the autobiographical bent of much of his writing. Chapter 3, 'Character and Plot', gives a solid summary of some of the main themes at work in his writing. Hartley weaves characters from the novels into this discussion with such fluidity that a student who has yet to read the novels would still be able to benefit from it. A whole picture of Dickens's preoccupations and interests emerges. The next chapter, 'City Laureate', details his treatment of London, which 'is at the same time literal and transformed: a hyperreal London' (p. 55). Chapter 6, 'Dickensian', defines the term for different contexts. What does Dickensian mean at Christmas, for example? And what was the relationship that he tried to foster with his readers? Hartley also discusses Dickens's reception and legacy. A timeline of his life and works is also included in this invaluable guide to Dickens's life and works.

*Biographic Dickens* by Michael Robb is a different sort of biography. Part of the Great Lives in Graphic Form series, this book presents fifty facts about Dickens's life, work, and his habits, and important dates, and presents them through infographics. It is an attractive and colourful book which would make a good gift for any Dickens fan. But it could also be useful for scholars who might be looking for inspiration for future areas of enquiry.

'Early Australian Naming of the Third Party in the Dickens Scandal' (*DQu* 36:iii[2019] 259–67), by William F. Long, provides evidence of an earlier mention of the involvement of a third party in the collapse of Dickens's marriage than has previously been known. "'Form[ing] an elephant": Dickens and the Vagaries of Language' (*DQu* 36:iii[2019] 241–58) by Michelle Allen-Emerson explores the significance of elephant metaphors in Dickens's novels. Allen-Emerson uses Michaela Mahlburg's methods of data-gathering to record these instances and explains that the fact 'that Dickens—to a greater degree than his contemporaries—would seize on the metaphoric potential of the elephant is in keeping with what we know of his transformative imagination' (p. 243). D. Grant Campbell's 'Dickens, Cholera and Big Data' (*DQu* 36:iii[2019] 224–40) positions Dickens's take on the dangers of poverty and insanitary living conditions alongside the cholera outbreak of 1854 to show that, while Dickens did not fully anticipate the link between sanitation and cholera, his writings and speeches show a deep understanding of the conditions under which the poorest members of society lived. This article argues that Dickens's use of data-gathering allows us to see '*Bleak House* [as] a novel about the fragmentation of documents into data, and the transformation of data for uses beyond the original intended uses'

(p. 232). In ‘David Copperfield and the Autobiographical Fragment Reconsidered’, Brian Cheadle (*DQu* 36:iii[2019] 205–23) takes a close look at the autobiographical fragment of 1844 and what it reveals about his writing of *Dombey and Son*.

The essays in the March issue of *Dickens Quarterly* all address the topic of wills. The first essay, ‘Dickens and Wills: Voices from the Past’ by David Paroissien (*DQu* 36:i[2019] 205–23), considers Dickens’s first-hand knowledge of the messy, unreliable, and often corrupt system by which wills were written, recorded, and stored. Paroissien looks at Dickens’s early attempts to publicize these issues and his use of wills as plot devices in his novels. This article also asks the question, ‘Might Dickens have recalled these earlier reflections two decades later drafting his own will?’ (p. 10). ‘Heir Conditioning: Dickens Planning Ahead’ by Robert Tracy (*DQu* 36:i[2019] 44–59) explores the ways in which Dickens used wills in the endings of his novels. As Tracy explains, ‘Dickens’s imagined testators think like novelists. They write wills that control heirs as novelists control fictional characters. He prepared working plans for every novel after *Dombey* but continued introducing wills to explain the mysteries he had invented’ (p. 45). In ‘Some Observations on Dickens’s Will and Codicil’, Jeremy Parrott (*DQu* 36:i[2019] 95–104) explains his reasons for crediting G. Holsworth and H., or Henry, Walker with annotating the marked set of *All the Year Round*, discovered by Parrott in 2014 and which provides the identities of the previously anonymous contributors to the magazine. These men were signatories to Dickens’s will, and Parrott offers painstakingly researched biographical information on the two men and also speculates as to the whereabouts of the second bound marked copy of *All the Year Round*. “‘Surely this is not right’: Contemporary Reaction to Dickens’s Will’ by William F. Long (*DQu* 36:i[2019] 105–14) considers public reaction to Dickens’s will in which his ex-wife, Catherine, was not named, and was left with the annuity of a sum left in trust to two of their sons. Long provides excerpts of negative responses to this will in the press as well as a letter from one of his readers which makes clear her incredulity and disappointment in Dickens in no uncertain terms and shows why the rumours of ‘third party’ involvement continued even after his death.

‘The Madman’s Curious Manuscript, or, “Judge for yourself,” Samuel Pickwick’ by Nancy Aycock Metz (*DQu* 36:ii[2019] 125–35) considers ‘A Madman’s Manuscript’, a story that has been perhaps critically underexplored because of its popularity. But as Aycock Metz explains, ‘the real interest of the tale lies elsewhere, in the set of questions that called into being the legal procedure known as the Commission of Lunacy—how, when or indeed whether to intervene in the control and transmission of property within well-to-do families, in situations where inherited wealth is in the possession of an allegedly unbalanced heir’ (p. 129). In ‘Early Figurative Allusions to *Oliver Twist*’, William F. Long (*DQu* 36:iv[2019] 136–55) details allusions to Oliver, Fagin, the Dodger, Charley Bates, Mr Bumble, and Bill Sikes in order to consider the impact of the novel in the popular imagination of the time. “‘Venerable, Architectural, and Inconvenient’: Rented Spaces in *The Mystery of Edwin Drood*’ by Ushashi Dasgupta (*DQu* 36:iv[2019] 156–76) looks at the politics of space, the relationship between space and feeling, and the significance of rented spaces in this unfinished novel. Stephen Jarvis’s ‘Dickensians and Death and Mr Pickwick’ (*DQu*

36:iv[2019] 192–3) begins by asserting that ‘Dickens may have improved technically as a writer after *Pickwick*, but none of his later works have *Pickwick*’s vastness’ (p. 192). William F. Long writes in the December issue that ‘The present identification of a subject unrecognized by previous commentators draws attention to the topicality and political partiality of Boz’s work’ (p. 293) in ‘The Men in Bellamy’s: Topicality and Political Partiality in an 1835 Sketch’ (*DQu* 36:iv[2019] 293–304). The portrait in question is of William Hughes Dickensian, Member of Parliament for Oxford, and Long’s essay decodes this sketch. In ‘Transcending Melancholia: Mourning the Mother in *The Old Curiosity Shop* and *Dombey and Son*’, Galia Benziman (*DQu* 36:iv[2019] 305–17) looks at early maternal loss experienced by Florence in *Dombey and Son* and Nell in *The Old Curiosity Shop*. What distinguishes these early losses from other early maternal losses in Dickens’s novels is the way in which these traumas can be seen to affect every relationship and every aspect of their lives, whereas for the other motherless characters, further losses and misfortunes overshadow the loss of the mother. In ‘Remembering Dickens: David Copperfield on Italian Television’, Saverio Tomaiuolo (*DQu* 36:iv[2019] 318–28) looks at the RAI and the ways in which director Anton Giulio Majano was able to ‘combine the hero’s personal memories with reflections on the nation at a particular time in history’ (p. 318). ‘Staging *The Frozen Deep* as Practice-Led Research: “Illusion can only be perfected through the feelings”’ by Joanna Hofer-Robinson (*DQu* 36:iv[2019] 329–46) considers the ways in which performances of Wilkie Collins’s drama highlight drama’s capacity for evoking intense emotions that can be missed when reading the text alone. Hofer-Robinson explains that her co-directed adaptation in 2016 provides an opportunity to ‘explore how nineteenth-century performance techniques (including attitudes, realization and tableaux) shape the actor-audience dynamic and the emotional impact of the play’ (p. 330). ‘Authoring Desire: *Great Expectations* and the *Bildungsroman*’ by Victor Xavier Zarour Zarzar (*DQu* 36:iv[2019] 347–61) explains that ‘while *Great Expectations* is often cited as one of the most representative *Bildungsromane*, the novel’s structure and its ending show generic tensions worth exploring (p. 347). Xavier Zarour Zarzar considers the significance of the novel’s revised ending and explores the ways in which Miss Havisham’s role in reshaping Pip’s life ambitions, her ‘aberrant authorship of Pip’s desires’, affects Dickens’s use of genre and generic conventions significantly (p. 348).

Chapter 3, ‘Dickens’s Animate Ruins’, by Michael Hollington (in Mitsi et al., eds., pp. 47–56), discusses ‘the wholesale deliberate confusion of the animate and the inanimate’ in Dickens’s novels (p. 48). This essay takes as its focus the ways in which Dickens uses images of ruins and fragments of buildings to evoke a sense of moral devastation evinced by the people who inhabit these buildings. Hollington does this by referencing Dickens’s poetic reaction to witnessing the fragmented ruins of Italy. This year’s winner of the *Journal of Victorian Culture* Graduate Essay Prize is ‘Restless Dickens: A Victorian Life in Motion, 1872–1927’ by Lucy Whitehead (*JVC* 24:iv[2019] 469–91). ‘Dickens’s Gamers: Social Thinking in Victorian Gaming and Social Systems’ by Alyssa Bellows (*VLC* 47:ii[2019] 347–76), discusses what Dickens’s gaming style reveals about the ways in which he created his characters, almost following each as if they were on a chess board of his own making.

'*Great Expectations* and the Evolution of Women' by Rose Patricia O'Malley (*DSA* 50:i[2019] 1–19) explores what many critics have considered to be Estella's biological failure as a woman due, in part, to her biological parents, and the manipulation she endures from Miss Havisham. However, O'Malley explores another possibility, that, like Bidley, Estella makes a conscious decision to live her life in a manner of her own choosing. 'Dickens's Anonymous Margins: Names, Network Theory, and the Serial Novel' by Adam Grener and Isabel Parker (*DSA* 50:i[2019] 20–47) looks at Dickens's use of anonymous characters in his novels and, through the use of computational methods of mapping characters within a series, Grener and Parker consider the significance and social networks at play in novels that use characters that are never named. In 'The Dickensian George Eliot' (*DSA* 50:i[2019] 48–65), George Levine highlights the similarities between the Eliot and Dickens's novels to show how they both represent certain Victorian ideas about narrative structure, characterization, and social structures and complicated social networks. While the two have often been positioned against each other, Levine allows them to sit comfortably side by side. 'Counter-Didactic Pickwickians' by Amir Tevel (*DSA* 50:ii[2019] 207–31) shows how Dickens used a 'counter-didactic' style in order to advance his social critiques without appearing to moralize too stridently (p. 207). Tevel discusses the ways in which Dickens uses humour seemingly to undermine his own critiques. 'Ghosts of Abolition in *Oliver Twist*' by Anthony Teets (*DSA* 50:ii[2019] 232–57) examines the role that the abolition of slavery in the West Indies played in Dickens's writing of *Oliver Twist*. Teets draws attention to Dickens's awareness of the abolition of slavery and questions surrounding remuneration and shows how this was part of the social justice issues with which he was concerned. In 'Queer Circuits: Dynamic Forms, Description, and Teleoskepticism in Dickens's *Great Expectations*' (*DSA* 50:ii[2019] 258–76), Virginia M. Leclercq focuses on the 'dynamic stasis' of Dickens's descriptions of Miss Havisham to show how these descriptions serve to drive the narrative rather than interrupt it. This, in turn, requires readers to re-evaluate the traditional marriage plot and *Bildungsroman*. In 'Alternative Literacies and Language in *Bleak House* and *Great Expectations*' (*DSA* 50:ii[2019] 277–94), Tatiana Nunez explores ideas of literacy in these novels. Nunez explores the ways in which Dickens shows the limitations of literacy and opens alternative ways of seeking and acquiring knowledge. 'Caught in Time: Performance and Spectatorship in *Our Mutual Friend*' (*DSA* 50:ii[2019] 295–362) by Keith Easley considers the role of the reader as the audience for the performances of Dickens's characters. The reader, as spectator, is expected to pass judgement on the two contrasting romance narratives in the novel. In 'Realism's Irish Forms: Queering the Fog in Charles Dickens's *Bleak House* and Emily Lawless's *Grania*' (*VC* 61:iv[2019] 559–81) by Renée Fox argues that Lawless's 1892 novel borrows heavily from the opening of Dickens's *Bleak House* in order to draw attention to the ways in which Irish fiction, though traditionally excluded from the Victorian realist genre, shares similar complexities and multi-faceted concerns.

The spring issue of the *Dickensian* begins with John Bowen's essay 'Madness and the Dickens Marriage: A New Source' (*Dickensian* 115:i[2019] 5–20), in which Bowen offers new evidence in the case against Dickens and his treatment of Catherine during the time of their separation. Using letters recently acquired

by Harvard University, Bowen shows just how robust is the case against Dickens, in particular Dickens's attempts to discredit his wife by claiming she was mentally unsound and hiring a doctor to support his attempt to have her institutionalized. Letters by Catherine's aunt, Helen Thompson, and Catherine's neighbour after Dickens's death, Edward Dutton Cook, support these claims and also show just how unjust was Dickens's treatment of his wife. In this excellent article, Bowen shows Cook's letters as proof that can best be described as damning. 'A Table in Want of a Provenance: Dickens's Wellington Street Library Table' by Jennifer M. Ide (*Dickensian* 115:i[2019] 21–7) considers the provenance of a table put up for auction and bearing a plaque claiming it had been a library table at Gad's Hill in Dickens's lifetime. In 'Dickens in My Life', John Bird MBE, social campaigner and founder of *The Big Issue* in the UK (*Dickensian* 115:i[2019] 28–31) discusses his relationship with Dickens—how he first came to Dickens through film, how he dislikes the guilt-inducing descriptions of the poor, and his favourite Dickens characters. It is an enjoyable and thought-provoking essay. In 'Dickens and Whistler', Michael Hollington (*Dickensian* 115:i[2019] 32–45) considers the extent to which Whistler engaged with Dickens and was influenced by him. To do so, as Hollington explains, 'we must penetrate through the smokescreen erected by Whistler and his disciples in his later years, as they sought to deny it, in order to emancipate modern painting from narrative and representation, and to align it more closely with music and abstraction' (p. 33). The evidence shows that, contrary to claims that Whistler did not read books, and certainly nothing by Dickens, his sketchbooks and library records tell a very different story.

'The Master-Spirit and the Rhymester: Dickens and Hugh Buchanan MacPhail' by William F. Long (*Dickensian* 115:i[2019] 46–52) explores the relationships between Dickens and two Scottish writers, Hugh Buchanan MacPhail and James MacFarlan. Two new letters shed further light on the impact Dickens had on these men's lives. In 'Ruskin and Dickens: John Ruskin's Bicentenary', Jeremy Tambling (*Dickensian* 115:i[2019] 53–8) takes Ruskin's bicentenary as an opportunity to reflect on comparisons between two writers who are not usually positioned side by side. Tambling's reflections on these comparisons serve to suggest interesting areas of further study.

'William Grant to John Forster: A Previously Undescribed Memoir of Dickens' by William F. Long (*Dickensian* 115:ii[2019] 107–27) offers a transcription of a letter from Grant William to John Forster from 1871 regarding Dickens's biography. In 'Robert Mudie and Dickens: A Possible Source for *Oliver Twist*', Eva-Charlotta Mebius (*Dickensian* 115:ii[2019] 128–42) argues that Robert Mudie's *London and Londoners; or, A Second Judgement of Babylon the Great*, published in 1836, could have been a source of information on London's underworld used by Dickens in his writing of *Oliver Twist*. 'Reading Dickens through Data Science' by Adam Grener and Markus Luczak Roehchi (*Dickensian* 115:ii[2019] 143–54), explores what data science can offer to the study of coincidence and intentional or random character systems. 'A "Pretty" Ending: Female Beauty, Agency and Identity in *Bleak House*' by Maria Ioannou (*Dickensian* 115:ii[2019] 155–68) focuses on the beauty of Ada Clare and in particular how this beauty plays out in the relationship between Ada and Esther Summerson. 'George Eliot (1819–1880): A Bicentenary Review of Her

Relationship with Dickens' by Beryl Gray (*Dickensian* 115:ii[2019] 169–83) explores the mutual regard in which the two writers can now be seen to have held each other.

The winter issue begins with 'Breach of Code: The Rift between Mamie Dickens and Georgina Hogarth' by Gail David-Tellis (*Dickensian* 115:iii[2019] 223–35); it tells the story of the eventual estrangement between Dickens's daughter and her aunt, as well as the role of Ellen Ternan in this rift. What David-Tellis's thorough investigation highlights is just how odd Dickens's will still seems. That his daughter and his sister-in-law should be so preoccupied with making ends meet to the extent that Mamie sought a loan from Ternan at a high interest rate continues to sit uncomfortably with Dickens scholars and fans, and it probably always will. In 'Dickens in Arabia: The Influence of Dickens on Algerian Literature and Culture', Abderrezzaq Ghafsi (*Dickensian* 115:iii[2019] 236–45) considers Dickens's influence on two Algerian writers, Mouloud Feraoun and Tayeb Bouazid, and on Algerian writers more generally. While the first translations of Dickens into Arabic took place in 1912, there has not yet been much scholarly attention paid to Dickens's influence in Arabic. For Feraoun, who read Dickens in French, Dickens's social critiques and autobiographical writings provided templates for his critiques of colonization. For Bouazid, and for others involved in the new universities, Dickens provided a way to learn more about the English language and about English history. And on a personal level, the hardships he endured in childhood were mirrored in Dickens's descriptions of lost childhoods and compromised innocence.

In 'Dickens in My Life' (*Dickensian* 115:iii[2019] 246–51), a series which it is always a pleasure to read, Michael Slater considers his relationship with Dickens, which began when he first read *Oliver Twist* at the age of 7 or 8. Slater recounts his childhood impressions of the novels and illustrations, how his readings of Dickens affected his view of school, his difficulties in finding a doctoral supervisor, and his early days as a Dickens scholar and editor of the present journal. 'Mr. Charles Dickens on Catholicism' by William F. Long (*Dickensian* 115:iii[2019] 252–67) presents an exchange of letters between Dickens and an anonymous Roman Catholic about articles critical of Catholicism published in *All the Year Round* in 1859. In the interview, 'Performing Dickens' by Ciaran Corsar (*Dickensian* 115:iii[2019] 268–71), the actor describes his experience of playing Dickens in *The Gospel According to Thomas Jefferson, Charles Dickens and Count Leo Tolstoy: Discord* at the Edinburgh Festival. 'Poe, Dickens and David Copperfield: Biography—But Whose?' by Harry Lee Poe (*Dickensian* 115:iii[2019] 272–81) interrogates the assumptions made by scholars about the autobiographical nature of *David Copperfield*. Poe argues that the *David Copperfield* holds much more in common with Edgar Allan Poe than with Dickens. Poe argues that all of Dickens's novels can be said to have biographical elements, but that the fact that David Copperfield is *not* based in Dickens himself, any more than Pip or Oliver, for example, is what makes him such a well-rounded and successful character. Edgar Allan Poe and Dickens did meet, a fact which Poe explains is often omitted from biographies of Dickens, and he shows how Edgar Allan Poe made a lasting impression on Dickens. Poe offers sixteen similarities between Edgar Allan Poe and David Copperfield.

## 2. The Novel

*Agency, Loneliness, and the Female Protagonist in the Victorian Novel* by Marie Hendry explores the condition of female loneliness in a range of Victorian fiction. Chapter 1, 'Introduction', begins with an image of Queen Victoria in mourning as an exemplar of nineteenth-century loneliness as a symbol of devoted femininity. Hendry's study focuses on a specific brand of Victorian loneliness in female protagonists of novels; those shown 'without choice, agency, voice, and with limited occupation' (p. 3). For Hendry there is a direct link between female loneliness and a lack of agency. Her introduction outlines some of the critical theorization of loneliness. Chapter 2, 'Fleeting Loneliness', focuses on two Brontë novels, *The Tenant of Wildfell Hall* and *Villette*. In *Tenant*, Helen expresses in her journal the loneliness she feels at her lack of agency. Similarly, Vilette's loneliness is also linked to her status as a friendless character. Even when she starts her own school she is still oppressed by her lack of connection. In chapter 3, 'The Lonely Protagonist', Hendry suggests that in *The Mill on the Floss* and *Tess of the D'Urbervilles* the protagonist's status and intelligence are connected to their state of loneliness. These characters go against these descriptions, only to be viewed as less than human by the male characters. Chapter 4, 'Loneliness as Prescription', takes two texts, Collins's *Heart and Science* and Florence Marryat's *Blood of the Vampire*, which includes instances of doctors advising on female loneliness. Hendry writes that 'the interplay between personal motive and science is performed through prescription' (p. 60). Chapter 5, 'Evolving Loneliness at the End of the Century', and chapter 6, 'Loneliness and the New Woman', focus on female loneliness in late Victorian novels. Hendry draws upon examples from Lucas Malet's *Mrs Lorimer* and *The Gateless Barrier* alongside Ella Hepworth Dixon's *The Story of a Modern Woman*, concluding that loneliness in these novels reinforces a lack of protagonist agency, but in these *fin-de-siècle* examples this lack of agency is explicitly linked to their status as women. Chapter 7, 'Conclusion', focuses on the financial standing of lonely female characters in Victorian literature. It examines Wells's novel *The Wife of Sir Isaac Harman*, set in the Victorian period.

Kylee-Anne Hingston's *Articulating Bodies: The Narrative Form of Disability and Illness in Victorian Fiction* considers a broad range of nineteenth-century novels in her analysis of the disabled body in the Victorian literary imaginary. In the nineteenth century disabilities were known as 'afflictions', and disabled people known as 'invalids'; the meaning of both terms has clearly shifted since the Victorian era. Chapter 1, 'Grotesque Bodies: Hybridity and Focalization in Victor Hugo's *Notre-Dame de Paris*', examines Hugo's novel and its interpretation history in the context of disability studies. John Ruskin blamed *Notre-Dame de Paris* for the British literary obsession with disfigured bodies. Hingston argues that Hugo's novel indeed set a precedent for subsequent nineteenth-century representations of disability. Chapter 2, 'Social Bodies: Dickens and the Disabled Narrator in *Bleak House*', re-reads corporeal difference in *Bleak House* through Esther's perspective. Through narrative focalization Dickens investigates the connections between body and identity, which generates conflicting notions of disability. The author reads against prior interpretations of disability in *Bleak House* as representative of Dickens as a 'social pathologist' (p. 56). Chapter 3, 'Sensing

Bodies: Negotiating the Body and Identity in Mary Elizabeth Braddon's *Aurora Floyd* and Wilkie Collins's *The Moonstone*', draws attention to Victorian responses to sensation fiction which connected morality and psychology to the body. Hingston furthers this argument by suggesting that sensation fiction used the disabled body to explore the link between the body and identity. Chapter 4 is 'Sanctified Bodies: Christian Theology and Disability in Ellice Hopkins's *Rose Turquand* and Charlotte Yonge's *The Pillars of the House*'. This chapter explores these two novels and their 'spectacle model' of disability (p. 111). Disabled bodies contribute to key scenes of melodrama which inspire religious sentiment in these texts. Chapter 5, 'Fairy-Tale Bodies: Prostheses and Narrative Perspective in Dinah Mulock Craik's *The Little Lame Prince*', turns its attention to children's literature. Hingston suggests that *The Little Lame Prince* combines a range of genres: *Bildungsroman*, fairy tale, and parable. This generic range produces an incongruous and unconventional understanding of disability or corporeal difference in the text. Chapter 6, 'Mysterious Bodies: Solving and De-Solving Disability in the *Fin-de-Siècle* Mystery', reflects on the treatment of disability in late Victorian texts. The author argues that, by the *fin de siècle*, disabled bodies in literature are represented fully as specimens, understood through medical, scientific, and legal discourse. She considers two late Victorian mysteries, Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* [1886] and Arthur Conan Doyle's 'The Adventure of the Crooked Man' [1893], in this analysis.

Some sections of Laurence Talairach's monograph *Gothic Remains* are covered in Chapters XI and XII above. Chapter 3, 'Body Snatching', focuses on how the cadaver transposes into literary form and adopts the significance of female sexuality. This section engages with the work of Megan Coyer on periodicals and medicine, and argues that the death of the body came to be equated with knowledge during this period. This chapter considers a wide range of texts, including the writings of Edmund Burke, the poetry of Percy Shelley and Thomas Hood, as well as George Reynolds's *The Mysteries of London* [1844–5] and David Pae's novel *Mary Paterson; or, The Fatal Error* [1866]. Much of the initial part of chapter 4, 'The Pandemonium of Chimeras: The Medical Museum', is covered in Chapter XII. In this chapter the author considers Dr Kahn's Anatomical Museum, which opened in 1851, the same year in which Collins's *Armada* is set. Talairach builds upon this connection to examine marginal references to anatomy in sensation fiction, with allusions to Brontë's *Villette*, Thomas Hood's poetry, one of Samuel Warren's short stories [1838], several of Dickens's novels, and Mary Elizabeth Braddon's *Lady Audley's Secret*. Chapter 5, 'Death Misdiagnosed: Gothic Live Burials', takes a long-nineteenth-century view of misdiagnosis and live burial, utilizing the texts of Bram Stoker. The author focuses on Lucy Westenra's positioning as a medical patient in *Dracula*, as well as French stories such as Jules Lermina's 'La Deux Fois Morte' [1895] and Collins's later novels *Jezebel* and *Heart and Science*. The epilogue also gestures to the works of H. Rider Haggard, R.L. Stevenson, and H.G. Wells, and, like the other chapters, to a much wider body of English and French literature.

Emma Butcher's debut monograph *The Brontës and War* examines the manifestations of war and conflict in the Brontë siblings' juvenilia. The introductory chapter, 'Youth Writing War', argues for the value of child insights into historical

events. The Brontës, like other Victorian writers Robert Louis Stevenson and George Eliot, wrote war narratives as children. Butcher speculates on the various war memoirs that the Brontë children were exposed to and influenced by. The children's military literary influences from Virgil to Walter Scott are discussed further in chapter 2, 'The Brontës Military Reading'. These influences are divided into four sections: 'Classicism' 'Late Renaissance and Early Restoration', 'Romanticism', and finally 'Walter Scott'. These various influences meant that the Brontës' writings alternate between 'celebration and demonisation' (p. 18) of war. Chapter 3, 'Wellington and Napoleon', focuses on Charlotte and Branwell's fascination with the two military rivals. The chapter examines how the two children adopted and reworked the characters and rivalries of Wellington and Napoleon in their two main protagonists of their juvenilia, Zamorna and Alexander Percy.

The second half of the book focuses on how the children worked media coverage of contemporary warfare into their work. Chapter 4, 'The Napoleonic Wars', examines how the children's interpellation of war memoirs published in periodicals allowed them to grapple with the traumatic aspects of war. This chapter comments more widely on the significant influence of the periodical press on shaping public views on war. Chapter 5, 'Colonial Warfare', concentrates on the first Anglo-Ashanti war, which took place between 1823 and 1831, which was another military influence on the Brontë children. Butcher suggests that the children's descriptions of racial violence demonstrate their engagement with the prejudices and horrors of conflict, and also with gender, fatherhood, and Christianity. Chapter 6, 'Civil War and Conflict', examines Charlotte and Branwell's interest in civil unrest in Britain and in their Yorkshire locality. It reflects on the Brontës' era as a product of war in myriad forms. The conclusion looks beyond the children's juvenilia and examines the traces of juvenile war writings in Charlotte's published works. It reflects more widely on the importance of the Brontë children as post-Waterloo war commentators, and the significance of including Branwell in studies of Brontë juvenilia in particular.

*The Brontës and the Idea of the Human: Science, Ethics, and the Victorian Imagination*, edited by Alexandra Lewis, is an extensive edited collection which offers a re-evaluation of how the Brontë siblings responded to various discourses which shaped nineteenth-century ideas of the human. Chapter 1, 'Hanging, Crushing, and Shooting: Animals, Violence And Child Rearing In Brontë Fiction' by Sally Shuttleworth, begins by addressing the focus on human-animal relations which runs through the Brontës' works. Shuttleworth extends her research on Victorian child development through an examination of three instances of animal violence in Brontë novels. Emily's *Wuthering Heights* is a particularly complex example. Shuttleworth suggests that, as Heathcliff was 'neglected and spurned in childhood', he 'takes on in adulthood the refined cruelties of civilised society' (p. 43). Chapter 2, 'Learning to Imagine: The Brontës and Nineteenth Century Educational Ideals' by Dinah Birch, reflects on the shaping goals of education in nineteenth-century England, and particularly in the Brontë household. The Reverend Patrick Brontë was seen by his wife and children to have mastered learning and built a life for himself through education (p. 54). Birch recalls the rich home education of the Brontë sisters before they attended formal schooling, and examines Charlotte, Emily, and Anne's differing approaches to learning both

inside and outside the home. Chapter 3, 'Charlotte Brontë and the Science of the Imagination' by Janis McLaren Caldwell, argues that Charlotte Brontë both influenced and was influenced by scientific accounts of unconscious or semi-conscious states. Building on work by Sally Shuttleworth which shows Charlotte's knowledge of medical terms and especially those related to pseudoscience of phrenology, McLaren Caldwell positions her in a history of imagination and mental imagery. The chapter ultimately highlights the importance of her writing in demonstrating the human experience of imaginary worlds and the ways we are limited by our bodies. Chapter 4, 'Being Human: De-Gendering Mental Anxiety or Hysteria Hypochondriasis and Traumatic Memory in Charlotte Brontë's *Villette*' by Alexandra Lewis, proposes that memory is central to the communication of ongoing experience in Charlotte's autobiographical novel *Villette*. She considers discussions on self-discipline that were taking place in the medical world at the same time as she was writing. She focuses on Lucy's self-proclaimed hypochondria and hysteria in *Villette*, drawing on secondary evidence from Dr Thomas John Graham's *Modern Domestic Medicine*, a title which the Reverend Patrick Brontë owned and annotated heavily. Lewis argues that Charlotte's work demonstrates how the two categories of hypochondria and hysteria were gendered by cultural judgements. Chapter 5, 'Charlotte Brontë and the Listening Reader' by Helen Groth, explores the relationship between sound, silence, and the mind in Charlotte Brontë's novels *Jane Eyre* and *Villette*. Although Brontë refused to act as a celebrity author and audibly regale audiences with her stories, the communicative force of *Jane Eyre* was acknowledged widely by reviewers. The sonic dimensions of Charlotte's writing demonstrate that the ear was central to her creative imagination. Chapter 6, 'Burning Art and Political Resistance: Anne Brontë's Radical Imaginary of Wives, Enslaved People, and Animals in *The Tenant of Wildfell Hall*' by Deborah Denenholz Morse, explores Anne Brontë's equation of confinement and abuse of animals and people. The author relates these themes to the abolitionist movement during which the *Tenant of Wildfell Hall* was written, and to which Yorkshire and the East Riding have particular links. 'Through echoing language of both women's rights and anti-slavery speeches and writings, Brontë recalls slavery as another dimension of the British Empire's oppression' (p. 141). Chapter 7, 'Degraded Nature: *Wuthering Heights* and the Last Poems of Emily Brontë' by Helen Small, focuses on the potency of degradation in Emily Brontë's works. Focusing initially on Cathy's claim that it would degrade her to marry Heathcliff, Small interrogates the term, and considers its application to animals as well as humans. Chapter 8, "'Angels ... recognize our innocence" On Theology and "Human Rights" in the Fiction of the Brontës' by Jan-Melissa Schramm, focuses on the treatment of theological topics by Charlotte and Emily Brontë. Schramm builds upon an already well-theorized area of Brontë studies by examining how the Brontëan characters' 'liberty of enquiry' corresponds with broader evangelical virtues of self-sacrifice. Chapter 9, "'A strange change approaching": Ontology, Reconciliation, and Eschatology in *Wuthering Heights*' by Simon Marsden, reads the moment in *Wuthering Heights* when Lockwood reads Catherine's variants of her name etched into the window ledge of her childhood bedroom. Marsden suggests that this moment encapsulates 'a core truth' of *Wuthering Heights*, which is the exploration of fragmented identity. Chapter 10, "'Surely some oracle has been with me"

Women's Prophecy and Ethical Rebuke in Poems by Charlotte, Emily, and Anne Brontë' by Rebecca Styler, turns to the Brontë sisters' poetry. Styler analyses a number of poems which show a female outsider demonstrating authority over a patriarchal establishment. Styler's approach to reconsidering Brontëan poetry is in the vein of the reassessment of Romantic and Victorian women poets such as Elizabeth Barrett Browning, Anna Barbauld and Christina Rossetti. In Chapter 11 Isobel Armstrong offers 'Jane Eyre, a Teaching Experiment'. This chapter turns away from critical analysis of Charlotte Brontë's *Jane Eyre* and instead recounts an interactive and creative teaching experiment using the novel. Armstrong's MA student groups created visual art, photography, sound, and even movement as a response to *Jane Eyre*. Armstrong encourages teachers to consider this form of textual analysis and interpretation with their students, and shares some of the insights found through these techniques. Chapter 12, 'Fiction as Critique: Postscripts to *Jane Eyre* and *Villette*' by Barbara Hardy, draws upon the work contained in her 2011 book *Dorothea's Daughter and Other Nineteenth-Century Postscripts*. Hardy writes about her postscripts to the two Brontë novels *Jane Eyre* and *Villette*, in which she expands upon the concluding sections of each text. Hardy hopes to extend an 'appropriately muted feminism' in these postscripts, one which recognizes a Brontëan feminism. Chapter 13, 'We Are Three Sisters: The Lives of the Brontës as a Chekhovian Play' by playwright Blake Morrison, describes his adaptation of Anton Chekhov's *Three Sisters* [1900] as a stage play about the Brontë sisters. Morrison includes an excerpt from the play and gestures to the adaptations he made to Chekhov's play.

The four issues of *Brontë Studies* from 2019 offered insightful rereadings of the works of the Brontë family, as well as mythologies surrounding them. Issue 44:i was focused on 'The Coarseness of the Brontës', which was the theme of a conference held at Durham University in 2017. Marianne Thormählen's article "'Horror and disgust": Reading *The Tenant of Wildfell Hall*' (BS 44[2019] 5–19) examines the domestic violence, coarse language, and female desires in Anne Brontë's novel that caused anxieties in contemporary censorious reviewers. Angharad Eyre's 'Elizabeth Gaskell and the Coarse Authorship of Charlotte Brontë: Religious Perspectives on Women's Writing' (BS 44[2019] 20–32) examines how the work of Charlotte and Anne can be situated in the context of the missionary memoir, a type of religious writing which had coarse subject matter. Drew Lamonica Arms's article "'I may have gone too far": Reappraising Coarseness in Anne Brontë's Preface to the Second Edition of *The Tenant of Wildfell Hall*' (BS 44[2019] 33–42) examines Anne's use of biblical references in her defensive preface to her novel. Anne carefully considers her decision to represent 'vice and vicious characters' but acknowledges that she was duly 'censored'. Sophie Franklin's article "'Ay, ay, divil, all's raight! We've smashed 'em!": Translating Violence and "Yorkshire Roughness" in Charlotte Brontë's *Shirley*' (BS 44[2019] 43–55) examines the presence of politically motivated violence in Charlotte's novel, highlighting its connection to regional dialect and Yorkshire 'roughness'. Helena Habibi's article "'The volume was flung, it hit me": Coarseness, Bird Imagery and Thomas Bewick's *A History of British Birds* in *Jane Eyre*' (BS 44[2019] 56–67) focuses on the incidence of violence that Jane Eyre experiences in her childhood at the hands of her cousin. Habibi contends that avian imagery and coarseness are inseparable in the novel. Pam Lock's

article ‘Hindley’s “Reckless Dissipation”: Making Drunkenness Public in Emily Brontë’s *Wuthering Heights*’ (*BS* 44[2019] 68–81) argues that the representation of alcoholism in the Brontë sisters’ works was not only informed by their personal experience with their brother Branwell, but also by their readings of contemporaneous medical literature. Kimberley Braxton’s article “I fear you will burn my present letter on recognising the handwriting”: The Self-Fashioning of Patrick Branwell Brontë in his Epistolary Writing’ (*BS* 44[2019] 82–94) considers Branwell’s letters, which have been overlooked by scholars. Braxton suggests that these letters demonstrate the writing technique that he developed in his juvenilia. Lucy Sheerman’s article “Gross flattery”: The Search for the Worth of Words in Branwell Brontë’s 1837 Letter to William Wordsworth’ (*BS* 44[2019] 95–108) considers the letter which Branwell sent to Wordsworth which was apparently received with ‘disgust’. Sheerman focuses on Branwell’s influences in the poem he sent to Wordsworth, particularly James Hogg, whom Wordsworth would have been familiar with. Laura Varnam’s article ‘Coarseness, Power and Masculinity in Daphne du Maurier’s *The Infernal World of Branwell Brontë*’ (*BS* 44[2019] 109–22) examines du Maurier’s strategic self-fashioning of coarseness in her biography of Branwell. Claire O’Callaghan’s article “He is rather peculiar, perhaps”: Reading Mr Rochester’s Coarseness Queerly’ (*BS* 44[2019] 123–35) takes an original queer reading of Edward Fairfax Rochester’s coarseness as a result of his queer masculinity. Finally, Amber Pouliot offers her essay “Swallow it”: Imagining Incest in Inter-War Writing on the Brontës’ (*BS* 44[2019] 136–48), in which she traces the long history of how incest became embedded in the Brontë narrative and represented in biographies and creative works representing the siblings’ lives.

In issue 44:ii of *Brontë Studies*, Sarah Fermi offered a re-evaluation of our understanding of Emily Brontë in her article ‘What Do We Know about Emily Jane? Some Well-Known “Facts” Reconsidered’ (*BS* 44[2019] 152–61). In a similar vein, Christine Blowfield offered a re-evaluation of Charlotte in ‘Devoted Sister or Cynical Saboteur? The Two Faces of Charlotte Brontë’ (*BS* 44[2019] 162–74). Michael Gouker contributed “How well you read me, you witch!”: Semantic Drift of ‘Witch’ and the Choice of Jane Eyre’ (*BS* 44[2019] 175–85), which considers the changing meaning of the word ‘witch’ from the nineteenth century to the present day. Jane’s labelling as a ‘witch’ by Rochester hints at her eventual decision to choose him over St John Rivers, Gouker explains. Hilary Newman’s article ‘Some Common Features in the Brontë Sisters’ Novels’ (*BS* 44[2019] 186–203) highlights the shared images of the natural world which appear in the first-person narratives of the three sisters. Newman also discusses the recurring theme of slavery which also unites their work. Philip Hamlyn Williams’s article ‘William Smith Williams: Charlotte Brontë’s First Devotee’ (*BS* 44[2019] 204–17) explores the life of the reader at Smith, Elder and Company, who discovered and mentored Charlotte Brontë. Finally, Edwin John Moorhouse Marr’s article “Cut from life”: The Many Sources of Branwell Brontë’s “Caroline”’ (*BS* 44[2019] 218–31) argues that Branwell’s 1845 poem engages with a broad body of contemporaneous death literature, and identifies a possible source for ‘Caroline’ in *Blackwood’s Magazine*.

The articles contained in issue 44:iii overwhelmingly focused on Emily Brontë. Edward Chitham’s article ‘Emily Brontë and Aspects of Platonic

Attitudes' (*BS* 44[2019] 257–69) draws attention to Platonic attitudes across Emily's various writings including her poetry. Chitham focuses on the blurring of life and death in *Wuthering Heights*. Jingjing Zhao's article 'Emily Brontë and German Romanticism: An Analysis of the Imagery of "Night" in Emily Brontë's and Novalis's Writings' (*BS* 44[2019] 270–83) explores Emily's familiarity with German Romantic ideology on a comprehensive scale. The next article, by Nilay Kaya and Rana Tekcan, 'Immortal Love: Metin Erksan Reimagines *Wuthering Heights*' (*BS* 44[2019] 284–91) analyses a Turkish black-and-white film adaptation of *Wuthering Heights* from 1966. The authors suggest that the adaptation has both national and universal appeal. Elizabeth Shand's article 'Enfolded Narrative in *The Tenant of Wildfell Hall*: Refusing "A perfect work of art"' (*BS* 44[2019] 292–305) views Anne's novel as a critical response to the conflation of the novel with the visual arts. Shand situates Anne amongst other mid-century critics of the novel.

In issue 44:iv, Graeme Tytler offers 'Physiognomy in *The Professor*' (*BS* 44[2019] 339–50), in which he argues that Charlotte's posthumously published novel incorporates various theories of Lavater's eighteenth-century text on physiognomy. Michael L. Ross's article "'Music to my ears": Lucy Snowe's French Connection in *Villette*' (*BS* 44[2019] 351–63) argues that the profusion of French in Charlotte's novel is a result of careful design, and represents a change from 'Anglophone passivity to Francophone agency'. Beverley Southgate's article 'Empty Nests and Murdered Babies: Thoughts on the Theme of Infanticide in Emily Brontë's *Wuthering Heights*' (*BS* 44[2019] 364–75) utilizes Kleinian psychoanalysis to examine infanticide and 'empty nests' in Emily's works. Min-Hua Wu's article 'Kristevan Herethics in Emily Brontë's *Wuthering Heights*' (*BS* 44[2019] 376–91) follows on from Southgate's analysis. Wu's article positions Julia Kristeva and Emily Brontë as both dealing with the symbolic through ruptures in the structures of language. Finally, James Ogden, Sara L. Pearson, and Peter Cook's contribution 'A Brontë Reading List: Part 11—Anne and Emily Brontë' (*BS* 44[2019] 392–401) is an annotated bibliography of scholarly and critical work, focusing on works published in 2016, the bicentenary of Charlotte Brontë's birth.

*The Political Lives of Victorian Animals: Liberal Creatures in Literature and Culture* by Anna Feuerstein is divided into three parts. In this book Feuerstein focuses mostly on realist texts, apart from *Alice's Adventures in Wonderland*, 'for their detailed portrayal of subjectivity and multi-species communities' (p. 9). Chapter 1, 'The Government of Animals: Anti-Cruelty Legislation and the Making of Liberal Creatures', considers a range of legislation concerning animal welfare from across the nineteenth century. Chapter 2, 'The Incessant Care of the Victorian Shepherd: Animal Welfare's Pastoral Power', examines the animal welfare discourse of the RSPCA, which was formed in 1824, two years after the anti-cruelty bill. The chapters transition from detailing the historical context of animals and liberalism in the nineteenth century to focusing on a range of Victorian novels. Chapter 3, "'Tame submission to injustice is unworthy of a Raven": Charles Dickens's Animal Character', examines how *Hard Times*, *Oliver Twist*, and *Barnaby Rudge* incorporate animals into political conversations. Chapter 4, '*Alice in Wonderland*'s Animal Pedagogy: Democracy and Alternative Subjectivity in Mid-Victorian Liberal Education', analyses Lewis Carroll's

children's literature in the context of mid-Victorian democracy and education. It analyses how 'animal pedagogy can disrupt the regulatory nature of liberal education' (p. 27). Chapter 5, 'Animal Capital and the Lives of Sheep: Thomas Hardy's Biopolitical Realism', explores the intersection between liberal inclusion, biopolitics, and animals bred for human consumption. The author contends that in *Far From the Madding Crowd* Hardy offers a portrayal of sheep that values them outside capitalist discourses of profit. The final chapter, chapter 6, is 'The Political Lives of Animals in Victorian Empire: Olive Schreiner's Anti-Colonial Animal Politics'. This chapter turns to animals native to South Africa, and begins by focusing on the ostrich, an animal which was domesticated by British colonists in the 1860s, and epitomizes the control of animals under liberal imperialism. *The Political Lives of Victorian Animals* successfully brings animals into broader conversations about Victorian liberalism, and highlights that the human-animal relationships that exist today were forged during the nineteenth century.

As in 2018, there was much published on Thomas Hardy's works in 2019. *Novel Relations: Victorian Fiction and British Psychoanalysis* by Alicia Mireles Christoff is divided into four sections, 'Loneliness', 'Wishfulness', 'Restlessness', 'Aliveness', with each focusing on a different Victorian novel by George Eliot and Thomas Hardy. Each chapter is also characterized by an engagement with psychoanalytic theory. Mireles Christoff utilizes theories such as W.R. Bion's concept of 'O', which defines the in-the-moment meeting of two people, to define the contact zone between Victorian literature and psychoanalysis. Chapter 1 pairs Thomas Hardy's *Tess of the D'Urbervilles* with D.W. Winnicott's notion of paradoxical solitude [1958]. Chapter 2 proposes that both George Eliot's *Mill on the Floss* and Wilfred Dion's theories of unconscious communication put forward in the 1960s and 1970s are concerned with the communicative capacities of human sympathy. Chapter 3, on restlessness and setting in *Return of the Native*, pairs Hardy's novel with Michael Balint's work in order to examine how spaces are always figured through metaphor or allusion. Finally, chapter 4 on Eliot's *Middlemarch* and the work of Betty Joseph and Paula Heimann is concerned with fending off human weariness to ameliorate our close relationships.

Hugh Epstein's *Hardy, Conrad and the Senses* explores the concept of 'scenic realism' in the major novels of Thomas Hardy and Joseph Conrad. Although they wrote little about each other, Epstein argues that the two writers were alike in that they both worked within a dimension of sensory encounter in their fiction (p. 4). Chapter 1, 'The Physiology of Sensation and Literary Style *Desperate Remedies* and *The Rescue*', examines the prevalence of 'sensation' in their novels, and the physiology of sense reception. Chapter 2, 'Facing Nature', acknowledges how nature was a persistent preoccupation for both Hardy and Conrad during their careers, yet suggests that neither author thought systematically about his treatment of the natural world in his writing. Epstein makes a distinction between the outer-directed sensory field found in these novels as opposed to the inner mental world characteristic of Walter Pater which was so influential for modernism. Chapter 3, 'The Visible World', examines *Far From the Madding Crowd* and *Lord Jim* in order to explore each novelist's extraordinary attention to light, and what it reveals to the eye. In chapter 4, 'An Audible World', Epstein turns to *The Return of the Native* and 'Heart of Darkness', arguing that these

texts show characters surrounded by an active universe which penetrates to that which is hidden within. Chapter 5, 'Identity and Margin', considers Hardy's *Mayor of Casterbridge* and *Tess of the D'Urbervilles*, alongside Conrad's *Nostromo*. Epstein proposes that the latter two novels explore in very different ways an end-point for the novel of sensation. Chapter 6, 'Minding the Senses *Jude the Obscure* and *Under Western Eyes*', pairs these two novels which were the authors' most personal and autobiographical. These two novels explore the human conditions of loneliness and exclusion in relation to Victorian England and autocratic Russia.

Moving on to the *Thomas Hardy Society Journal*. 'Hardy, Milton, Churchiness, and *Jude*' (*THSJ* 15:i[2019] 15–26), by Clay Daniel, examines how Hardy would have anticipated his readers' understanding of *Jude the Obscure* as 'too High-Churchy'. 'Little Father Time: Hardy's Changeling Child and the Limits of the Natural' (*THSJ* 15:i[2019] 27–38) by Samantha Crain analyses how Little Father Time, with his unstable parentage, figures as the folklore figure of the changeling in Hardy's novel. Charlotte Fiehn's essay "'Only a psychological phenomenon": Situating *Tess of the D'Urbervilles* in and Out of Hardy's Wessex' (*THSJ* 15:i[2019] 39–52) argues that in *Tess* we can see a culmination of Hardy's exploration of the relationship between the individual and communal character and landscape. Hardy maps Wessex in such precise detail in *Tess* that there is a vital connection between Wessex and the characters. Yu Jing's article 'Desiring Body: *Jude the Obscure* and Emerging Cosmopolitanism' (*THSJ* 15:i[2019] 53–72) proposes that Arabella Donn manifests cosmopolitanism through her behaviours, which criticize conventional domesticity. Mark Damon Chutter's article "'My Dear Mr Thomas Hardy'": Literary Friends—Horace, May, Florence and Fordington Old Vicarage' (*THSJ* 15:i[2019] 73–88) examines the history of Fordington Old Vicarage. The author draws upon their personal memoirs to examine the relationship between Thomas, Florence, and the vicarage.

There were three original articles published in the summer 2019 issue of the *Thomas Hardy Society Journal*. Ashleigh Green contributes 'Tess: A Criminal Woman' (*THSJ* 15:ii[2019] 21–36), in which she turns to late Victorian understandings of criminality, including degeneration theory, to reconsider Tess as a criminal. Green goes on to consider Tess's criminality as an example of Greek tragedy. Mary Rimmer's short article 'Wounded Soldiers: The Source and Contexts of a Quotation in *The Trumpet-Major*' (*THSJ* 15:ii[2019] 36–42) traces the history of a song of unknown provenance in Hardy's novel. Rimmer examines Hardy's use of this oral tradition, drawing upon the English Folk Dance and Song Society's Vaughan Williams Memorial Library in her research. Tracy Hayes' article "'As a man is rarely adored by another": Misogyny and the Homosocial in *A Pair of Blue Eyes*' (*THSJ* 15:ii[2019] 43–48) draws upon Eve Kosofsky Sedgwick's theories on homosocial bonds to examine the homosocial triangle comprising Henry Knight, Stephen Smith, and Elfride Swancourt in Hardy's novel. Hayes draws attention to the similarities between Knight and Angel Clare of *Tess*: two characters who are sexually repressed and misogynistic.

The 2019 issue of the *Thomas Hardy Journal* includes the 2018 Patrick Tolfree prize essay, 'Hearing Wireless in Hardy's "The Convergence of the Twain"' (*THJ* 35[2019] 17–39) by Justin Tackett. Tackett analyses Hardy's poem 'Convergence' in the context of wireless technology. It also includes the 2019

Patrick Tolfree prize essay from Carolina Elices, “‘Memories, histories, fellowships, fraternities’”: Why Hardy’s Views on Human Association in Architecture Matter for the Recent Destruction of Notre-Dame Cathedral’ (*THJ* 35[2019] 17–39). Elices draws attention to Hardy’s belief in the importance of Gothic architecture for human connection, expressed in *Under the Greenwood Tree*. Under a section entitled ‘Hardy Now’ is a collection of seven essays on the current state of Hardy studies in adaptations, podcasts, and the classroom. The section begins with “‘What we see in him’”: Boldwood and the Role of the Man in Two Film Adaptations of *Far From the Madding Crowd*’ (*THJ* 35[2019] 53–73) by Paul Niemeyer, which examines the casting of the ‘right man’ for Bathsheba in two major film adaptations of *Far From the Madding Crowd*. Ellen J. Stockstill contributes ‘Podcasting Thomas Hardy: Michael Ian Black’s *Jude the Obscure*’ (*THJ* 35[2019] 74–84), in which she highlights the storytelling power of a comedian’s podcast on Hardy’s tragic novel. “‘Seriously messed up’”: Thomas Hardy’s Afterlife in the Secondary School Classroom’ (*THJ* 35[2019] 85–97) by Steph Meek traces a personal experience of teaching Hardy’s work in preparation for exams in English secondary schools, and reflects on the necessity of collaboration between schools, universities, and heritage institutions for understanding Hardy today. ‘Hardy’s Aesthetics of Groups: Cell, Choir, Crowd’ (*THJ* 35[2019] 98–109) by Charlie Tyson focuses on Hardy’s preoccupation with the aesthetics of groups in his works, as opposed to novels of 1 (the *Bildungsroman*) and 2 (the marriage plot). Andrew Hewitt’s ‘Hardy and Affect Theory’ (*THJ* 35[2019] 110–27) applies affect theory to two scenes from *Tess*, which explore bodily encounters with Spinozan language. ‘Only the Quality of a Work-Ground: Planning Disputes in Thomas Hardy’s Wessex’ (*THJ* 35[2019] 128–39) by Jonathan Memel considers how Hardy’s articulation of space can aid present-day campaigners to understand place. ‘How Do You Want To Be Remembered? How Hardy’s Poetry Helps us Negotiate Death’ (*THJ* 35[2019] 140–51) by Catherine Charwood recounts the author’s experience in facilitating a workshop on Hardy, death, and remembrance at the public Being Human festival. “‘More to be prized than a lover’s love’”: Hardy’s *Two on a Tower* and the Ethics of Learning How to Die’ (*THJ* 35[2019] 152–9) by Ethan Taylor Stephenson is also concerned with Hardy and mortality. The author argues that the characters Swithin and Viviette demonstrate Hardy’s belief that human tragedy trumps ‘environmental and planetary concerns’ (p. 158).

*Good Words: Evangelicalism and the Victorian Novel* by Mark Knight offered new readings of evangelicalism in canonical Victorian novels such as *Vanity Fair*, Charles Dickens’s *A Tale of Two Cities*, and Wilkie Collins’s *The Moonstone*. In chapter 1, ‘The Pilgrim’s Progression to *Vanity Fair*’, the author focuses on *Vanity Fair*, and argues the connection between evangelical beliefs and seemingly secular novels. In chapter 2, ‘Dickens’s Tale of Conversion’, Knight draws attention to Dickens’s novel *A Tale of Two Cities* and Dickens’s editorship of *All The Year Round*, suggesting that he sympathized with evangelical accounts of conversion for narrative purposes. Chapter 3, ‘Good Words and the Great Commission’, turns to periodicals, particularly *Good Words*. Knight argues that, in contrast to previous work on the separation of religious and secular writing, evangelical periodicals and religious fiction writers appealed to broad readerships. Chapter 4, ‘Hermeneutics, Evangelical Common Sense, and *The*

*Moonstone*, rejects Victorian hermeneutics in readings of Collins's text. Instead, Knight argues, an alternative form of evangelical reading is required, that of a 'communal tradition of applied interpretation that valued contributions from those who were not educated' (p. 135). The final chapter, 'Samuel Butler's *The Way of All Flesh* and Our Stories of Evangelicalism', reflects on religion and postcriticism, and warns of literary criticism's tendency to divorce the reader from the material they are seeking to understand (p. 140). In the final section Knight shares his personal religious journey.

*Victorian Environmental Nightmares*, edited by Laurence W. Mazzeno and Ronald D. Morrison, is a rich and diverse collection of essays devoted to Victorian ecocriticism. The collection is divided into three parts which signify a different environmental nightmare for Victorians. Part I, 'At Home', focuses on the realism nightmares of three canonical British writers: John Ruskin, Elizabeth Barrett Browning, and Charles Dickens. Yet two essays by Sara Atwood, 'The Assumption of the Dragon: Ruskin's Mythic Vision' and Allen MacDuffe 'Pip's Nightmare and Orlick's Dream', demonstrate how these authors worked outside conventional realism. The essays contained in Part II, 'Abroad', examine literature which offers projections of the British empire: Ronald D. Morrison's analysis of Frances Trollope in the essay 'Frances Trollope's *Domestic Manners of the Americans* and the EcoGothic', and John's Miller's chapter 'James Thompson's Deserts'. Another essay in this section, Susan K. Martin's "'Tragic ring-barked forests" and the "Wicked Wood": Haunting Environmental Anxiety in Late Nineteenth-Century Australian Literature', deals with environmental anxieties in a range of Australian literature. Part III is entitled 'Imagined Landscapes' and examines environments in a range of children's literature, science fiction, and fables. The authors under discussion include Oscar Wilde, H.G. Wells, and Charles Kingsley, whose works, for the most part, have not been studied through an ecocritical lens. These contributions include Naomi Wood's 'Disaster and Deserts: Children's Natural History as Nightmare and Dream', Jade Munslow Ong's 'Imperial Ecologies and Extinction in H.G. Wells's Island Stories', Shun Yin Kiang's 'Human Intervention and More-Than-Human Humanity in H.G. Wells's *The Island of Doctor Moreau*', Susan M. Bernardo's 'Nowhere to Go: Caught Between Nature and Culture in Oscar Wilde's Fairy Tales', and Mark Frost's 'Ecocrisis and Slow Violence: Anthropocene Readings of Late-Victorian Disaster Narratives'.

*Aging, Duration, and the English Novel: Growing Old from Dickens to Woolf*, by Jacob Jewusiak, is an impressive survey that explores the work of a diverse set of writers over six chapters, from Charles Dickens to Virginia Woolf. Chapter 1, 'Aging Theory', theorizes the relationship between narrative, time, and ageing. Chapters 2 and 3, 'No Plots for Old Men' and 'Life After the Marriage Plot', are dedicated to analysing the marginalization of old age in key mid-Victorian plots, such as the marriage plot and the *Bildungsroman*. Chapter 2 takes Dickens's *The Old Curiosity Shop* [1840], *Martin Chuzzlewit* [1844], and *A Christmas Carol* [1843] as its primary case studies, with Jewusiak arguing that older male characters posed a problem for authors, as such characters had 'outlived' nineteenth-century plots. In chapter 3, Elizabeth Gaskell's *Cranford* [1853] serves as an example of a Victorian novel that subtly challenged the established belief that older female characters 'outside the marriage plot [were] outside the dominant

narrative' (p. 79). Chapters 4 and 5, 'A Wrinkle in Time' and 'The Technology Age', consider literary constructions of ageing in the context of *fin-de-siècle* pessimism. Jewusiak analyses how Thomas Hardy and H.G. Wells follow Gaskell's example and subvert the normative, naturalist plot of decline; as Jewusiak notes though, these authorial decisions continue to demonstrate the Victorian need to interfere with the natural process of ageing and decline.

Many of the articles in the four volumes of *Journal of Victorian Culture* from 2019 were concerned with nineteenth-century culture broadly; issue 24:iii was devoted to the conception of generations in Victorian studies, and issue 24:iv to those eminent Victorians who were born in 1819 (Queen Victoria and George Eliot) but also working-class biographers who were born in that year. Some articles, however, were explicitly focused on the Victorian novel, which will be covered now.

In issue 24:i Alexandra Gray contributed 'Gender, Inheritance and Sweat in Anthony Trollope's *Cousin Henry* (1879)' (*JVC* 24[2019] 106–19). In this essay Gray contends that Trollope's depiction of excessive sweating in his characters functions as a metaphor for class, gender, and inheritance. Gray uses *Cousin Henry* as a focal point, a novel which questions the extent to which individual identity can be sought in a society which depends upon a legal and bureaucratic framework.

Aeron Hunt's article in issue 24:iv, 'Military Relics: Soldiers and Sailors at Home in Thomas Hardy's *The Trumpet-Major*' (*JVC* 24[2019] 521–34), examines Hardy's 1880 military novel *The Trumpet-Major*. The author argues that the various military figures depicted in the novel work to develop generic inconsistencies and strangeness in Hardy's work. Hunt argues this is partly to do with the presence of these military figures at home.

Lindsay Stewart offers an essay on Elizabeth Gaskell, "'A new and fierce disorder's raging": Monomania in *Mary Barton* (1848)' (*JVC* 24[2019] 492–506) in the same issue. Stewart examines Gaskell's use of the early psychiatric idea of monomania in *Mary Barton*. Gaskell's narrative describes both John Barton and his sister Esther as monomaniacs, and both characters follow a similar narrative trajectory. Stewart suggests that not only are these characters pathologized, but the text presents class and social structures as pathological.

The original articles in volume 33 of *Gaskell Society Journal* include Roxanne Gentry's "'All is not exactly as I pictured it": The Illustrated Editions of Elizabeth Gaskell's *North and South*' (*GSJ* 33[2019] 1–35) and Julia Clarke's "'A Regular Bewty!": Women Remaking and Remade in Elizabeth Gaskell's *Cranford*' (*GSJ* 33[2019] 37–50). Gentry's essay considers the illustrations in editions of *North and South* from the nineteenth century to the present day. Gentry focuses on the work of illustrators George du Maurier, Arthur A. Dixon, and more recently Alexy Pendle. The author examines the ways in which these illustrations supplement and augment our understanding of Gaskell's novel. Clarke's essay examines women's acts of 'repurposing' in characters experiencing genteel poverty in *Cranford*. Clarke highlights how this idea of resourceful femininity can signal a reformulation of gender roles in the novel, and an increase in female autonomy, and suggests that the novel itself can be viewed as a patchwork.

Another article on Gaskell appeared in *Reformations*. James Simpson's 'Working, across the Very Long Reformation: Four Models' (*Reformations* 24[2019] 181–94) examined the nineteenth-century Whig transformation of Reformation culture and utilizes *North and South* to demonstrate this. Simpson outlines errors that historians have made concerning how Reformation theology defined works and merit, and argues that Gaskell rewrote Protestant tradition in her novel.

The first issue of *Victoriographies* from 2019 contains several new readings on the Victorian novel. 'A Woman's Novel: Olive Schreiner, Mona Caird, and Hélène Cixous's *Écriture Féminine*' (*Victo* 9[2019] 1–18) by Marina Cano explores Mona Caird's *The Wing of Azrael* [1889] and Olive Schreiner's *The Story of an African Farm* [1883] through the lens of Hélène Cixous's theories of *écriture féminine*. The author argues that Caird's novel contains some of the best examples of *écriture féminine*, and situates her analysis amongst literature which has acknowledged the novel's complaint against matrimony. Cano argues that *The Story of an African Farm* 'resonates with Cixous's idea that the best writing is neither male nor female, but feminine, which is not exclusive to woman' (p. 12). Ya-feng Wu's essay "'[C]allee me Oscar": *The Picture of Dorian Gray*, Aestheticism, and Opium' (*Victo* 9[2019] 70–87) examines the opium narrative element in Oscar Wilde's only novel *The Picture of Dorian Gray* [1891]. Wu cross-references Wilde's text with Thomas De Quincey's *Confessions of an English Opium-Eater* [1821], particularly the structure of the novel, which resembles a Chinese box in which opium is stored. Wu ultimately argues that the opium narrative in *Dorian Gray* exposes the hypocrisy of the empire.

All of the articles from issue 9:ii of *Victoriographies*, a special issue on 'The Female Orphan in Victorian Women's Writing', examine novels written by Victorian women. Helena Ifill's 'The Female Professional as Orphan in Charlotte Riddell's *A Struggle for Fame*' (*Victo* 9[2019] 129–46) reads Riddell's protagonist Glenarva as twice-orphaned, by her father and then by her husband. In Ifill's words, this renders Glen 'twice liberated from family constraints' (p. 129). Ann-Marie Richardson's "'The Consenting Silence": Chaperoning the Orphan Sisterhood of Amy Levy's *The Romance of a Shop*' (*Victo* 9[2019] 147–64) reads the speech and silence of the two orphaned sister protagonists in Levy's novel. Richardson suggests that the sisters' speech shifts as their social standing shifts, and without a chaperone to bring them into society they must find new modes of communication. Alexandra Gray's contribution 'Irish Orphans and Infant Mortalities: Motherhood and Nationalism in George Egerton's Writing' (*Victo* 9[2019] 165–83) interrogates Egerton's use of Irishness, infant mortality, and orphaned women in the novel *The Wheel of God* [1898], 'Gone Under', and 'A Psychological Moment' [1894]. Gray highlights Egerton's frequent use of the orphan, and suggests that her use of the female Irish orphan hints at a twofold disenfranchisement: one caused by gender and nationality and another attributed to a dislocation from family and community. Finally, Jennifer Scott offers an essay on Marie Corelli entitled 'The Angel in the Publishing House: Authorial Self-Fashioning, Gender, and Orphanhood in Marie Corelli's *Innocent*' (*Victo* 9[2019] 184–98). Scott examines the tight control that Corelli held over her public image, using her critically neglected 1914 novel *Innocent: Her Fancy and His Fact* as a focal point.

### 3. Poetry

This year I will be holding over to next year's coverage several monographs that were unavailable to me. Notwithstanding the exceptions in my commentary, 2019 has been notable for the surprising lack of work produced on Alfred Lord Tennyson, Robert Browning, Arthur Clough, and Matthew Arnold. Still, the work that has been produced has been wide-ranging and innovative in its approach. R.H. Winnick's *Tennyson's Poems: New Textural Parallels* is one such example of this. *New Textural Parallels* has benefited greatly from the development of digital humanities and the online accessibility of previously out-of-print eighteenth- and nineteenth-century works. Winnick's use of digitized texts and powerful search engines has culminated in the most comprehensive study of parallels, allusions, and echoes in the work of Tennyson. Winnick's introduction notes Tennyson's sensitivity towards contemporary questions regarding the originality of his work. Therefore, we are told, when British literary critic John Churton Collins wrote 'A New Study of Tennyson' in *The Cornhill Magazine* highlighting the poet's 'debt to his predecessors' (p. 9) Tennyson called him the 'louse on the locks of literature' (p. 6). Yet, this aspect of Tennyson's poetry—despite being unpalatable to the poet himself—is now the focus of considerable (and considerably fruitful) scholarship. *New Textural Parallels* provides a scholarly companion to Christopher Ricks's three-volume study of Tennyson and utilizes the editor's numerical system, which is a great kindness to the Tennyson scholar. Winnick's work is thorough and provides critical commentary on almost all of Tennyson's oeuvre, which amounts to more than fifteen hundred textual antecedents to the work discussed within Ricks's text. This is an extraordinary resource for Tennyson scholars.

There have been, despite a decline in the monographs and edited collections on Tennyson, a good many journal articles touching upon the work of poet, many providing comparative readings. "And there she lete make herself a nunne": Guinevere's Afterlife as a Nun in British Culture of the Mid-Nineteenth to Early Twentieth Century' (*Arth* 29:i[2019] 124–47) by Ellie Crookes considers the depiction of Guinevere in nineteenth- and twentieth-century art and literature. The most notable work in this study is Tennyson's *Idylls of the King*, in which critics have claimed the representation of Guinevere as an adulterous queen was 'damning' (p. 126). Yet Crookes points to Tennyson's (much ignored) rehabilitation of Guinevere as an abbess in later life, and his depiction of Guinevere going to heaven, which, the article argues, should inspire a more nuanced reading of the Arthurian legend. The essay also contains a section considering the influence of nineteenth-century Tractarianism on the legend, which is of particular note. For an excellent study of Tractarian reserve, see Aubrey Plourde's consideration of Christina Rossetti's *Goblin Market* below.

Alfred Lord Tennyson and Christina Rossetti are brought together in Adam Colman's monograph *Drugs and the Addiction Aesthetic in Nineteenth-Century Literature*. While the work takes a broad view of addiction in the Victorian period, chapter 4, 'From Lotos-Eaters to Lotos-Eaters: Tennyson's and Rossetti's Mediated Addiction' (pp. 109–40), contemplates mediated narcotic use in their (arguably) most well-known works. Coleman pairs Tennyson's 'Lotos-Eaters' [1832] with Rossetti's *Goblin Market* [1862] as the connotations of opium use

are apparent in both poems: users are ‘sluggish, confused, and isolated’ in both works (p. 109). Using Isobel Armstrong’s concept of the ‘double poem’, Colman’s chapter offers a double reading of Tennyson’s and Rossetti’s mediated verse, which renders the aesthetic, addictive experience, without the toxicity of the habit.

In the second pairing of Tennyson and Rossetti for 2019, Stephen Regan’s ‘Landscapes of Mourning in Nineteenth-Century English Poetry’ (*NCC* 41:i:[2019] 23–33) considers elegiac works from three of the most well-regarded poets of the Victorian age. Tennyson and Rossetti are joined here by Thomas Hardy, with Regan connecting the pastoral landscape to the elegiac form within their works and stressing the spatial poetics at play. Examples include the landscape’s ‘troubled calmness’ in Tennyson’s *In Memoriam* [1850] which echoes Tennyson’s emotional state at the death of Arthur Hallam, and Rossetti’s ‘Birchington Churchyard’ [1882], in which the repetition of the term ‘lowly’ creates a similar melancholic effect to ‘calm’ in Tennyson. Hardy’s ‘The Darkling Thrush’ [1901] is positioned spatially upon a temporal border, with Hardy’s manuscript dated 1899 and the date of the poem’s publication falling upon 31 December 1900, it sits astride the date of the poem’s publication, 31 December 1900, sits astride the new century and the old, symbolic of Hardy’s anxiety as he anticipates the future.

Isobel Hurst’s chapter ‘From Epic to Monologue: Tennyson and Homer’ (in Silvio Bär and Emily Hauser, eds., *Reading Poetry, Writing Genre: English Poetry and Literary Criticism in Dialogue with Classical Scholarship*, pp. 117–37) is a broader study than its title would suggest. While initially outlining its scope as a consideration of Tennyson’s responses to Homer, as evidenced in ‘Ulysses’, ‘The Lotos-Eaters’, and ‘Oenone’, Hurst situates her reading in an exploration of form, and the ways in which the classics are responded to by the Victorians. Tennyson’s use of speakers already known by Victorians through their study of ancient Greek texts allows a performed interiority that creates a distance between speaker and poet, something which Tennyson used to his advantage.

What *Notes & Queries* articles lack in length, they certainly make up for in novelty and interest. In ‘Philip Larkin, L.T. Meade, and the Sweet Girl Graduate’ (*N&Q* 66[2019] 315–16) Tom Mole brings to the reader’s attention the influences for Larkin’s poem ‘Lines on a Young Lady’s Photograph Album’. Larkin’s line ‘a sweet girl-graduate’ is, suggests Mole, an allusion to Tennyson’s *The Princess*, in which is mentioned the ‘sweet girl-graduates in their golden hair’ (p. 315). Mole argues that Larkin would undoubtedly have recognized the term from Tennyson, but suggests that another paratextual reference may have motivated the story of the schoolgirl; *A Sweet Girl Graduate* by L.T. Meade [1891].

Just as Hurst has previously rendered above (for Bloomsbury), Damian Shaw pulls together Tennyson and the Homeric traditions in ‘Lucian of Samosata, Tennyson’s “Ulysses”, and Joyce’s *Ulysses*’ (*N&Q* 66[2019] 310–11). Shaw suggests—while reminding the reader of the difficulty in proving as much—that Lucian’s figure of an aged Odysseus is ‘echoed’ by Tennyson, and in Joyce, possibly via Tennyson.

‘Illustrating Victorian Poetry: The Dynamics of Photographic Tableaux Vivants / Illustrations de la poésie victorienne: La Dynamique des tableaux vivants photographiques’ by Gwendoline Koudinoff (*CVE* 89[2019] 1–14) picks up where

Ellie Crookes's article on Tennyson and Guinevere leaves off. Koudinoff provides analysis of the text–image relationship between Tennyson's *Idylls of the King* [1859] and the illustrative photographs that were a collaboration between the poet and Julia Margaret Cameron. The article suggests that Cameron's *tableaux vivants* stand out—aesthetically speaking—as proto-feminist interpretations of Arthurian heroines. Yet the transcendent beauty and heroism of Cameron's female protagonists was not always present in her poetic counterparts' verse: Tennyson's Guinevere, we are told, was not as sympathetic as the artist's rendering of the medieval figure (p. 3). Cameron and Tennyson's collaboration is well documented, so to provide a counterpoint to this article Koudinoff touches upon the implicit influence of Christina Rossetti's 'Goblin Market' on the tableaux of Lady Hawarden. The scenes in this article are richly described, but one does ache at the lack of illustrations in such a piece.

'History and Language in Tennyson's *Tragedy Harold* (1876)' by Ismael M. Fahmi Saeed and Lanja A. Dabbagh (*Al-Adab* 128[2019] 67–76) explores the use of language in Tennyson's tragedy of the Norman Conquest. This article provides several sections wherein the authors close-read the poem, focusing upon the linguistic accuracy of Tennyson's discourse.

Kei Nijibayashi discusses the ambivalence with which Tennyson approached the Romantic poets in 'A Deviation from Romantic Self: The Body, the World and the Social in Tennyson's "In Memoriam" and "Maud"' (*ES* 100:vii[2019] 805–22). The article presents a Tennyson who is disappointed with the Romantics because of their 'inclination towards the transcendental' (p. 807). The essay suggests that the poet's attempt to distance himself from this earlier literary tradition interestingly coincided with an attempt to modify its literary heritage, to merge the public sphere and the social with the Romantic transcendental.

Several articles this year position Tennyson in response to the natural world. Tennyson's poetic turn towards the seascape, travel, and mobility is the focus of Christopher M. Keirstead's 'Sea Dreams and Realities: Tennyson, Travel, and the Shifting Currents of Littoral Space in Victorian Culture' (*VP* 57:i[2019] 73–99). Keirstead situates his analysis of the littoral firmly within a scholarly community interested in Tennyson and the sea, but he turns his sights towards the land, and stresses the 'recuperative' nature of the seashore. In *In Memoriam* Keirstead presents the seaside resting place of Hallam—"the pleasant shore"—as consolatory and continues to develop this idea in Tennyson's 'Sea Dreams' and *Enoch Arden*.

Jessie Oak Taylor's superb essay 'Morning Species: "In Memoriam"' (in Nathan K. Hensley and Philip Steer, eds., *Age of Extinction' in Ecological Form: System and Aesthetics in the Age of Empire*, pp. 42–62) forefronts what they perceive to be the uncanniness of the poet's works during the Anthropocene. The chapter notes that to read *In Memoriam* through the lens of ecocriticism with the poem's 'obsession with evolution, extinction, and deep time' is to rediscover the work in an 'unfamiliar guise' (p. 43). Oak Taylor considers the elegiac form particularly as it exists in the current age of mass extinction, and the temporality of Tennyson's work as it engages with the deep time of Charles Lyell's *Principles of Geology*.

Linda K. Hughes completes her annual review of the poet in 'Guide to the Year's Work: Tennyson' (*VP* 57:iii[2019] 440–9). Hughes's study comments on

material published almost entirely in 2018, with the exception on Winnick's *New Textural Parallels* and Jayne Thomas's *Tennyson Echoing Wordsworth* (EdinUP [2019]).

The *Tennyson Research Bulletin* is the penultimate work on the poet in this year's round-up of his works. Articles included Francis O'Gorman's 'Literature and Private Audiences? Tennyson's *In Memoriam* an Address' (*TRB* 11:iii[2019] 204–17), Anna Barton's "'Will the loom not cease whirring?": Alfred Lord Tennyson and Mary E. Coleridge' (*TRB* 11:iii[2019] 218–31), and Enzo Maass's "'From whence clear memory may begin": Rethinking Reception: Tennyson's *In Memoriam* in Germany 1850–1859' (*TRB* 11:iii[2019] 232–45). The publication also includes 'Notes' on 'Tennyson's Early Works in Lincoln: Items Newly Catalogued' by John Francis Davies (*TRB* 11:iii[2019] 246–60), 'Tennyson's Bawdy' by Kenneth Haynes (*TRB* 11:iii[2019] 261–4), and Michael A. Taylor's "'Rude bones" under the Cataract: Lyellian Geology in Tennyson's *The Princess*' (*TRB* 11:iii[2019] 265–9).

In Gal Manor's 'Victorian Mages: Robert Browning's "Pietro of Abano" as a Critical Corollary to Alfred Tennyson's Merlin' (*Anglia* 137:iii[2019] 395–410) the figure of the magician is considered as a way to mediate the relationship between the poet and his audience. Manor's essay explores the background of the two poets, Robert Browning and Alfred Lord Tennyson, positing their contrasting backgrounds as instrumental in the ways in which the poets dealt with Victorian celebrity culture, of which they were at the fore. This essay develops this case through analysis of Browning's subversive magician, 'Pietro of Abano' from his 1880 work *Dramatic Idylls*, and the figure of Merlin in Tennyson's *The Idylls of the King* [1859–75].

'Religion as Idea and Form: The Problem of Epistemology in Robert Browning's "Bishop Blougram's Apology" and *Red Cotton Night-Cap Country*' by Laura H. Clarke (*R&L* 51:i[2019] 25–45) contends that Browning's negative portrayal of Catholicism in these poems is 'a crucial problem of epistemology' (p. 25). Clarke's essay draws upon German philosophic idealism and its interconnection with Protestantism to unpick Browning's engagement with religious discourse in the mid-nineteenth century. In analysis of *Red Cotton Night-Cap Country* Clarke's complex but convincing essay argues that one proof of this hypothesis is in Browning's use of the 'red cap'. This image stimulates thoughts of Thomas Carlyle's revolutionary symbol which Clarke states 'explicitly place[s] Browning's discussion of religion within the context' of idealism (p. 34).

Browning's dramatic monologue 'My Last Duchess' features in Astrid Franke's 'Murderous Minds: A Narratological Approach to Poems on Perpetrators' (in David Kerler and Timo Müller, eds., *Poem Unlimited: New Perspectives on Poetry and Genre*, pp. 113–26). Franke applies a narratological reading to Browning's much-studied poem, and, in doing so, initiates the reader into the terminology of her methodological approach. In exploring the ethical issues 'My Last Duchess' raises, Franke draws comparisons with modernist and contemporary authors such as Virginia Woolf (*Mrs Dalloway*) and Robert Hayden.

'Sordello's Pristine Pulpiness' by Simon Jarvis (in Ben Glaser and Jonathan Culler, eds., *Critical Rhythm: The Poetics of a Literary Life Form*, pp. 60–83) begins with the author musing upon the volume title, as a means to framing the

chapter essay. Critical rhythm is, according to Jarvis, the poetic rhythm taking on a ‘force’, being able to show ‘something’ to its reader. The ‘criticality’ is the implicit critique embedded within the work, which questions the social order in which it functions (p. 62). Utilizing these terms, Jarvis responds to two works: Browning’s *Sordello* [1840], where the focus is on the unusual textuality of this poem, and a short passage of Immanuel Kant’s *Critique of Judgement* in which the author meditates on the question of versification.

Arthur Clough’s lecture on John Dryden, delivered during the 1850s, attempted to ‘contextualize’ the author through reference to his peers, but noted that historical proximity should not suggest intellectual affinity. Gregory Tate, in ‘Arthur Hugh Clough’s Pedigree’ (*JVC* 24:iii[2019] 323–8), riffs on this notion by taking a snapshot of what he terms ‘Clough’s cohort’—writers born in 1819, the same year as Clough—to reveal a cross-section of Victorian perspectives and opinions. In matters of faith, Tate parallels Clough with Kingsley, for reflections on aesthetics *Dipsychus and the Spirit* is compared with John Ruskin’s thought on the Gothic, and Clough’s impressions of Rome are balanced against those of George Eliot in *Middlemarch*.

‘Arthur Hugh Clough, Francis James Child, and Mid-Victorian Chaucer’ by Joseph Phelan (*SEL* 59:iv[2019] 855–72) charts the engagement of Clough and Child in the development of a new volume of Chaucer, one which unfortunately never came to fruition. The essay draws upon correspondence between the pair, revealing the textual groundwork not as a fool’s errand, but a body of work that, rather, informed the writing of Clough’s poem ‘Mari Magno, or Tales on Board’. This essay is fascinating in its exploration of a transatlantic reassessment of Chaucer’s works during the Victorian period.

Giles Whiteley’s short piece ‘Bertrand Russell and a Couplet on Empedocles’ (*N&Q* 66[2019] 316–17) muses upon Russell’s inclusion of a non-attributed couplet on Empedocles in his *History of Western Philosophy*. Immediately after the couplet’s inclusion Russell adds, ‘Matthew Arnold wrote a poem on this subject, but, although one of his worst, it does not contain the above couplet’ (p. 316). Despite this disavowal, readers occasionally attributed the anonymous lines to Arnold. Whiteley’s essay reattributes this couplet to ‘classist and humorist’ Alfred Denis Godley (1856–1925), in whose ‘A Rejected Newdigate’ [1892] the lines appear.

The final piece on Arnold for 2019 is ‘Island Solitudes: Selfhood and Otherness in the Poetry of Matthew Arnold and Thomas Hardy’ by Octavian More (*BAS* 25[2019] 71–80). More’s work is not quite a comparative piece; rather, it connects Arnold and Hardy through what the author terms the ‘key-characteristics of their poetry’ connected to concepts of the Self and Other, such as ‘acute loss’, ‘absence’, ‘melancholy and nostalgia’ (p. 72). The essay supports this perspective with a brief reading of Arnold’s ‘In Harmony with Nature’ in which the difficulty of balancing the inner and outer realms is exposed. Arnold’s correspondence with Clough is also quoted briefly to provide context to these ideas. As in Whiteley’s essay above, ‘Empedocles on Etna’ makes an appearance. The section on Hardy, and the notion amongst scholars that Hardy’s poetry is a precursor to modernism is interesting. More’s focus on ‘The Dynasts’ allows the essay the opportunity to unpick Hardy’s interest in the triad of forces which govern individual experience.

Over the next few pages, the work of Charlotte Brontë, Elizabeth Barrett Browning and Christina Rossetti features frequently, as does the work by Michael Field and Alice Meynell, by which I am gladdened. I am also delighted to see some consideration of the work of A. Mary F. Robinson included in this year's mix. *The Cambridge Companion to Victorian Women's Poetry*, edited by Linda K. Hughes, is the most substantial work in this trend. The *Companion* is an extraordinary collection that thematically explores female texts, experience, the embodied female, and what it is to read women's poetry. The editor acknowledges that the growth of this field has been made possible, in part, by the digitization of out-of-copyright works by less well-known writers, and by the burgeoning interest in annuals and periodicals, often a first port of call for women poets hoping to be published. Rather than anthologizing the most prominent poets of the period, this work enlists scholars' entries within four fascinating and compelling areas. This does mean, however, that the more 'canonical' of the women poets are referenced in multiple chapters, while some of the less well-known writers only feature briefly. Part I, 'Form and the Senses', begins with Monique R. Morgan's 'Genres' (pp. 13–27), a study of the constraints of generic form, and the ways in which women's protest at social limitation can be expressed through making the form malleable. Morgan draws upon the oeuvre of Elizabeth Barrett Browning (EBB) and Christina Rossetti in her consideration of the sonnet sequence. Both women utilize a poetic framework that traditionally silences women, Rossetti turning this framework on its head to allow the 'unknown lady' to speak for herself, EBB repurposing the role of death as an obstacle to be overcome, evoking EBB's own invalidity and initial refusal to marry Robert Browning. 'Protest Poems and Satiric Poetry' focuses on the direct address of the marginalized, through the work of Dorothy Mermin and Eliza Cooke. The chapter ends with 'Epics and Verse Novels', and the meta-poetic narrative of *Aurora Leigh's* assessments of her own prosperous ballads (p. 25). Chapter 2, 'Prosody' (pp 28–44) by Meredith Martin, notes how the 'critics of the Victorian era tended to treat women's verses as beholden to the ideals of a certain kind of English poetic lyric' (p. 29). The reception of Alice Meynell and Felicia Hemans is considered here, with Meynell's metre being representative of a feminine naturalness. Christina Rossetti's work too is explored, with the essay drawing upon male critics' responses to *Goblin Market*. Chapter 3, Elizabeth Helsinger's 'Haunted by Voice' (pp. 45–58), listens to both the voices and silences of four central women poets: Alice Meynell, Christina Rossetti, Katherine Bradley, and Edith Cooper (writing as Michael Field). Chapter 4, 'Floating Worlds: Wood Engraving and Women's Poetry' (pp. 59–78), once more takes the work of Rossetti as its subject; this time *Goblin Market and Other Poems*. Lorraine Janzen Kooistra explores the relationship between text and art, Rossetti's poetry, and her brother Dante Gabriel Rossetti's woodcut illustrations for this work. Chapter 5, 'Embodiment and Touch' (pp. 79–94) by Jason R. Rudy, considers the Victorian assumption that women's receptivity to sensation made them ideal poets, yet this sensitivity also opened up these same poets to 'unregulated effects', such as 'tears, heartbeats' and 'gushing sentiments' (p. 79). Rudy's chapter traces the physiological effect of poetry through the works of Elizabeth Barrett Browning: physical embodiment in *Aurora Leigh*, political embodiment in 'The Runaway Slave at Pilgrim's Point', embodied rhythm where

Browning is joined by Alice Meynell and Mathilde Blind, and embodied ideals, alongside Christina Rossetti's *Goblin Market*.

Part II, 'Women's Poetry in the World' (pp. 97–113), begins with a chapter on 'Publishing and Reception' in which Alexis Easley signposts the complex female identities that altered women's experiences within the literary marketplace, such as class, race, ethnicity, age, religion, and sexuality (p. 97). Easley's chapter also emphasizes the limitations and the impact of the term 'poetess', illustrating his take with two excellent case studies on women poets who should be better known: Eliza Cook (1812–89) and Frances Brown (1816–79). Alison Chapman's 'Transatlanticism, Transnationality, and Cosmopolitanism' (pp. 114–28) relocates Victorian poetry globally, by focusing on the transnationalist networks of Victorian women poets. Chapman connects Letitia Landon with Emma Roberts, a woman who wrote for both English and Indian audiences. The connection with India continues with examples from Toru Dutt and Sarojini Naidu, whose work translated Indian place into Anglo-form poetics. The chapter ends with a short section on the poet A. Mary F. Robinson, and her relationship with France and Italy—and her partners from those places—on which she meditates in her poetry. Chapter 8, 'Dialect, Region, Class and Work' by Kirstie Blair (pp. 129–44), provides an engaging introduction to the 'Irish girl' poet Sarah Parker. Marjorie Stone's addition to the companion 'Politics, Protest, Interventions: Beyond a Poetess Tradition' (pp. 145–60) brings to the fore an Anglo-centric imperialism in poetry during the period. As with many other chapters in this work and, as we shall see, published this year, Charles Laporte's 'Religion and Spirituality' (pp. 161–78) focuses on the work of Elizabeth Barrett Browning and Christina Rossetti. The short section on Charlotte Brontë's 'Evangelical Poetry' is of great interest.

Part III, 'Nurturance and Contested Naturalness', begins with 'Children's Poetry' (pp. 181–96). Laurie Langbauer and Beverly Taylor argue for a reconsideration of the status of children's poetry, claiming it as 'a shaping force for a generation of young women' (p. 192). The chapter also notes the importance of periodical publications for the dissemination of this work. Chapter 12, Emily Harrington's 'Marriage, Motherhood, and Domesticity' (pp. 197–212), introduces her reader to many less well-known and under-studied women poets, particularly those connected to annuals and Christmas books, such as *Home Thoughts and Home Scenes* [1864]. Harrington notes the paucity of work concerned with marriage, acknowledging that though some is in circulation, it often centres on an unhappy one (p. 204). Notions of desire, and the 'inappropriateness' of female desire are questioned in the introduction to Jill R. Ehnenn's chapter on 'Sexuality' (pp. 213–29). Women had, Ehnenn argues, been the object focused by the poetic (read male) gaze, and the reversal of this creative practice often led to the female poet being aligned with the fallen woman. Ehnenn describes a multitude of female sexualities and their poetic renderings in this wonderfully enlightening piece. Finally for Part III, Ana Parejo Vadillo 'traces the ways in which women poets styled their poetics through artifice' (p. 230) in 'Poets of Style: Poetries of Ascetism and Excess' (pp. 230–46). Vadillo begins with Christina Rossetti's 'Winter: My Secret' [1862] as an example of both Rossetti's practice as influenced by earlier nineteenth-century poetics and her influence upon women poets. Vadillo also spends time thinking about Alice Meynell's

poetic style, and Michael Field, regarding whom the author is an excellent scholar.

The final part of the companion concludes with Natalie M. Houston's 'Distant Reading and Victorian Women's Poetry' (pp. 249–65). Houston begins by recognizing the work of scholars to reclaim nineteenth-century women's poetry, and to expand the canon of female poets beyond Barrett Browning and Rossetti. Yet there is work still to be done, and for this Houston suggests re-evaluating our critical approaches to these texts and using the methodology of Annette Kolodny's computational criticism as an approach. This chapter is certainly compelling, and its use of Kolodny's framework is inspiring. This chapter deserves more space than I can give it here. The final essay in the companion, Isobel Armstrong's 'Afterword: Nineteenth-Century Women's Poetry in the Field of Vision' (pp. 266–76), recalls the reclamation of nineteenth-century women poets in the early 1990s, and shows how indebted this was to the thought and action of feminist theorists from the mid-1970s. Armstrong's essay provides a fascinating overview of feminist criticism and psychoanalysis and their use in literary scholarship, posing important questions that arise therefrom when we read Victorian women's poetry.

*George Meredith: The Life and Writing of an Alteregoist* is an excellent addition to scholarship on Meredith, exploring text and context, prose, and poetry. Richard Cronin, by working through Meredith's life and works chronologically, produces a literary biography of great depth. Yet this work begins with the author focusing (for a significant number of pages) on Meredith's dislike at the thought of someone writing his biography or memoir! We are told that even a chronology presented to Meredith to accompany his novel *The Tragic Comedians* was considered beyond the pale. Therefore, Cronin's approach is an interesting one, in pushing to the fore the author's wishes, and then going against them almost immediately. But for Cronin (and this is perhaps, his reason for ignoring Meredith's distaste for biography) the author's novels and poems have parallels with Meredith's life, and by bringing both together, the critic can explore the interplay between what is concealed and what is revealed within his work. Of particular interest to scholars of Victorian poetry, chapter 4, 'Mary (Marriage)' (pp. 101–30), engages with Meredith's sonnet sequence *Modern Love*, the textual by-product of his courtship of Mary, and the early months of their marriage. This collection, described as an 'oddly characterless volume' (p. 119), is seen by Cronin as an example of Meredith's compulsion to conceal the disaster that was his first marriage, and simultaneously confess it (Meredith's first marriage to Mary broke down after his wife became pregnant with another man's child. Meredith took their son, Arthur, to live with him after he separated from Mary). This compulsion to duality also exists in Meredith's home life, Cronin argues, with Meredith living a double life. For part of the week the poet lived the life of a bohemian, renting a room from Swinburne and the Rossettis in Cheyne Walk, London. The rest of the week he lived in a respectable cottage with his young son. The poem 'Rhine-land' is set in the bedroom of a newly married couple, yet the relationship and the sonnet are fraught rather than loving. Meredith turns to poetry again after the death of his second wife, Marie, which is explored in chapter 7 (pp. 217–44). 'Marie' draws upon the poems 'A Faith on Trial' and 'Change in Recurrence', from *A Reading of Earth* [1888], and draws parallels with Robert

Browning's *La Saisiaz*. While this work has a more substantial interest in the novels of Meredith, Cronin's meticulous piecing together of Meredith's life provides new and interesting reading of his poetical works.

In 'Meredith Now, and Again' (*TYES* 49[2019] 173–94) Margaret Harris begins with the pithy statement 'George Meredith is always on the point of being rediscovered' (p. 173), yet, she argues, there is much work still to be done. Harris goes on to prove this by providing a comprehensive study of the critical reception of Meredith. The article positions Meredith's literary life as being bookended by works of poetry. Meredith's first published volume was *Poems* [1851] and his final work *A Reading of Life, with Other Poems* [1901], so it seems fitting that Harris includes a comprehensive section on his 'much revered' poetical works (p. 176). Harris makes a strong case for future scholarship, arguing that there is a current 'lacuna' (p. 191) in the field, a need for a critical study of Meredith's publishing history, and a commentary on the extraordinary illustrations that accompany Meredith's published works. One wonders how Harris's article would have responded to Cronin's literary biography above.

*The Poetry of Clare, Hopkins and Gurney: Lyric Individualism*, a monograph by Andrew Hodgson, charts lyric poetry through the nineteenth century, focusing on four male poets; John Clare (1793–1864), Gerard Manley Hopkins (1844–89), Edward Thomas (1878–1917), and Edmund Gurney (1890–1937). Hodgson draws together these poets as they share a stance that is askew from the 'literary culture of the period to which they belong' (p. 1), a form of 'individualism'. The paradox of bringing together four poets to celebrate their shared individuality is luckily not lost upon Hodgson. Part I (pp. 51–110) focuses upon John Clare's poetic voice and his vibrant and urgent use of language. The chapters within this section consider the ways in which Clare's poetry was confessional in its tone. Clare was seemingly troubled by his awareness of his 'own specialness' (p. 44), a wonderful problem to have. One of the most interesting (but minor) aspects of this section of the work is the analysis of Clare's 'The Progress of Rhyme', a dynamic poem in which Clare finds his reflection—his mirror—in that of a pea (p. 45). Part II, 'Gerard Manley Hopkins: Oddity and Obscurity' (pp. 119–68), engages with the work of the great and idiosyncratic poet Hopkins, who, Hodgson argues, was conflicted by the individuality of his voice, a topic much touched upon in the field of Hopkins scholarship. Yet these chapters are novel in their revelation of Hopkins's intelligence, humanity, and awareness of self. Hodgson explores the aesthetic focus of Hopkins's poetry and the notion of 'in-scape', and in doing so supports his earlier claim of the poet's self-aware uniqueness. Through close readings of Hopkins's poetry Hodgson explains sprung rhythm and its reflection, in part, of 'common speech' (p. 114). Despite the innovative sprung rhythm and *inscape* unique to Hopkins's poetry, Hodgson argues, the modernists turned away from this work due to Hopkins's grounding in Romantic and Victorian poetical traditions.

Thomas Owens offers the first genetic study of Hopkins's 'The Windhover' in 'Hopkin's Kestrel: Drafting "The Windhover", 1877–1884' (*VP* 57:i[2019] 43–72). The essay includes the revisions made to two manuscripts by Hopkins between 1877 and 1884, which Owens reveals to be significant to the development of 'sprung rhythm' (p. 43). Owens also goes on to contend that the 'poem's compositional history clarifies the spiritual axis along which it was written' (p. 49),

and his detailed comparative analysis of the manuscripts supports this perspective.

*In Cynara's Shadow: Collected Essays of Ernest Dowson*, edited by Alice Condé and Jessica Gosling, is part of publisher Peter Lang's Writing and Culture in the Long Nineteenth Century series. The work is the first full-length critical study of Dowson in English and aims to reconsider, refresh, and rediscover the poet's corpus. Split into two sections, 'Texts' and 'Contexts', the critical essays provide new perspectives on Dowson's iconic Decadent status, and his influence upon twentieth-century writers. The editors' introduction begins with Dowson's 'Breton Afternoon' as an example of the 'betwixtness'—the 'contrasting and conflicting states of being'—that became a preoccupation for the poet. The close readings that occupy the first part of this work, 'Texts', draw upon Dowson's fascination with this liminal state. Chapter 1, Kostas Boyiopoulos's 'Tainted Medievalism: Ernest Dowson and Courtly Love' (pp. 25–56), highlights the Decadent adoption of this medieval trope, and the ways in which Dowson manipulates the courtly quest to deny the poetic self satisfaction. Boyiopoulos identifies the Decadent science of desire (p. 33), noting that the chivalric and idealized love motifs that influenced Dowson, the *amor de lonh*, are reified in the figure of Adelaide, and the fetishization of desire itself, not in possession of the desired. Alex Wong's "'Non sum qualis": Three Comparative Readings' (pp. 57–84) presents thematic readings of Dowson's 'Non sum qualis eram bonae sub regno Cynarae'. Wong's chapter is one of the few to engage with the Latin source material for this poem: Horace's odes. The chapter creates a palimpsestic reading of 'Cynarae', building upon his comparative analysis of Horace's and Rochester's poetry, and then raising the influence of Dowson upon Henry Reed. This stratified reading is a wonderful methodology for dealing with Dowson's works.

Jessica Gosling's 'From the Drawer to the Cloister: Ernest Dowson's "Poésie Schublade"' (pp. 85–108) is a fascinating essay that teases out the spatiality of Dowson's *drawer/Schublade* poetry. The chapter provides a new perspective on Dowson's work through its prioritization of 'betwixtness' (p. 98), Gosling's essay, like many in this collection, signals the importance of Dowson's adoration of the figure of Adelaide, yet does so while keeping close to Dowson's liminal state of *betweenness*, noting the child's paradoxical state as both corruptible and corrupting, yet with 'an invulnerable chastity [...] and a sense of moral duty' (p. 94). Bénédicte Coste's "'For the life of me I cannot say!": Ernest Dowson's *Dilemmas*' explores Dowson's short-story collections *Dilemmas*, and *Stories and Studies in Sentiments* [1895].

Part II of this edited collection is concerned with the context of Dowson's works, moving away from the prosodic analysis of the first four chapters into greater biographical detail. In Jad Adams's "'Slimy Trails" and "Holy Places": Dowson's Strange Life in Context' (pp. 133–58) the relationship between Dowson and the 11-year-old Adelaide is framed by the context of the 1885 Criminal Law Amendment Act, and the change of the age of consent from 12 to 16. Adams suggests that the 'anti-sexual love of the girl child' present in the Victorian mind as well as its poetry, was not unusual, particularly in Oxford, where Dowson was briefly a scholar. Yet, Adams highlights the importance of

interrogating this aspect of Dowson's personality—his obsession with the cult of 'La Fillette'—and its expression through his creative works.

Dowson's religious life and formal Catholic conversion take centre stage in Robert Pruett's 'Dowson, French Literature, and the Catholic Image' (pp. 159–86). For Pruett, Dowson's interest in the Catholic Church was a countercultural move in an era of scientific progress and secularism (p. 162). Joseph Thorne's chapter, 'Ernest and Aubrey: Friendship and Rivalry at the *Fin de Siècle*' (pp. 187–216), explores the melange in which Dowson and Beardsley moved, in what Thorne describes as an 'amicable hostility' (p. 255). Thorne's essay is beautifully illustrated with images from the Mark Samuel Lasner Collection, Delaware.

Chapter 8, "'The pale roses expire": Dowson's Decadent Diminuendo' by Alice Condé, is a contextual study of Dowson's 'Non sum qualis eram bonae sub regno Cynarae' (pp. 217–44). Condé's chapter thinks about the ways in which Decadence, 'Dead Girls', 'Ghosts and Moon Flowers', and 'Modernism and Echoes of Decadence' populate Dowson's poem. The most enjoyable sections of this chapter are where Condé brings the works of Swinburne ('Anastoria'), and Baudelaire (*Les Fleurs du Mal*) into comparison with Dowson. The final chapter, from Jane Desmarais, "'The quintessence of a quintessence": Music and Musicality in Ernest Dowson's Verse' (pp. 245–72), explores Dowson's 'aesthetic influences', 'creative practices', and 'critical reception' (p. 245). Desmarais highlights Dowson's sensitivity to punctuation and lineation (a concern he shared with Alice Meynell, p. 253), positing how his prosody creates sonorous effects; a musicality that went on to influence musicians such as Arnold Schoenberg and Roger Quilter.

Another work from Peter Lang's excellent Writing and Culture in the Long Nineteenth Century series published in 2019 is Clare Stainthorpe's *Constance Naden: Scientist, Philosopher, Poet*. Constance Naden also features in *Reconceiving Nature: Ecofeminism in Late Victorian Women's Poetry*, by Patricia Murphy. Murphy's work is a major study of the work of six women poets of the period who 'reconstructed' nature in their verse; Augusta Webster, Mathilde Blind, Michael Field, Alice Meynell, Naden, and L.S. Bevington. Ecocritical readers approach the text in multiple ways, yet, Murphy states, there is often the underlying premise derived from cultural discourse which aligns nature and women, particularly during the Victorian period. This work takes a different approach, taking as its focus the poetry of women who revised and reimagined flawed perceptions of the natural world. The introduction, importantly, outlines Murphy's methodological framework, drawing upon Luce Irigaray's 'Nature is [...] never simple, in that it is always marked by gender', and accompanied by Rosmarie Tong, Val Plumwood, Donna Haraway, and Stacey Alaimo. Murphy's aims are (like Hughes's above) to bring attention to less well-known women poets, particularly those engaged with writing about nature, and provide readings of their work with an attentiveness to ecofeminism.

Chapter 1 (pp. 35–64) examines Webster's 1881 collection *A Book of Rhyme*, which, Murphy argues, challenges the belief in an innate connection between women and nature. Webster foregrounds female oppression through the deployment of nature imagery. The uncontroversial form of the nature poem itself allowed Webster to deal with contentious issues, for example 'The Swallows'

liberation of nature sharply contrasting with the socio-economic constraints limiting the Victorian woman.

Blind's poetry is the subject matter of chapter 2 (pp. 65–96), which examines the industrial and agricultural impact upon the environment. This dominance of nature by man-made means is destructive and finds its parallel for Blind in the dominance of women by patriarchal social conditions: 'domination of women, like that of nature, brings great harm'. Murphy positions Blind's *The Ascent of Man* as a rewriting of Darwin's *Descent of Man*—and evolutionary history—through a female perspective using the register of childbirth. This reading of Blind's prosody is engaging, and enraging. The chapter culminates with the poem 'Manchester by Night': the painting of a city choked by its industrial success, with nature conspicuous by its absence.

Chapter 3, 'Michael Field: Eroticizing Agency' (pp. 97–128), argues that Field's work—particularly *The Loves of Plants*—reanimates the natural world, positing it as an active and erotically charged rather than passive realm. Field's work is situated in relation to her antecedents who eroticized the ancient landscape (Homer, Virgil, Ovid). This history of natural concupiscence is, of course, primarily male. Field's 'The Sleeping Venus' evidences these claims, connecting the landscape to the (classical) sensual body and fecundity. Murphy also draws upon Field's interest in the Linnaean system of classification, which *The Loves of Plants* explores to construct a version of nature that is both recognizable and identifiable, but also one imbued with agency.

Chapter 4 discusses the place of the poet in nature (pp. 129–60). Meynell shows that the 'authentic' poet is one who becomes immersed, subsumed by nature, unlike the 'flawed' poet who uses nature as a vehicle for self-promotion. Murphy focuses on Meynell's *Preludes* [1875] in this chapter, a collection that received poor reviews and was dismissed as 'unworthy' by Meynell herself. Yet *Preludes*, it is argued, reveals a gendered component of interest to Meynell scholars and ecofeminists: the challenge 'facing a woman to craft nature poetry in light of the existing male oeuvre'. Where Meynell differed from many of her contemporary poets was in her keen understanding and observation of the natural world. In 'The Appreciative Gaze' Murphy demonstrates Meynell's skill.

Naden's theory of hylo-idealism and its relevance to the poetic rendering of nature is explained in 'Constance Naden: Embodying Spirituality, Making Matter Matter' (pp. 161–88). Murphy connects Naden's theory to Darwinian evolution, arguing that 'Naden argues for a continuum from lower organisms to humanity that proceeds without divine involvement'. 'The Nebular Theory' [1887] is a poem in which Naden's currents of hylo-idealism are clear; therefore Murphy takes time to situate the text within its intellectual and historical contexts. This chapter provides a sterling analysis of Naden's verse—with much more than I can cover here, unfortunately—and ultimately leaves me wanting to read more on the poet's theories of spiritual embodiment.

*Reconceiving Nature* is both concluded with and tied together by chapter 6, 'L.S. Bevington: Seeking a Harmonious Relationship' (pp. 189–216). Using Bevington's *Key-Notes* as its example, this chapter weaves together the concerns of the previous five women poets into one. *Key-Notes* posits the potential for humanity to achieve a 'oneness' with nature, yet this requires a rejection of dominance on the part of humanity. Bevington is shown to have moved beyond the

philosophy of human superiority prevalent in the work of certain key thinkers, including Ralph Waldo Emerson, instead recognizing that environmental damage and subjugation damage all, not just the natural world. Overall, Murphy's text is a complex, theoretically driven, but eminently readable and much-needed study of Victorian women poets and their relationship to the natural world.

Arthur Symonds's defence of the Empire Music Hall in the *Saturday Review*, 10 November 1894, was not out of character for the Decadent poet, but rather an unusual inclusion for the periodical. Matthew Creasey's "'The neglected, the unutterable Verlaine': Arthur Symonds, the *Saturday Review*, and French Literature in the 1890s" (*VPR* 52:i[2019] 103–23) contemplates the publication of this public support for a venue whose 'erotic tableaux vivants on stage' and prostitutes off stage caused moral outrage (p. 103). Creasey's article charts the astonishing publishing relationship between the poet and the *Saturday Review*, as well as Symonds's reaction to Paul Verlaine's treatment at the hands of the same publication.

*The Brontës and the Idea of the Human*, edited by Alexandra Lewis, and also reviewed in Section 2 above, is part of the excellent Cambridge Studies in Nineteenth-Century Literature and Culture series. Lewis's introduction begins with the question 'what does it mean to be human?', what lies at the core, and at the limits, of being human? This superb collection draws upon the work of scholars and creative practitioners attempting to answer this question. As the title suggests, this consideration lies at an intersection between Brontë scholarship and Victorian scientific study, resulting in the potential for literature's 'recognition of our shared humanity'. Of particular interest to scholars of the Brontës's poetry are chapters 7 and 10.

'Degraded Nature: *Wuthering Heights* and the Last Poems Of Emily Brontë' by Helen Small (pp. 147–66) considers the last two poems—126 and 127 as they appear in the collected *Poems*—in parallel with *Wuthering Heights*. The two works, taken from the 'Gondal Notebook' are takes on a single theme: the moral degradation of civil war. Poem 126 concerns the persecution of a physically vulnerable nobleman, whose abuse (he is 'proud to bleed') only degrades those who participate in the torture. Where Poem 126 sprawls across 264 lines, Small notes that Poem 127 is a 'tighter redaction and revision of the same theme', in fact so short, the text quotes it in full (p. 160). This formal change suggests a critical development from EB; Poem 126, to *Wuthering Heights*, and then Poem 127 present a narrative of 'social degradation and revenge' (p. 163).

Rebecca Styler's chapter for the collection, "'Surely some oracle has been with me": Women's Prophecy and Ethical Rebuke in Poems by Charlotte, Emily, and Anne Brontë" (pp. 207–25) identifies Charlotte, Anne and Emily as part of the female prophetic literary tradition. While the theme of prophecy in Charlotte's fiction has received critical attention, this approach has not previously been undertaken regarding the women's poetry. Styler's chapter provides the cultural context of poetic prophecy noting how the figure of the poetess was usually exempt from consideration. Yet recently, figures such as Elizabeth Barrett Browning and Christina Rossetti have been shown to employ the prophetic poetic voice. Charlotte's use of the voice is via the figure of the female outsider who is a critic of the hegemony of the patriarchal narrative. In 'Pilate's Wife's Dream' [1848] Charlotte uses the dramatic monologue form to produce a

sympathetic response to the figure of Pilate's wife, a woman who boldly critiques her husband's values system and foretells his demise. Emily's poetry also engages the prophetic poetic voice via the figure of the female outsider, one whom Simon Marsden notes 'expresses the longing to experience divine immanence in the world' which 'prophecy enables her to achieve' albeit momentarily (p. 216). Styler's reading of Emily's 'The Prisoner' is of specific interest here. Finally, the chapter engages with Anne's quotidian form of prophecy in 'A Word to the Calvinists', in which a Dissenting preacher promotes humanity.

In 'Devoted Sister or Cynical Saboteur? The Two Faces of Charlotte Brontë' (*BS* 44:ii[2019] 162–74) Christine Blowfield comments upon the interventions made in Emily Brontë's poetry by her sister Charlotte after Emily's death. The essay questions whether these editorial interventions were valid, or whether they negatively impacted upon Emily's original work. Blowfield's analysis of Emily's poetry and Charlotte's editing is comprehensive, with an unwavering eye for detail, and the essay goes so far as to contend that Charlotte's 'ambition drove her to misrepresent, and distance herself' from her more radical and unorthodox siblings. Beginning with minor changes made by Charlotte, and gradually working towards those editorial decisions deemed substantive, Blowfield's case exposing Charlotte's unscrupulous intentions seems watertight.

Edwin John Moorhouse Marr takes Branwell Brontë's poem 'Caroline' [1845] as his study for "'Cut from life": The Many Sources of Branwell Brontë's "Caroline"' (*BS* 44:ii[2019] 218–31). Branwell's poetry is, argues Moorhouse Marr, preoccupied and punctuated by death and decay. Where other critics have argued that this facet of Branwell's writing is a result of traumatic childhood bereavement—despite the poem 'Caroline' featuring the death of a sibling—the author also suggests that contemporary attitudes to death and dying played a significant part. This essay is a fascinating exploration of the textual and socio-cultural influences Branwell assimilated into the 'Caroline' sequence.

The winter 2019 edition of *Victorian Studies* (61:ii) publishes papers and responses from the sixteenth annual conference of the North American Victorian Studies Association (NAVSA). From this title, three articles cover Victorian poetry, specifically that of women: Elizabeth Barrett Browning, Christina Rossetti, and the photographer Julia Margaret Cameron. 'Outward at the Audience in *Aurora Leigh*' (*VS* 61:ii[2019] 186–93) is Caolan Madden's exploration of 'public taste' and audience in Barrett Browning's verse novel *Aurora Leigh* [1856]. Madden's close reading explores Romney Leigh's relationship with working-class woman Marian Erle through the lens of theatricality and costume, finally ending with a condemnation of spectatorship, 'artistic tyranny and mob violence' espoused by the theatre (p. 190).

Heather Bozant Witcher's "'Art of the Future": Julia Margaret Cameron's Poetry, Photography, and Pre-Raphaelitism' (*VS* 61:ii[2019] 204–15) suggests that Cameron's photography and the only published poem by the artist; 'On a Portrait' [1876], situates her within a broader definition of the Pre-Raphaelite movement. Bozant Witcher argues that Cameron's self-reflexive poetics 'indicates her participation in a larger trajectory of literary Pre-Raphaelitism' (p. 208), while her photography expresses the link between poetic creativity and visual representation' (p. 214)

Ashley Miller's 'Ripeness and Waste: Christina Rossetti's Botanical Women' (*VS* 61:ii[2019] 194–203) is a rethinking of Rossetti's relationship to ecological materiality, with a focus on ecology and gender that is explored through the concept of waste. The article briefly touches upon the 'reproductive waste' of Jeanie in Rossetti's *Goblin Market*, to provide parallels with 'The Prince's Progress' [1866] and its princess who metaphorically requires 'husbandry and harvest' (p. 200) before she goes to waste.

Aubrey Plourde also takes us to the market in 'The Innocent Old Way: Reserved Interpretation and Christina Rossetti's *Goblin Market*' (*PMLA* 134:v[2019] 1076–93). Plourde foregrounds the Tractarian doctrine of reserve at the opening of this article, suggesting it is a concept that Rossetti plays against itself in *Goblin Market*, by 'dramatizing its duelling imperatives—inciting and containing curiosity' (p. 1077). The article deftly steers its reader through a contemporaneous maze of Tractarian thinking before using these complex ideas to provide a fascinating reading of *Goblin Market*.

Rossetti also features in Grace Vasington's consideration of the rise of vigil in Victorian literature in 'John Henry Newman, Christina Rossetti, and the Formation of Victorian Reading Practices' (*VS* 61:iv[2019] 608–28). Vasington's elegant engagement—utilizing the methodological framework of attention studies—explores Newman's and Rossetti's effort to solicit vigilant reading, 'as an exercise deeply concerned with the moral importance of prolonged concentration' (p. 609).

In 'Dante Gabriel Rossetti's Déjà Vu' (*VS* 62:i[2019] 61–84) Fergus McGhee considers the persistence of the dream-like state in the artist's poetry. While many critics have noted the importance of memory in Rossetti's poems, McGhee argues this is more complex, with the poet being 'compelled [...] towards the shock and perplexity of involuntary recollection' (p. 62). This essay binds together with Rossetti the work of Bishop John Henry Newman and Henri Bergson, with topics such as spiritualism and neurology, situating.

'Echo and Narcissus in Victorian Poetry' (*EIC* 69:ii[2019] 178–202) is James Williams's comprehensive study of the Ovidian myth in Victorian poetry. Williams's perceptive analysis of late nineteenth-century engagement includes Dante Gabriel and Christina Rossetti, Elizabeth Barrett Browning, and Edward Lear's rendering of the myth, yet it is the brief study of Edward Carpenter's recasting of the narrative in 'Narcissus' [1873] as an allegory of 'unrealised youthful sexual potential' (p. 182) that is most fascinating. Williams notes Alice Meynell's version 'The Love of Narcissus' [1896] attends rather to the figure of Echo, who exists—like Meynell—at the peripheries of the text.

In 'A Muslim Voice in Victorian Britain: Conversion and Strategies of Encounter in W.H. Abdullah Quilliam's Poetry', Martin Kindermann (*EJES* 23:i[2019] 11–25) engages with the under-studied poetry of 'Abdullah Quilliam—poet, lawyer, Sheikh-al-Islam of the British Isles and founder of the Liverpool Muslim Institute, Britain's first mosque, established in 1895'. Quilliam's poetry documents his conversion to Islam, and the dialogue between himself and a new God. This essay is an important work on conversion narratives and adds a new dimension to a field concerned with Bishop John Henry Newman and Gerard Manley Hopkins.

Zarena Aslami's article 'Victorian Afghanistan, the Iron Amir, and the Poetics of Marginal Sovereignty' (*VS* 62:i[2019] 35–60) exposes the undermining of Afghan sovereignty by British poets in the rule of leader Abdur Rahman. Rahoman's autobiography, published in English in 1900, quotes extensively from works of literature, including poet Sir Alfred Lyall's 'The Amir's Soliloquy' [1889]. Using Homi Bhabha's concept of 'colonial mimicry' (p. 36) as a methodological lens, Aslami considers Rahman's life and legacy alongside Rudyard Kipling's 'The Amir's Homily' [1891] and Lillias Hamilton's *A Vizier's Daughter* [1900].

Doreen Thierauf and Lauren Pinkerton's guest-edited issue of *Women's Writing—Generational Exchange and Transition in Women's Writing* includes four works concerned with intergenerational poetry. Kirsty Bunting's "'Authorship prevails in nurseries": Alice Meynell as Mother, Mentor, and Muse' (*WW* 26:ii[2019] 229–44) takes a deeper look at Meynell's poetry than space allowed Williams. The article unpicks the intertwined personal and literary lives of Alice Meynell and her daughter Viola to great effect. Bunting argues that Meynell's 'astute self-commodification' of her domestic femininity created a schism between her daughter and Meynell, which resulted in Viola's later attempt to demythologize her mother's public persona. Bunting navigates the relationship between mother and mentor deftly, supporting her argument with readings of both women's work.

Amy Kahrman Husby's 'Queer Social Counting and the Generational Transitions of Michael Field' (*WW* 26:ii[2019] 199–213) explores the generational boundaries occupied by Michael Field's Edith Cooper and Katherine Bradley. The social mathematics of the unification of Cooper and Bradley—the two—becoming Field—the 'intimate whole'—is a particularly fascinating aspect of this work, with Kahrman Husby's concept of 'queer social counting' being of significant interest. Further works on Field are discussed below.

"Woman's Powers" and Emily Dickinson's "Queens": Elizabeth Barrett Browning, Charlotte Brontë, and George Eliot in 1861–1862' (*WW* 26:ii[2019] 168–83) considers a period which Marjorie Stone deems a watershed in the history of women's writing, 1857–62. Rather than exploring Barrett Browning's work alongside a typical 'trptych of poetesses', connections are made to Brontë (through Brontë's biographer Gaskell taking an epigraph from EBB's *Aurora Leigh*) and to Eliot (through her review, again of *Aurora Leigh*). Using historical primary material, Stone charts the literary networks that span this period, culminating in the crowning of Dickinson as poetess 'Queen' of the of the period.

Also centring its attention upon Barrett Browning, Beverly Taylor's 'EBB among the Nightingales: Elizabeth Barrett Browning, Felicia Hemans, and Generative Rivalry in the Poetess Tradition' (*WW* 26:ii[2019] 149–67) explores the generative energy of competitiveness as a means to distance oneself from the 'nightingale' poetesses. Taylor contends the term 'nightingales' was suggestive of the myth of Philomena, a connection EBB evokes in 'Bianca among the Nightingales' [1862], a poem of male infidelity and female emotional distress. Taylor goes on to show how EBB counters the female devotion evident in the poetry of Felicia Hemans, through close reading EBB's 'The Runaway Slave at Pilgrim's Point' [1847] alongside Hemans's 'The Landing of the Pilgrim Fathers in New England' [1825].

*Women's Writing* 26:iv also includes an article on EBB: Carly Ehnes's "Her spheréd soul shall look on them": Elizabeth Barrett Browning, the Pose of the Poetess, and "L.E.L.'s Last Question" (*WW* 26:iv[2019] 421–39). Ehnes considers the socio-economic standing of female poets in the mid-Victorian literary marketplace, with EBB straddling the roles of social poet and domestic figure. Ehnes's exciting discovery of the (previously unrecorded) publication of EBB's 'L.E.L.'s Last Question' in *The Ladies Pocket Magazine* is suggestive for the author that the poet was complicit in sanctifying Landon's life alongside her poetry.

It could be gleaned from Mary Sanders Pollock's essay 'Elizabeth Barrett Browning's Failed Pastoral and the Environments of the Poor' (in Mazzeno and Morrison, eds., *Victorian Environmental Nightmares*, pp. 45–60) that Elizabeth Barrett Browning was a proto-ecologist. EBB's work, particularly that which exposed her environmental concerns, was grounded in ethical and political principles, and interesting for Sanders Pollock, as it moved away from a romanticized version of nature.

Stone and Taylor's 'Elizabeth Barrett Browning's Unpublished Honeymoon Poem, a Poetics in Transition, and Petrarch's Vaucluse: "Wilder ever still & wilder!"' is the opening article of *Victorian Poetry* (*VP* 57:i[2019] 1–42). Barrett Browning's work has repeatedly fallen under the lens of nineteenth century scholars this year, and this article, like Ehnes's above, centres upon new knowledge of the poet. This work is important for EBB scholars, as it details an unpublished manuscript Stone and Taylor call the 'Vaucluse fragment'. The manuscript, transcribed and analysed for the first time, narrates the honeymoon pilgrimage of EBB and her husband, Robert Browning, to Petrarch's fountain at Vaucluse. The article details the importance of the manuscript in EBB's development as a poet in far more detail than I can do justice to here.

Drawing upon biographical material that describes Edward Lear's state of 'the morbids' Jasmine Jagger considers the significance of tears in the author's poetic works in 'Edward Lear's Tears' (*VP* 57:i[2019] 101–29). Jagger explores works such as 'The Courtship of the Yonghy-Bonghy-Bo', an echo of Lear's private sadness regarding a lost marriage opportunity, and 'The Dong with a Luminous Nose', in which Lear uses rhythm as a 'mechanism to stave off the morbids' (p. 119).

Dinah Roe's elegant 'Naturally Artificial: The Pre-Raphaelite Garden Enclosed' (*VP* 57:i[2019] 131–53) posits the importance of the walled garden in Pre-Raphaelite poetry, in which the sense of 'surroundedness' provides the 'material and metaphorical conditions' for creativity (p. 131). In turning the enclosed garden into art and poetry, Roe convincingly argues that the Pre-Raphaelite privileges the mind over nature, and celebrates internal rather than external space. Furthermore, Roe suggests that this motif also allows for the female Pre-Raphaelites—Christina Rossetti, Elizabeth Siddal—a 'refuge from the male gaze' and sanctuary (p. 136).

Issue 57:ii of *Victorian Poetry* for 2019 is a special issue dedicated to 'Gender and Genre', developed by editors Lee O'Brien and Veronica Alfano to construct 'dialogues between works by male and female Victorian poets who wrote in the same genre' (p. 157). Isobel Armstrong's article for the edition, 'A Note on Law and Lawlessness: Coventry Patmore and Two Women Poets—Eliza Keary and Alice Meynell' (*VP* 57:ii[2019] 163–75) considers the influence of Patmore,

noting Keary's adoption of Patmore's 'Anglo-Saxon' metre in 'Christine and Mary' (p. 164), and the 'pause' upon Meynell (p. 170). Despite Meynell's and Keary's adoption of poetic techniques from Patmore, Armstrong suggests this is not a literary 'subservience', but a taking of what was needed (p. 174).

Julie Casanova, in 'Gender and Chronotopes of Revolution in the Border Ballads of Swinburne and Marriott Watson' (*VP* 57:ii[2019] 177–99), tackles a relationship that has received scant critical study—that of Algernon Charles Swinburne, and the poet and activist Rosamund Marriott Watson. Using the Bakhtinian term 'chronotope' to consider the 'time-space' of the poet's revolutionary ballads, Casanova argues that Marriott Watson 'revises' Swinburne's patriarchal histories, instead highlighting the 'political legitimacy of liminal female agencies' (p. 179).

By resequencing the sonnets of both A. Mary F. Robinson and John Addington Symonds in 'Gendered Poetic Discourse and Autobiographical Narratives in Late Victorian Sonnet Sequences' (*VP* 57:ii[2019] 201–23) Patricia Rigg forms an autobiographical narrative of the author's same-sex desires that 'presents itself as fiction' (p. 202). Symonds was Robinson's mentor, yet their relationship was complicated by Robinson's relationship with—and Symonds's antipathy towards—Vernon Lee, the subject of Robinson's 'Tuscan Cypress' sequence of sonnets. Rigg's article is undoubtedly important to scholars of Symonds, Robinson, and Lee alike.

In 'Voicing an Epic for the Age in *The Prelude* and *Aurora Leigh*' (*VP* 57:ii[2019] 225–46) Eleanor Reeds focuses her reading of Barrett Browning's poem *Aurora Leigh* on 'voice', and in doing so suggests William's Wordsworth's *The Prelude* as prototype for EBB's reimagining of the epic poem. Reeds positions her study as charting the parallel development of these works (published six years apart) which both encompass a 'writing of and to the age' (p. 228).

Owen Holland's "'Thy sun, revolution, is winning its noon": Political Symbolism in Arnold, Clough, and Chartist Poetry' (*VP* 57:iii[2019] 297–320) follows a turn towards the revolutionary in the work of Matthew Arnold and Arthur Hugh Clough. This, Holland argues, is marked out by the adoption of imagery—particularly solar—previously associated with the Chartist movement. The article focuses more intently upon Arnold's poetry (*Obermann Elegies* and *Balder Dead*) than that of his rival Clough (*The Bothie of Toper-na-Fuosich: A Long Vacation Pastoral*), yet it still manages to examine the ideological function of both writers' works equally.

Where McGhee's contemplation of Dante Gabriel Rossetti's poetry (*VS* 62:i[2019]) was turned inwards, Jason David Hall's "'Looking downward thence": D.G. Rossetti's "The Blessed Damozel" in *Astronomical Focus*' (*VP* 57:iii[2019] 321–43) looks towards the heavens. Alongside readings of DGR's 'The Blessed Damozel' and his artistic rendering of the Damozel's story on canvas, Hall takes the reader into the cosmos, to the Pleiades, at the speed of light. This article is a fascinating amalgamation of scientific theory and the arts.

Dominique Gracia's "'The one question is not what you mean but what you do": Michael Field's Ekphrastic Verse' (*VP* 57:iii[2019] 345–64) comparatively analyses poems from Field's *Sight and Song* alongside poems from Algernon Charles Swinburne's *First Series. Sight and Song*, Gracia notes, 'sought to establish [...] how one *should* respond to art objects', yet it was not received

favourably by the aesthetic (often homosexual) male milieu (p. 345). Gracia's close reading of Field and Swinburne is both rigorous and enlightening and draws upon the work of contemporary *fin-de-siècle* scholarship.

Marion Thain's 'Parnassian Cosmopolitanism: Transnationalism and Poetic Form' (*VP* 57:iv[2019] 463–87) aims to draw attention to the Parnassian vogue in the poetry of the 1870s and 1880s. This article explores the distinctions between the English ballad, a vehicle for nationalism, and French *ballade* forms, which represents a cultural cosmopolitanism. Excitingly, this work extends its analysis beyond European borders, taking Austin Dobson's *Proverbs in Porcelain* [1877] as an example of the 'transnational poetics of English Parnassianism' (p. 474). Yet Thain is careful to show that this notion of cosmopolitanism is inherently intertwined with an imperialist history.

Taking as its subjects 'Hermaphroditus' [1866] and 'In San Lorenzo' [1871], Natalie Prizel's essay 'Intersex Aestheticism and Transgenre Mediation: Swinburne's Ekphrastic Androgynes' (*VP* 57:iv[2019] 489–509) reveals how Swinburne's poetry reimagines the 'traditional gendering of ekphrastic relations' (p. 490). Using the prefixes *trans-* to imply movement, and *inter-* to imply between, Prizel argues Swinburne's poetry anticipates the current dialogue surrounding what she calls the 'nonnormative body' (p. 503).

Sarah Ann Storti's essay 'Letitia Landon: Still a Problem' (*VP* 57:iv[2019] 533–56) argues that Landon's recovery to date has styled her a sentimental poetess. The essay aims to reclaim Landon, focusing upon her 'innovative poetics' instead, and the deft way in which her commissioned work thrived upon recycled tropes and images of empire. Storti also lays bare Landon's habit of repurposing the work of others, as well as her own, arguing 'The Zenana' is emblematic of this reuse. In highlighting the complexity and distinctiveness of Landon's style, this essay puts forward a strong case for rediscovering this original 'poetess'.

Tim Armstrong's 'Hardy's Mathematics' (*VP* 57:iv[2019] 557–75) utilizes Alain Badiou's view of mathematics as a critical lens for the study of Thomas Hardy's poetry. Biographical context provides the support for this scholarly perspective; evidence shows that Hardy's education in the subject was formative and infiltrated his verse through his approaches to metre and stanza, to his use of the 'Rule of Three' (p. 563). This awareness of ratio from Armstrong provides a fascinating reading of the poem 'The Contretemps', which maps the poem's 'accidents of time and place' onto the structure of a mathematical problem (p. 564).

Andrew M. Stauffer's 'An Image in Lava: Annotation, Sentiment, and the Traces of Nineteenth-Century Reading' (*PMLA* 134:i[2019] 81–98) is both a consideration of book history and materiality and the discovery of the female poetess Ellen Pierrepont Minor. Stauffer narrates a class visit to the stacks at the University of Virginia library in search of copies of Felicia Hemans's works. There, the class uncovered a copy of her *Collected Works* in which Pierrepont Minor had inserted marginal notes and poetry of her own. A fascinating piece on the history of reading evidenced by marginal notes.

Finally for 2019, Minjie Su's 'Light, Dark, and Grey: Representation of Hero in William Morris's *The Story of Sigurd the Volsung and the Fall of the Niblungs*' (*Neophil* 103:i[2019] 129–43) raises questions about William Morris's narrative poem *The Story of Sigurd* [1876]. The article charts the rise and fall of

Sigurd as a Victorian hero, and notes that Morris converts Sigurd from his usual Victorian rendering as a figure of light to a hero of the grey, which Su argues posits ‘a compromise between the idealised and the real, which accords with Morris’s own life experience and perception of heroism’ (p. 129).

#### 4. Periodicals, Publishing History, and Drama

Various books and articles concerning Victorian periodicals and publishing history are mentioned elsewhere in this chapter. A major repository of information on Victorian periodicals is found in the *Victorian Periodical Review* that has transformed itself since its pioneering days as *Victorian Periodicals Newsletter*, where articles seemed to be concerned with recording discoveries of major authors’ periodical contributions identified in the five volumes of that major undertaking, the *Wellesley Victorian Periodicals Index 1824–1900*, published in five volumes by the University of Toronto Press and Routledge between 1966 and 1989 and subsequently online. The contents of the four issues of the *Victorian Periodicals Review* published during 2019 reveal the eclectic diversity of the field that is no longer confined to ‘major’ journals included in the *Wellesley Index*: a field that owes much to the *Curran Index*, an online rich repository of who was writing what in many Victorian periodicals ([curranindex.org](http://curranindex.org)). The opening issue of *Victorian Periodicals Review* for 2019 begins with “‘Politics for Girls’”: Representations of Political Girlhood in the *Girl’s Own Paper* and the *Girl’s Realm*” by Helen Sunderland (*VPR* 52:i[2019] 1–26). Sunderland explains that ‘Political girlhood was an important, but previously overlooked, feature of the fin de siècle girls’ periodical press’. Her focus is the *Girl’s Own Paper* and the *Girl’s Realm*, in which ‘the “political girl” existed alongside other incarnations of the “new girl.” Together with adult-authored informative and fiction pieces, correspondence pages and ‘how-to’ columns encouraged girl readers’ active engagement with empire and parliamentary politics. Youth gave pre-adolescent girls freedom to express their political and imperial identities through play. Through ‘uncovering examples that appear to jar with the dominant tone of these journals’, Sutherland’s ‘essay nuances assumptions that girls’ periodical literature and lived experiences were necessarily apolitical’ (p. 1). In ‘Serialization, Illustration, and the Art of Sensation’ Elizabeth Anderman (*VPR* 52:i[2019] 27–56) ‘explores the multiple intersections between text and image in the illustrated serial editions of *Lady Audley’s Secret* (*London Journal*, 1863) and *The Woman in White* (*Harper’s Weekly*, 1859–60)’. Anderman ‘argues the illustrations connect to political articles, biographical profiles, and the images accompanying other fiction serials’, thereby relating ‘the text to current events, [and] underscor[ing] the importance of some characters over others, and, most importantly, enhanc[ing] the emotional resonance of texts and images’. In this manner ‘ultimately, they reveal the reading of serialized sensation novels as a participatory process, where meaning and emotion are expanded through iterative and contextual readings’ (p. 27). In ‘Victorian Gendered Photography in the *Boy’s Own Paper* and the *Girl’s Own Paper*’ Jochen Petzold (*VPR* 52:i[2019] 57–79) compares and contrasts them, ‘both published by the Religious Tract

Society’ although ‘photography is an exception, since both magazines published practical instructions in the 1880s and offered their readers photographic competitions in the 1890s. However, this case study shows that the topic of photography was gendered and presented in distinctly different ways.’ Thus ‘while *Boy’s Own Paper* focused on the practical side of photography (including the construction of various apparatuses), *Girl’s Own Paper* emphasized its aesthetic aspects and the role photographs played as objects of display or exchange’ (p. 57). “‘Kangaroo politics, kangaroo ideas, and kangaroo society’: The Early Years of *Melbourne Punch* in Colonial Australia’ engage Shu-chuan Yan (*VPR* 52:i[2019] 80–112). The ‘essay investigates how *Melbourne Punch*, a colonial imitation of London *Punch*, occupied a key position in reformulating imperial discourses, practices, and cultures in mid-nineteenth century Australia’. Its ‘contributions to the magazine frequently articulated imperialist ideas, conveyed communal information, or acted as rhetorical and ideological mirrors of colonial life. They not only played a critical role in solidifying the image of colonial space in the public imagination but also contributed to the making of imperial mythology within the context of burgeoning print culture’ (p. 80). Matthew Creasey writes on “‘The neglected, the unutterable Verlaine’”: Arthur Symons, the *Saturday Review*, and French Literature in the 1890s’ (*VPR* 52:i[2019] 103–23). Creasey indicates that ‘in November 1894, Frank Harris bought the *Saturday Review*, a conservative weekly periodical. His new staff included the critic and poet Arthur Symons, who was developing a burgeoning reputation as a proponent and practitioner of Decadent literature.’ Drawing upon ‘responses to the work of Paul Verlaine, [Creasey] explores how Harris’s ownership of the *Saturday Review* provided Symons with an outlet for his critical writings on avant-garde French literature’. Consequently ‘the confluence of Symons, Harris, and the *Saturday Review* provides insights into the development of periodical discourse on Decadent and Symbolist writings beyond the pages of exclusive publications such as the *Yellow Book* and the *Savoy*’ (p. 103). A different kind of periodical engages Joseph Stubenraugh in his “‘Pleasing testimony’”: Plebeian Readers’ Voices in the *Tract Magazine*’ (*VPR* 52:i[2019] 124–45), who observes that ‘scholars have struggled to recover how lower-class readers responded to the mountains of cheap religious literature produced for them in the nineteenth century’. However, through ‘a careful reading of correspondence from tract distributors published in the *Tract Magazine*’ it is possible to uncover ‘a rich and surprising engagement between poor readers and religious tracts. According to Stubenraugh, ‘some plebeian readers rejected tracts or used them for unintended purposes. Other poor readers used tracts to create and influence communal relationships, establish their own respectability, address their miseries, and collaborate with distributors in crafting their own pious life narratives for a broad audience’ (p. 124). A single journal is the sole focus too of Rachel Webster’s ‘Community as Counterpublic: The *Shield* (1870–86) and the Campaign to Repeal the Contagious Diseases Acts’ (*VPR* 52:i[2019] 146–65). Webster explains that ‘The *Shield* (1870–86) was the chief mouthpiece for the campaign to repeal the Contagious Diseases Acts. This article focuses on the *Shield*’s role in fostering a reform-oriented community.’ The periodical ‘used various strategies, including editorials, letters, and petition templates, to create the sense of a growing community and construct a diverse readership in terms of class, gender, religion, and nationality’. According to Webster, ‘significantly, it

promoted a religious collective that was ecumenical in nature and tolerant of doctrinal differences' (p. 146). 'Newman's Conversion: Francis William Newman and Vegetarianism on the Instalment Plan' engage Liam Young (*VPR* 52:i[2019] 166–200), who 'examines how Francis William Newman used the formal characteristics of the press to introduce reforms to the Vegetarian Society in the 1870s'. In his presidential capacity 'Newman controversially restructured membership in the society along the model of serial instalments, harnessed the dialogism of the press to reimagine vegetarian eating as a conversation among its practitioners, and used the periodical's characteristic mixture of repetition and difference to expand the vegetarian palate'. In the article Young 'demonstrates how Newman and the Vegetarian Society employed serial print media not to enforce total abstinence from flesh but to create new regimes of self-care and self-government, allowing readers to shape themselves into vegetarian subjects through their participation in the movement' (p. 166).

The summer 2019 *Victorian Periodicals Review* is a special issue devoted to the *Strand Magazine*. Emma Liggins and Minna Vuohelainen in their 'Introduction: Reassessing the *Strand Magazine*, 1891–1918' (*VPR* 52:ii[2019] 221–34) observe that 'this special issue [...] reassesses the significance of the *Strand* in the British cultural imagination from the 1890s to the end of the First World War'. The essays 'in the issue [...] explore the heterogeneity and cultural readability of this key periodical, including its editorial policies; use of illustration; intertextual mixture of fictional, factual, and human-interest material; participation in socio-cultural debates; and construction of reader communities and readerly identities'. Furthermore, the contributions attempt 'to shed light on some of the forgotten contributors, artists, and personalities who helped to establish the *Strand's* leading position in the periodical market in the first half of its sixty-year run'. Also 'they demonstrate the *Strand's* significant contributions to British middlebrow culture in diverse fields including the short story form, genre fiction, continental fiction in translation, illustration, celebrity culture, science and communications technology, spiritualism, and war journalism' (p. 221). Christopher Pittard's 'Grant Allen's "Jerry Stokes": Detective Fiction, the Death Penalty, and the Scene of Writing' (*VPR* 52:ii[2019] 235–54) 'focuses on the first detective story to appear in the *Strand*, Grant Allen's "Jerry Stokes," which was published in the third issue (March 1891) and which "inaugurated his characteristic contributions to the *Strand*; Allen subsequently published detective and crime serials including *An African Millionaire* (1896–7), *Miss Cayley's Adventures* (1898–9), and *Hilda Wade* (1899–1900). By contributing detective fiction at an early stage when the *Strand* was still finding its particular focus, Allen played a decisive part in determining the magazine's subsequent direction' (p. 235). Mercedes Sheldon, in "'From foreign sources": The Rise and Fall of the Translated Short Story in the Early Years of the *Strand Magazine*' (*VPR* 52:ii[2019] 255–73), following 'a brief data analysis of the fictional make-up of the magazine's first volume [...] examines the *Strand's* editorial treatment of stories from foreign authors and the contemporary critical response to that choice' (p. 256). In 'Of Blizzards, Pistol Shots, and Fair Smugglers: Russian Fiction and Middlebrow Strategies in the *Strand*' Maria Krivosheina (*VPR* 52:ii[2019] 275–93) discusses 'the appropriation and representation of Russian literature through a serial reading of the *Strand Magazine*. By focusing on a popular rather than declaratively

elitist magazine' she avoids 'concentrating solely on the modernist coterie and reconsider[s] the ever-changing tastes of the broader public' (p. 276). According to Krivosheina, 'a brief examination of the *Strand's* relationship with Russian literature between the 1890s and 1910s reveals how the magazine maintained consistent strategies while adjusting to public taste'. In its earliest years 'the magazine favoured safe options: canonical works that could be read as conventional, entertaining stories in keeping with the *Strand's* genre framework. The texts were marked by international flavour yet remained accessible for readers unfamiliar with the cultural, historical, and linguistic context of a foreign country'. Generally 'the same principles remained true of the post-Victorian life of the *Strand*. The magazine continued to domesticate foreign writers, but the selection strategies became less predictable and emphasized more variety, showing the *Strand's* adaptability to changing tastes' (p. 288). Alyssa Mackenzie's subject is 'Happy, Genial, Homely Men: Domestic Masculinity and National Identity in the *Strand's* Illustrated Interviews' (*VPR* 52:ii[2019] 295–310). Her focus is an August 1892 *Strand* interview held by Harry How with Arthur Conan Doyle whose 'manly qualities [...] his bronzed face and strong handshake' were noted. How quoted at length Doyle's 'reminiscences of a journey to Antarctica on a whaling ship. However, this picture of adventurous masculinity is contained within a narrative of Doyle's essential domesticity. He is, How avers, "just a happy, genial, homely man" who, for all his love of boxing and cricket, most enjoys riding his tandem tricycle with his wife or daughter. How's 'article is illustrated primarily with photographs of Doyle, his family, and their home'. For Mackenzie 'Doyle may recall his journey to Antarctica fondly, but he tells the story from the comfort of his study after giving his interviewer a tour of his home. Doyle's persona, How seems to imply, is at odds with his dashing, adventurous detective; there is "nothing lynx-eyed, nothing 'detective'" about him' (p. 295). Caroline Dakers in her "'Peeps," or "Smatter and Chatter": Late-Victorian Artists Presented as *Strand* Celebrities' (*VPR* 52:ii[2019] 311–38), looks at 'the *Strand's* treatment of artists as celebrities' (p. 312). Alison Hedley's 'Communications in the *Strand Magazine*, September 1896' (*VPR* 52:ii[2019] 339–63) concludes that its 'September 1896 number showcases the *Strand's* thematic and aesthetic strategies for contextualizing new media within a longer, print-oriented history of communication'. According to Hedley, 'by depicting communication technology and systems that enhanced the old with the new, the *Strand* linked print and new media within one network that produced and circulated cultural knowledge'. For Hedley the *Strand* 'positioned itself as an authoritative agent to usher readers into the new century, embodying and personalizing this multimedia network for' its 'community. By successfully leveraging such strategies, the *Strand* asserted the importance of illustrated print to the communication systems and media cultures of the future' (p. 359). Emma Liggins considers 'Visualising the Unseen: Supernatural Stories and Illustration in the *Strand*' (*VPR* 52:ii[2019] 365–87). She argues that by 'paying attention to the illustrations and captions printed alongside ghostly and uncanny stories in the *Strand* between 1891 and 1917 can transform our interpretations of how the supernatural was represented during this period'. Liggins writes that 'the complex interaction between supernatural story and illustration in the fin de siècle periodical press reveals cultural anxieties and curiosities about new technologies, the afterlife,

and the medical profession' (p. 365). The final contribution to this *Victorian Periodicals Review* special issue devoted to the *Strand* magazine is by Minna Vuohelainen. "'The result can scarcely fail to amuse even the most gloomy of war pessimists": The *Strand Magazine* and the First World War' (*VPR* 52:ii[2019] 389–418). She takes four approaches to 'demonstrate how and to what effect the magazine, still under the exceptionally long editorship (1891–1930) of Herbert Greenhough Smith, adjusted to total war'. These approaches are: 'the adaption of its tried-and-tested fictional, factual, and human-interest formulas to accommodate military concerns'; its utilization of 'illustration and page layout to reinforce propagandistic messages in ways that did not unnecessarily alarm home-front readers'; thirdly the *Strand* 'ambivalently acknowledged its female readers by publishing female-centred stories that simultaneously gave women a role in the war effort and deplored the necessity of such a step'; fourthly the magazine 'frequently deployed humour, particularly comic sketches satirising the home-front experience, in an attempt to foster communal resilience'. Vuohelainen contends 'that the *Strand's* war-time content represents a range of sustained, cogent, but multivalent middlebrow patriotisms designed to persuade home-front readers of the necessity of the war effort'. Essentially 'the war-time *Strand* gave voice to a spectrum of patriotisms from the xenophobic to the progressive' (p. 391).

The fall issue of *Victorian Periodicals Review* continues the high standard of the previous issues with articles on a variety of topics. Michael de Nie, in 'Laughing at the Mahdi: The British Comic Press and Empire, 1882–85' (*VPR* 52:iii[2019] 437–63), explores 'comic commentary on events in Egypt and the Sudan between 1882 and 1885 in the leading London and Birmingham comic weeklies' (p. 437). He writes that 'in the case of the Egyptian Wars, popular opinion consistently supported British intervention while also expressing some anxieties over the moral, political, and fiscal dangers of invading and occupying Northeast Africa, suggesting that popular imperial sensibilities in the era of the New Imperialism were more multifaceted and skeptical than many have assumed' (p. 454). In an article focusing on the today neglected Charles Reade, who was highly popular and regarded in his day, San Glass's 'Accounting for Taste: *Very Hard Cash* and Middle-Class Readership' (*VPR* 52:iii[2019] 464–88) 'does not, though, mean to rehabilitate Reade's novel'. Glass does 'not argue that *Very Hard Cash* [1863] is a wonderful read, that it ought to be studied more widely, or that it ought otherwise to be snatched from the dustbin of Victorian fiction'. On the other hand Glass says 'that in misreading the commercial "failure" of Reade's serial and conjecturing that failure's causes, we have missed a chance to challenge our assumptions about middle-class Victorian reading tastes and explore the wider economic conditions of the midcentury periodicals market'. In addition, 'we have also missed the chance to reassess what we assuredly know: when dealing with a Victorian novel that appeared as a magazine serial, we must attend carefully to the details of its periodical context' (p. 466). Eva Chen, in "'The hate that changed": Cycling Romance and the Aestheticization of Women Cyclists' (*VPR* 52:iii[2019] 489–517), writes that 'as shops closed and bicycle manufacturers went bankrupt or moved on to cars and motorcycles, cycle magazines folded and cycling romance faded from the scene. The *Wheelwoman* published its final issue in January 1899 as advertising and circulation dried up.'

Another journal, *Cycling*, which had catered to male cyclists, changed its name to *Cycling and Motoring* on November 11, 1899, to capitalize on the new fad'. According to Chen 'this [...] underlines that women's cycling was accepted in the earlier bicycle craze mostly because of its perceived links to fashion and display'. Moreover, 'cycling romance, as the most visible literary representation of women's cycling in those short years, played a key role in boosting this consumerist image. Using distinctive narrative strategies for persuasion as well as entertainment, the stories managed to instill a new, modern type of womanhood built upon fashionable mobility and consumerist pleasure, a woman who departed from traditional norms but was still emphatically feminine and middle class' (p. 509). Eloise Forestier's subject is 'Rachel Beer, the Dreyfus Case, and the *Observer*: The "Sponge Metaphor"' (*VPR* 52:iii[2019] 518–39). Beer was a 'particularly strident Dreyfusard voice' in the weekly *Observer*, which she edited. 'Beer not only reported on the Dreyfus affair but also took an active part in its development [...] and shifting the key terms of the debate'. Forestier borrows 'an image from French journalist Jules Cornély's "L'Eponge" writing in *Le Figaro* that suggested wiping the slate clean for everyone involved in the case, Beer adapted the sponge metaphor to highlight the injustice suffered by Dreyfus.' Forestier's article 'retraces the evolution of this metaphor in the French press and across linguistic boundaries in international newspapers. By situating Beer's use of the metaphor within her editorship of the *Observer*', Beer's 'cross-national perspective on the case' (p. 519) is demonstrated. Jessica P. Clark, in "'Will you give me your opinion?": Mundane Beauty in the *Englishwoman's Domestic Magazine*, 1860–75' (*VPR* 52:iii[2019] 540–65), notes that 'with its suggestive glimpses into gendered and sexual subjectivities of Victorian reading publics', the magazine's 'explosive correspondence has attracted significant attention'. Clark 'adds a new dimension [...] by devoting careful attention to more mundane letters like "C.M.R.'s," printed before and during the corset and whipping debates'. Clark notes that 'while the sensational debates of 1867 represented a high point in the magazine's discourse around the female body, they emerged out of a longer tradition of more quotidian considerations' (p. 541) 'of artificial cosmetic beautification'. Clark argues 'that the structure of this mundane beauty correspondence as a public dialogue within a magazine column, as well as its thematic considerations of daily bodily management, provided a cultural frame and repertoire for the more extraordinary tight-lacing and whipping debates. The mundane exchanges therefore deserve scholarly attention in their own right, as they established a discursive space out of which the sensational correspondence developed' (p. 542). A neglected writer is the subject of Juliet Shields, 'Preaching without Practicing: Middle-Class Domesticity in Annie S. Swan's Serial Fiction' (*VPR* 52:iii[2019] 566–87). Those few who have written about her 'have focused almost exclusively on her contributions to the *Woman at Home*, while her much longer career with the *People's Friend* and her substantial contributions to the *British Weekly* under the pseudonym David Lyall have been largely overlooked. Consequently we have only a 'partial understanding of Swan and her writing, as she carefully created distinct authorial personae for each of her major publication venues, shaping both her self-representation and her fiction to address the class and gender of each periodical's target audience'. A 'comparison of the personae that Swan constructed and the type of fiction she wrote for

each of her major publication venues demonstrates how these three periodicals approached the issue of women's work beyond the home—an issue that was particularly fraught for Swan as a celebrity author, wife, and mother' (p. 566). A totally different subject engages Darby Wood Walters in "'A phantom on the slum's foul air": Jack the Ripper and Miasma Theory' (*VPR* 52:iii[2019] 588–603). According to Walters, 'understanding how newspaper reporters appropriated the changing narrative logic about miasma to depict Jack the Ripper shows how miasma (which, like the murderer, is notoriously difficult to pin down) simply transitioned to a new mode of discourse: that of the world's first sensationalized serial killer.' Walters starts 'with a brief explanation of how doctors and educated readers envisioned miasma in the 1880s before exploring how miasmatic narratives inflected the coverage of the Ripper murders'. In conclusion Walters analyses 'how the medium and circulation of the press perpetuated the miasmatic model' (p. 589). There then follow essays by Natalie M. Houston Lindsay Lawrence, and April Patrick on 'Indexing, Checking, and Encoding in the *Periodical Poetry Index*' (*VPR* 52:iii[2019] 604–7). They explore 'some of the different scholarly activities that compose the *Periodical Poetry Index*', available by accessing <http://www.periodicalpoetry.org/>. They discuss 'the theoretical underpinnings and methodological commitments [that] would interest both scholars in periodical studies and the digital humanities more broadly'. Houston adds that 'the breadth of bibliographic information now presented by the *Periodical Poetry Index* comes from [...] discoveries made while indexing, checking, and encoding the bibliographic data from *Blackwood's Edinburgh Magazine* (1817–1900), the *Cornhill* (1860–1900), *Dark Blue* (1871–73), and *Macmillan's Monthly Magazine* (1859–1900)' (p. 604). Lindsay Lawrence in "'Indexing Periodical Poetry: First Steps in Building a Digital Bibliographic Project' (*VPR* 52:iii[2019] 608–17) comments that the *Periodical Poetry Index* provides 'a bibliographic guide to the wealth of poetry published in nineteenth-century periodicals'. Lawrence defines 'how a digital bibliographic project differs from a static index in both conception and design. In so doing', Lawrence examines 'how the periodical page influences our indexing methodologies and how the bibliographic codes on the page shape our iterative indexing process' (p. 608). April Patrick relates, in 'Zooming In and Out: Theories of Poetry from Checking the *Periodical Poetry Index*' (*VPR* 52:iii[2019] 618–25), that 'as the intermediary stage in the *Periodical Poetry Index* process, checking bridges the input of data through indexing and its output in encoding. In their earliest conceptions of this step' the creators 'assumed it would require simply editing citations for accuracy and correcting any typos from the data entry process; however, in practice, checking has evolved into an activity that requires rethinking assumptions about this process and about the nature of poetry as it was published in nineteenth-century periodicals.' Moreover, 'this iterative approach to the checking portion of *Periodical Poetry* has illuminated, among other trends, a surprisingly common practice of publishing poems in groups' (p. 618). The last contribution is Natalie M. Houston's 'Modeling the Poem on the Page: Encoding the Database Schema for the *Periodical Poetry Index*' (*VPR* 52:iii[2019] 626–35). Houston explains that 'as a digital bibliographic index, the *Periodical Poetry Index* requires the transformation of information into code'. Houston writes that 'at the simplest level, computer code consists of instructions for operations that can be performed

with different kinds of prepared inputs. Encoding, as she uses ‘the term in this [...] encompasses the design and implementation of the database that holds our project’s information and the design and construction of the website itself, including item display and user interfaces’. Consequently ‘the process of encoding information about the poems published in nineteenth-century periodicals not only makes that information available through digital display but also makes it available to further statistical analysis’. According to Houston, ‘the value of our research grows as we encode more information: both by adding specific poems, poets, and periodicals to the database and by gaining a distant perspective that will enable new readings of nineteenth-century print culture’ (p. 626).

Katherine Malone opens the winter issue of *Victorian Periodicals Review* with an ‘Introduction to the Special Issue: Honoring Sally Mitchell’ (*VPR* 52:iv[2019] 657–8). This is followed by Petra Clark’s ‘The Girton Girl’s “academic home”: Girton College in the Late-Victorian Periodical Press’ (*VPR* 52:iv[2019] 659–78). According to Clark, ‘late-Victorian magazine articles about Girton College usually discussed the school’s history and the lives of “Girton Girls,” but they also often emphasized the school’s architecture and décor’. Clark ‘argues that part of the periodical audience’s fascination with Girton was its status as an aesthetic (and Aesthetic) heterotopic space—at once domestic and public, following popular taste while setting a radical new precedent for women’s sphere’ (p. 659). Miranda Marraccini’s subject is “‘Fresh Fields” and “Humble Doors”: The Politics of Poetry in the *English Woman’s Journal*’ (*VPR* 52:iv[2019] 679–702). She explains that ‘the *English Woman’s Journal* (1858–64) is the best-known organ of the Langham Place network of feminist activists’. Marraccini ‘investigates the relationship between its prose, which encourages work outside the home, and its poetry, which argues for the value of middle-class domestic life’. She observes that ‘while women in prose articles enter new professional fields, women in poems celebrate motherhood, extoll marriage, and mourn family deaths. While prose upholds paid employment as the only means to gain rights, poems by Bessie Parkes, Adelaide Procter, and Isa Craig elevate women’s domestic role and create a comfortable space for the journal’s upper-class female subscribers’ (p. 679). Michelle J. Smith and Kristine Moruzi, ‘Daughters of Greater Britain: The Colonial “New Girl” in Victorian Girls’ Periodicals’ (*VPR* 52:iv[2019] 703–18), write that ‘Sally Mitchell’s *The New Girl: Girls’ Culture in England, 1880–1914*’, published in 1995 by Columbia University Press, ‘demonstrated the significance of examining popular nineteenth-century girls’ fiction and periodicals. Mitchell’s figuration of the “new girl” has influenced the exploration of the complexities of girls’ texts of the period in relation to race, empire, and colonialism.’ In their article Smith and Moruzi ‘consider how two British girls’ periodicals, the *Girl’s Own Paper* (1880–1956) and the *Girl’s Realm* (1898–1915), attempt to represent and engage with the colonial girl to show how the colonial girl inhabits a different “provisional free space” to that imagined for the white British girl reader’ (p. 703). Lois Burke, in “‘Meantime, it is quite well to write”: Adolescent Writing and Victorian Literary Culture in Girls’ Manuscript Magazines’ (*VPR* 52:iv[2019] 719–48), observes that ‘girls’ writing culture flourished during the later nineteenth century. Along with contributing to correspondence pages and competitions in periodicals, girls participated in writing manuscript magazines’. Burke’s ‘article focuses on two such magazines, the

*Barnacle* and the *Evergreen Chain*, as examples of girls' rich and complex engagement with the literature that they emulated'. For Burke 'these original yet appropriative texts demonstrate how girls viewed their own position in literary culture and their potential career in it. Conceptual insights from sociology and adaptation studies assist in formulating an understanding of this time-limited girlhood culture' (p. 719). Gemma Outen's subject is 'Girl, Junior, Woman: Negotiating Childhood and Adolescence in the Female Temperance Press' (*VPR* 52:iv[2019] 749–64). Outen is concerned with 'the gendered construction of girls and young women in temperance periodicals'. She writes that 'although temperance was the largest social reform movement of the nineteenth century, by the end of the century it faced a recruitment crisis. By examining the children's and junior columns in the *British Women's Temperance Journal*, the *Women's Signal*, and *Wings*, we discover how these periodicals attracted new members into the movement and created spaces where girls and young women were trained in appropriate models of temperate femininity' (p. 749). Katherine Malone's 'In the Byways with Margaret Oliphant' (*VPR* 52:iv[2019] 765–85) 'traces Margaret Oliphant's attention to popular literature and its audiences through three major periodical debates: the expansion of cheap reading in the 1850s, the sensation controversy of the 1860s, and the function of criticism in the 1870s and 1880s'. Malone pays particular attention to 'the "byways of literature," Oliphant's *Blackwood's* essays', inviting 'her audience to recognize the social conditions that shape reading practices and reflect on their own status as an interpretive community. While this tendency to categorize readers comes across as elitist in [Oliphant's] discussions of penny magazines and sensation, it also leads [Oliphant] to champion popular audiences against the increasingly professionalized critic later in the century' (p. 765). In 'The New Girl Turns Twenty-Five' Margaret J. Godbey (*VPR* 52:iv[2019] 786–805) observes that 'Sally Mitchell's *The New Girl* remains a ground-breaking study for nineteenth-century literature and periodicals and for cultural studies of girls and girlhood'. Godbey 'situates *The New Girl* in the growing critical attention to girls and children taking place in the 1980s and 1990s, traces Mitchell's legacy in recent studies of Victorian and Edwardian girlhood and girls' periodicals, and concludes with suggestions for future scholarly inquiry' (p. 786).

An important feature of *Victorian Periodicals Review* from a bibliographical aspect is its book reviews of recent monographs pertinent to the study of Victorian periodicals contained at the conclusion of each issue. For instance Mary L. Shannon reviews Stephen Knight's monograph on the largely neglected *G.W.M. Reynolds and His Fiction: The Man Who Outsold Dickens* (*VPR* 52:iii[2019] 641–3). According to Shannon, 'Knight's lucid summaries and assessments of Reynolds's fiction will surely contribute to [...] renewed interest. Knight clearly delineates the possibilities Reynolds's fiction offers for scholars interested in representations of nineteenth-century women, international connections within Victorian publishing, the uses of historical fantasy, and the depiction of working-class lives' (p. 643). Julia McCord Chavez reviews *The Plot Thickens: Illustrated Victorian Serial Fiction from Dickens to du Maurier*, by Mary Elizabeth Leighton and Lisa SurrIDGE (*VPR* 52:iv[2019] 806–8). Rob Breton, in his review of *Margaret Harkness: Writing Social Engagement, 1880–1921* (*VPR* 52:iv[2019] 814–16), comments that the edited collection by Flore

Janssen and Lisa C. Robertson 'is both a testament to the importance of Harkness (1854–1923) for our understanding of political writing at the end of the nineteenth century and, because of its richness and broad insights, an assurance that recognition of that importance will only grow' (p. 816). Marysa Demoor concludes her highly positive assessment of *Women, Periodicals, and Print Culture in Britain, 1830s–1900s: The Victorian Period* edited by Alexis Easley, Clare Gill, and Beth Rodgers, with some caveats: that its index is somewhat wanting, for instance 'several women journalists mentioned in the book do not appear in the index. Ella Hepworth Dixon and Mrs. Humphry, for instance, are dealt with at some length in the book but are not listed in the index'. Furthermore, 'while glossy paper is used to highlight some graphs, the remarkable work of women wood engravers is not given that special treatment'. Also, there should be 'more essays devoted to women reviewers in the Victorian press. But then, one hopes that will be the subject of another volume, hopefully as splendid as this one' (*VPR* 53:i[2020] 167). Helen McKenzie reviews Arlene Young's *From Spinster to Career Woman: Middle-Class Women and Work in Victorian England* (*VPR* 53:i[2020] 167–70). According to McKenzie, Young's monograph 'charts a transformation for young women, one which slowly granted them a doorway into the professional world. Young', according to McKenzie, 'argues that the need for employment and reconceptualisations of professionalism, the middle-class woman, and femininity worked in dialogue through the second half of the nineteenth century'. In 'focusing on nurses and typewriters' Young 'demonstrates how demographic determinates, social constructions, and literary representations influenced Victorian middle-class women who worked. Young sheds light on how the rise of the professional nurse and typewriter coincided with and manipulated Victorian "fixations" such as "the Woman Question, the Strong-Minded Woman, the Glorified Spinster, and the New Woman"' (pp. 167–8). Ruth M. McAdams reviews *John Murray's Quarterly Review: Letters 1807–1843* edited by Jonathan Cutmore (*VPR* 53:i[2020] 170–2). McAdams observes that the edition 'presents a collection of 127 letters associated with the *Quarterly Review*, framed by an editorial introduction and full scholarly apparatus. The volume covers the period between the initial proposal of the *Quarterly* in 1807 and the death of John Murray II in 1843. The letters have been transcribed from manuscripts held at seventeen libraries scattered across Britain and North America, and most are previously unpublished' (p. 170). Karen Steele reviews *Literacy, Language and Reading in Nineteenth-Century Ireland* edited by Rebecca Anne Barr, Sarah-Anne Buckley, and Muireann O'Coinneide (*VPR* 53:i[2020] 172–4). Its 'editors persuasively argue that to understand Ireland in the decades following the Act of Union, one must grapple with the wide-ranging literacy practices of a population that frequently imagined its community in fluid and contested ways via newspapers, periodicals, books, maps, and even markings on the hand' (p. 174). Natalie M. Houston in her review of Caley Ehnes, *Victorian Poetry and the Poetics of the Literary Periodical* observes that the volume's 'important feature [...] is its organization, which usefully departs from the scholarly convention of structuring monographs around a set of particular authors'. Rather, following her 'introduction, Caley Ehnes offers four chapters that examine the poetry published in different kinds of 1860s periodicals aimed at the middle class: weeklies (*Household Words*, *All the Year Round*, and *Once a*

*Week*), shilling monthlies (*Cornhill* and *Macmillan's Magazine*), religious periodicals (*Good Words* and the *Quiver*), and the sensation magazine (*Argosy*)' (p. 809). Other reviews of relevance to Victorian periodicals include John Drew's review of Melisa Klimaszewski's *Collaborative Dickens: Authorship and Victorian Christmas Periodicals* (VPR 53:i[2020] 292–4). Julia McCord Chavez's review of *Fashion and Material Culture in Victorian Fiction and Periodicals* edited by Janine Hatter and Nickianne Moody (VPR 53:iii[2020] 457–60) indicates that 'the twelve interdisciplinary essays in this first volume of Edward Everett Root's New Paths in Victorian Popular Fiction and Culture series make a persuasive case for reconsidering fashion and fashionable discourse as a window into the cultural landscape of the Victorian era [...] the collection encourages readers to acknowledge a symbiotic relationship between fashion and fiction' (p. 457).

Edited by Arnold Schmidt, Routledge's three-volume, twenty-four-play Victorian theatre anthology *British Nautical Melodramas, 1820–1850* is significant. In addition to an extensive introduction, author and play intros, glossary, bibliography, and over 2,500 footnotes, the edition has appendices about the era's significant theatres and people. The first volume contains introductory material and edited texts of plays by Andrew L.V. Campbell, including his *Bound 'Prentice to a Waterman* and *Britannia, or, the Female Sacrifice*, Thomas Dibdin's *The Pirate* and Edward Fitzball's *The Floating Beacon, The Flying Dutchman; or, The Phantom Ship, Nelson; or, Britannia Rules the Waves, The Pilot* and *Tom Cringle; or, Mat of the Iron Hand*. In the second volume, following an introduction to John Thomas Haines, are the annotated texts of five of his dramas: *Breakers Ahead; My Poll and My Partner Joe; The Ocean of Life; or, Every Inch a Sailor; Rattlin the Reefer; or, the Tiger of the Sea; and The Wizard of the Wave; or, The Ship of the Avenger*. These are followed by an introduction to Douglas William Jerrold and three of the texts of his dramas: *Descart, the French Buccaneer; The Mutiny at the Nore; and Black Eye'd Susan*. In the third volume the introduction to William Thomas Moncrieff is followed by his *Shipwreck of the Medusa; or, the Fatal Raft*. This third volume also includes an introduction to W.H. Oxbury and J. Gann followed by their *Midshipman Easy*. There is an introduction to Isaac Pocock and the edited text of his *Robinson Crusoe and the Bold Buccaneers*. An introduction to Charles Somerset is followed by two of his works: *The Fall of Algiers, By Sea and Land* and his *The Sea*. Three more dramatists are included in this third volume with introductions to their life and work followed by texts: Edward Stirling's *The Cabin Boy*; Thomas James Thackeray's *Penmark Abbey*; and T.E. Wilks's *Ben the Boatswain*.

Renata Kobetts Miller's *The Victorian Actress in the and on the Stage* 'is a literary and cultural history about the actress as a finger in social and literary struggles' (p. 1), as Miller explains in her 'Introduction: Setting the Stage—Views of Victorian Theatre' (pp. 1–35). Miller observes that her book 'examines the interrelations between' the social and the literary 'fields as they informed each other'. By 'using novels, plays, a short story, a closet drama, poetry, non-fiction prose, dramatic criticism, visual images and archival materials of suffrage organisations' her study 'examines how writers, drawing on cultural understandings of the theatre and the actress in order to define their own formal, cultural and political positions, in turn shaped beliefs about the theatre and the actress' (p. 1). The first

chapter, 'An Actress's Tears: Authenticity, and the Reassertion of Social Class' (pp. 36–71), contains 'critical discussions of the extent to which actors and actresses must feel in order to perform effectively' (p. 15). In addition to critical voices in this chapter Miller discusses amongst other dramas Tom Taylor and Charles Reade's *Masks and Faces* [1852] and 'Reade's subsequent novelization of the same story, *Peg Woffington* (1853)' (p. 16). The second chapter, 'The Actress at Home: Domesticity, Respectability and the Disruption of Class Hierarchies' (pp. 72–105), 'focuses on works of the 1860s, which did not curb the actresses' challenge to traditional class distinctions but rather embraced such challenges' (p. 17). Miller argues that Wilkie Collins's *No Name* 'explicitly criticizes traditional landed wealth and emphasizes the active nature of class, stressing family relationships and domestic life as the basis for individual identity'. For Miller 'the central mission of' Collins's novel 'is to establish the basis of Magdalen's'—his heroine's—'internalised subjectivity' (pp. 17–18). Amongst other work considered in this chapter there is consideration (pp. 94–100) of T.W. Robertson's *Caste* [1867], which 'occupies a prominent position in the development of formal realism on stage, and the figure of the actress and her relationship to the domestic is crucial for this development' (p. 18). Miller's third chapter, 'The Actress and Her Audience: Performance, Authorship and the Exceptional Woman in George Eliot' (pp. 106–45), moves from consideration of 'the domesticated actress to women who chose careers as performers instead of marriage or motherhood' (p. 19). The focus is upon Alcharisi in *Daniel Deronda* [1875–76] and *Armgart* [1871], which Miller refers to as a 'poetic closet drama' (p. 18): unfortunately, Miller's discussion of this text (pp. 115–22) omits reference to important work found in the first volume of the two-volume *The Complete Shorter Poetry of George Eliot*, edited by Antonie Gerald van den Broek published by Pickering & Chatto in 2005 (see for instance pp. 87–92). Focusing on George Moore's *A Mummer's Wife* [1884] the fourth chapter, 'Novelistic Naturalism: "The Ideal Mother Cannot Be the Great Artist"' (pp. 146–72), considers the 'way in which the development of stage realism influenced the development of the novel' (p. 19). The final chapter, 'From Playing Parts to Rewriting Roles: Actresses and the Political Stage' (pp. 173–225), discusses 'Henry James and Elizabeth Robins, two American expatriates whose lives and [...] writing became intertwined through Robin's career as an actress and as a pioneering figure in the production of Ibsen on the London stage' (p. 20). Miller's short 'Epilogue' (pp. 226–8) is followed by an enumerative alphabetically arranged bibliography (pp. 229–41) and a useful index (pp. 242–50). Detailed notation is found at the end of each chapter in this monograph and interesting illustrative figures are found throughout.

Mention should be made of *The Drama of Celebrity*, by Sharon Marcus, although it doesn't directly mention the Victorian theatre. There are, however, pertinent sections on Sarah Bernhardt (see p. 301), fans (pp. 305–6), gender (p. 307), and 'publics' (p. 314). In *Everyone's Theater: Literature and Daily Life in England, 1860–1914*, an important study by Michael Meeuwis, he relates professional Victorian stage practices to those of amateur theatricals in England and its colonies. In a detailed review of Marcus, Meeuwis, and Carolyn Williams's *Companion to English Melodrama* [2018], Lauren Eriks Cline, writing in *Victorian Literature and Culture* (48:iii[2020] 623–31), comments that 'while

*The Drama of Celebrity* explores a Victorian theater with exceptional figures at the center, Michael Meeuwis's *Everyone's Theater* explicitly takes up the theatrical lives of lesser-known Victorians' (p. 626); its second chapter, 'The Form of Fitting In: Standardizing Emotion and Narrative in the Victorian Popular Drama' (pp. 49–76), 'examines a corpus of fifty-two Victorian plays' (p. 626). The fifth chapter, 'The Familiar Theater of Victorian Diarists' (pp. 11–42), 'draws from sixty different diaries' (p. 626). Meeuwis's sixth chapter, 'Umbrellas of State: Amateur Performance in the India Office Record' (pp. 142–61), 'particularly confronts some of the ways that mainstream Victorian theatricality provided comfort to colonists as it re-created norms by force and xenophobic fantasy' (p. 627).

Laura Engel, *Women, Performance and the Material of Memory: The Archival Tourist, 1780–1915*, contains interesting chapters on Victorian actresses. Engel 'examines material objects that are specifically tied to memory and the staging or representation/recreation of corporeal presence. Each chapter highlights a particular set of tangible objects', for instance 'the pocket diaries of the actress, playwright and novelist Elizabeth Inchbald (1753–1821)' (p. 2). The fourth chapter is concerned with 'The Countess of Blessington and Magic Lanterns' (pp. 81–105), the sixth chapter with 'Amelia M. Watson's Photographs' (pp. 131–54) of the 'remains of actress Fanny Campbell' (p. 2).

There were a number of interesting articles published during 2019 to report. Isabel Stowell-Kaplan, in 'Mediating Melodrama, Staging Sergeant Cuff' (*NCTFilm* 46:i[2019] 3–17), observes that 'when Sergeant Cuff stepped off the page and onto the stage of the Olympic Theatre in Wilkie Collins's 1877 adaptation of his own wildly successful novel, *The Moonstone*, he both joined the earliest ranks of the British stage detective and entered the world of melodrama'. According to Stowell-Kaplan, 'though we might expect the rational figure of a detective such as Sergeant Cuff to be incompatible with the emotional excess of melodrama', she argues 'that such an assumption oversimplifies his relationship to melodramatic emotion and overlooks the surprising compatibility of the detective with melodrama's epistemological and moral investments'. In addition, 'in distinct contrast to the ambiguity and multiplicity instilled by the novel, Cuff allows for the clear resolution expected on the melodramatic stage, proving himself an agent of and for melodramatic style and substance' (p. 3). Eliza Dickinson Urban's 'Spectral Spectacle: Traps, Disappearances, and Disembodiment in Nineteenth-Century British Melodrama' (*NCTFilm* 46:i[2019] 18–37) draws attention to 'two nineteenth-century melodramas, J.R. Planché's *The Vampire* (1820) and Dion Boucicault's *The Corsican Brothers* (1852) [that] exert a haunting influence on how we in the present conceptualise ghosts'. According to Urban, 'through rendering the seemingly invisible—that is, the ghostly body—spectacular through technology, while simultaneously concealing the mechanism behind that feat, the plays' eponymous traps heighten the effect of the spectral even as their workings elude visual perception'. In her article she 'elucidates the mediation of the traps through other facets of production. To accomplish this task' Urban undertakes 'a phenomenological inquiry into the play's sound, lighting, and scene design via an examination of the plays' production materials as well as modern reconstructions of the traps'. According to Urban, 'the sensory signifiers associated with the traps, including musical motifs and lighting cues, linger in the public consciousness even when the technology

behind them has been rendered obsolete by later technological iterations' (p. 18). In 'Spectacle and Sensation in *The Octoroon/An Octoroon*' by Jane Kathleen Curry (*NCTFilm* 46:i[2019] 38–58) the focus is on 'Dion Boucicault's 1859 sensation melodrama *The Octoroon; or, Life in Louisiana* [which] attracted audiences with emotionally charged situations, such as a slave auction, combined with the visual sensation of a realistic depiction of a scene of spectacular danger, the onstage burning of a steamboat'. Curry draws attention to 'Branden Jacobs-Jenkins' 2014 adaptation called *An Octoroon*, [that] while departing significantly from Boucicault's approach to visual storytelling, also uses a visual sensation to create an emotional impact. Jacobs-Jenkins invites an audience to enjoy Boucicault's storytelling, revisiting a melodrama now rarely revived, while simultaneously inviting them to engage with and critique the troubling racial stereotypes of the original' (p. 38). David Mayer and Helen Day-Mayer in their 'Blue Jeans Stage and Screen' (*NCTFilm* 46:i[2019] 59–72) argue that 'films made between 1895 and 1935 offer frequent, unexpected, and sometimes curiously skewed glimpses of the Victorian and Edwardian stage'. Their essay 'focuses on John H. Collins's 1917 silent film adaptation of *Blue Jeans*, Joseph Arthur's melodrama, popular from its New York debut in 1890'. This is a melodrama 'perhaps most famous for "the great sawmill scene". This iconic scene, an early example of an episode in which a helpless victim is tied to a board approaching a huge buzz saw, turns a mundane setting into a terrifying site for suspense, violence, and attempted murder'. The 'essay shows how the stage version is preserved within Collins's film adaptation so that the cinematic artefact gives unique access to the Victorian theatrical work'. In short, 'films not only preserve Victorian forms in modern media and extend the reach of Victorian culture, but also open a new resource and methodology for understanding Victorian and Edwardian theatre' (p. 59). Eileen Curley, in 'Mutual Profiteering: Sensational Journalism, Society Columns, and Mrs James Brown Potter's Theatrical Debuts' (*NCTFilm* 46:i[2019] 73–98), writes that 'in 1887, amateur theatrical performer Cora Urquhart Brown Potter turned professional amid a maelstrom of international newspaper coverage. Newspapers picked up the story of her career, feeding a desire for salacious gossip at the expense of the elite celebrity cast as a fallen woman.' However, somewhat surprisingly 'Potter and the press developed a symbiotic relationship, as her non-traditional path to the stage required that she transform her personal celebrity into a professional one in order to attract audiences and bookings.' The newspapers cooperated 'and, as the story developed and her celebrity transformed, they shifted their coverage of Potter's journey from society columns, to theatrical columns, to sensational front-page spreads'. According to Curley, 'Potter's early career paralleled and capitalised on such new developments in the newspaper industry and its messaging. While the press continued to sell her scandal, Potter used the papers to profit from her society past while forging her future as a theatre professional' (p. 73).

Most of the articles in the second issue of *Nineteenth-Century Theatre and Film* that appeared in 2019 are, as its editor Patricia Smyth explains, drawn from the conference 'City, Space, and Spectacle in Nineteenth-Century Theatre and Performance', held at Warwick University's conference venue, the Palazzo Pesaro-Papafava in Venice, 8–10 June 2018. Smyth notes in her 'Editorial: City, Space, and Spectacle in Nineteenth-Century Theatre and Performance' that the

issue is dedicated to the memory of ‘two distinguished scholars Michael R. Booth who died in October 2017 and Victor Emeljanow who died in April 2018’ (*NCTFilm* 45:ii[2019] 113). Oskar Cox Jensen, in ‘Of Ships and Spectacles: Maritime Identity and the Politics of Authenticity in Regency London’ (*NCTFilm* 45:ii[2019] 136–60), ‘considers three case studies—the first aqua-drama at Sadler’s Wells in 1804, the naumachia in Hyde Park of 1814, and the launching of HMS *Nelson* at Woolwich, also in 1814—in order to discuss maritime spectacle in Regency London’. Jensen identifies ‘an essentially political distinction between the representation of ships and the role of sailors, linked to wider questions of authenticity as understood by contemporary London audiences’. Jensen argues ‘that the Thames riverscape itself contributed to Londoners’ self-identification as nautically literate connoisseurs, unlikely to acclaim spectacles they perceived to be inauthentic’. According to this interpretation, ‘the maritime spectacles of early nineteenth-century London constitute a misstep in a longer and more successful history of nautical theatre and melodrama, that remained fundamentally entangled with questions of democratic representation, the real versus the represented, and London’s maritime identity’ (p. 136). Mary L. Shannon, in ‘The Multiple Lives of Billy Waters: Dangerous Theatricality and Networked Illustrations in Nineteenth-Century Popular Culture’ (*NCTFilm* 45:ii[2019] 161–89), explains that Billy Waters (c.1780–1823), ‘the “King of the Beggars”, was a London street-performer and a well-known figure in early nineteenth-century popular culture, yet despite this he has received no sustained critical or cultural attention’. West explains that ‘close attention to depictions of Waters offers the potential for developing a new model of 1820s and 1830s popular culture that shows—in more detail than the critical models currently available—how popular theatre connects with print and visual media’. Her ‘article analyses visual and textual representations of Billy Waters to suggest a new approach to ascertaining the relationship between ideological agency and popular cultural forms’ and she ‘proposes the model of the “communication network” to give new insight into the ways in which theatre and its visual culture function across Regency popular forms’ (p. 161). Sophie Duncan, in ‘Personating the Ripper: Civilian Performance and the Melodramatic Mode’ (*NCTFilm* 45:ii[2019] 190–209), ‘illuminates how the Ripper murders and their 1888 coverage re-theatricalized not only London, but many provincial towns’. Duncan’s article ‘looks beyond canonical theatrical contexts for, and responses to the Ripper, exploring extra-theatrical, popular performance “scenarios” by civilian men, outside professional sites of theatricalised or medicalised spectatorship’. She ‘examines how civilian men personated key figures in the Ripper “scenario”: the plain-clothes detective, the Ripper’s female victims, and the Ripper himself’. According to Duncan, ‘these civilian performances illuminate our understandings of fin-de-siècle masculinity and its intersections with the melodramatic mode in theatre and culture’ (p. 190). By ‘simultaneously interrogating these performances through the lenses of fin-de-siècle theatre culture, the periodical press, and the anthropology of ritual magic reveals the cultural complexities of the “personations” happening in streets and homes across the United Kingdom’ (p. 190).

Other articles of interest include Sharon Aronofsky Weltman’s ‘Melodrama, *Purimspiel*, and Jewish Emancipation’ (*VLC* 47:ii[2019] 267–303). Weltman

writes that ‘Long forgotten, Elizabeth Polack (fl. 1835–43) is the earliest known Jewish woman playwright in England. This essay argues that her first play, *Esther, the Royal Jewess, or the Death of Haman!* (1835), performed at a public playhouse in the Jewish working-class neighborhood of London’s East End, radically realigns diverse genres and populations in advocating both Jewish emancipation and a voice for women’ (p. 267). Brittany Reid, in ‘Courtroom Melodrama: Dramatizing Characters and Audiences in *A Tale of Two Cities*’ (*VJCL* 135:ii[2019] 1–12), writes that ‘in the preface to *A Tale of Two Cities*, Charles Dickens recalls that he conceived of the idea for the novel while staging a scene from Collins’ play *The Frozen Deep* with his children’. Reid builds ‘on this account of the story’s theatrical inspiration’, and argues that ‘public displays or acts of performance are prominently featured throughout the novel and punctuate moments of collective unrest, false behavior, or political corruption’. Reid writes that ‘from the showcasing of the guillotine executions to the characterization of crowds as active audiences, dramatic tropes, forms, and terms are frequently employed throughout the text’. Her article ‘explores the theatrical imagery of *A Tale of Two Cities* as it communicates a political statement, contributes to the narrative as a whole, and engages with established dramatic traditions from the period, such as melodrama. To that end, it specifically considers the use of melodramatic conventions in the court scenes to demonstrate Dickens’s “politics of performance” in the novel’ (p. 1). Joanna Hofer-Robinson, in ‘Staging *The Frozen Deep* as Practice-Led Research: “Illusion can only be perfected through the feelings”’ (*DQu* 36:iv[2019] 329–46), observes that ‘rapturous tributes to performances of *The Frozen Deep* by Wilkie Collins in 1857 may be hard to understand when we read the drama today; indeed, they even provoked skepticism at the time’. Contemporary reviewers also were reserved. For instance ‘writing in the *Examiner* in 1857 [...] a reviewer worried that audiences familiar with the sentimental language and stock characters of melodrama, but “who have not seen and judged” Collins’s play for themselves, “may not unreasonably suspect us of exaggerated eulogy,” when he recorded “the silent tribute of irrepressible tears” recently observed at a private production’. Hofer-Robinson’s ‘article suggests that we likewise receive only a partial impression of the play’s effect when reading the script in isolation. Emotion is writ large in melodrama and direct verbal articulation is only one device through which nineteenth-century actors communicated heightened feelings’. According to Hofer-Robinson, ‘practitioners also utilized a combination of gesture, music and staging to create affective action and arouse sympathy’. Furthermore, ‘such effects are now lost because, like many Victorian melodramas, the play is rarely performed. However, in response to a recent research production of *The Frozen Deep*, viewers reacted warmly, noting surprise at the play’s “emotional intensity” and “emotional power”’. Hofer-Robinson writes that ‘although the dialog is stagy and overblown by current standards, the drama retains the potential to communicate and elicit emotion when words are contextualized in performance’ (p. 329). James Armstrong, in ‘Protagonists in Paper: Toy Theatres and the Cultivation of Celebrity’ (*TN* 73:iii[2019] 158–84), notes that ‘Toy theatres offer an exciting glimpse into the past, a time capsule capturing how theatre was performed in the nineteenth century, but they also performed a valuable service for actors and theatre managers during the time they were in general circulation’. According to Armstrong, ‘these

miniature theatres reinforced an iconography of celebrity that linked star actors with the roles they played, generating excitement around individual performers. They helped to promote the star system that dominated British theatre through most of the nineteenth century, and by closely examining miniature theatre prints, we can see the ups and downs of this star system being played out before our very eyes' (p. 158). In a most interesting article, Beth Palmer and Joanna Hofer-Robinson "'Twin sisters": Intermediality and Sensation in Wilkie Collins's *The New Magdalen*' (NCC 42:i[2019] 1–15) argue 'that intermediality is central to Wilkie Collins's imaginative vision as a sensation novelist and dramatist'. They use *The New Magdalen* 'as a case study' and 'trace the co-evolution of the dramatic and prose versions of the story'. Palmer and Hofer-Robinson cross-reference 'variant archival versions of the playscript with printed editions of the play and the novel'. This allows them 'to demonstrate that notions of originality and secondariness are complicated by Collins's interwoven working methods'. They 'argue that intermediality is a key feature of' Wilkie Collins's 'cross-genre sensation writing and is central to how [he] created an affect that was simultaneously real and hyperreal, playing on both the emotional and reflective responses of his audience'. Their article analyses 'how Collins brought intermedial frames of reference to bear on his interventions in debates about fallen women by focusing on how *The New Magdalen*'s heroine, Mercy Merrick, self-consciously performs different social roles through embodied gestures. Through this, we see Collins's acute self-awareness of how popular culture conditioned social perceptions of single women.' The article concludes that 'at a moment in which modernity is often conceived in relation to the development of mass media, intermediality reveals the dynamic interrelation of different forms and the cultural impact of these relations' (p. 1).

## 5. Miscellaneous

### (a) Samuel Butler

Samuel Butler's *Erewhon* [1872] continues to provide discussion. Françoise Dupeyron-Lafay, in 'The Music and (Dis)harmony of (Anti)utopia in Samuel Butler's *Erewhon*' (CVE 89[2019] <http://journals.openedition.org/cve/5492>; DOI: <https://doi.org/10.4000/cve.5492>), observes that 'Unlike architecture, music is mostly a marginal or infrequent aspect of utopian literature, though usually invested with solely positive connotations. It is however particularly prominent in Samuel Butler's *Erewhon* but it is only described *negatively*, as unpleasant, discordant and even cacophonous.' According to Dupeyron-Lafay's reading, 'this is where Butler's radical originality lies: firstly, in this diversion of the laudatory, spiritualized conception of music and of its utopian associations; and secondly in the (re)appropriation of music for satiric and *anti*-utopian purposes'. Following 'a brief survey of the usual role and connotations of music in utopias' Dupeyron-Lafay's focus is 'on its value and symbolism *before* the narrator's stay in *Erewhon*'. She then looks at 'its representation in the unknown land that collapses the literal (acoustic) and social meanings of discordance with unpleasant or cacophonous music as the index to a dysfunctional world and its ethical flaws'. Finally, the article considers 'the narrator's unstable stance and views, which,

together with the generic and tonal hybridity of the text and its ironic logic, alternating between satire and (anti)utopia, make the novel go through a series of perplexing ideological fluctuations. Like the cacophonous music of *Erewhon*, the message conveyed is ultimately ambiguous and at times discordant' (abstract). Michel Prum, in 'Plural Spaces, Fictional Mysteries the Victorian Machine as the Threatening Other in Samuel Butler's *Erewhon* (1872)' (*BAS* 25[2019] 81–5), states that 'the emergence of machines in the Victorian society aroused mixed feelings of pride and anxiety. Samuel Butler shared this ambiguity. In his dystopian narrative, *Erewhon*, machines became full-fledged characters in a non-metaphorical way. Machines embodied absolute Otherness.' Furthermore, 'this upsetting or even nightmarish irruption of Otherness results in the deconstruction of the Self and the dissolution of identity. "Who can draw any line?", the narrator asks as the borders separating Nature's three kingdoms seem to be definitely blurred' (p. 81). Benjamin Morgan's 'How We Might Live: Utopian Ecology in William Morris and Samuel Butler' (in Nathan K. Hensley, and Philip Steer, eds., *Ecological Form: System and Aesthetics in the Age of Empire*, pp. 139–60) reads 'News from Nowhere in relation to an earlier utopia that inspired it, Samuel Butler's *Erewhon*'. According to Morgan, 'read with Morris, Butler's writing reveals that what is most significant about utopian responses to British industrialism and colonialism is not that these utopias offer up the merely palliative fantasy of an idyllic return to nature; utopia makes central the problem of representing the complex interactions between human and nonhuman systems by elucidating the ways in which nature pervades society at both micro and macro scales.' He adds that 'reading Butler and Morris together is important because the pairing resists a stark alternative of either a return to nature or a well-ordered city, foregrounding instead, through discourses of settler colonialism, evolutionary theory, and trans-national socialism, the multiple scales at which human and nonhuman domains are intractably entangled' (p. 141). Also, in Hensley and Steer's collection is Teresa Shewry's intertextual 'Satire's Ecology' (pp. 223–40). Shewry's assessment encompasses *Erewhon*, its satirical aspects, and Māori cultures from an ecological and postcolonial perspective. Shewry writes that 'Samuel Butler's *Erewhon* [is] an archive of another journey from ocean to mountains, also loosely evoking New Zealand, from a moment when literary satire was being connected to the furious ecological violence of the British Empire. First imagined in New Zealand in the 1860s, published in London in 1872, and revised in 1901, *Erewhon* deploys satirical forms—including irony, sarcasm, and caricature—to blast settler-capitalist approaches to humans and to other life forms and elements as both violent and avoidable' (p. 224). In another intertextual account, brief mention should be made of Tina Ferris, 'D.H. Lawrence and "The Machine Incarnate": Robots Among the "Nettles"' (in Indrek Männiste, ed., *D.H. Lawrence, Technology, and Modernity*, pp. 51–71). Ferris's discussion ranges from *Erewhon* to D.H. Lawrence's poetry and the Czech author Karel Čapek. Mark Knight devotes a chapter in his *Good Words: Evangelicalism and the Victorian Novel* to 'Samuel Butler's *The Way of All Flesh* and Our Stories of Evangelicalism' (pp. 137–66). Knight links 'the privileged role of ironic distance in Butler's narration to the contemporary hermeneutic practice of the many literary critics that followed in his footsteps [...] Drawing on recent work by Rita Felski and others on the limits of critique, [Knight's] chapter suggests that our

preference for distance has roots in the late Victorian (and Modernist) attempt to throw off an evangelical heritage that emphasizes our personal proximity to and involvement with the books we read' (p. 26).

(b) *Thomas and Jane Welsh Carlyle*

The thirty-third number of *Carlyle Studies Annual* [2018–19], edited by Brent E. Kinser and David R. Sorensen with Clayton Carlyle Tarr as the associate editor, continues its tradition of publishing fascinating and important material accompanied where pertinent by black and white illustrations. Following the informative 'Editors' Note' (pp. 1–7) this issue begins by publishing "'The end of a chapter in my life": The Letters of John Forster to Thomas Carlyle Part III'. These letters at the Armstrong Browning Library in Waco, Texas, are transcribed and annotated by Brent E. Kinser and Clayton Carlyle Tarr (*CSA* 33[2018–19] 9–33). In these letters 'Carlyle and Forster struggle with the burdens of old age, failing health, and declining spirits, yet continue to derive mutual strength and solace from their friendship.' In a moving observation Forster 'speaks for them both when he informs Carlyle on 30 August 1875, "my life [...] would seem to me wholly intolerable were it not for the privilege these little notes give of bringing me know and then nearer to you' (p. 1). "'Curious elucidative sparks": Carlyle's Marginalia in the Baudouin Frères Edition of *Œuvres complètes de Voltaire*, Part II' are transcribed and edited by David R. Sorensen and Brent E. Kinser (*CSA* 33[2018–19] 35–106). In these volumes 'Carlyle tenaciously excavates the eighteenth century [...] "extracting whatever he can" to transmit a sense of Frederick and Voltaire's world'. As the *Carlyle Studies Annual* 'Editors' Note' observes, 'the contrast between the Prussian king and the great French "*Persifluer*" sharpens Carlyle's understanding of their uneasy relationship, imbuing his respective portraits of them with increasing depth, subtlety, and nuance' (p. 2). Tim Sommer, in 'Transatlantic Endorsement, Metatextual Patronage: Ralph Waldo Emerson's Review(s) of Thomas Carlyle's *The French Revolution*' (*CSA* 33[2018–19] 107–23), publishes a discovery he made at the Houghton Library, Harvard: 'an extended version of a "critical notice" of Carlyle's *The French Revolution* [...] by Emerson and included in the Unitarian-Transcendentalist newspaper, the *Christian Examiner* in 1838'. The editors write that 'Emerson's manuscript has important implications for future study of both authors' (p. 2). Ian Campbell's "'The stranger who noticed": Carlyle the Outsider' (*CSA* 33[2018–19] 125–37) points out that 'to a significant extent [...] Carlyle's unique ability to distance himself from what he observed of industrial civilization was influenced by his Scottish upbringing. He maintained his autonomy as an "Outsider" by nourishing "a feeling of aloofness" from his English surroundings.' However, according to Campbell 'there was nothing nostalgic about Carlyle's loyalty to his native country' (p. 2). Alexander Jordan, in 'A Carlylean Secretary of Labour in New Zealand: Edward Tregear and the Industrial Conciliation and Arbitration Act (1894)' (*CSA* 33[2018–19] 139–48), 'explores the stage of Chelsea's impact on an influential socialist politician and administrator' (p. 3), Edward Tregear (1846–1931), 'a prominent civil servant and politician in New Zealand' (p. 139). Owen Dudley Edwards, in 'The Modest Editor:

Kenneth Joshua Fielding (1924–2005) (CSA 33[2018–19] 149–93), ‘recaptures the earlier life of a preeminent Carlylean before he began editing Carlyle. Skillfully meshing family memoirs with an intimate knowledge of British cultural life in the 1940s and 50s, Edwards narrates the compelling tale of a scholar who overcame innumerable barriers, both personal and professional, to emerge as a leading champion of Charles Dickens.’ Dudley Edwards judiciously writes that Fielding ‘was one of the greatest editors nineteenth-century British literature has ever won, in part because his two main quarries, Charles Dickens and Thomas Carlyle, would best yield to editors anxious to gain most from them, rather than editors anxious to exhibit their own superiority at the expense of their subjects’ (p. 150). Bernard Richards’s subject is ‘Turner, Carlyle, and Lyon’ (CSA 33[2018–19] 195–222). Accompanied by black and white illustrations Richards draws connections between Turner and Carlyle. ‘Turner relied on his memory and inventiveness to paint pictures away from the scenes themselves, sometimes with a gap of years [...] this could lead to vivid and expressive works.’ For Richards ‘the result was a Carlylean “Natural Supernatural” convergence of past and present, magically existing in a living “now”’ (p. 221). The ‘Miscellanies’ section (CSA 33[2018–19] 225–35) has two contributions. Tony Scotland, in ‘Mr. Dunn’—Rev. James Dunn (1773–1838)’ (CSA 33[2018–19] 225–9), contributes a biographical note on his ancestor. David Southern writes on ‘Previously Unpublished Letters’ (CSA 33[2018–19] 229–35). *Carlyle Studies Annual* 2018–19 concludes with Carol Collins’s review of volumes 44 and 45 published in 2016 and 2017 by Duke University Press covering the years July 1866 to June 1867 and July 1867 to 1868 in the great ongoing edition of *The Collected Letters of Thomas and Jane Welsh Carlyle* (CSA 33[2018–19] 239–46).

An addition to the Oxford World’s Classics published in 2019 is David R. Sorensen and Brent E. Kinser’s edition of Carlyle’s *The French Revolution* with an introduction (pp. vii–xxxiv) and notes with the text (pp. 3–719) by the late Mark Engel. The most informative introduction is divided into three sections: ‘*The French Revolution: Background and Preparation*’ (pp. vii–xvi); ‘Theory into Practice: *The French Revolution* “Tried and Done”’ (pp. xvi–xxviii); ‘Postscript: *The French Revolution, Impact and Influence*’ (pp. xxviii–xxxiv). This is followed by a ‘Note on the Text’ (pp. xxxv–xxxvii), a very useful enumerative alphabetically arranged ‘Select Bibliography’ (pp. xxxviii–li) divided into sections on: ‘Other Editions’ (p. xxxviii); ‘Other Works by Carlyle’ (pp. xxxviii–xxxix); ‘Bibliographies and Manuscripts’ (p. xxxix); ‘Carlyle’s Primary Historical Sources’ (pp. xl–xliv); ‘Historians on Carlyle’s *French Revolution*’ (pp. xlv–xlv); ‘Carlyle’s *French Revolution: History, Philosophy and Religion*’ (pp. xlv–xlv); ‘Carlyle and Intellectual History’ (pp. xlvi–xlviii); ‘*The French Revolution: Critical Studies*’ (pp. xlviii–xlix); ‘Carlyle’s French Revolution and the Historical Debate’ (pp. xlix–li); and ‘Further Reading in Oxford World’s Classics’ (p. li). There is ‘A Chronology of Thomas Carlyle’ (pp. lii–liii) and ‘A Chronology of the French Revolution’ (pp. liv–lvii). The text is followed by ‘Explanatory Notes’ (pp. 721–804), and twenty-one black and white ‘Illustrations and Maps’ (pp. 807–16). This excellent edition, remarkable value for £13.99, concludes with an ‘Annotated Index’ (pp. 817–70).

A collection overlooked in the account of 2018 publications is *Thomas Carlyle and the Idea of Influence*, edited by Paul E. Kerry, Albert D. Pionke,

and Megan Dent. As Marylu Hill indicates in her preface, it provides an ‘opportunity to evaluate Carlyle’s influence, with an emphasis on hidden impacts across generations, hearers, disciplines, movements, and continents’, in other words ‘the web of Carlylean influence’ (p. xi). The introduction by Albert D Pionke is appropriately named ‘Carlyle’s Networks of Influence’ (pp. 1–24) and is divided into discussion of: ‘George Eliot on Oaks and Acorns’ (pp. 2–4); ‘T.S. Eliot’s Orders of Tradition’ (pp. 4–6); ‘Questioning Influence with Quentin Skinner’ (pp. 6–8); ‘Influence and Networks’ (pp. 9–14); ‘Thomas Carlyle and the Idea of Influence’ (pp. 14–21); followed by extensive notes (pp. 21–4). The essays are divided into three sections. The first uses Carlyle’s expression—‘Oaks and Acorns’ (pp. 25–108)—and has five contributions: ‘Thomas Carlyle, Orestes Brownson, and the Laboring Classes’ by Chris R. Vanden Bossche (pp. 27–34); ‘Thomas Carlyle, Ralph Waldo Emerson, and History: *On Heroes, Hero-Worship, and the Heroic in History and Representative Men* through the “Lens” of Photography’ by Stephanie Hicks (pp. 35–52); ‘The Object as Symbol: Carlyle’s Symbolic Lexicon and Robert Browning’s Theory of the Objective Poet’ by Laura Clarke (pp. 53–66); ‘Thomas Carlyle’s Influence on George Meredith: Heroes and Hero-Worship in *Beauchamp’s Career and Lord Ormont and His Aminta*’ by Elizabeth J. Deis (pp. 67–80); and ‘John Roddam Spencer Stanhope and the Aesthetic Male Body: A Pre-Raphaelite Response to Ideas of Victorian Manliness’ by Madeleine Emerald Thiele (pp. 81–108). The second section, ‘Orders of Tradition’ (pp. 109–276), has eight contributions: ‘The “Temporary Figure (*Zeitbild*)” of the Author in Thomas Carlyle’s *Sartor Resartus* and Mathilde Blind’s *Tarantella: A Romance*’ by Ulrike Hill (pp. 111–28); ‘Shakespearean Negotiations: Carlyle, Emerson, and the Ambiguities of Transatlantic Influence’ by Tim Sommer (pp. 129–44); ‘On Pilgrimage’s Form in Modern Times: Narrative Propulsion, Bodily Spaces, and Contested Spiritual Landscapes in Carlyle’s *Life of John Sterling*’ by Laura Judd Beer (pp. 145–62); ‘Subverting Modernity in Carlyle’s “Signs of the Times” and *Past and Present*’ by Ralph Jessop (pp. 163–92); ‘The Counter-Enlightenments of Thomas Carlyle’ by B.W. Young (pp. 193–224); ‘“Conditioning” as Influence: The *Via Goethe* and Case of Carlyle’ by Paul E. Kerry (pp. 225–42); ‘“The mysteries of predisposition”: Carlyle, Disraeli, Goethe, and Religious Influence’ by Megan Dent (pp. 243–58); and ‘Carlyle in Comparative Perspective’ by Michael Bentley (pp. 259–76). This interesting collection concludes in its third section with five essays under the rubric ‘Reputational Networks’ (pp. 277–346): ‘The Mustard Seed of British Socialism: Carlyle, Robert Owen, and “Infallible Influence”’ by Mark Allison (pp. 279–92); ‘Influence as Palimpsest: Carlyle, Mill, Sterling’ by Albert D. Pionke (pp. 293–304); ‘G.K. Chesterton and the “Shaggy Old Malcontent”’: Re-reading Thomas Carlyle on the Threshold of the Twentieth Century’ by Lowell T. Frye (pp. 305–18); ‘*Finnegans Wake* as “Sartor’s Risorted” or Sartor Retold: Recovering the Hidden Carlyle in Joyce’ by Kazuo Yokouchi (pp. 319–32); and ‘Re-fashioning Carlyle: *Sartor Resartus*, Dress Studies, and the Monstrous’ by John M. Ulrich (pp. 333–46). An enumerative alphabetically arranged bibliography (pp. 347–68) is followed by an index to this challenging collection (pp. 369–72).

Articles published in 2019 include four contributions from Alexander Jordan: ‘The Contribution of Thomas Carlyle to British Idealism, c.1880–1930’ (*ScotHR*

[98[2019] 439–68); ‘The Scotch Diogenes: Thomas Carlyle and Cynicism’ (*IJCT* 26:iii[2019] 295–318); ‘A Drudge’s Bargain: Thomas Carlyle on Christian Epicureanism’ (*HistR* 92:265[2019] 362–85); and ‘The Influence of Thomas Carlyle Among Economists in Britain, c.1880–1920’ (*HistReflec* 45:i[2019] 50–69). Joanna Malecka’s subject is ‘Thomas Carlyle’s Calvinist Dialogue with the Nineteenth-Century Periodical Press’ (*HEI* 45:i[2019] 15–32). For Mark Rollins in ‘United Manlike through Domestic Service: The Remains of Carlyle’s Feudal Labor Model in Ishiguro’s *The Remains of the Day*’ (*CEA* 81:iii[2019] 280–6), ‘Ironically, considering Thomas Carlyle’s disdain for the aristocracy, whom he derides in *Past and Present* as somnolent, delusional “Captains of Idleness,” the feudal model of labor he developed to reform industrial work in the early Victorian period persisted most strongly in the work of domestic servants working in the homes of the upper classes in the decades prior to World War II. The remains of Carlyle’s labor model can be traced in the work of Mr. Stevens in Ishiguro’s *The Remains of the Day*’ (p. 280).

Mention should be made of an interesting contribution by the foremost contemporary Chinese exponent of Thomas Carlyle’s work and its contemporary relevance, Songlin Wang. Although his and Jooyoung Kim’s ‘On the Theatricality of Historical Narrative and Mass Heroism in Thomas Carlyle’s *The French Revolution*’ (*InterSL* 3:iii[2019] 415–27) is in Chinese, the English abstract is detailed and informative. Wang and Kim’s essay is concerned with ‘how narrative theatricality contributes to exposing the heroism of the ordinary people in Thomas Carlyle’s *The French Revolution: A History* (1837). Contrary to the traditional grand narrative of history characterized by a linear, systematic and analytic narrative’, Carlyle’s text ‘re-imagines and enacts history by its distinct traits of narrative theatricality. For Carlyle, historical writing should always take into account the perspective of individuals under consideration.’ This perspective ‘explains why his focus on historical events of the Revolution is laid not exclusively on any one single and/or dominant group. Instead, he employs a narrative technique that attempts to present the multi-facets of the same event by switching narrative voice from the third person to the first person plural.’ Consequently ‘Carlyle adds immediacy to the (his)tory and dramatizes the performance of the heroism of the ordinary people in the French Revolution’. Such an ‘unusual shifting of multi-perspective narrative augments the simultaneous panorama of history and foregrounds the heroic power of the masses or mobs in Revolution in rewriting history under certain political and social conditions, forming a sharp contrast to Carlyle’s former assertion of the dominant power of the aristocratic or elite hero in shaping history’. As a result, ‘the narrative theatricality enhances the effectiveness of the heroism of the common individuals in the Revolution. Indeed, by histrionically engaging the readers into the scenes of the Revolution, Carlyle intends both to celebrate (ambivalently) the coming of democracy and to warn the Victorian aristocracy of the danger of social anarchy that they might be challenged by’ (p. 415). Louis Watier’s intertextual ‘De *Don Quichotte* à *Sartor Resartus*: Traduction simulée et fiction critique’ (*RLC* 1:369[2019] 98–108) discusses and compares the use of narrative technique in translations of *Sartor Resartus* and Cervantes’ *Don Quixote*. Tim Sommer, in ‘Carlyle, Charles Robson, and the Printing of *Latter-Day Pamphlets*’ (*N&Q* 66[2019] 296–300), discusses and prints the texts of ‘three previously unknown and unpublished

letters from Thomas Carlyle to his printer Charles Robson (1805–76) concerning the publication of *Latter-Day Pamphlets* (1850) now in the archives of Cambridge University Library’ (p. 296). According to Sommer, ‘In light of these three previously unknown and unpublished letters to Robson—which likely concern just one of his books and just one of its printings—one would tend to assume that there must have been a large number of communications that passed between Carlyle’s Chelsea home and Robson’s firm over a period of three decades—a considerably greater number, in any case, than the four known items published in the *Collected Letters* edition. Either none of the rest survives or more are awaiting discovery’ (p. 300). Finally, in this account of a most productive year in Carlyle studies, although we must await another year for the continuation of the great Duke edition of *The Carlyle Letters* to see the light of day, we note Melissa Jenkins’s ‘George Meredith, Labour and the Dark Body’ (*YES* 49[2019] 120–36), which ‘recovers George Meredith’s first extended work in prose—1855’s *The Shaving of Shagpat: An Arabian Entertainment*—as a text worthy of study, both in its own right and due to its resonances with Victorian orientalism, race studies, genre studies, and theories about labour’. A concern of Jenkins is to place ‘Meredith’s text into conversation with rhetorics of self-denial and manual and mental labour from Thomas Carlyle and John Ruskin’ (p. 120).

### (c) Wilkie Collins

The neglected late *Blind Love* is the subject of Maria K. Bachmann and Don Richard Cox’s “‘I have altered nothing’: Walter Besant’s Completion of Wilkie Collins’s *Blind Love*’ (in Kevin A. Morrison, ed., *Walter Besant: The Business of Literature and the Pleasures of Reform*, pp. 55–72). Bachmann and Cox consider, according to Morrison in his introductory essay to the volume, ‘in detail the essence efforts to complete the novel that Collins left incomplete during his final illness’. Bachmann and Cox argue that ‘to a readership presumably anxious about literary collaboration and the inability to discern Collins’s work from his, Besant insisted that he had altered nothing’. However, ‘there are significant as well as subtle differences between, on the one hand, what Collins was able to write before he died, as well as his detailed notes and outline, and, on the other hand, the completed manuscript’. Moreover, ‘these divergences [...] provide insight into how Besant desired to position himself in the literary marketplace’ (pp. 13–14). Bachmann and Cox write that ‘it is in the final chapters that Besant takes several additional liberties with the novel that he so disingenuously claimed not to have altered’ (p. 69).

For Lauren Eriks Cline in ‘Epistolary Liveness: Narrative Presence and the Victorian Actress in Letters’ (*ThS* 60:ii[2019] 237–60) ‘it is no accident [...] that [Fanny] Kemble (1809–1893)’ in her autobiography *Record of a Girlhood* [1877–9] ‘and many other authors of the period chose to combine literary narrative, epistolary modes, and representations of the theatre. Through ‘reading together both fictional and historical texts that narrate theatrical experiences through letters, [Kline] demonstrates why epistolarity afforded distinct opportunities for representing the spatiotemporal liveness of performance’ (p. 238). Although Cline pays attention to *No Name* she omits information that would

have bolstered her argument in Wilkie Collins's extensive correspondence. Catherine Delafield, in 'Novel/Magazine Interfaces: The "Long" Serialisation of Wilkie Collins's *Armadale*' (*AVSJ* 23:i[2019] 1–13), discusses the serial publication of Wilkie Collins's *Armadale* in the *Cornhill Magazine* from November 1864 to June 1866. Delafield argues that 'delays in the writing and appearance of the serialised novel created unique interfaces between novel and magazine'. Her article is an exploration of these and 'examines how the *Cornhill*'s first sensation novel *Margaret Denzil's History* substituted for the absent Collins novel, and then traces Collins's adaptation of his text to the *Cornhill*'s monthly format'. According to Delafield, 'the positioning of *Armadale* in the magazine suggests that [Mrs Gaskell's] *Wives and Daughters* took its place to disguise the sensational content'. Additionally, 'Trollope's succeeding serial *The Claverings* was also intertwined within the magazine', and Delafield's 'article demonstrates how *Armadale* was effectively serialised over more than three years, not just in the twenty instalments appearing at the time'. Delafield writes that 'readers at the time had an appreciation of the novels' shared continuity and discontinuity that can be recovered by rereading these novels at their interfaces within the magazine'. The article 'explores the circumstances arising from the commissioning of *Armadale* to its conclusion and beyond to show how the periodical's interface with the serial was prolonged' (p. 1). Christina Flotmann-Scholz's '(New?) Masculinities in Nineteenth Century Sensation Fiction and Contemporary Black British Fiction' (in Christina Flotmann-Scholz and Anna Lienen, eds., *Victorian Ideologies in Contemporary British Cultures*, pp. 135–73) includes discussion of *The Woman in White* and several other Victorian novels. *The Woman in White* is discussed in the intertextual article by Carla Fusco, 'Some Things Are Better Left Unsaid: *The Dark Clue* or the Perilous Path of a Neo-Victorian Novel' (*BAS* 25[2019] 55–61). Fusco discusses the treatment of sublimation in Collins's novel and James Wilson's *The Dark Clue* [2001]. Joanna Hofer-Robinson's 'Staging *The Frozen Deep* as Practice-Led Research: "Illusion can only be perfected through the feelings"' (*DQu* 36:iv[2019] 329–46) directs attention to Collins's dramatic work. As she observes, 'Rapturous tributes to performances of *The Frozen Deep* by Wilkie Collins in 1857 may be hard to understand when we read the drama today; indeed, they even provoked skepticism at the time. 'Quoting a review of a performance in the *Examiner* in 1857 there was a concern that a 'that audiences familiar with the sentimental language and stock characters of melodrama, but "who have not seen and judged" Collins's play for themselves, "may not unreasonably suspect us of exaggerated eulogy": the reviewer 'recorded "the silent tribute of irrepressible tears" recently observed at a private production'. Hofer-Robinson's 'suggests that we likewise receive only a partial impression of the play's effect when reading the script in isolation. 'She writes that 'emotion is writ large in melodrama and direct verbal articulation is only one device through which nineteenth-century actors communicated heightened feelings. Practitioners also utilized a combination of gesture, music and staging to create affective action and arouse sympathy'. Hofer-Robinson points out that 'such effects are now lost because, like many Victorian melodramas, the play is rarely performed. However, in response to a recent research production of *The Frozen Deep*, viewers reacted warmly, noting surprise at the play's "emotional intensity" and "emotional power."' She adds that 'although the dialog is stagy and

overblown by current standards, the drama retains the potential to communicate and elicit emotion when words are contextualized in performance' (p. 329). Amanda Jones, in 'Madness, Monks and Mutiny: Neo-Victorianism in the Work of Victoria Holt' (*Victo* 12:i[2019] 1–27), while in an intertextual discussion of the work of Eleanor Hibbert (1906–93) draws upon *The Moonstone* [1868] and *The Woman in White* [1860]. Melisa Klimaszewski, in *Collaborative Dickens: Authorship and Victorian Christmas Periodicals*, discusses at some length Dickens and Collins's collaborative efforts and Collins's contributions to the Christmas numbers of *Household Words*. There is material on *The Lazy Tour of Two Idle Apprentices* (see pp. 78–9, 89–90, 206–8), and *No Thoroughfare* (pp. 198–218) described by Klimaszewski 'as truly collaborative' (p. 205). Klimaszewski writes that 'working through *No Thoroughfare*'s positions on complexity, race, and character also provides an excellent example of how attention to collaborative conversations across space, time, a genre can enhance one's understanding of their long-lasting effects' (p. 206).

Mark Knight devotes a chapter in his *Good Words: Evangelicalism and the Victorian Novel to 'Hermeneutics, Evangelical Common Sense, and The Moonstone'* (pp. 105–35). Knight reads 'it in the light of evangelical debates about biblical hermeneutics in the 1860s'. Such an approach allows Knight to demonstrate how 'biblicism, made its presence felt in a work of fiction that has not typically been thought of as religious in orientation'. Furthermore, the novel 'may be highly critical of evangelical hermeneutics, but it prefers the communal aspect of that tradition to the more specialized modes of interpretation favored by Higher Critics and subsequently taken up by professional literary scholars in the modern academy, who share the belief that texts need historically trained experts who can recover an original moment of understanding' (p. 25). 'The Abstruse Syntax of Law in Wilkie Collins's *The Law and the Lady*' (*Pólemos* 13:ii[2019] 265–81) engages Michela Marroni, who focuses on women detectives. William R. McKelvy in his 'The Importance of Being Ezra: Canons and Conversions in *The Moonstone*' (*ELH* 86:ii[2019] 495–523) observes that 'no one, at any length, has linked Jennings to his historical namesake, the priest and scribe Ezra who came from Babylon to Jerusalem in the fifth century BCE to restore the temple there'. McKelvy traces 'the naming of Ezra Jennings to the historical criticism of biblical texts that commanded so much attention in the 1860s' and he makes 'the case that *The Moonstone* deserves recognition as a novel of conversion, one that features multiple conversionist agendas situated in an extended history of religious and cultural strife' (p. 495). In his article McKelvy 'has sought to show how Collins understood this state 'of strife 'to be defined by more than the familiar sectarian conflicts among Christians or the controversial agendas of rationalists and freethinkers. In creative, comic, and poignant ways, *The Moonstone* registers how the state of religion in Britain in the 1860s also reflected the consolidation of the new concept of world religions, religions that in the eyes of figures such as Müller and Keshub had their origins, like the Moonstone itself, in Eastern antiquity' (p. 519). Jina Moon, in 'Athletic Antagonism in Wilkie Collins's *Man and Wife*' (*JLLC* 66:iii[2019] 157–73) examines *Man and Wife* from the perspective of the athlete and their social identity. In her monograph *Chemical Crimes: Science and Poison in Victorian Crime Fiction* Cheryl Blake Price considers various crimes in Victorian fiction,

including those in the work of Wilkie Collins. *The Frozen Deep* is considered in Brittany Reid's 'Courtroom Melodrama: Dramatizing Characters and Audiences in *A Tale of Two Cities*' (*VJCL* 135[2019] 1–12); while concentrating on Dickens's novel this also discusses theatrical imagery, melodrama, and dramatic conventions in *The Frozen Deep*. Bethan Stevens, 'Wood Engraving as Ghostwriting: The Dalziel Brothers, Losing One's Name, and Other Hazards of the Trade' (*TPr* 33:iv[2019] 645–77) is concerned with 'the work of the Dalziel Brothers, the foremost wood engraving firm in the Victorian period'. Stevens 'explores the problematics of authorship in an art factory with many employees who all signed "Dalziel". Examining wood engraving formally, theoretically and technically, it proposes ghostwriting as an analogy for the work done by facsimile engravers.' Stevens reads their work 'alongside the literature they illustrated, including Wilkie Collins's *After Dark* (1856), Anthony Trollope's *Orley Farm* (1861–2) and Lewis Carroll's *Through the Looking-Glass* (1871)'. Stevens investigates 'the wood engraver's business of artistically producing someone else's lines, and carving other people's signatures'. His article 'compares different "Dalziel" signatures, proposing the signature as a kind of self portrait that can help uncover the voices of unknown engraver-employees; it also presents new archival evidence about some of these employees, such as Ann and Mary Byfield from Islington' (p. 645). Theatrical adaptation of *The Moonstone* engages Isabel Stowell-Kaplan in 'Mediating Melodrama, Staging Sergeant Cuff' (*NCTFilm* 46:i[2019] 3–17). Stowell-Kaplan writes that 'when Sergeant Cuff stepped off the page and onto the stage of the Olympic Theatre in Wilkie Collins's 1877 adaptation of his own wildly successful novel, *The Moonstone*, he both joined the earliest ranks of the British stage detective and entered the world of melodrama'. Furthermore, 'though we might expect the rational figure of a detective such as Sergeant Cuff to be incompatible with the emotional excess of melodrama' Stowell-Kaplan shows 'that such an assumption oversimplifies his relationship to melodramatic emotion and overlooks the surprising compatibility of the detective with melodrama's epistemological and moral investments'. The article argues 'that in distinct contrast to the ambiguity and multiplicity instilled by the novel, Cuff allows for the clear resolution expected on the melodramatic stage, proving himself an agent of and for melodramatic style and substance' (p. 3).

The Wilkie Collins Society produced three pamphlets in 2019. Paul Lewis's 'Censoring *The New Magdalen*: Wilkie's Brushes with the Lord Chamberlain', illustrated in colour, is limited to 200 copies and discusses the Lord Chamberlain's objections that mainly concerned a poster announcing its dramatic performance. These posters had a reference to 'St. Luke xv.7'. Lewis notes that *The New Magdalen* 'was probably Wilkie Collins most performed play' (p. 7). The second pamphlet is by Andrew Gasson. In 'Cornwall Then and Now', also limited to 200 copies and illustrated, Gasson compares the twelve lithographs by Collins's 'travelling companion' Henry Brandling and his depiction of scenes in *Rambles beyond Railways; or Notes Taken A-foot* [1851]. This describes a walking tour of Cornwall Collins and Brandling took in 1850. Gasson writes, 'on recent visits to Cornwall, I have been attempting to reproduce photographically these twelve scenes as they now appear compared with the early 1850s' (p. 2). The third pamphlet is also by Andrew Gasson, an eminent London-based

ophthalmologist and contact lens specialist. Its subject is ‘*Poor Miss Finch and the Eyes of Wilkie Collins*’. The newsletter of the Wilkie Collins Society appears three times a year and includes short miscellaneous pieces of interest, including: in the spring 2019 issue, ‘Wilkie’s Copyright Battles’ (p. 6); in the summer 2019 issue an account of ‘*A Moonstone Brooch*’ (pp. 1–2); and in the winter 2019 issue an account of performances of ‘*The Lighthouse in New Zealand*’ (pp. 7–8).

The *Wilkie Collins Journal* is available online at <https://wilkiecollinsociety.org>. Janine Hatter and Helena Ifill have edited a special issue for volume 16 on ‘Victorian Popular Journalism and Fiction Interactions’ and available online without pagination. Some of the contributions can be said to be at best only tangentially associated with Wilkie Collins. Following the guest editor’s ‘Introduction: Victorian Popular Journalism’ (*WCJ* 16[2019]), Samuel Saunders writes on “‘To get to the very bottom of the social fabric”: Mid-Victorian Journalism and the Police Officer, c.1856–1877’ (*WCJ* 16[2019]). Saunders ‘traces how mid-Victorian popular periodical journalism engaged with the concept of the police force *outside* of crime reporting’. He ‘explores interactions between periodical journalism and the police, and suggests that the way that the popular presses depicted the police was more varied, comprehensive and widespread than has been considered’. Saunders notes that ‘Wilkie Collins’s Sergeant Cuff is often lambasted for his failure to solve the mystery of the missing diamond in *The Moonstone* (1868)’. He also observes that ‘the marginal position of the police officer can also be ascribed to literary characters who were *not* police officers, but who perform the same function, such as Collins’s Walter Hartright from *The Woman in White* (1861) and Mary Elizabeth Braddon’s Robert Audley from *Lady Audley’s Secret* (1862)’. A. Luxx Mishou, in ‘Murder for a Penny: Jack the Ripper and the Structural Impact of Sensational Reporting’ (*WCJ* 16[2019]), writes that ‘though taking the Whitechapel Murders as its subject, [her] essay does not seek to engage in the game of “whodunnit” that saturates much of Ripperology’. Rather, her contribution ‘examines the textual materiality of sensational reporting as illustrated by coverage of Jack the Ripper—the inches given to, and placement of, other news items versus the placement and frequency of Whitechapel narratives, and advertising’. According to Mishou, ‘the reporting of the Ripper’s crimes affirms cultural morals and class prejudices’, and the piece argues ‘that as Ripper reporting violently upset the body of the penny periodical, these publications artfully demonstrated their cultural perspectives and final deliberation on the morals of those involved, through advertisement and illustration’. In ‘Professional Identity and Social Capital: the Personal Networks of Victorian Popular Journalists’ (*WCJ* 16[2019]) Carole O’Reilly ‘deploys the concepts of social capital and knowledge networks to examine the often-ambivalent relationship between Victorian journalism and more literary forms of writing such as novels and poetry’. O’Reilly ‘probes the dynamics by which journalists used their personal networks to construct and promote their image as authors and explores the nature of the tensions and contradictions inherent in these relationships’. Kaari Newman, in ‘*Temple Bar*’s New Portrait of Femininity: Active Domesticity in Mary Braddon’s *Aurora Floyd*’ (*WCJ* 16[2019]), examines ‘how the novel’s seriality within *Temple Bar*, the family magazine in which *Aurora Floyd* (1863) first appeared, shaped the novel’s complex construction of femininity’. Reading Collins’s novel ‘within its periodical context [...] we see that

*Aurora Floyd* was just one of several texts within *Temple Bar* aimed at promoting a femininity that is both active and domestic'. For Newman 'the novel is one of several texts within *Temple Bar* aimed at promoting [...] an "active domesticity" for women predicated on egalitarian marriage, rather than the passive role usually assumed by a (male-dominated) complementarian one'. To return from the periphery to Wilkie Collins's output, Julia Podziewska, in 'The Woman in White's Vestry Episodes: Reworking Journalism as Novelistic Discourse' (*WCJ* 16[2019]), 'locates the vestry episodes section of *The Woman in White* (1860) within the historicised context of the weeklies the *Leader* and *Household Words* to illuminate how, and the degree to which, Collins reshaped journalistic material to rework the formal properties of the novel'. For Podziewska 'the episodes considered are those that reveal and account for the novel's plot-propelling "secret" of a forged entry in a parish marriage register and consequent fraudulent possession of an estate and title'. Podziewska concludes that 'Collins's creative work was propelled by his work as a journalist, his familiarity with reporting and opinion pieces on the registers, and his involvement with radical and reform causes'. In 'Teaching Wilkie Collins and the Periodical Press' (*WCJ* 16[2019]) Ellen Stockstill's concern is 'the impact of teaching Victorian popular journalism alongside serialized fiction in introducing students to the conventions of Victorian writing, reading, and publishing'. Stockstill writes that 'while other teacher-scholars have described the benefits of teaching serialized fiction, no one has made a detailed argument for studying Collins's work in this light since digitizing projects have made Victorian periodicals much more accessible for college and university students and professors'. This issue of the *Wilkie Collins Journal* concludes with reviews by Jayda Coons of Elsa Richardson's *Second Sight in the Nineteenth Century: Prophecy, Imagination and Nationhood* [2017], Lin Young of J. Jeffrey Franklin's *Spirit Matters: Occult Beliefs, Alternative Religions, and the Crisis of Faith in Victorian Britain* [2018], and by Alyson Hunt of Madeleine Seys, *Fashion and Narrative in Victorian Popular Literature: Double Threads* [2017]. Again, in common with some of the articles in this issue of the *Wilkie Collins Journal* these books deal in passing with Wilkie Collins. Hopefully this doesn't reflect that Wilkie Collins's work is once again going out of fashion!

#### (d) *George Eliot and George Henry Lewes*

A flurry of publications celebrated George Eliot's bicentenary in 2019. The first issue for 2019 of *George Eliot–George Henry Lewes Studies* opened with Claire Thomas's 'From the Sublime to the Picturesque: Dorothea's Husbands, Embodied in Rome' (*GEGHLS* 71:i[2019] 1–17), in which she 'considers sightseeing as a useful metaphor for reading Dorothea's courtship and matrimonial journey in [...] *Middlemarch*'. Thomas suggests that 'through a focus on the visual idiom of the novel's Roman sections [...] Dorothea's two husbands can be understood as embodiments of contrasting aesthetic categories of sightseeing'. On the one hand there is 'deathly Casaubon as the overwhelming sublime, while sunny Ladislaw is the manageable and accessible picturesque'. Thomas, 'through a discussion of nineteenth-century travel to Italy, and its contingent expectations

and disappointments’, charts ‘Dorothea’s journey from her first husband to a second, from Casaubon to Ladislaw, from the sublime to the picturesque’ (p. 1). Most of this issue of *George Eliot—George Henry Lewes Studies* is taken up with June Skye Szirotny’s “‘Nomen fit omen’: George Eliot’s Use of Biblical Persons’ (GEGHLS 71:i[2019] 18–93). Szirotny writes that ‘because George Eliot’s aim in writing fiction was to persuade her readers to love one another, she wanted to create lovable characters. This she does by an objective and ingenious method of determining whether her characters are, for herself, likable.’ According to Szirotny, George Eliot ‘endowing Biblically named characters, such as Elizabeth and Thomas, with traits of their Biblical namesakes [...] invites us to compare the two sets of characters’ (p. 18). The first part of Szirotny’s article (pp. 18–46) ‘compares a number of George Eliot’s characters to their namesakes’. According to Szirotny, ‘the result is that most of her fictional characters, become mirror images of the namesakes, who are all likable’. By ‘likable’ Szirotny does not ‘mean that they are necessarily very virtuous; rather, they are pleasing—persons whom George Eliot, at any rate, would like as friends’. Szirotny instances Maggie Tulliver, whom ‘Victorian readers often thought [...] wicked, but many readers like her’ (p. 18). In the final part of her article (pp. 46–83) Szirotny, ‘by a brief comparison of George Eliot’s hundreds of Biblically named characters to their namesakes, proves that all of the former are, to some extent, like the latter’ (p. 18). The article is followed by extensive notes (pp. 84–8) and a list of ‘Works Cited’ is alphabetical and enumerative (pp. 88–90). There are reviews in this issue too. Aviva Briefel reviews Kathryn Hughes’s *Victorians Undone: Tales of the Flesh in the Age of Decorum* (JHUP [2018]) (GEGHLS 71:i[2019] 91–3). Rena Jackson, reviews Oliver Lovesey’s *Postcolonial George Eliot* (PalMac [2017]) (GEGHLS 71:i[2019] 93–7). Summer J. Star reviews Ken Newton’s *George Eliot for the Twenty-First Century* (PalMac [2018]) (GEGHLS 71:i[2019] 97–101).

The second issue of *George Eliot—George Henry Lewes Studies* opens with Lee O’Brien’s ‘Becoming a Foreigner: Gwendolen Grandcourt and Sites of Resistance, Divergence, and Death in *Daniel Deronda*’ (GEGHLS 71:ii[2019] 103–24). Utilizing Julia Kristeva, Michel Foucault, and others concerning ideas that ‘apparently quite ordinary sites can contest the ideologically normative, [O’Brien] looks at patterns of alienation and domestication that shape’ *Daniel Deronda*. O’Brien uses ‘theoretical perspectives [...] to analyze the fundamental differences in the structure and outcomes of the two narrative “streams,” as George Eliot called them, of *Daniel Deronda*: that of Daniel himself and, the main focus of the analysis, of Gwendolen’ (p. 103). Scott C. Thompson, in ‘Between Metaphysics and Physiology: Lewes’s Facultative Action and Eliot’s Realism of Failure’ (GEGHLS 71:ii[2019] 125–42), ‘positions’ Lewes and Eliot ‘within nineteenth-century psychology’s methodological shift’. Eliot uses Lewes’s ‘theory of “facultative action,” his physiological explanation for a human being’s limited range of agency and choice, which are conditioned by experience, within an otherwise determined world’. George Eliot ‘takes this theory, gives it a moral urgency, and applies it to human interaction, most evident in the climax of *Middlemarch*’. In a complex discussion, according to Thompson, ‘Eliot’s late realism reveals how the facultative action allows human beings to interpret connections with others, despite the inevitable failure to surpass the physiological

limitations of embodied experience' (p. 125). Oliver Lovesey, in 'Examining George Eliot' (*GEGHLS* 71:ii[2019] 143–63), 'investigates an important and often overlooked indication of the critical reception of Eliot's novels, their appearance as set text for formal examination in Britain's colonial and postcolonial worlds'. Lovesey's article 'addresses the handling of Eliot's work in the major venue for international examinations of English literature conducted by Cambridge University' (p. 143). He includes a tabulation of 'George Eliot in Cambridge Local Examination Papers 1858–1988 (held overseas in December unless otherwise noted)' (pp. 149–51) and discusses the treatment of individual novels. Elisabeth Kinsey-Bull's subject is 'Mary Garth's "Beautiful Soul": "Inner Abilities" as *Bildung* in *Middlemarch*' (*GEGHLS* 71:ii[2019] 164–88). Kinsey-Bull argues that 'George Eliot recognized and successfully depicted the complex female journey through her powerful, moral mirror character, Mary Garth. Her "inner ability" [...] is an essential role in the female bildungsroman genre, gives Mary Garth the silent power to manipulate society around her. This correlation has not been recognized by feminist and female bildungsroman scholars, neither is Mary Garth recognized as a Hegelian example of a beautiful soul' (p. 164). This issue of *George Eliot–George Henry Lewes Studies* concludes with a review by Elsie B. Michie of Nancy Henry's *Women, Literature, and Finance in Victorian Britain: Cultures of Investment* (PalMac [2018]) (*GEGHLS* 71:ii[2019] 189–92).

The *George Eliot Review* for 2019 opens with David Paterson's 'A Productive Friendship: Robert Evans and Francis Newdigate' (*GER* 50[2019] 7–16), which contains material more fully developed in Paterson's fascinating, clearly written, and well-researched monograph *Fair Seed-Time: Robert Evans, Francis Newdigate and the Making of George Eliot*, containing seventy-six black and white illustrations and ten appendices (pp. 226–55), an enumerative alphabetically arranged bibliography (pp. 256–65), extensive endnotes (pp. 268–86), and two indexes: 'Index—General' (pp. 287–303) and 'Index—References to George Eliot's Novels' (pp. 304–6). To return to the *George Eliot Review* for 2019, Margaret Harris continues her investigation into the George Henry Lewes family. In this instance Harris writes on 'George Eliot's Heirs: The Lewes Line' (*GER* 50[2019] 17–25). Harris writes that 'George Henry Lewes's activity as agent of manager of George Eliot is well recognized'. Harris's 'aim has been to demonstrate how his descendants, from Charles and Gertrude [Lewes], to Eleanor [Ouvry] now to her grandson, Jonathan Garnault Ouvry (1936), have exercised a similar commitment and devotion, variously manifested over time, to preserve George Eliot's legacy' (p. 24). Charlotte A. Fiehn's prize essay is "'As plain as water's water": The Symbolic Function of Water in *Romola*' (*GER* 50[2019] 26–33). Fiehn writes that 'water serves major functions in *Romola*: it features prominently in the novel's landscape, cataloguing the experience of the characters, providing a backdrop encyclopaedia for their lives and tying the functional history and significance of water to the significance and development of civilization' (p. 26). There are two papers from the George Eliot Geneva Conference held on 7–8 December 2018. Its organizer Valerie Fehlbaum's paper is 'Beginning the Bicentenary: Why Geneva?' (*GER* 50[2019] 34–40). For Fehlbaum, 'George Eliot is not only a great writer of provincial stories; she is, in fact, a great European writer.' Fehlbaum examines George Eliot's 'own

relationship with the continent, and [...] Geneva in particular' (pp. 34–5). Fehlbbaum observes 'that [she] firmly believe[s] that without that initial stay in Geneva, Mary Ann Evans will not become the George Eliot we know and love' (p. 40). Patricia Duncker's subject is 'A Resisting Reader's Guide to George Eliot's Heroines' (*GER* 50[2019] 41–8) Duncker asks 'can we learn anything significance about a writer's work from a life, or the story of her life? Yes sometimes' (p. 42). Such a consideration leads her 'to consider George Eliot's last and greatest deluded heroines' (p. 43): Dorothea Brooke (pp. 43–6), Madame Laure, and the Princes Leonora Halm-Eberstein, 'otherwise known as Alcharisi' (pp. 46–8). These two presentations are followed by Dennis Baylis's 'Conference Report: A Geneva Colloquium: 7–8 December 2018' (*GER* 50[2019] 49–52). In 'Letters to the Editor' (*GER* 50[2019] 54) Gabriel Woolf objects to the overuse of academic English in the *George Eliot Review*. There are seven book reviews in this issue. John Rignall reviews the paperback version of *The Cambridge Companion to George Eliot*, second edition, edited by George Levine and Nancy Henry (CUP [2019]) (*GER* 50[2019] 55–7). John Rignall also reviews, albeit in a short paragraph, *Nineteenth-Century Literature Criticism*, volume 340, edited by Lawrence Trudeau (Gale [2017]). The 'first 200 pages of this large volume, printed in double columns, are devoted to critical writing on George Eliot' (*GER* 50[2019] 58). Margaret Harris assesses K.M. Newton's *George Eliot for the Twenty-First Century* (PalMac [2018]) (*GER* 50[2019] 59–60). John Rignall reviews Anna Gutowska's *Inspired by 'Silly Novels'? The Role of Popular Tropes in George Eliot's Fiction* (Wydawnictwo, UJK [2018]) (*GER* 50[2019] 61–3). Brenda Mckay reviews Lyndall Gordon's *Outsiders: Five Women Writers Who Changed the World* (Virago [2017]) (*GER* 50[2019] 64–9). John Stokes reviews Renata Kobets Miller's *The Victorian Actress in the Novel and on the Stage* (EdinUP [2019]) (*GER* 50[2019] 70–2). Finally A.G. van den Broek reviews Trenton B. Olsen's *Wordsworth and Evolution in Victorian Literature: Entangled Influence* (Routledge Taylor/T&F [2019]) (*GER* 50[2019] 73–5). Following John Burton's 'Chairman's Annual Report for 2018' for the George Eliot Fellowship (*GER* 50[2019] 76–8), Nanae Hama presents the 'Japanese Branch Report' (*GER* 50[2019] 79–81), revealing that interest in George Eliot is alive and well in Japan.

Mention should be made of a new edition of the Oxford World Classics *Middlemarch*, edited by David Carroll and David Russell, initially published in 1997. The new edition contains David Russell's introduction (pp. vii–xxvii), 'Note on the Text' (pp. xxviii), and updated 'Select Bibliography' (pp. xxx–xxxiii). The 'Chronology' (pp. xxxiv–xlii), text (pp. 7–785), and explanatory notes (pp. 787–810) are those found in the 1998 Clarendon text by David Carroll. Jean Arnold and Lila Marz Harper's edited *George Eliot Interdisciplinary Essays: A Bicentennial Collection* includes an introduction by Jean Arnold, Lila Marz Harper, and Thomas Pinney (pp. 1–15) and is divided into five parts. The first, 'Periodical Studies and History of the Book' (pp. 19–59), has two contributions: "'A thousand tit-bits": George Eliot and the New Journalism' by Alexis Easley (pp. 19–40) and 'George Eliot's Literary Legacy: Poetic Perception and Self-Fashioning in the 1870s' by Wendy S. Williams (pp. 41–59). The second part, 'Eliot's Research Methodology' (pp. 63–115), has two contributions: 'George Eliot as "Worthy Scholar": Note Taking and the

Composition of *Romola*' by Andrew Thompson (pp. 63–95) and 'Egyptian Mythology in Eliot's Major Works' by Molly Youngkin (pp. 97–115). The third part, on 'Eliot and Victorian Science' (pp. 119–93), has three essays: 'Organic Realism in *Middlemarch*' by Jean Arnold (pp. 119–37); "'These things are a parable": Natural History Metaphors and Audience in *Felix Holt* (1866)' by Lila Marz Harper (pp. 139–64); and 'Handling George Eliot's Fiction' by Peter J. Capuano (pp. 165–93). The fourth part, 'Animals and Environmental Studies' (pp. 197–243), contains three essays: "'It was all over with wildfire": Horse Accidents in George Eliot's Fiction' by Nancy Henry (pp. 197–211); 'The Functions of Dogs in George Eliot's Fiction' by Sara Håkansson (pp. 213–29); and 'The Ambivalence of Water in George Eliot's *The Mill on the Floss* (1860)' by Odile Boucher-Rivalain (pp. 231–43). The fifth and final part, 'Gender Studies' (pp. 247–97), contains two essays: 'Hints of Same-Sex Attraction and Transgender Traits in George Eliot's Characters' by the late Constance M. Fulmer (pp. 247–65) and "'Upright realism": The Influence of George Eliot on Polish Literature' by Aleksandra Budrewicz (pp. 267–97). The volume concludes with an enumerative alphabetically arranged bibliography (pp. 299–320) followed by a selective index (pp. 321–30). M. Joan Chard, in her chapter on Eliot's novels in her *Victorian Pilgrimage: Sacred-Secular Dualism in the Novels of Charlotte Brontë, Elizabeth Gaskell and George Eliot*, places Eliot's fiction in the context of exploration of the pilgrimage motif. At the conclusion of her consideration of Eliot's novels, Chard observes that 'in her Religion of Humanity a revitalized inner life of sympathy replaces the need for professional priesthood or ministry. Sanctification and secularization merge in this new dispensation, in a faith which is evolutionary and transformative' (p. 147).

In her *George Eliot's Moral Aesthetic: Compelling Contradictions* the late Constance M. Fulmer attempts to demonstrate 'that everything about her moral philosophy is related to her writing and that everything about her writing is related to her moral philosophy'. Furthermore, Fulmer believes 'that even as a child, she wanted to become a writer and that she rejected the traditional ideas of Christian doctrine, of the divine, and of heaven in order to justify herself and becoming a writer'. An 'Introduction: Definition of George Eliot's Moral Aesthetic' (pp. 1–4) is followed by chapters on: 'Development of George Eliot's Moral Aesthetic' (pp. 5–18); 'The Word Made Flesh' (pp. 19–36); 'Self-Concept, Music, and Art' (pp. 37–53); 'Paradigms of Moral Atrophy and Growth' (pp. 54–67); 'Chosen by Hereditary Forces to be Other' (pp. 68–80); 'Contrasting Pairs, Mirrors, and Windows' (pp. 81–93); 'Family Relationships and Jewelry' (pp. 94–105); 'Collectors and Collections of Clerics' (pp. 106–20); 'Political Reformers' (pp. 121–33); 'Scenes Involving Animals' (pp. 134–48); 'Sacramental Scenes' (pp. 149–60); 'Wills and Inheritance' (pp. 161–73); and 'Forgiveness and the Law of Love' (pp. 174–83). An appendix contains excerpts from essays by George Eliot: 'Historic Guidance' and 'Notes on *The Spanish Gypsy* and Tragedy in General' (pp. 184–6). There is an index (pp. 187–92), and each of the chapters is followed by an enumerative and alphabetically arranged bibliography.

Elaine Freedgood's *World's Enough: The Invention of Realism in the Victorian Novel* discusses *Middlemarch* at some length in the context of perceptions of the concept of the realistic novel. For Freedgood if this concept could be replaced

then literary history and our understanding of literary works by Eliot, Dickens, Gaskell, and others such as Henty, would be much richer. George Levine and Nancy Henry's edited *The Cambridge Companion to George Eliot*, second edition, updates George Levine's initial edition published in 2001. Following, a useful 'Chronology' (pp. xiii–xviii) and information on 'Texts and Abbreviations' (pp. xix–xx) and the editors' 'Introduction—George Eliot and the Art of Realism' (pp. 1–18), there are twelve essays: 'A Woman of Many Names' by Rosemarie Bodenheimer (pp. 19–36); 'Marian Evans's Journalism' by Fionnuala Dillane (pp. 37–56); 'George Eliot and Her Publishers' by Donald Gray (pp. 57–75); 'The Early Novels' by Josephine McDonagh (pp. 76–94); 'The Later Novels' by Alexander Welsh (pp. 95–114); 'George Eliot and Money' by Dermot Coleman (pp. 115–35); 'George Eliot and Gender' by Kate Flint (pp. 136–54); 'George Eliot and Politics' by Nancy Henry (pp. 155–74); 'George Eliot and Science' by Amy M. King (pp. 175–94); 'George Eliot and Religion' by Barry V. Qualls (pp. 195–214); 'George Eliot and Philosophy' by Suzy Anger (pp. 215–35); and 'George Eliot's Reputation' by Margaret Harris (pp. 236–58). An enumerative alphabetical 'Guide to Further Reading' is provided by Allison Clymer (pp. 259–74) and there is a useful index (pp. 275–82). The authors who previously contributed to Levine's 2001 edition of *The Cambridge Companion to George Eliot* have revised and updated their chapters. The completely new topics are Dillane's and Coleman's. King's is a new chapter by a different author and so is Harris's. So that is four completely new chapters in this second edition.

George Levine, in his 'The Dickensian George Eliot' (*DSA* 50:i[2019] 48–65), observes in a lengthy sentence that 'although critics have long insisted on the radical differences between the works of George Eliot and Dickens, and George Eliot (and her partner, G.H. Lewes) mounted a strong attack on Dickens's writing (with, of course, qualifications for his extravagant genius) in order to promote George Eliot's kind of fiction writing, there are important similarities between the two writers that are fundamental to the condition of writing novels in the Victorian era'. According to Levine, 'both write long multiplot fictions; both imagine individual lives as bound up in complex social webs; both achieve their "realism" by the way of extravagant, fairy-tale like manipulations of plot'. Levine adds that 'despite a critical tradition that tended to oppose them, admiration for one does not exclude admiration for the other' (p. 48). Other contributions to *Dickens Studies Annual* published in 2019 include Daniel Edward Bivona's 'The Emergence of Emergence: G.H. Lewes, *Middlemarch*, and Social Order' (*DSA* 50:i[2019] 66–80). According to Bivona, 'the judgment that George Eliot's lover, G.H. Lewes, was the first to formulate and name the scientific concept of emergence is now widely accepted'. Bivona comments that 'when she edited the final volume of his last work, *Problems of Life and Mind*, which was published shortly after his death in 1877 and before hers in 1880, she both helped ensure a place in scientific history for Lewes as the first theorist of "emergence" in the nineteenth century, and provided the world with a philosophical introduction to the rich array of emergent themes that helped to make her novel *Middlemarch* one of the finest works of Victorian realism' (p. 66). Beryl Gray, in 'George Eliot (1819–88): A Bicentenary Review of Her Relationship with Dickens' (*Dickensian* 115:ii[2019] 169–82), reviews their relationship or non-relationship. For Nancy Marck Cantwell, in "'A mere victim of feeling":

Women's Tears and the Crisis of Lineage in *Middlemarch*' (*VR* 45:i[2019] 28–33), 'In George Eliot's *Middlemarch* (1872), women's tears play an underestimated but critical role in the language of flow and circulation that characterizes nineteenth-century human connectedness. Inherited traits prompt many of the novel's crises; as bodily fluids, women's tears define lineage as so indelible.' Furthermore, in the novel 'tears both circulate the shame of inherited traits and demonstrate the frustration Victorian women feel at the impossibility of escaping their bloodlines' (pp. 28–9).

Sophie D. Christman, also in lengthy sentences, in 'The Rise of Proto-Environmentalism in George Eliot' (*DSA* 50:i[2019] 81–105), observes that 'the "Ilfracombe" journals, "Ex Oriente Lux," and "A Minor Prophet" register the ways in which George Eliot's nineteenth-century nonfiction prose and poetry evidence ecotheological concerns that are proto-environmental, concerns that are also reflected in some of her novels'. For Christman, 'employing an ecocritical methodology, this article traces the development of Eliot's ecological literacy, beginning with her scientific field observations that incubated what would become her lifelong literary aesthetic of moral sympathy put forth in "The Natural History of German Life"'. According to Christman, 'Eliot's initial moral sympathy advanced to an ecotheological perspective made visible in both Eliot's unpublished lyric poem "Ex Oriente Lux" and her canonic verse "A Minor Prophet"'. Furthermore, 'Eliot's early and mature writings countervailed the competing discourses of theology and science as they relate to the natural environment' (p. 81). The second issue of *Dickens Studies Annual* published in 2019 includes Alicia Carroll's 'New George Eliot Studies: From Time's Up to the Anthropocene' (*DSA* 50:ii[2019] 389–412). For Carroll, 'It is wonderfully clear from recent work that as George Eliot rapidly approaches her bicentenary, she matters more than ever. In reading her, many of the scholars reviewed here are inclined to point out the gender inequities she experienced in life (pay inequity, for example) or the inaccuracy of gendered assumptions about her life and work which have gone unchallenged.' In addition, 'from the ecology of *Middlemarch* to the character of Eliot as "Editress" of *The Westminster Review*, recent scholars have brought a new George Eliot into the twenty-first century, challenging old dogma (even the once sacred "death of the author") along the way'. Furthermore, 'while new attention has been paid to George Eliot's individual work as an editor, new approaches also tend to place her in the field of cultural production, often among other women, stressing the collective, social nature of women's professional experiences in, for example, the British Library's Round Reading Room, or on staff at periodicals'. In short, 'the now venerable field of periodical studies as well as the recent digitization of materials has facilitated a new feminist scholarship that digs deep into the collective experiences of being a professional woman writer in the Victorian period' (p. 389).

This year's issues of *Victorian Literature and Culture* carry six essays on George Eliot. Alison Booth in her 'Particular Webs: *Middlemarch*, Typologies, and Digital Studies of Women's Lives' (*VLC* 47:i[2019] 5–34) tries 'to outline a feminist criticism that encompasses both typological classifications and flesh-and-blood individuality, both digital research and interpretative advocacy. In doing so' Booth instances her 'own research, which combines both feminist Victorian studies and digital humanities' (pp. 5–6). She asks certain questions:

‘Why always the picturesque Madonna or saint? Instead of Dodo with her hidden influence, should we not carry on from Mary Garth, who, if you recall, “wrote a little book for her boys, called ‘Stories of Great Men, taken from Plutarch’”?’ Booth cites Eliot’s omniscient *Middlemarch* narrator in the novel’s finale that ‘Although “everyone in the town was willing to give the credit” to her university-educated husband for this new version of classical prosopography, Mary succeeds in raising boys who “liked nothing so much as being with their mother”’. Booth observes that ‘Eliot makes clear that the elder Mrs. Vincy and Mrs. Garth remain prejudiced about class and gender differences as if they were pre-determined in the Bible, but Fred and Mary collaborate on new methods of farming and balanced family life, as far as 1830s England would permit’. Booth writes that ‘Let us be sea captains, scholars, president. 61 Middlemarchers might say, a woman of Mary’s type as well as Dorothea’s was a nasty woman; Eliot might say, nevertheless, she persisted’. Booth sees ‘no reason to go quietly as we near the centenary of the female suffrage that took well over a century to win’ (p. 25). Neal Carroll, in ‘Illiberalism and the Exception in George Eliot’s Early Writing’ (*VLC* 47:ii[2019] 377–407), argues that ‘Eliot’s early writing in particular demonstrates a distinct lack of faith in the power of liberalism and its political procedures and that Eliot’s early work in fact exposes the illiberal tendencies embedded in these procedures.’ For Carroll, ‘rather than asserting the authority of the public sphere, Eliot’s important early novels *Adam Bede* (1859) and *The Mill on the Floss* (1860) consistently look beyond themselves, so to speak, to a providential authority that exceeds the tenets of realism in their efforts to resolve conflict and provide closure to the novels’. Consequently ‘for each novel, aesthetic coherence is secured not through “critique, argument, and debate” but through recourse to metaphysics and to extra social and/or extra procedural decisions’ (p. 377). Alicia Jeana Mireles Christoff, in ‘Linking with W.R. Bion’ (*VLC* 47:i[2019] 167–86), applies the ideas of the eminent psychoanalytical thinker W.R. Bion (1897–1979) to *The Mill on the Floss* and Maggie Tulliver (pp. 175–6). Two chapters on Eliot are found in Christoff’s *Novel Relations: Victorian Fiction and British Psychoanalysis: ‘Wishfulness (The Mill on the Floss, Bion, [Adam] Phillips, Feminist and Queer of Color Critique)’* (pp. 46–107); ‘Aliveness: *Middlemarch*, [Betty] Joseph, [Paula] Heimann, [Thomas] Ogden’ (pp. 153–91). Christoff notes that her chapter on *The Mill on the Floss* focuses ‘on wishfulness and plot’ in the novel and ‘describes more than just Maggie Tulliver’s perpetual states of dreaminess and longing. It points to fantasies of breaking novelistic, provincial, and subjective frames and reveals wishful thinking as the disavowed basis of George Eliot’s theory of social realism’ (p. 18). Her chapter ‘on aliveness and narrative voice in *Middlemarch* [...] synthesizes ideas introduced’ earlier in her book: ‘the rubric of darkness/aliveness, popular in current psychoanalytic thinking as a description of the feel of the analytical session, draws its theoretical grounding from a wide range of thinkers in the British tradition’. Their ‘understandings of the multi-subjectivity and the multi-vocality of the analytic session allows us to see afresh the multiplicity of moods, tones, and rhetorical postures embedded in George Eliot’s own narrative voice’ (p. 19). Christoff makes for on occasion highly concentrated reading, yet it is worth it for her insights on Eliot’s work.

Rae Greiner, in ‘Feeling Like It Wasn’t’ (*VLC* 47:i[2019] 99–103), in a special section of the issue relating to Catherine Gallagher’s *Telling It Like It Wasn’t: The Counterfactual Imagination in History and Fiction* [2018], discusses amongst other novels Eliot’s *Romola* and the notion of counterfactuality. Ulric C. Knopfmacher, in ‘A Victorianist Looks Back: Fluidity vs. Fragmentation’ (*VLC* 47:i[2019] 137–53), observes, ‘I begin this retrospective essay with George Eliot not only because I continue to revere her as the John Milton of the nineteenth century but also because she was the very first of the many Victorians whose work I thoroughly studied, taught, and wrote about’ (p. 137), and his essay explains why. Michael Martel, in ‘Reforming “Petty Politics!”: George Eliot and the Politicization of the Local State’ (*VLC* 47:iii[2019] 575–602), observes that ‘critics have overlooked Eliot’s commitment to political institutions because they have equated them with imperial or national administration. Yet Eliot was, in fact, deeply concerned with representative government, just not at the scale to which we are accustomed’ (p. 576). Martel writes that ‘After sketching how the contrast between the radicalisms of *Felix Holt*’s eponymous protagonist and Harold Transome dramatizes a mid-Victorian political culture pitting local devolution against national centralization’, he demonstrates ‘how *Middlemarch* models a provincial government that links’ the municipal town and rural parish ‘through political institutions like Middlemarch’s hospital and public health boards’ (p. 577). In the section of essays under the rubric ‘Looking Backward’ Martha Vicinus, in ‘Dorothea or Jane? The Dilemmas of Early Feminist Criticism’ (*VLC* 47:i[2019] 155–65), concludes that ‘Dorothea did not always get her own way and neither did feminists of the 1970s, but we did change the direction of literary criticism and the canon of English literature—two enormous achievements that demanded anger, self-righteousness, and sometimes considerable self-sacrifice’ (p. 163).

According to Ilana M. Blumberg in her ‘Sympathy or Religion? George Eliot and Christian Conversion’ (*NCL* 74:iii[2019] 360–87), ‘a postsecular moment requires our return to George Eliot to consider anew the relations between religion and secularity. Looking at her early works, in particular “Janet’s Repentance” (1857) and *The Mill on the Floss* (1860)’, Blumberg suggests ‘that Eliot offers us a counterintuitive narrative in which her heroines’ ethical transformation coincides with a conversion to Christianity rather than a move away from it’. For Blumberg, ‘rather than imagining a thoroughly Christian England revitalized by its turn to humanist religion, Eliot depicts a nominally Christian England, attached to hollow forms and mere custom, in need of conversion to an ardent faith’. Consequently ‘in these novels, evangelicalism, for all its flaws, functions as the vessel for such conversion when human beings’ own agency fails’. In her article Blumberg suggests ‘that what we have construed as sympathy over recent decades of critical reading may be more intelligible if we read it as grace, thus leaving us to reassess the extent to which major mid-Victorian intellectuals sought to conceive a post-Christian ethics’ (pp. 386–7). Katy Brundan, in the intertextual ‘What We Can Learn from the Philologist in Fiction’ (*Criticism* 61:iii[2019] 285–310), comments that George Eliot ‘acknowledges the risks of philological reading by alluding to the musty Casaubon as metaphorically losing his way in a forest and his soul being sucked into a swamp’ (pp. 291–2). The article compares Gustave’s Freytag’s *Die verlorene Handschrift* (*The Lost*

*Manuscript* [1864]), Prosper Mérimée's 'Lokis' [1868], and George Eliot's *Middlemarch* [1871–2]. Brundan writes that 'against a backdrop of philology's falling on "hard times" in the English-speaking world and critical calls for a return to philology, this article assesses the state of the philologist in fiction'. She relates that 'this unlikely protagonist appeared in the 1860s in Europe'. Drawing upon 'critical and historical texts on philology, [her] article returns to the nineteenth century origins of the fictional philologist to examine the different kinds of philological reading such fiction demands and critiques'. The 'fictional texts examined in detail include Gustav Freytag's *The Lost Manuscript* (*Die verlorene Handschrift*) and Prosper Mérimée's short story "Lokis," along with George Eliot's *Middlemarch*'. Brundan's article 'identifies common tropes (such as the philological swamp) and embraces a translingual view of philology in interrogating fiction writers' different approaches to the philologist'. For Brundan 'ultimately, the reader is asked to consider whether a more nuanced understanding of philological praxis might emerge through fiction as a counterpoint to critical and theoretical arguments' (pp. 291–2).

Ariana Reilly Codr, in 'After Ever After: The Marriage Plot's Farewell to Its Reader (*NLH* 50:ii[2019] 197–218), 'asks how the narrative strategies employed at the end of nineteenth-century marriage plots helped readers disengage from the affective attachments they have formed with both text and characters, easing their transition from fictional intimacy to lived experience'. Codr identifies 'two common strategies'. The first is 'the gossipy epilogue [that] softens the pain of parting by turning down the dials of suspense and gratification slowly'. The second is 'a terminal shift from major to minor characters helps to distract and detach the reader from the central romance while offering alternative, non-normative orientations toward the heteronormative bond formed by the protagonists' (p. 197). Codr writes that 'in cases where the marriage itself is shadowed by a whisper of something like disappointment (Dorothea's marriage to Will Ladislaw, for instance), minor characters who orient differently may be, when present, even more welcome or, when absent, more ardently missed'. Codr adds that 'in wise and subtle manipulations of plot and character like these, the nineteenth-century novel shows its readers the same compassionate sympathy it counsels. Perhaps it is that kindness that keeps us coming back for more, wishing on others the impossibly happy endings we do not share' (p. 216). Francesca D'Alfonso's 'Infanticide in *Adam Bede*: Hetty Sorrel and the Language of Justice' (*Pólemos* 13:ii[2019] 251–63), in a special section 'Legal Perspectives in Victorian Literature', focuses on the treatment of fallen women, infanticide, and the law in *Adam Bede*. Fionnuala Dillane's 'Avatars, Pseudonyms, and the Regulation of Affect: Performing and Occluding Gender in the *Pall Mall Gazette*' (in Alexis Easley, Clare Gill, and Beth Rodgers, eds., *Women, Periodicals and Print Culture in Britain, 1830s-1900s: The Victorian Period*, pp. 336–50), focuses on George Eliot's contributions. For Hannah Fogarty in 'Touch, Consciousness, and Sympathy in *Silas Marner*' (*SEL* 59:iv[2019] 873–91) the novel's narrative 'reveals a deep investment in, and even fascination with, the intense, insular life Silas develops alone with his objects'. According to Fogarty, 'if we take the word of the narrator that Silas's lack of interpersonal sympathy causes him to wither into a miserly automaton, then we miss the deep investment the novel has in exploring alternative forms of connection'. Her

article connects ‘these questions to George Eliot’s interest in George Henry Lewes’s theory of double-aspect monism and the contemporaneous debates about how habit affects our conscious functioning’ (p. 875). Fogarty writes that ‘the failure of *Silas Marner*’s two parts to cohere in the way we expect and the emphasis that the novel ends up placing on questions of consciousness, embodiment, and connection are in no way separate from one another’. For Fogarty, ‘noncognitive, embodied, and admittedly slow and isolated forms of connection do not lend themselves easily to the structure of the realist novel’. Moreover, ‘in many ways, this failure of *Silas Marner* places it far ahead of its time, with its emphasis on individual consciousness and experience looking forward to modernist literary experiments; yet it also reveals a distinctly Victorian drive toward grappling with the questions and forms of thinking tied to its moment in time to offer new ways of understanding consciousness and connection’. Further, ‘George Eliot’s investigations into these questions open up new ways of thinking about not only how consciousness and habit were understood but also how we understand George Eliot’s work itself’ (p. 889). Melissa Frazier’s intertextual ‘Minds and Bodies in the World: Dostoevskii, George Eliot and George Henry Lewes’ (*FMLS* 55:ii[2019] 152–70) perceives that ‘midway through *Middlemarch* (1871), one of the locals offers an entirely Dostoevskiiian description of Will Ladislaw: “I know the sort [...] some emissary. He’ll begin with flourishing about the Rights of Man and end with murdering a wench.” It is the plot of *Crime and Punishment* (1866) in brief, not because Eliot knew Dostoevskii, but because Eliot together with her common-law husband George Henry Lewes shared Dostoevskii’s complicated response to the same constellation of ideas, both scientific and political.’ For Frazier, ‘Eliot’s novel highlights the reliance on Lewesian physiological psychology that also underlies Dostoevskii’s work, as both novels represent and embody the relationship of subject or mind to material world that Lewesian post- or anti-Positivist science entails.’ In contrast, Dostoevskii ‘makes especially clear the political stakes of this shared scientific project, illuminating the response to radical politics that is as fundamental to *Middlemarch* as it is to *Crime and Punishment*’ (p. 152). For the late Constance M. Fulmer in ‘George Eliot’s “The Lifted Veil” and “Brother Jacob” as Expressions of Her Personal Anxieties’ (*VJCL* 136[2019] 194–205), two George Eliot short stories, “‘The Lifted Veil” and “Brother Jacob”—articulate the author’s anxiety and ambivalence toward significant aspects of herself, her moral philosophy, and her conception of her role as a creative artist’. In addition, ‘these themes also appear in her poetry as a double consciousness or double soul. Through these stories, she not only questions her own moral values—the foundational principles of her personal belief system and of her artistry—but also examines her public and private identities as George Eliot and Mary Ann Evans’ (p. 194). Moira Gatens continues her explorations into Spinoza’s work with ‘Imagination, Religion, and Morality: What Did George Eliot Learn from Spinoza and Feuerbach?’ (in Eileen O’Neill and Marcy P. Lascano, eds., *Feminist History of Philosophy: The Recovery and Evaluation of Women’s Philosophical Thought*, pp. 221–39). Gatens explores the questions: ‘Did George Eliot’s work as a translator of the critical writings on religion of Ludwig Feuerbach and Benedict Spinoza influence her work as a novelist? Did she hold a comprehensive philosophy of religion?’ In order to answer such questions

Gatens takes ‘an examination of her non-fictional and fictional writings’ (p. 221). Melanie Hacke, in ‘Uprooted by modernity: George Eliot’s *The Mill on the Floss* as an ecological *Antibildungsroman*’ (*OrbisLit* 74:ii[2019] 116–29), ‘Through a close reading of George Eliot’s *The Mill on the Floss* [...] argues that the genre of the *Bildungsroman* is particularly suited to an ecocritical interpretation.’ According to Hacke, ‘as a realist *Antibildungsroman* depicting the tragically problematic *Bildung* of Maggie Tulliver and her family, *The Mill on the Floss* counters conventional nineteenth-century coming-of-age novels, which tended to become scripts of industrial capitalism and bourgeois culture’. On the other hand, ‘Eliot’s portrayal of life at Dorlcote Mill confirms that the human and the natural worlds are inherently intertwined, but also demonstrates that capitalist modernity constructs nature as an entity separate from and inferior to man, thus estranging people from their roots’ (p. 116). Molly Clark Hillard, in ‘*Never Let Me Go*: Cloning, Transplanting, and the Victorian Novel’ (*JNT* 49:i[2019] 109–34), discusses intertextually narrative structures and cloning in Eliot’s *Daniel Deronda* and other Victorian novels in addition to other fiction including Ishiguro’s *Never Let Me Go* [2005]. Hillard writes that Eliot’s novel and Ishiguro’s *Never Let Me Go* ‘resonate [...] in terms of form and style. *Deronda*, as a generic mashup of social realism and epic romance, heralds *Never Let Me Go*’s generic hybridity. *Never Let Me Go* shares *Deronda*’s interconnected lives and nonlinear timeline, creating a narrative that is juxtapositional rather than expository’ (p. 117). Jennifer Diann Jones’s ‘[S]he acted her own emotions’: George Eliot’s Ambivalence towards the Professional Female Artist in *Daniel Deronda*’ (*Victo* 9:ii[2019] 112–28) appears in a special issue on ‘The Female Orphan in Victorian Women’s Writing’. Jones writes that ‘almost all of George Eliot’s true musicians are orphans in one way or another’. They differ from other ‘accomplished women who merely mimic their teachers to please their parents or diletantish men who play to please themselves. Only one of these musicians, however, exults in her orphanhood and the freedom it gives her to pursue her career.’ This woman is ‘the Alcharisi, who is born Leonora Charisi and is the Princess Halm-Eberstein by the time her adult son, Daniel Deronda, meets her’. She is different from ‘Eliot’s other musicians, not even a memory of one of the Alcharisi’s performances is narrated; also unlike the others, there is no sense in which she uses her art to connect sympathetically with those around her’. Jones argues that ‘though Eliot begins her career with a strong belief that art can change society for the better, in the Alcharisi she explicitly expresses her deep ambivalence about the role of art in society’. Moreover, ‘the trajectory of the Alcharisi’s career and life suggests that though an artist can inspire love in others, she cannot necessarily learn to feel it herself, which calls Eliot’s art and the feeling it inspires in others into question’ (p. 112). Meegan Kennedy, in ‘“Throes and struggles ... witnessed with painful distinctness”: The Oxy-Hydrogen Microscope, Performing Science, and the Projection of the Moving Image’ (*V/S* 62:i[2019] 85–118) writes that ‘the oxy-hydrogen microscope, which projected microscopic subjects onto a screen using limelight, magnifying lenses, and a magic lantern, entertained audiences from 1825 through the first decades of cinema’. Lydgate ‘in *Middlemarch* (1871–2) [...] fantasizes about using oxy-hydrogen light for scientific discovery, but researchers rejected the technology. Instead, thousands of Victorians attended oxy-hydrogen shows where operators

staged and scripted scenes of animalcules in lively motion, sparking interest in microscopy—and public panics over adulterated water.’ Similar to ‘the fin-de-siècle cinema of attractions, these shows offered spectacle and sensation, but their operators also encouraged viewers to build narratives around the animalcules, arousing an affective investment of identification and sympathy’. In short, ‘the oxy-hydrogen microscope demonstrates the importance of Victorian scientific performance in developing an audience ready to identify with narrative screen culture’ (p. 85).

Sungmey Lee’s ‘George Eliot’s Home-Scene: Folk Nationalism and the Politics of Nature in *The Mill on the Floss*’ (*FemSEL* 27:iii[2019] 97–128) ‘argues that George Eliot’s use of the pastoral mode in *The Mill on the Floss* upholds a conservative ideal of rural England’s ethnonational heritage. The novel’s pastoral mode expresses nostalgia for the childhood “home-scene,” a sentimental figuration of nature adopted from Romantic nationalists such as Johann Gottfried Herder and William Wordsworth.’ Lee writes that Eliot’s ‘home-scene [...] is politically regressive because it relies on these Romantic nationalists’ ethnocentric ideals of native soil’. According to Lee, ‘the novel’s nostalgia for native soil forms an ethnoscape, expressed in its literary pastoralism, sentimentally recalling the heritage of the English yeomanry, symbolic of both nation and nature, as the object of loss’. Studies of the novel ‘have focused on the shock of the novel’s dramatic ending; this revised account calls attention to the novel’s retrospective pauses, and with it, the ongoing ethno-nationalist longing for a timeless English countryside’. Lee’s focus on ‘the primacy of the pastoral mode in *The Mill on the Floss*’ shows that its author’s ‘scenes of nature demonstrate an ideologically conservative vision of rural England in a period of modernization’ (p. 97). Louis Marvick’s intertextual ‘George Eliot’s “Moral Swindlers” and the Case of Baudelaire’ (*VJCL* 136[2019] 111–23) examines *Impressions of Theophrastus Such* and Baudelaire’s *Les Fleurs du mal* [1857] and Swinburne’s review of the latter. Marvick observes that in her essay in *Impressions* she ‘characterizes Charles Baudelaire as a fop incapable of moral reflection. In her comments on other morally questionable artists, she vacillates between condemning their faulty principles and conduct, and praising their capacity for human sympathy.’ However, Eliot ‘condemns Baudelaire absolutely, in language evoking poison, filth, and the devil’. Her ‘didactic intention, her wish to preserve the innocence of “young minds,” and her belief in the redemptive power of human sympathy are alien to Baudelaire’. It appears that Eliot’s ‘failure to see the moral seriousness of his work evidently stems from an incomplete acquaintance with it. She does not seem to have read more of his poetry than the lines quoted by Algernon Swinburne in his provocative review of *Les Fleurs du mal*, which emphasizes Baudelaire’s cruelty and fascination with evil’ (p. 111). In an interesting essay in *Nineteenth-Century Literature*, Elsie B. Michie, ‘Envious Reading: Margaret Oliphant on George Eliot’ (*NCL* 74:i[2019] 87–111), ‘maps out a model of influence that is not deterministic but instead addresses historical “conditions,” the proximity of authors’ lives to their work, the relationship among texts, and how we read (or fail to read) all those interactions’. Drawing upon theoretical work by ‘Sianne Ngai and other theoreticians of envy’, Michie’s essay ‘presents envy as a productive emotion that drives authors to contemplate the circumstances that make their lives and writing both similar to and different

from those of their rivals'. Michie's account 'tracks the workings of envy through Margaret Oliphant's relation to George Eliot, arguing that in the novel *Hester: A Story of Contemporary Life* (1883) Oliphant created a story centered on envy in order to work through her relation to her more powerful and famous precursor'. According to Michie, Oliphant used the novel's central character 'Hester to rework the Eliot novel she loved best, *The Mill on the Floss* (1860), such that it reflected the circumstances of her own life as much as Eliot's'. For Michie, 'Oliphant's envious reading of Eliot reconfigures the relation between authors, between texts, between lives and works, between readers and what they read. Replacing the linear, generational conception of influence as indebtedness with an image of circumstances that ebb and flow, envious reading opens up a space of creative flux and contingency that points to the present and future as much as to the past' (p. 11). Elizabeth Carolyn Miller's 'Fixed Capital and the Flow: Water Power, Steam Power, and *The Mill on the Floss*' appears in Nathan K. Hensley, and Philip Steer, eds., *Ecological Form: System and Aesthetics in the Age of Empire* (pp. 85–100). Miller's concern, using an ecological approach, is the treatment of capitalism, industrialization, nature, the river, technology. Miller observes, 'My purpose in this essay is to reexamine *The Mill on the Floss*'s temporal structure from the perspective of energy and ecology and to argue that Eliot's well-established interest in dual temporalities and epochal shift extends to a searching and prescient inquiry into the temporality of energy and energy regime transition' (p. 86). Lilia Miroshnychenko, in "'Making audible to one a roar of sound where others find perfect stillness": Soundscape in George Eliot's *The Lifted Veil* and the Physiological Acoustics' (*CEA* 90[2019] n.p.; open access), 'suggests how the ideas in physiological acoustics summed up and further developed by Hermann von Helmholtz, a German physicist, whose figure won popularity among Victorian intellectuals from the middle of the century, could be appropriate to George Eliot's early writing'. According to Miroshnychenko 'the resonant theory informs, in various ways, the soundscape of *The Lifted Veil* (1859), redefining the function of sound in the text—as a literary device, a means of characterisation, a narrative instrument, and what's more—a component of the author's moral imperative of sympathy'.

As Bernard Richards's title 'George Eliot's GSOH' (*EIC* 69:iv[2019] 399–421) suggests, his subject is George Eliot's sense of humour. Richards writes, 'there is plenty of evidence in Eliot's fiction, essays, and letters that she had a comic sense. Not a light sense, necessarily, but a sense of humour for all that' (p. 400), and after discussing various examples he concludes that 'for George Eliot humour, especially of a destructive and critical kind, might appear as an occasional self-indulgence, but could never be the dominant or motivating force of a whole vision' (pp. 419–20). Patricia Rubin's 'George Eliot, Lady Eastlake, and the Humbug of Old Masters' appears in the electronically available *19* (19 28[2019] [28]). Rubin glosses 'an entry in George Eliot's journal' in which Eliot 'records her reaction to paintings by Rubens in Antwerp'. This 'provides an opportunity to consider the commonplaces and conventions that informed writing about art in the mid-nineteenth century and the place of two uncommonly gifted women as contributors to the discourse of the arts at that time'. In her paper Rubin 'asks what constituted "humbug" in relation to old masters and what might be regarded as humdrum in their appreciation'. Rubin observes that 'in

many ways contrasting figures, as authors, George Eliot and Elizabeth Rigby Eastlake (1809–1893) manifest the manifold voices of woman writers and the multiple possibilities for writing about art historically'. As 'rigorous researchers, acute observers, and keen literary stylists, they were serious, passionate, and humorous. Both wrote for different purposes and in different genres in ways that allow for an exploration of the degree to which' to quote Eliot a "'woman's experience and observations bring within her special knowledge" or rather that they might bring special knowledge to a developing and debated realm of knowledge'. Marjorie Stone's "'Woman's Powers" and Emily Dickinson's "Queens": Elizabeth Barrett Browning, Charlotte Brontë, and George Eliot in 1861–1862' (*WW* 26:ii[2019] 168–83) also compares and contrasts three feminine voices, in this instance between 1861 and 1862. Stone writes that 'androcentric literary traditions segregated by genre and nation have obscured the extent to which 1861–2 marked a generational watershed in British women's writing, as critics took stock of two recently deceased major authors alongside a third who had recently demonstrated her formidable powers'. According to Stone, 'following EBB's death in 1861, she was frequently linked with Brontë and Eliot in English and American periodical clashes over woman's literary powers, intertwined with debates on woman's nature, education, and political rights'. For Stone, 'all three British women writers profoundly influenced Emily Dickinson, who entered her most prolific period in 1861–2. As Dickinson's periodical contexts and literary elegies suggest, her famous tribute to EBB and George Sand in 1861—"Women, now, queens, now!"—also registers her response to Brontë and Eliot' (p. 162). Alicia Williams, in her 'The Politics of Address in George Eliot's Fiction' (*Novel* 52:i[2019] 64–83), 'proposes that George Eliot's reformulation of nineteenth-century conventions for addressing reading audiences documents a response to the emergence of Britain's first mass reading public'. According to Williams, 'Eliot inherits a propensity for spontaneous direct address that figuratively emplaces singularized readers in precisely delimited narrative scenes.' However, 'in her later work she gives up on even this pretense of a shared common ground for readers from a vast and diverse public, instead using more oblique forms of address, like writerly commentary and erudite paratext, to acknowledge readers without delimiting their scale'. Using ideas drawn from the 'work of Jacques Rancière' and others, Williams's 'essay argues that this shift democratizes address. Democratic address capitalizes on the indiscriminate relationship between text and audience that characterizes a mass reading public. Yet in Eliot this turn toward an expansive, inclusive form of address is also linked to an increasingly rarefied style.' In her conclusion Williams examines 'how the aesthetically rarefied Henry James and the populist bestseller Marie Corelli chart two divergent routes out of Eliot's reformulation of address. Together they reflect the tension in her work between theoretical inclusivity and high literary style—and between democratic principles of universal access and the stratification that in practice organizes a mass reading public' (p. 64).

*The Times Literary Supplement* celebrated the bicentenary of George Eliot's birth in its 15 November 2019 issue. It published 'a one-hundred-year-old piece by the *TLS* stalwart Virginia Woolf' (p. 2) that first appeared in its pages on 20 November 1919 (pp. 657–8). It is reprinted under the title 'Pride and Paragon: Responding to the Life and Work of George Eliot' (*TLS*, 15 Nov. 2019, pp. 10–

11). Stig Abell, then editor of *The Times Literary Supplement*, comments: ‘so what did Woolf make Eliot?’ According to Abell, ‘Woolf remained rather transfixed by Eliot the woman, who inspired her to write so well and whom she ultimately saw as “a memorable figure, inordinately praised and shrinking from her fame, despondent, reserved, chattering back into the arms of love as if there alone were satisfaction and, it might be, justification”’ (p. 2). Woolf’s article is followed by Rosemary Ashton’s ‘Coming to Conclusions: How George Eliot Pursued the Right Answers’ (*TLS*, 15 Nov. 2019, pp. 12–14). In her final paragraph Ashton writes that, ‘despite being an “intellectual” writer, Eliot’s great triumph was an artistic one, for she embodied her ideas by creating believable men and women living ordinary-extraordinary lives, and was able to put into her novels the ingredients she had prescribed in “Silly Novels by Lady Novelists”: “genuine observation, humor, and passion”’ (p. 14). Gail Marshall contributes ‘Origin Story—1859—the Year of *Adam Bede*’ (*TLS*, 15 Nov. 2019, pp. 16–17). Marshall’s is an account of the year and of the publication of the novel: ‘by December, everyone would know who had written *Adam Bede*, which was to become the most widely reviewed novel of the year’ (p. 16). This bicentenary tribute is followed by William Baker’s ‘“But I am doing little for others”: Some Unpublished George Eliot letters’ (*TLS*, 15 Nov. 2019 p. 18). Baker writes that ‘some newly discovered letters [...] alongside some familiar ones, show the sympathy for our fellow human beings (and especially the underprivileged), the belief in women’s rights and active participation in the movement for them, and the close relationship between money and friendship, that are all themes in Eliot’s novels. Further, they show her to be part of a community of women who helped each other out—emotionally, professionally and financially—as they could’ (p. 18). This *TLS* tribute is accompanied by some startling pictorial images too.

(e) *George Gissing*

*The Gissing Journal* continues to publish very interesting material. The editor Markus Neacey’s ‘All Quiet on the German Front? George Gissing, the German Critic, and the German Soldier’ (*GJ* 53:i[2019] 1–35) provides fascinating details concerning the life and work of Max Meyerfeld (1875–1940), who ‘must be recognized as the first major critic to devote special attention to Gissing’s *oeuvre* as well as the first to show sympathy and understanding for what he achieved as a writer’ (p. 32). Neacey also provides information on an early translator of Gissing into German, Brix Förster (1836–1918). This is followed by a tribute by Markus Neacey to Professor ‘Robert Livingstone Selig 1932–2018’ (*GJ* 53:i[2019] 37–9), who Neacey says ‘especially in the 1980s and 1990s [...] made a major lasting contribution’ to Gissing scholarship and especially the discovery ‘of many lost stories written for local newspapers added new chapters to our understanding of Gissing’s years of exile in America in 1876–1877, and of his apprenticeship as a fiction writer’ (p. 37). The remainder of this first issue of *The Gissing Journal* for 2019 contains Colin and Viviane Lovelace’s ‘Remembering Pierre Coustillas’ (*GJ* 53:i[2019] 40); ‘Chit Chat’ (*GJ* 53:i[2019] 40–1); Alessandra Di Pietro’s review of Maria Teresa Chialant, Emanuela Ettore, and Christine Huguet’s edited collection *A World within the World*:

*George Gissing's Vision of Art and Literature*, published in Rome by Arcane Editrice in 2018 (*GJ* 53:i[2019] 41–5). It is followed by ‘New and Notes’ (*GJ* 53:i[2019] 45–6). The January 2019 issue concludes with a useful annotated account of ‘Recent Publications’ (*GJ* 53:i[2019] 48).

The April 2019 issue of *The Gissing Journal* opens with George Gorniak’s ‘Further Fragments of Two Lives: Machen and Gissing’ (*GJ* 53:ii[2019] 1–10). Gorniak compares Machen’s *Hieroglyphics: A Note upon Ecstasy in Literature*, ‘first published in March 1902’, and Gissing’s *The Private Papers of Henry Ryecroft* that began to appear ten months later and previously under the title ‘An Author at Grass’ ‘between May 1902 and February 1903’. Gorniak discusses ‘how they concur and differ in their theories and reflections’ (p. 3). Gissing’s ‘passionate anti-war thesis and a celebration of romantic love’ (p. 10) is the subject of Flora T. Higgins, ‘Make Love, Not War: George Gissing’s *The Crown of Life*’ (*GJ* 53:ii[2019] 10–22). Marcus Neacey’s ‘Some Newly-Discovered Contemporary Reviews of Gissing’s Early Novels’ (*GJ* 53:ii[2019] 23–35) is an account of ‘newly-found reviews’ (p. 23) of Gissing’s first novel *Workers in the Dawn* [1880] from the *Western Morning News*, 30 May 1881, and ‘three further reviews of *The Unclassed*, two of *Isabel Clarendon*, and one of *The Emancipated*’ (p. 24). Neacey presents tabulated listings of current known reviews of these Gissing novels (pp. 25–6) followed by the texts of the newly discovered reviews (pp. 28–35). Christopher Baggs, ‘Aberystwyth Bibliographical Group Report on Gissing’ (*GJ* 53:ii[2019] 35–7), is an account of an address to the group given by Dr Chris Baggs on the topic of ‘George Gissing, Library History and Me’, an account of Gissing’s ‘need for reading matter’ and the sources Gissing’s used to gain the information he craved (p. 35). This is followed by Lorenzo Buonvivere’s review of Gissing’s ‘*Il fuco sotto la cenere* [*Sleeping Fires*], translated, edited and introduced by Maria Teresa Chialant’ and published in Rome by Aracne in 2014 (*GJ* 53:ii[2019] 37–40). The issue concludes with ‘Notes and News’ (*GJ* 53:ii[2019] 41–6), a listing of ‘Recent Publications’ on Gissing (*GJ* 53:ii[2019] 46–7), and a ‘drawing by Walter Schautz’ of the doyen of Gissing studies, the late ‘Pierre Coustillas at the 1999 Gissing Conference in Amsterdam’ (*GJ* 53:ii[2019] 48).

The July 2019 *The Gissing Journal* opens with Richard Dennis’s ‘Gissing and Exeter, Part One: A Man of Property’ (*GJ* 53:iii[2019] 1–23). Accompanied by black and white illustrations, Dennis writes that ‘Gissing lived in Exeter for nearly two and a half years between 1891 and 1893 (albeit with several lengthy holidays and research trips away from the city during this period)’ (p. 1), and describes the locations in Exeter where he lived during the writing of *Born in Exile*. He also discusses Gissing’s ‘relations with his landlords and servants, sitting material from his diary, letters, and novels in the context of censuses, directories, counsel records, and newspaper reports’ (*GJ* 53:iii[2019] 27). Hélène Coustillas writes on ‘What Do We Know of the Relationship between Miss Orme and George Gissing?’ (*GJ* 53:iii[2019] 24–30). Eliza Orme, who died in 1937, Coustillas writes, was ‘the first English woman to be granted a LL.B. in 1888’. The conclusion of the discussion of her relationship with Gissing is worth citing. Coustillas observes that ‘destiny is unaccountable of course, so there is no need to try and understand why Gissing had to put up with two unsatisfactory wives, and was to receive considerable help from two intelligent, cultured, able,

and generous spinsters, recognized in their own day as talented women, Clara Collett [a firm friend of Gissing] and Eliza Orme'. Coustillas adds that 'the latter's assistance in the last nine years of his short life proved invaluable. After Gissing's death it seems Clara Collett was the only one of the two to deal with problems of all kinds in his family' (p. 30). 'Chit Chat' (*GJ* 53:iii[2019] 31) records that 'it is exactly 130 years since Hurst & Blackett published Algernon Gissing's second novel, *Both of this Parish*, in two volumes' (p. 31). Markus Neacey provides a detailed fascinating account accompanied by illustrations of 'Thrills and Stills: The Making and Screening of *Demos*, the 1921 Silent Film' (*GJ* 53:iii[2019] 32–62). 'Notes and News' (*GJ* 53:iii[2019] 63) is followed by a listing with some annotation of 'Recent Publications' on Gissing (*GJ* 53:iii[2019] 64).

The October issue of *The Gissing Journal* opens with Zeynep Harputlu Shah's "'The unceasing questioner: to whom, indeed, there is no reply": Life, Death, and Meaning in Gissing's Fiction' (*GJ* 53:iv[2019] 1–19). Shah writes that 'by considering Gissing's correspondence with his family and friends, and his representations of life and death in his fiction, it is possible to observe a gradually transforming approach to life and death due to his past experiences and intellectual outlook on religion, philosophy, and art' (p. 17). Tom Ue reports on 'The July 2019 Literary London Society Conference on "Gissing, Clerkenwell, and Coustillas"' (*GJ* 53:iv[2019] 20–1). This is followed by Hélène Coustillas's account of 'How a French Scholar Set a Young Student on his Own Scholarly Career' (*GJ* 53:iv[2019] 21–6), concerning the impact of Louis Cazamian's work on Gissing on her husband Pierre Coustillas. Richard Dennis contributes 'Gissing and Exeter, Part Two: Reading between the Lines' (*GJ* 53:iv[2019] 27–40), again accompanied by illustrations. In his second part Dennis focuses 'on Gissing's use, both practically and as sources of inspiration, of two Exeter "networks"—the rival railways that passed through the city and the rival cultural institutions which he patronized' (*GJ* 53:iv[2019] 27–40). 'Chit Chat' (*GJ* 53:iv[2019] 40–1) is followed by Tom Ue's 'Gissing and the Auditory Imagination: A Survey of Recent Studies' (*GJ* 53:iv[2019] 41–5), and 'Notes and News' (*GJ* 53:iv[2019] 45–6). 'Recent Publications' (*GJ* 53:iv[2019] 46–7) includes mentions of Gissing's *Racconti Americani*, translated and edited by John Gatt-Rutter, Luigi Gussago, and Brian Zuccala, with a preface by Susan Bassnet published in Rome by Nova Delphi in 2019, and Richard Dennis's "'Would you Adam-and-Eve it?': Geography, Materiality and Authenticity in Novels of Victorian and Edwardian London' (in Lieven Ameal, Jason Finch, Silja Laine, and Richard Dennis, eds., *The Materiality of Literary Narratives in Urban History*, pp. 158–76). The October issue of *The Gissing Journal* concludes with 'Tailpiece: Ellen Gissing on Morley Roberts' Fictional Biography of George Gissing' (*GJ* 53:iv[2019] 47–8).

Other publications on Gissing to appear in 2019 include Elizabeth Shand's 'Women's Reading as Protest in Gissing's *The Odd Women*: "I'll see how I like this first"' (*ELT* 62:i[2019] 53–71). Shand 'specifically emphasizes [Gissing's] interest in the relation between material print culture and gender politics'. She writes that 'Gissing elucidates a shifting significance of women's reading as an act of social protest that remains unexplored within the novel's historical framework (p. 53). According to Shand's reading, 'the interrelation of shifting states of

Victorian media in *The Odd Women* underscores the role that countercultures play in accruing new literary forms with meaning and value'. Consequently by 'working within the complexities of this transition, discourse on the woman reader must consider how the transition of the book form allowed women to self-consciously resist, rupture, and reform a received intellectual culture' (p. 69). Jennifer Fuller, in "'Ordinary Teacher-Woman": The Complicated Figure of the Mother/Teacher in Late Victorian Fiction' (*VJCL* 135[2019] 59–69), 'by comparing depictions of female educators, education, and motherhood in *The Odd Women* (1893) and [Grant Allen's] *The Woman Who Did* (1895) as well as exploring historical sources on women's education [...] shows how British women continually fought to expand their educational opportunities but were paradoxically constrained by their traditional positions as mother/teachers' (p. 59). According to José Díaz Lage in 'Continua and Disruptions in Two Late Victorian Episodes of Female Intimacy' (*VJCL* 135[2019] 88–104), 'both Thomas Hardy's *Desperate Remedies* (1871) and George Gissing's *Demos* (1886) contain episodes which current criticism frequently reads as lesbian, but which do not seem to have been taken as such when the novels were first published'. Lage adds that 'they were, however, remarked upon as extravagant and vague, occupying a peculiar place in the action'. Lage 'analyzes the relationships between women depicted in these episodes, not by ascertaining whether or not they are homosexual but by highlighting the ways in which they are necessarily unstable, in terms of discourse, of class conflicts, and of diegesis' (p. 88).

(f) *Richard Jefferies*

*The Richard Jefferies Society Newsletter* for spring 2019 includes amongst other items Margaret Hunt's account of the 'Birthday Lecture 2018: "A Walkabout in My Wood" by Richard Fortey [a distinguished paleontologist] 27 October 2018, Liddington Village Hall' (*RJSN*[2019] 7). Peter Robins, 'Editors and Writers' (*RJSN* [2019] 15) is a succinct account of Jefferies' relationship with the *Pall Mall Gazette*. This issue of *The Richard Jefferies Society Newsletter* reprints an article it initially published in 1990 (pp. 7–8), Alain Delattre's 'Fire! Fire! Scenes of Provincial and Agricultural Life in the Eighteen Sixties in Jefferies' Boyhood and Youth' (*RJSN* [2019] 16–19). Peter Robins, 'Tales from the Stave' (*RJSN* [2019] 21–3), is an account of a review of the 1923 American premiere of the composer Frank Bridge's *Two Poems* that 'were inspired by texts from Richard Jefferies' *The Open Air* and *The Story of My Heart*' (p. 21). Richard Stewart contributes 'Thoughts About Henry Williamson' (*RJSN* [2019] 23–4). This is followed by unsigned informative contributions on: 'Jessie (Baden) Jefferies and Graves' accompanied by black and white photographs (*RJSN* [2019] 25–7); 'For the Library' (*RJSN* [2019] 28–9); and 'The Book You Will Never Find' (*RJSN* [2019] 29–30). Richard Stewart reviews Robert Macfarlane's *The Lost Words* with Jackie Morris's illustrations (HH [2017])—(*RJSN* [2019] 30–1). Janice Lingley contributes the useful 'Citings of Richard Jefferies' (*RJSN* [2019] 34–44), and Mike Pringle provides an update on 'The Richard Jefferies Museum' (*RJSN* [2019] 45–7).

*The Richard Jefferies Society Newsletter*, autumn 2019, opens with Barry Sloan on the award of ‘the Richard Jefferies Society and White Horse Bookshop Literary Prize for Nature Writing (2018) was awarded to Isabella Tree for *Wilding*’ (Picador [2019]) (*RJSN* [2019] 5–6), with an account by Richard Stewart of the awarding of the prizes to the work (*RJSN* [2019] 34–5). Mike Pringle, in ‘A Man of Our Time’, provides an account of Will Abberley’s lecture ‘Richard Jefferies: Nature Writing Power’ given on 9 May 2019 in Swindon (*RJSN* [2019] 10–12), Jean Saunders’s subject is ‘The Jefferies’ Bakery and Grocery’ (*RJSN* [2019] 13–17). This is followed by John Price’s ‘Elinor Lyon (1921–2008) and Richard Jefferies’ (*RJSN* [2019] 18–20): Eleanor Lyon ‘between 1948 and 1976 [...] wrote over twenty books for children’ (p. 19). Peter Robins, in ‘Going, Going, Going’, provides an account of a 1929 Metuchen, New Jersey, auction that, apart from four Jefferies titles, included ‘ten letters from Jefferies to his publishers’ dating ‘from 1878, 1879 and 1880’—letters that subsequently have dropped out of sight (*RJSN* [2019] 20). Peter Robins, in ‘The Inner Life’ (*RJSN* [2019] 21–2), provides an account of G.E. Russell’s ‘The Inner Life: Colour and the Subconscious’ contributed to the ‘theosophist journal *The Herald of the Star* (issue of 2 July 1923)’ (p. 21). Valerie Haworth’s subject is ‘John Moore on “Hudson on Jefferies”’ (*RJSN* [2019] 23–5). Peter Robins, ‘A Life on the Ocean Waves’ (*RJSN* [2019] 26–7), is an account of what was available to sailors from ‘The American Seamen’s Friend Society’ (p. 26). This is followed by an unattributed note on ‘The Manuscript for *The Story of My Heart*’ accompanied by a black and white illustration of the first chapter (*RJSN* [2019] 28–9). Also unsigned is ‘News in Brief’ (*RJSN* [2019] 32–3) that includes details of a French translation of *The Story of My Heart* by Marie-France de Palacio (Editions Arfuyen [2019]). There is also notice of the May 2019 publication by Edinburgh University Press of Rebecca Welshman’s anthology *Agriculture and the Land: Richard Jefferies’ Essays and Letters* (*RJSN* [2019] 36). Janice Lingley continues to produce the most useful ‘Citings of Richard Jefferies’ (*RJSN* [2019] 37–47).

*The Richard Jefferies Society Journal Annual Report* [2018–19] and *Newsletter* [Spring 2020] contains Jean Saunders, ‘George Bernard Shaw on Richard Jefferies’ (*RJSJ* [2019–20] 14) followed by ‘T.S. Eliot and Jefferies’ by ‘Andrew Rossabi and George Miller Edited and annotated by Janice Lingley’ (*RJSJ* [2019–20] 15–20). Janice Lingley reviews *Richard Jefferies: A Miscellany*, edited and introduced by Andrew Rossabi; the initial volume of his important biography of Jefferies was published in 2017 (*YWES* 97[2018] 836–7). Lingley observes that ‘Andrew Rossabi’s anthology, *Richard Jefferies: A Miscellany* is quintessential Jefferies, a compilation focusing on Jefferies profound appreciation of the natural world: his love of the sky, his keen eye for the effects of changing lighting, his delighting birds and their song; his capacity to apprehend both nature and a farm landscape in all its diversity; his comprehensive awareness of the intimate connection between man and the environment’. Furthermore, ‘also well perceived and communicated is Jefferies mysticism’ and so on (*RJSJ* [2019–20] 22). This review is followed by Roger Ebbatson’s review (*RJSJ* [2019–20] 23–4) of L.W. Mazzeno and R.D. Morrison’s *Victorian Writers and the Environment: Eco-Critical Perspectives* [2017]: see *YWES* 97[2018] 825). Janice Lingley’s ‘Citings of Richard Jefferies’ (*RJSJ* [2019–20] 27–36) is a most helpful

compilation of items on Jefferies published recently that might otherwise have been missed.

A single issue of the *Richard Jefferies Society Journal* appeared in 2019 and is devoted to ‘Reminiscences of Richard Jefferies’. This opens with ‘Snowed Up: A Mistletoe Story - *Richard Jefferies*’ (*RJSJ* 34[2019] 5–14), which initially appeared in *Literary Theories: A Case Study in Critical Performance*, edited by Julian Wolfreys and William Baker and published by Macmillan in 1996 and not ten years earlier as stated in *RJSJ* (34[2019] 5). Other reprintings in this issue include ‘Hyperion: The Young Jefferies and Homer’—*Richard Jefferies*’ (*RJSJ* 34[2019] 15–18) and S.J. Looker’s poem ‘To Richard Jefferies: In Homage’ (*RJSJ* 34[2019] 18–20). There follows a facsimile of the letter the text of ‘Richard Jefferies’ Letter to J. Goudge Esq . . . dated April 24<sup>th</sup> [1875]’ with commentary (*RJSJ* 34[2019] 20–2). Reprinted materials continue with: ‘Richard Jefferies’ by Frederick Greenwood (*RJSJ* 34[2019] 23–7); ‘Doubting Thomas’ by W. Beach Thomas (*RJSJ* 34[2019] 28–32); and an account of ‘Richard Jefferies’ Funeral’ by J.W. North (*RJSJ* 34[2019] 33). Jean Saunders’s subject is ‘A Friend in Reverend Blight?’ (*RJSJ* 34[2019] 34–7). Blight (1844–1907) ‘visited Richard Jefferies several times’ (p. 34). Peter Robins, in “‘Our dear brother here departed’”: The Broadwater Funeral’ (*RJSJ* 34[2019] 38–43), provides details of Jefferies’s funeral. His article, accompanied by black and white illustrations in common with other articles in this issue of the *Richard Jefferies Society Journal*, is, not inappropriately, followed by ‘Richard Jefferies’ Religion’ by T. Hanson Lewis (*RJSJ* 34[2019] 44–7), which first appeared in 1891. Other reprints include: ‘An Interview with Charles Jefferies—article in the *Pall Mall Gazette*’ (*RJSJ* 34[2019] 46–7), and ‘Reminiscences of Richard Jefferies’ by Audrey Horsell (*RJSJ* 34[2019] 48–52). Peter Robins writes on ‘Walter T. Spencer: Bloomsbury Bookseller’ (*RJSJ* 34[2019] 53–60), who recalls Jefferies in his memoir *Forty Years In My Bookshop* [1923]. Reprints continue with ‘The Charm of Three Great Idlers’ by Florence Bone (1875–1971) initially published in *The Young Man* in June 1906, in which Bone discusses Thoreau, Edward Fitzgerald, and Jefferies (*RJSJ* 34[2019] 61–5). A note from the *Western Daily Press & Bristol Mirror*, dated 12 June 1939, on ‘Richard Jefferies’ “Nurse”’ (*RJSJ* 34[2019] 66), is followed by ‘Reminiscences of Swindon and the Jefferies Family’ from the pen of Fanny C. Hall and Florence Bott, Jefferies’s first cousins, written in 1937 (*RJSJ* 34[2019] 67–77). An article from *The Idler* in 1898 by Oswald Crawford (1834–1909), ‘Richard Jefferies: Field-Naturalist and *Littérateur*’ follows, accompanied with black and white illustrations (*RJSJ* 34[2019] 78–93). Jefferies Lockett’s subject is ‘The Forbears of Richard Jefferies’ (*RJSJ* 34[2019] 94–103)—first published in *Country Life* in 1908. Peter Robins’s subject is ‘Melilot, Cushat and Merle’ (*RJSJ* 34[2019] 104–12), focusing on the poet F.S. Doveton (1841–1911). First published in 1947 and now reprinted are ‘Memories of My Father’ by Richard Harold Jefferies (1875–1942) (*RJSJ* 34[2019] 113–20), which is followed by further memories that also appeared in 1944, ‘The Cupid at Coate’ by Joseph Hall (*RJSJ* 34[2019] 121–3). George Miller contributes an important article, ‘List of Author Inscribed and Associated Copies of Richard Jefferies’ Books’ (*RJSJ* 34[2019] 124–32): it reveals much about Jefferies and whom he inscribed his books to—those that survive. A ‘Letter to Dr. Alfred Theodore Rake from Jefferies’ Father’ by James

Lockett Jefferies, first published in 1965 (*RJSJ* 34[2019] 133–5), is followed by ‘Twenty Years of My Life (extract)’ by Douglas Sladen (1856–1947), revealing Jefferies’s interest in Australia (*RJSJ* 34[2019] 136), and Donald Culross Peattie’s (1898–1964) *Almanac for Moderns* [1935], the entry for ‘November Sixth’ (*RJSJ* 34[2019] 137–8), in which he writes about Jefferies. There is then a reprint of ‘Our River and its Denizens—Letters to the *Pall Mall Gazette*’. A reprint of short story by Tom Saunders, ‘Lasting’, follows (*RJSJ* 34[2019] 141–3), as does ‘Minnie Charles Remembers’ (*RJSJ* 34[2019] 144–5), a reprint from 1967 from *Sussex Life* of ‘an old lady’s memory of the Jefferies family’ (p. 144). ‘Critique: Jem Poster Thomas’s Biography of Richard Jefferies’ published by Oxford University Press by Andrew Rossabi (*RJSJ* 34[2019] 146–7) ‘only examines Jem Poster’s introduction to the Jefferies biography’ (p. 146). Finally, there is Rebecca Welshman’s ‘Book Review: Andrew Rossabi’s *A Peculiarly English Genius*, vol 1’ (*RJSJ* 34[2019] 148–50).

(g) *William Makepeace Thackeray*

Some interesting articles on Thackeray appeared during 2019. According to Julia Kuehn in ‘*Vanity Fair* in *Frau Jenny Treibel*: A Comparative Analysis of Fontane’s and Thackeray’s Realist Novels’ (*OxGerSt* 48:iv[2019] 453–71), ‘while critics are in agreement when it comes to England’s and especially Thackeray’s influence on Fontane, no study has shown how much *Frau Jenny Treibel* (1892) is inspired by *Vanity Fair* (1848), particularly when it comes to the discourses of money and marriage’. Kuehn writes that ‘several decades lie between the novels, as do different socio-cultural and political circumstances. However, the Gründerjahre bore resemblance to the Victorian mid-century as both middle classes had acquired the necessary wealth, education and political power to transcend established boundaries of class and gender.’ She notes that Theodore Fontane (1819–98) ‘had studied *Vanity Fair* and its vision of a new Europe and a changing society which Thackeray saw well advanced during his lifetime, as did Fontane in late nineteenth-century Prussia’. Kuehn’s ‘article focuses on Becky Sharp, Amelia Sedley, Jenny Treibel and Corinna Schmitz to not only suggest that Fontane’s women inherit character traits and attitudes from Thackeray but that nineteenth-century realism must once again be read beyond national traditions and in the wider context of transnational cross-fertilization and debate’ (p. 453). Kristin Flieger Sumuelian’s ‘Nationalism, Satire, and Romantic Ballet: Thackeray, Taglioni, and the Good Old (English) Plan’ (*NCC* 41:v[2019] 585–600) examines Thackeray’s theatre criticism with an especial focus on ballet and the dancer Marie Taglioni (1804–84). Dianne E. Sadoff’s subject is ‘Thackeray, Catherine Gore, and Harriet Martineau: Genres of Fashionable and Domestic Fiction’ (*VS* 64:iv[2019] 629–52). Sadoff ‘addresses the emergence of the Victorian novel. Rather than assuming the genre’s natural or inevitable occurrence, [she] examine[s] the ways in which William Makepeace Thackeray borrowed from his predecessors, Catherine Gore and Harriet Martineau, whose respective exploitation of the silver fork genre and the domestic novel enabled Thackeray to seize a historical moment in which fashionable fiction underwent its demise and the domestic novel emerged.’ According to Sadoff, ‘this pivotal

moment in literary history also witnessed the historical shift from consanguineal to conjugal family form; alterations in ideologies of marriage, gender, and property; and the possibility of generic transformation and reinvention'. For Sadoff, 'given the instability of generic forms in the 1830s and 1840s, Thackeray also repurposed and hybridized fashionable and domestic fiction, as he modernized both for the 1840s Victorian novel' (p. 629). In addition to discussion of Mrs Gore's novels there is too discussion of Thackeray's contributions to the *Morning Chronicle*, the three-volume *The Newcomes: Memoirs of a Most Respectable Family*, *The Snobs of England* and *Punch's Prize Novelists* and of course *Vanity Fair: A Novel without a Hero*. Barbara Puschmann-Nalenz, in 'The Interactive Reader, or: The Writeable in Narrative Texts' (*JELL* 65:i[2019] 19–48), 'explores the means that activate the reader and encourage him/her to become a co-author of the fictional narrative. Starting from the premise that from the 19th to the early 21st century different strategies engage the figural reader—created as a character in the novel—or the implied reader—inscribed into it—to creatively respond to the narrative's representations the focus is on the addressivity of a text.' Her article 're-considers theoretical approaches of reader orientation and reader-response criticism'. She explores 'works in which the role of the reader is very carefully and clearly designed such as Jane Austen's *Northanger Abbey*' and also 'Thackeray's *Vanity Fair* as a realistic novel, where the narrator's playful interaction with the reader repeatedly emerges', Other work discussed includes E.M. Forster's *The Longest Journey* and John Banville, *The Blue Guitar*' (p. 19).

John Coates, in his 'Corruption of Colonel Newcome' (*EIC* 69:i[2019] 74–89), observes that 'Thackeray's *The Newcomes* is a highly personal novel, with much reworking of his own experience, as well as the most thorough statement of his misgivings about early Victorian society'. Furthermore, as 'one of the great Victorian novels of social and moral scrutiny, *The Newcomes* is comparable in its energy, range, and devastating conclusions to Dickens's *Dombey and Son*. It reflects Thackeray's long-standing concern with class, social climbing, and false notions of respectability and status, as well as with the early Victorian marriage market.' Additionally 'like *Dombey and Son*, Thackeray's novel has much to say about the undervaluing of women' (p. 74). Following sustained disagreement with the readings of such critics as Barbara Hardy and John Carey, Coates concludes that 'to read Colonel Newcome as a static figure of sanctimonious perfection and his death as a maudlin apotheosis after a faultless life diminishes the moral energy of Thackeray's novel, and its achievement' (p. 88). Mention should be made of references in Maxime Leroy's *A Study of Authorial Illustration: The Magic Window*. Leroy's concern is with the practice of illustrating one's own literary work; the book discusses Thackeray's 'Rebecca's Farewell' in his *Vanity Fair* (pp. 52–4). Leroy writes that 'there is conflict when text and illustration contradict each other and divergence when they tell different stories or provide the reader with different elements'. Consequently 'the plate showing Becky as Clytemnestra in chapter 67 of *Vanity Fair* is a classic example of divergence. It carries information additional to, though not contradictory with, the textual narrative.' Leroy indicates that 'Becky is shown eavesdropping behind a curtain with a mysterious object in hand, possibly the phial mentioned in the dialogue—a crucial fact not mentioned by the narrator and which suggests that she is guilty of poisoning Jos' (p. 21).

*(h) Anthony Trollope*

The complete text of *Trollopiana the Journal of the Trollope Society* is limited to members of the society. However, thanks to the kindness of Dominic Edwards, the Trollope society chair, copies have been made available yet again for the purpose of this *YWES* account. *Trollopiana* (113[2019] 2–6) features William Marshall's 'Trollope on Trains' an account of the use of trains in Trollope's writing both as locations for scenes and as plot devices to drive the narrative.

In his 'Lincoln's Inn and Phineas Finn' Michael Williamson (*Trollopiana* 113[2019] 7–13) describes the connections between Anthony Trollope, his character Phineas Finn, and Lincoln's Inn. Williamson concludes his presentation, which he gave at Lincoln's Inn, 'in some ways the character of Phineas reflects Trollope's own parliamentary ambitions and his early struggles in London mirror some of Anthony's own challenges in his youth'. According to Williamson, 'within the Palliser novels, the adventures of Phineas, as the Irish outsider struggling to find a place for himself within a very English world, engage our attention, sympathy and interest throughout. Phineas certainly has his detractors but also his heroic moments.' Williamson adds that 'it is, therefore, appropriate that we should have marked the anniversary of the publication of the first book in which he appears and the ancient Old Hall of Lincoln's Inn was a very appropriate and atmospheric venue for such an occasion' (p. 13). Mark Green, in 'Madeline Neroni' (*Trollopiana* 113[2019] 16–31), puts forward a controversial theory about the extent of Madeline Neroni's injuries described by Trollope in *Barchester Towers*. Green concludes that 'Her moral compass is not so far off kilter as that of her, on the surface, nicer, but actually more conniving, sister Charlotte. Why else would she have acted so apparently out of character, and against her own best financial interests and those of her family, by promoting Eleanor's and Mr Arabin's happiness over her brother Bertie's self-serving needs?' (p. 30). Mark Knight, the editor of *Trollopiana*, introduces the autumn 2019 issue, observing that the lead article is one reproduced from *Headache, the Journal of the American Headache Society*, which first appeared in 2017, by Pamela Brake, who 'identifies how Trollope, in spite of having no medical background, describes medical symptoms and their causes with sufficient accuracy that the relevant passages may assist modern clinicians in the treatment of patients' (p. 1). 'What Anthony Trollope Can Teach Us About Headaches' (*Trollopiana* 114[2019] 2–11) opens with Knight asking Brake 'some questions to understand how she came to see Trollope's writing as useful in the context of her professional work and to write the article' (p. 2): these questions and her answers (pp. 2–5) are followed by the reissue of Brake's article (pp. 5–11). This is followed by the text of John Graves's 'Phineas Finn and Phineas Redux: One Novel or Two?' (*Trollopiana* 114[2019] 12–23), a talk given by Graves 'as a preamble to the Oxford Group's Seminar on 20th June 2019 which discussed the eponymous Phineas Finn' (p. 12). Graves concludes: 'From *Finn* to *Redux*, Trollope writes of a transition from naïve optimism to mature pessimism by way of the sloughing off of idealism. In his own case, however, let alone in that of Phineas, this doesn't seem to go so far as a concomitant loss of faith in the sacrilegious abomination of Liberalism.' Significantly, Graves adds: 'At least, that is, until very late in life, when Trollope was moved to denounce Gladstone and all

his works over, significantly, the Irish question: *Phineas Redux* indeed' (p. 23). There is then an account of Sophie Ratcliffe's *The Lost Properties of Love: An Exhibition of Myself*. Ratcliffe gave the Trollope Society's annual lecture in October 2019 (*Trollopiana* 114[2019] 24–5). Ratcliffe's lecture, 'The Way We Read Trollope Now' (*Trollopiana* 115[2019/20] 2–16), brings 'together an examination of the relationship between Trollope and Kate Field who', according to Ratcliffe 'appears and re-appears in various guises through his fiction from the time he first met the young American woman in Florence, with a consideration of the potential impact this writing might have had upon Leo Tolstoy when writing *Anna Karenina* and, through the lens of her own experiences, shows how this remains relevant to understanding life and love in the 21st Century' (p. 1). Her book is an unusual approach to Trollope, certainly illuminating on Trollope, Kate Field, and so much else in addition to being superbly written and very moving. In Mark Green's 'Trollope's Women: Lady Mason' (*Trollopiana* 115[2019/20] 17–28), Green 'continues his series of articles looking in depth at a number of Trollope's women' (p. 1). As Green observes in his 'Editorial' note, 'Lady Mason, whose tribulations form the heart of the story of *Orley Farm* [...] is one of Trollope's finest character studies—a portrait crafted in painstaking detail of the effect of a single transgression, which Trollope reveals midway through the book, on the conscience of an otherwise blameless woman. As readers we suffer with her as she faces the apparently inevitable public revelation of her secret' (p. 1).

Articles on Trollope published in 2019 include Alexandra Gray's 'Gender, Inheritance and Sweat in Anthony Trollope's *Cousin Henry* (1879)' (*JVC* 24:i[2019] 106–19), which 'explores Anthony Trollope's engagement with excess sweat as a metaphor encoding a complicated nexus of cultural attitudes towards class, gender, and inheritance in Victorian fiction'. Using a late, neglected Trollope text, *Cousin Henry*, Gray argues 'that scholarly readings of Trollope's concerns with inheritance laws can be further complicated by closely examining the function of sweat as a somatic signifier'. Close reading of *Cousin Henry* 'consider[s] the function of sweat as both a potent physical symbol and a narrative device destabilizing Victorian understandings of gender and class in relation to inheritance law'. Trollope's thirty-eighth novel, *Cousin Henry*, 'questions the extent to which free will and individual character can ever be fully self-determined in a society so dependent on legal and bureaucratic frameworks to produce and endorse identity'. In this work, 'Trollope explores, in 1879, the crucial role of the threateningly abject body in undermining restrictive systems of regulation and control, anticipating work by authors of the Victorian *fin-de-siècle* in ways that have yet to be examined' (p. 106). Lauren Cameron, in 'Infertility and Darwinian Anthropology in Anthony Trollope's Phineas Novels' (*SEL* 59:iv[2019] 893–912), '[c]onsider[s] the impact of Darwinian anthropology on the cultural context surrounding the publication of Anthony Trollope's Phineas novels'; this article 'focuses on the intersecting issues of Phineas Finn's and Marie Goesler's contested ethnicities and ultimate infertility. Such childlessness is explained as a result of Trollope's tempered liberalism on racial issues, allowing for their interfaith and interracial marriage as well as their individual social success, but not for the multiethnic future for Britain that their hybrid children might represent and enable' (p. 893). According to Cameron, Trollope 'refuses

the xenophobic stance that ethnic and religious outsiders must be denied full access to British identity: the Jewish woman and the Irishman have culturally important roles to fill that support the vision of England's global ascendancy now and into the future'. Such a 'remarkable nuance' by Trollope 'invites readers to reflect on their own visions of national identity and to weigh a Darwinian model for social continuance against a humanist vision of inclusion'. Cameron argues that 'this demands self-reflection with no easy answers, which is a typically Trollopean narrative strategy. It is also a marketable strategy, since it maintains Trollope's position as a popular writer who is not forcing the British reading public to make significant changes or confront uncomfortable truths about popular racist anthropologies if they choose not to' (p. 907). Raffaella Antinucci's 'Gentlemanliness, Status and Law in Anthony Trollope's *Lady Anna*' (*Pólemos* 13:ii[2019] 231–49) considers another neglected novel, *Lady Anna* [1874], and in it the role of law, social status, the gentleman, and masculinity. Nicolas Tredell's 'An Anti-Greed Novel: Anthony Trollope's *The Way We Live Now*', which considers the themes of greed and corruption in the novel, is found in Robert C. Evans, ed., *Critical Insights: Greed* (pp. 206–21). Katherine Gilbert's concern in her "'I wrote them all": Forgery and Forms of Classification in Trollope's *Orley Farm*' (*VR* 45:ii[2019] 307–23) is with perceptions of sensation and realist fiction. She writes that 'classifications of sensation fiction and realism continue to have to do with the question of whose stories are seen as real, as within the bounds of what readers think likely. The grouping of stories of women in desperate circumstances—who then take desperate actions—as unrealistic is a gendered process of genre-making. It suggests that the stories of women who take illicit action in dire structural circumstances are not to be included in our understanding of the everyday.' Consequently 'Trollope's *Orley Farm* helps to widen the public understanding of why such women might revolt and prompts us to remember that what is coded as "real" depends partly on whose stories have historically been read and heard most often' (pp. 321–2). A different concern is found in Nancy Henry's 'Horse-Racing Fraud in Victorian Fiction' (*VR* 45:ii[2019] 235–51). Amongst the characters and novels discussed are 'Anthony Trollope's Dobbs Broughton (also a horse player) in *The Last Chronicle of Barset* (1866–7) or Augustus Melmotte in *The Way We Live Now* (1875) [who] disguise their scams through false identities and elaborate schemes' (p. 236). Also in *The Duke's Children* 'Major Tifto, a disgruntled business partner of Lord Silverbridge (son and heir of the Duke of Omnium), drives a nail into the hoof of Silverbridge's horse, Prime Minister, on the morning that the horse is to run as the favourite in the St. Leger. In Conan Doyle's "Silver Blaze," an attempt to cut Silver Blaze's tendon is thwarted when the horse kills his saboteur (his own trainer) and then runs off only to be disguised by a rival trainer whom Sherlock Holmes calls "a faker", suggesting a version of animal counterfeit that was commonly practised by dishonest horse dealers' (pp. 238–9). There is too interesting discussion of the subject in 'Trollope's first novel, *The MacDermots of Ballycloran* (1847)' (p. 242). A similar area is discussed in Nicola Lacey's 'Gamblers and Gentlefolk: Money, Law, and Status in Trollope's England' (in Alison Lacroix, Saul Levmore, and Martha C. Nussbaum, eds., *Power, Prose, and Purse: Law, Literature, and Economic Transformations*, pp. 51–78), with especial focus on *Orley Farm* and *The Way we Live Now*. Colin Cavendish-Jones,

in ‘Trollope’s Monomaniac Monsters: *The Fixed Period* and the *Idée Fixe*’ (*VJCL* 135[2019] 28–41), notes that ‘contrasting with the polemical writing of Dickens and Reade, or the acid satire of Thackeray, Anthony Trollope is well-known for his balanced approach to characterization. His villains, such as Obadiah Slope or Ferdinand Lopez, are unpleasant and ungentlemanly; but their motives, however low, are understandable and often do not differ markedly from the aspirations of more admirable characters.’ There are exceptions: ‘Trollope does explore the monstrous when he considers the effects of monomania (a term he popularized in English) on otherwise rational and decent people. Louis Trevelyan in *He Knew He Was Right*, Josephine Lovel in *Lady Anna*, and President Neverbend in *The Fixed Period* each become gripped by an *idée fixe*, which leads them to behave monstrously and even murderously. Their conduct is in sharp contrast to that of the characters Trollope most admires, such as his ideal statesman, Plantagenet Palliser, who displays the cardinal virtue of flexibility’ (p. 28). Agnieszka Setecka, in ‘“He certainly was rough to look at”: Social Distinctions in Anthony Trollope’s Antipodean Fiction’ (*Anglica* 28:iii[2019] 3–42), concentrates on the representation of social class in Anthony Trollope’s Antipodean stories, *Harry Heathcote of Gangoil* [1874] and ‘the story ‘*Catherine Carmichael*’ [1878]. Setecka writes that ‘Although Trollope was aware of the problematic nature of class boundaries in the Antipodes, he nevertheless employed the English model of class distinctions as a point of reference. In the two stories he concentrated on wealthy squatters’ attempts to reconstruct the way of life of the English gentry and on the role of women, who either exposed the false pretences to gentility, as in “Catherine Carmichael,” or contributed to consolidation of the landowning classes as in *Harry Heathcote of Gangoil*’ (p. 3). Daniel Lewis contributes ‘A Taxonomy of Masculinities in Frances Trollope’s *Domestic Manners of the Americans* (1832) and Anthony Trollope’s *North America* (1862)’ (*StTW* 23:iv[2019] 307–23) and compares both texts in their perceptions of masculinity and American culture.

Perhaps the most important work on Trollope published in 2019 is Frederik Van Dam, David Skilton, and Ortwin De Graef’s edited volume, *The Edinburgh Companion to Anthony Trollope*. Van Dam, Skilton, and De Graef write in their introduction (pp. 1–9) that ‘Bringing together eminent Victorianists with various specialties, this is a collection of innovative and challenging perspectives: it presents new ways of understanding the supposedly “safe” Victorian novelist in his third century with a particular attention to Trollope’s use of language, not least in his manipulation of the reader’s responses’ (p. 1). There are four parts. The first, ‘Style’ (pp. 13–114), has six contributions: ‘Almost Trollope’ by Claire Jarvis (pp. 13–29), who, ‘by tracking Trollope’s use of “almost” over the course of the Palliser series [...] argues that his novels are marked by hesitancy to enter fully into his characters minds, in distinction to other nineteenth-century realists’. Furthermore, ‘by remaining “almost” insightful (and as a result only “almost” in his narrated world), Trollope manages his narrator’s nearness to his characters with a model of insight that is asymptotically, rather than proximately, related to narrative thought’ (p. 3). An interesting feature of Jarvis article is the four graphic figures illustrating the use of ‘almost’ in various novels using the 1800–36, 1837–57, 1858–75, 1876–97 dates (pp. 16–19). In ‘“He had taught himself to think”: Anthony Trollope on Self-Control in Knowledge and Belief’, Patrick

Fessenbecker (pp. 30–43) ‘examines this hesitant narration from the point of view of moral philosophy’. Furthermore, ‘while Fessenbecker highlights the cognitive aspects of Trollope’s narrative method’ (p. 3) the essay following, ‘Trollope’s Superficialities: The Deflected Intimacies of Clothing, Touch and Free Indirect Style’ by Sophie Gilmartin (pp. 44–62), ‘draws our attention to the more physical aspects’. According to Gilmartin, ‘free indirect discourse creates a slightly removed, indirect intimacy that underlines the relationship between the physical environments, the body, mind and language’ (p. 3). ‘“Rubbish and paste”: Reading and Recurrence in *An Old Man’s Love*’ by Helen Blythe (pp. 63–78) focuses on Trollope’s last completed novel posthumously published in 1884. In this Trollope ‘obsessively repeats and alludes to characters and plot-devices from the earlier novels, Latin tags, and information from his travel works, as well as the motif of the diamond that is so central [in] the *Eustace Diamonds* (1873)’. Consequently his ‘readers are nudged to look for a unity that is actually shaped by their desires and memories’ (p. 4). In ‘Reading an Autobiography as Advice Literature’, David Skilton (pp. 79–90) ‘highlights the many rhetorical tricks that Trollope pulls in order to bring his readers alongside and convince them of his professional ethic’ (p. 4). Finally, in this first section, in ‘Trollope, Series, Seriality’, Lauren M.E. Goodlad (pp. 91–114) ‘looks at genre as well, but from a transtemporal and transnational perspective, in which longitude becomes a narrative dimension’ (p. 4).

The second part has for its focus ‘Circulation’ (pp. 117–200), also with six contributions, and concentrates ‘on various aspects of Trollope’s literary afterlife’ (p. 4). In ‘A Christmas Cavil: Trollope Re-writes Dickens in the Outback’, Steven Amarnick (pp. 117–27) focuses on *Harry Heathcote of Gangoil* [1874] and ‘argues that Trollope found in the genre of the Christmas tale a means with which to define himself against the Dickensian aesthetic. Even in the late part of his career, Trollope continued to nurture his gripe with Dickens to maintain the vibrancy of his own work’ (p. 5). In ‘Creation as Criticism: Anthony Trollope, Anthony Powell and Elizabeth Bishop’, John Bowen (pp. 128–42) takes two writers and shows the ways in which Trollope impacted upon them. ‘Trollope erupts violently into the wartime section of Anthony Powell’s mid-century *A Dance to the Music of Time* and specifically in *The Soldier’s Art* (1966), the eighth novel of the series’ (p. 129). Bowen also discusses Elizabeth Bishop’s ‘“From Trollope’s Journal” (1861) [...] the penultimate poem in Bishop’s 1965 collection *Questions of Travel*’ (p. 134). Luca Caddia’s ‘The Way We Counterlive Now: Trollope’s Fictional Heritage’ (pp. 143–55) looks at the depiction ‘of Trollope as a character in works of fiction from the second half of the twentieth century’ (p. 5). Caddia focuses particularly on Philip Roth’s *The Counterlife* [1986] and Alan Hollinghurst’s *The Line of Beauty* [2004] in which there is ‘a gallery of Trollope’s images’ with ‘a concern with issues of solitude and unfitness. At the same time, Trollope’s presence also serves as a focal point for self-reflexive debates about the canonical status of contemporary novels’ (p. 5). A different setting and perspective are found in Xiaolan Zuo’s ‘Trollope in China: Trollope’s Transculturation from the Late Qing Dynasty to the Present’ (pp. 156–75). She observes that ‘since the first Chinese contact with Trollope through the Shanghai Library resources nearly 160 years ago, Trollope’s transculturation in China has gradually developed against the background of the broad

ideological, cultural and literary changes. Accepting and studying Trollope, we are in contact with a Victorian writer whose novels examine complex social issues from a variety of highly nuanced perspectives' (p. 169). In 'Trollope and Russia', Boris Proskurnin (pp. 176–89) distinguishes 'three periods in the history of Trollope's reception in Russia: his rise to prominence in the pre-1917 period, his fall into obscurity in the period from 1917 to 1991, and his return in the academy in the period from 1991 until the present' (p. 176). Lydia Weaver's concern in 'Reading Trollope in New Zealand' (pp. 190–200) is 'Trollope's contemporary reception in New Zealand' and she 'discusses the traces of Trollope's readers of readership that survive in the print culture of this remote colonial society, and shows how reading may transfer itself into a shared public domain'. In short, 'by examining how Trollope's fiction was read outside England, these chapters' in this second section 'prepare the way for what might be the first satisfying geography of a single oeuvre' (pp. 5–6).

There are also six contributions in the third part of *The Edinburgh Companion to Anthony Trollope*. They focus on 'Media Networks' (pp. 203–300). In the first, 'Realism v. Realpolitik: Trollope and the Parliamentary Career Manqué', Helen Small (pp. 203–27) 'explores the centrality of the managing agent to Trollope's brief and unhappy experience of practical politics, before taking a wider view of how he and certain other mid-Victorian writers came to conceive of the agent, politically, philosophically and dramatically, as indicative of deep, perhaps ineradicable, flaws within a democratic system of election and representative government' (p. 6). In 'In-Between Times: Trollope's Ordinal Numbers', Clare Pettitt (p. 228–41) 'suggests that Trollope's work is structured by a model of seriality which has already become not just an important literary form, but also the most important cultural and political form of the nineteenth century' (p. 6). Richard Menke's 'Mimesis, Media Archaeology, and the Postage Stamp in *John Caldigate*' (pp. 242–54) 'suggests that Trollope's conceptualization of authorship was fundamentally shaped by media forms and technologies' (p. 6). Tamara Ketabgian, in 'Trollope's Living Media: Fox-Hunts and Marriage Plots' (pp. 255–71), 'addresses the broader social, ecological and narrative aspects of hunting, as a complex network of various human and non-human "actants" unfolding in the form of a strategic, geographically rooted pursuit'. Essentially 'Ketabgian reveals what it means for Trollope to treat "the system and theory" of hunting as principles of human conduct and character' (p. 7). Claire Connolly's 'Lane-ism: Anthony Trollope's Irish Roads in Time and Space' (pp. 272–87) 'explores the connections between the narrative strategies of Trollope's Irish novels and the road network along which so many of his plots run'. For Connolly, 'Trollope's most compelling imagination of the ironies and instabilities of infrastructure comes in the Irish novel that critics find to be his most troubling, *The Landleaguers* (1883)' (p. 7). In the final contribution to this third section Robert Aguirre's subject is 'Imperial Logistics: Trollope and the Question of Central America' (pp. 288–300). He 'reads *The West Indies and the Spanish Main* (1859) as an expression of Trollope's own mobility as a travelling subject, as well as a trenchant examination of how travel and mobility were reshaping Central America, and in particular Panama, and the decade prior to Trollope's visit' (p. 7).

The fourth and final part, 'Economics' (pp. 303–75), has five contributions. The leading authority on matters associated with finances in the Victorian novel and Victorian novelists, Nancy Henry, writes on 'High Interest and Impaired Security: Trollope's Women Investors' (pp. 303–16). Henry 'situates Trollope's work within the context of recent research on nineteenth-century women investors by historians' (p. 7). The prolific Francis O'Gorman, in '*The Way We Live Now* and the Meaning of Montagu Square' (pp. 317–29), concludes his essay by commenting: 'the property plot of *The Way We Live Now*, the first fiction that Trollope wrote in Montague Square, celebrates that house—and all its conspicuous significance in and for his life' (p. 327). John McCourt's subject is "'Ceade mille faltha": Questions of Hospitality in the Irish Trollope' (pp. 330–43). McCourt concludes that 'as Trollope shows' in his life and work, 'the quality of the "Ceade mille faltha", depends to a large degree on individuals' knowing how to behave in both private and public spheres, on the ethics of hospitality, whether they be host or guest, rich or poor, Irish or English, at home or abroad' (p. 342). In the penultimate contribution to this fascinating and important volume, Anat Rosenberg's 'Power in Numbers: Fetishes and Facts between Trollope and Law' (pp. 344–61) 'investigates the cumulative occurrence of commodity fetishism in law which gained historical momentum in the late nineteenth century and which can be summarised as a failure of the social basis of economic evaluation' and its application to Trollope's work (p. 8). In the final contribution to the collection, Kate Flint takes on the subject of the 'Shoddy Trollope' (pp. 363–75). Examining the ramifications of the word 'Shoddy', Flint observes that 'Trollope's use of the word serves as a potent example of the ease with which figurative appropriation can muffle the material history that it contains. It also, of course, provides a remarkably apt metaphor in the hands of a writer whose own prose and plots regularly recycle—on both a small and large scale—the materials of fiction' (p. 372). Each contribution concludes with notes to references mentioned with the text. Twenty-two illustrative black and white figures are scattered throughout *The Edinburgh Companion to Anthony Trollope*, which concludes with a helpful index (pp. 376–96).

### (i) Additional Materials

This cross-genre section contains an account of materials that came to our attention too late to be included elsewhere in this chapter or have been omitted from other sections.

Janice M. Allan and Christopher Pittard have edited a collection of sixteen contributions divided into three sections in *The Cambridge Companion to Sherlock Holmes*. The '*Companion* explores Holmes' popularity and his complex relationship to the late-Victorian and modernist periods; on one hand bearing the imprint of a range of Victorian anxieties and preoccupations, while on the other shaping popular conceptions of criminality, deviance, and the powers of the detective' (p. i). These issues are explored in three parts. Following Allan and Pittard's introduction (pp. 1–12), the first, 'Contexts' (pp. 15–124), has eight contributions that explore 'late-Victorian culture, from the emergence of detective fiction to ideas of evolution, gender, and Englishness' (p. i). The second, 'Case

Studies' (pp. 127–81), has three contributions examining 'selected Holmes adventures in the context of empire, visual culture, and the gothic' (p. i). The final section, 'Holmesian Afterlives' (pp. 185–242), has four contributions that investigate 'the relationship between Holmes and literary theory, film and theatre adaptations, new Holmesian novels, and the fandom that now surrounds him' (p. i). A 'Textual Note' (pp. xiii–xiv) explains that 'the Sherlock Holmes Canon has a complex publishing history, with a number of variants in titles and content'. Consequently, Allan and Pittard have chosen *The Penguin Complete Sherlock Holmes* published in 2009 as the source for citations in the volume. A 'Chronology' (pp. xv–xix) and the introduction are followed by the initial part with essays on: 'Holmes and the History of Detective Fiction' by Merrick Burrow (pp. 15–28); 'Doyle, Holmes and Victorian Publishing' by Clare Clarke (pp. 29–41); 'Doyle, Holmes and London' by Stephen Knight (pp. 42–54); 'Englishness and Rural England' by Christine Berberich (pp. 55–67); 'Gender and Sexuality in Holmes' by Stacy Gillis (pp. 68–80); 'Doyle and Evolution' by Jonathan Cranfield (pp. 81–95); 'Doyle and the Criminal Body' by Stephan Karschay (pp. 96–110); and 'Holmes, Law and Order' by Jeremy Tambling (pp. 111–24). The second part opens with 'The Empires of *A Study in Scarlet* and *The Sign of Four*' by Caroline Reitz (pp. 127–39), followed by Christopher Pittard's 'Sidney Paget and Visual Culture in *The Adventures and Memoirs of Sherlock Holmes*', accompanied by thirteen illustrative figures of Paget's (1860–1908) illustrations (pp. 140–67) and 'Gothic Returns: *The Hound of the Baskervilles*' by Janice M. Allan (pp. 168–81). The third part opens with Bran Nicol's 'Holmes and Literary Theory' (pp. 185–98). 'Adapting Holmes' by Neil McCaw (pp. 199–212) is an account of 'more than a century of Holmesian adaptation; re-workings in a multiplicity of cultural forms that made Sherlock Holmes the most ubiquitous fictional character in the whole of global popular culture' (p. 199). 'Neo-Holmesian Fiction' is discussed by Catherine Wynne (pp. 213–27). The final contribution is an account of 'Sherlockian Fandom' by Roberta Pearson (pp. 228–42). Each contribution is followed by notes. There is too a detailed alphabetically arranged and enumerative 'Further Reading' (pp. 243–57) with items arranged by subject categories such as 'General Sources on Sherlock Holmes and Victorian Detective Fiction' (pp. 244–6), 'The Publishing Context and Illustrations' (pp. 246–7), and so on, and a name-orientated index (pp. 258–61).

In addition to Brenda Ayres's 'Introduction Beast on a Leash' (pp. 1–22), there are nine contributions to her edited illustrated collection *Victorians and Their Animals: Beast on a Leash*, that 'investigates the notion that British Victorians did see themselves as a naturally dominant species over other humans and over animals. They were conscientiously, hegemonically determined to rule those beneath them and the animal within themselves, albeit with varying degrees of success and failure.' Contributors to Ayres's volume apply various theoretical approaches to discuss 'Victorian attitudes toward animals', to write about 'the biopolitical relationships between human and nonhuman animals in several key Victorian literary works [...] animal ethics and moral aesthetics'. Essays also discuss 'the representation of animals in several Victorian novels as narrative devices to signify class status and gender dynamics, either to iterate socially acceptable mores, to satirize hypocrisy or breach of behavior or to voice social protest'. Furthermore, 'the chapters analyze the interdependence of people and

animals during the nineteenth century' (p. i). Following her introductory essays, Ayres writes on 'Gaskell's Activism and Animal Agency' (pp. 23–44), and Liam Young on 'Old and New Beef: Caring for Animals in *Household Words*' (pp. 45–66). The late Constance Fulmer writes on 'George Eliot's Use of Horses in Measuring the Moral Maturity of Characters in Her Novels' (pp. 67–85). For Fulmer, 'Eliot uses horses to expound her own religion based on sympathetic understanding and to fulfill a sense of responsibility to past, present, and future generations' (pp. 83–4). Jessica Kuskey's focus is 'Pigs in *Great Expectations*: Class, Dehumanization, and Marxist Animal Studies' (pp. 86–100). Anna West discusses 'Ants, Insects, and Automaton: Classifying Creatures in Hardy's *The Return of the Native*' (pp. 101–18), and Brenda Ayres contributes 'It's Raining Cats and Dogs in the Novels of George Eliot' (pp. 119–40). Ayres concludes: 'of all the brilliant words and ideas that Eliot penned, the line that is most widely quoted today, even quoted by people who have never read any of Eliot's novels, comes from chapter 7 in "Mr. Gilfil's Love-Story": "Animals are such agreeable friends—they ask no questions, they pass no criticisms"' (p. 137). Lindsay Katzir's subject is 'A Fine Kettle of Fish: Cultural (and Culinary) Preservation in Anglo-Jewish Ghetto Stories' (pp. 141–62), in which she 'examines fish in Benjamin Farjeon's *Solomon Isaacs* (1877) and Israel Zangwill's *Children of the Ghetto* (1892)'. According to Katzir, 'both portray fish, especially skillfully cooked fried fish, as an essential component of the ideal Jewish marriage and, consequently, as a symbol of Jewish continuity' (p. 141). Pandora Syperek's subject is 'Gendered Metamorphoses in the Natural History Museum and Trans-Animality in Richard Marsh's *The Beetle*' (pp. 163–87). In the final essay in *Victorians and Their Animals: Beast on a Leash* Christine Harner writes on 'The "Animality" of Speech and Translation in *The Jungle Books*' (pp. 188–206). Individual contributions are followed by notes and enumerative alphabetically arranged bibliographies, and the volume concludes with an index (pp. 210–12).

This is the appropriate place to mention Anna Feuerstein's *The Political Lives of Victorian Animals: Liberal Creatures in Literature and Culture* with its striking front jacket illustration from a print, *The Trial of Bull Burn Under Martin's Act* with a bending man cocking a snook at a small horse in a ring, watched by gawping spectators/judges. According to Feuerstein, 'during the Victorian era, animals were increasingly viewed not as property or utility, but as thinking, feeling subjects worthy of inclusion within a political community'. Her study 're-examines the nineteenth-century British animal welfare movement and animal characters in the Victorian novel in light of liberal thought, and argues that liberalism was a decisive factor in determining the cultural, ideological, and material makeup of animal–human relationships'. Although 'the animal welfare movement often represented animals as desiring submission to the human, animal characters in the Victorian novel critiqued the liberal norms that led to the oppression of both animals and humans'. Feuerstein, 'through readings of animal rights legislation, animal welfare texts, and writings by Charles Dickens, Lewis Carroll, Thomas Hardy, and Olive Schreiner [...] outlines the remarkably powerful political role that animals played in the Victorian novel, as they offer ways to move beyond the exclusionary and contradictory strategies of liberal thought' (p. i). Following 'Introduction: The Political Lives of Victorian Animals' (pp. 1–28) and divided into three parts, the first part, 'Anti-Cruelty Legislation and Animal

Welfare' (pp. 29–91), has two sections: 'The Government of Animals: Anti-Cruelty Legislation and the Making of Liberal Creatures' (pp. 31–62), and 'The Incessant Care of the Victorian Shepherd: Animal Welfare's Pastoral Power' (pp. 63–91). The second part, 'Democracy, Education, and Alternative Subjectivity' (pp. 95–160), has two sections too: "'Tame submission to injustice is unworthy of a Raven": Charles Dickens's Animal Character' (pp. 95–133), with particular focus on *Barnaby Rudge* (pp. 121–33), *Hard Times* (pp. 108–12), and *Oliver Twist* (pp. 112–21), followed by 'Alice in Wonderland's Animal Pedagogy: Democracy and Alternative Subjectivity in Mid-Victorian Liberal Education' (pp. 134–60). The third part, 'The Biopolitics of Animal Capital' (pp. 163–226), also has two parts: 'Animal Capital and the Lives of Sheep: Thomas Hardy's Biopolitical Realism' (pp. 163–97), with particular emphasis on *Far From the Madding Crowd* (pp. 182–94), and 'The Political Lives of Animals in Victorian Empire: Oliver Schreiner's Anti-Colonial Animal Politics' (pp. 198–226) with particular emphasis on *The Story of an Animal Farm* (pp. 211–18). A brief 'Coda' (pp. 227–8) is followed by an enumerative alphabetically arranged listing of 'Works Cited' (pp. 229–50) divided by 'Primary Sources' (pp. 229–34) and 'Secondary Sources' (pp. 235–46). The text is accompanied by footnotes, four black-and-white illustrative figures, and a useful index (pp. 247–50).

Barbara Black's *Hotel London: How Victorian Commercial Hospitality Shaped a Nation and Its Stories* contains twenty-one black and white illustrations, many of them of Victorian hotels and their immediate surroundings. Its 'central argument [...] is that one cannot fully understand social existence for the Victorians without considering the grand hotel as a new building type and the institutional culture that demarcated, and help to shape, their epoch' (p. 11). London's grand hotels constituted an important area for socializing, fashioned by concerns relating to class, gender, and nationality. Black investigates the ways in which the development of the grand hotel as a physical and metaphorical space 'helped to build a consumer economy that underscored London's internationalism and, by extension, England's global status' (p. 13). Works discussed include those by Oscar Wilde, Henry James, Wilkie Collins, Arnold Bennett, Florence Marryat, and Marie Belloc Lowndes. Black moves her account forward to encompass depictions of the hotels in television and cinematic work such as *Mad Men* [2007–15], *American Horror Story* [2015–16], and *The Grand Budapest Hotel* [2014]. 'Black examines how the hotel supported a corporate identity that would ultimately assist in the rise of modern capitalist structures and the middle class. In this way, *Hotel London* exposes the aggravations of class stratifications through the operations of status inside hotel life, giving a unique perspective on Victorian London that could only come from the stories of a hotel' (back cover). An 'Introduction Hotel Circe' (pp. 1–24) is followed by chapters on: 'Hotel Millennium: Reading Conspicuous Leisure and Sociability in Modern London' (pp. 25–51); 'Hotel Individualism: Telling the Stories of London's Chapels of Ease, the Biographies of Five Buildings' (pp. 52–106); 'The Hotel Habit: Home and Away, Narratives of Mobility' (pp. 107–41); 'Hotel Living: Together/Alone, a Phenomenology of Lived Experience at the Langham and the Savoy' (pp. 142–69); and 'Hotel Noir: "Guests in the depths of hell," Dark Hospitality and Terror at the Terminus' (pp. 170–201). There is a 'Conclusion: Hotel Dreams' (pp.

201–26) to this fascinating book that is followed by an enumerative alphabetically arranged listing of ‘Works Cited’ (pp. 227–35) and an index (pp. 237–45)

Christopher Boettcher in his *The Shattered Worlds of Standish O’Grady: An Irish Life in Writing* has as its subject Standish O’Grady (1846–1928), ‘a prolific writer, he published some 20 major works on subjects ranging from ancient history to Imperial tax policy. He is probably best known for his *History of Ireland* series (1878–82) and his redactions of Irish heroic legend.’ He also ‘contributed to the Irish Literary Revival, and some writers described him as the “father” of the movements’. In addition, O’Grady authored ‘numerous essays and still-uncounted newspaper articles’ (p. 9). Boettcher’s monograph examines O’Grady’s ‘early historical and political works and, for the first time, a comprehensive overview of O’Grady’s writing for the *All Ireland Review*’, which he edited between 1900 and 1907. Such writing and editing ‘led O’Grady into many curious schemes, culminating in his turn to anarchism and promotion of “Estates of the New Order”, a plan to build communes in the Irish countryside’ (back cover). Boettcher also discusses O’Grady’s part in the development of Irish nationalism. The footnote documentation is rather obscured by the use of a small font. The bibliography (pp. 197–202) is enumerative and alphabetically arranged and there is too a helpful index (pp. 203–7).

Ian Duncan’s *Human Forms: The Novel in the Age of Evolution* deals with complex terrain. For Duncan the period ‘between Henry Fielding’s *Tom Jones* (1749) and George Eliot’s *Middlemarch* (1871)’ witnessed ‘the rise of the novel and the shift from the presumption of a stable, universal human nature to one that changes over time’. Duncan’s monograph ‘reorients our understanding of the novel’s formation’ by ‘arguing that fiction produced new knowledge in a period characterized by the interplay between literary and scientific discourses—even as the two were separating into distinct domains’ (dust-jacket flap). Duncan writes in his ‘Introduction: The Human Age’ (pp. 1–30) that ‘reading [George] Eliot’s practice alongside Dickens’s, *Human Forms* makes the case for alternative, rival realisms within the British tradition, as instantiated by its major nineteenth-century novelists—as opposed to reducing both to a unified aesthetic, or flattening one into the other’s false or failed shadow’ (p. 5). Chapters entitled ‘The Form of Man’ (pp. 31–54), ‘The Form of the Novel’ (pp. 55–85), and ‘Lamarckian Historical Romance’ (pp. 86–122) are followed by chapters on ‘Dickens: Transformist’ (pp. 123–57), mainly focusing on *Bleak House*, and ‘George Eliot’s Science Fiction’ (pp. 158–200), paying especial attention to *The Mill on the Floss*, and *Middlemarch* and to a lesser extent *Daniel Deronda*. Extensive notes (pp. 201–48) are followed by an enumerative alphabetically arranged bibliography (pp. 249–78) divided into ‘Sources Published before 1900’ (pp. 249–56) and ‘Sources Published after 1900’ (pp. 257–78). There a name-orientated index (pp. 279–90) to this challenging work, which ‘has been composed in Miller, a Scotch Roman typeface’ (p. 291).

Laura Eastlake’s *Masculinity and Ancient Rome in the Victorian Cultural Imagination* is organized, Eastlake writes in her introduction (pp. 12), ‘to show how Rome was used to conceptualize and codify different styles of manliness in a variety of literary and cultural contexts, and in light of nineteenth-century discourses on education, reform, colonialism, and degeneration’ (p. 12). Divided into four parts, the first part, ‘Classical Education and Manliness in the

Nineteenth Century' (pp. 17–54), in its two chapters—'Reading, Reception, and Elite Education' (pp. 17–40) and 'Imperial Boys and Men of Letters' (pp. 41–54)—'explores the ways that Victorian boys were exposed to the history, narratives, and literary texts of ancient Rome' (p. 12). Texts discussed in the second chapter include *Tom Brown's Schooldays* [1857], F.W. Farrar's *Eric; or Little by Little* [1858], and Kipling's *Stalky and Co.* [1889] 'to demonstrate how Rome was used to foster robust manliness of the imperialist type, but also its (often overlooked) intellectual equivalent—the Man of Letters' (p. 12). Eastlake's second part, 'Political Masculinity in the Age of Reform' (pp. 57–99), has two chapters: 'Napoleonic Legacies and the Reform Act of 1832' (pp. 57–81) and 'Caesar, Cicero, and Anthony Trollope's Public Men' (pp. 83–99), in which Eastlake 'chart[s] the eager but by no means uncomplicated re-engagement of writers like Anthony Trollope with Rome as a means of framing partisan and political ideologies' (p. 12). Particular attention is paid to Trollope's *Commentaries of Caesar* [1870] (pp. 86–7), *Life of Cicero* [1880] (pp. 86–90 and 97–8) and the Palliser novels (pp. 86–98). The third part, 'Imperial Manliness' (pp. 103–65), has a highly illuminating chapter on 'Liberal Imperialism and Wilkie Collins's *Antonina*' (pp. 103–31), Collins's first published neglected novel of 1850, that 'had encapsulated mid-century ideas about the civilizing mission of empire'. Eastlake then moves on to a discussion of 'the closing decades of the century' (p. 134) in her sixth chapter, 'New Imperialism and the Problem of Cleopatra' (pp. 133–65). The fourth and final part, 'Decadent Rome and Late-Victorian Masculinity' (pp. 169–219), has chapters on 'Rome, London, and Condemning the Metropolitan Male' (pp. 169–88) and 'The Decadent Imagination: Nero, Pater, and Wilde' (pp. 189–219), 'showing how writers like Walter Pater, Oscar Wilde, and George Bernard Shaw [...] were invested in constructing revisionist counter narratives to the Gibbonian model of "decline and fall", and especially of decline and fall as being catalysed by decadence (and therefore failed or diseased) masculine vigour' (p. 13). The argument is taken further chronologically in the 'Conclusion: "Be Prepared"—Ancient Rome and the Modern Man, 1900–1918' (pp. 221–7) to what is a well-argued and fascinating monograph. There is an enumerative alphabetically arranged bibliography (pp. 229–43), a useful index (pp. 245–7), and nine black and white illustrations scattered throughout the text, which is accompanied by useful footnote documentation.

Mention should be made of a study in a different area of Victorian studies. Dorice Williams Elliott, in her *Transported to Botany Bay: Class, National Identity, and the Literary Figure of the Australian Convict*, observes in her introduction (pp. 1–37) that 'Dickens' portrayal of Magwitch and the transformation of Pip can be read as a metaphor for the way the figure of the transported convict in nineteenth-century literature helped construct an English national identity that could include both the English gentleman and the respectable working classes.' According to Elliott, in order to accomplish this, 'figures like Magwitch, who rejected or deviated from their assigned role in the imagined British polity, had to be banished'. Her book 'explores such interconnections between the English metropole and the Australian colonies in terms of social class negotiations and national identity in published narratives about English convicts transported to Australia between 1788 and 1868' (p. 1). A chapter on 'Dickens

and the Transported Convict' (pp. 38–63) is followed by chapters on 'Englishness and the Working Class in Transportation Broad-sides' (pp. 64–92), 'Writing Convicts and Hybrid Genres' (pp. 93–133), 'The Transported Convict Novel' (pp. 134–67), containing an interesting discussion of Charles Reade's *It is Never Too Late to Mend* published in 1856, 'although not in Australia until 1892' (pp. 158–67), 'Convict Servants and Genteel Mistresses in Women's Convict Fiction' (pp. 168–93), 'After Transportation: Three Approaches' (pp. 194–225), and an 'Epilogue' (pp. 226–33). Notes to the text (pp. 235–58) are followed by an alphabetically arranged enumerative 'Selected Bibliography' (pp. 259–83) and a useful index (pp. 285–91): there are six black and white illustrations in the text too.

Elizabeth F. Evans, *Threshold Modernism: New Public Women and Literary Spaces of Imperial London* 'reveals how changing ideas about gender and race in late nineteenth- and early twentieth-century Britain shaped—and were shaped by—London and its literature. Chapters address key sites, especially department stores, women's clubs, and city streets, that coevolved with controversial types of modern women.' By 'interweaving cultural history, narrative theory, close reading, and spatial analysis', Evans 'considers canonical figures such as George Gissing, Henry James, Dorothy Richardson, H.G. Wells, and Virginia Woolf alongside understudied British and colonial writers including Amy Levy, B.M. Malabari, A.B.C. Merriman-Labor, Duse Mohamed Ali, and Una Marson'. For Evans, 'these diverse authors employed the "new public women" and their associated spaces to grapple with widespread cultural change and reflect on the struggle to describe new subjects, experiences, and ways of seeing in appropriately novel ways'. Additionally, 'for colonial writers of color, those women and spaces provided a means through which to claim their own places in imperial London' (p. i). An 'Introduction—London, 1880–1940: Liminal Sites and Contested Identities' (pp. 1–18) is followed by a chapter on 'Modern Sites for Modern Types: Locating the New Public Woman' (pp. 19–36), which contains a section on 'The Barmaid of the Modern City, from W.E. Henley to James Joyce' (pp. 28–36). The second chapter, 'Shops and Shopgirls: The Modern Shop, "Counter-Jumpers," and the Shopgirl's Narrative Evolution' (pp. 37–87), includes sections on 'Romancing the Shop: Amy Levy's Spectacular Women in Business' (pp. 58–72), and 'The Shopgirl's Masterplot: George Gissing and the Periodical Press of the 1890s' (pp. 72–84). The third chapter, 'Streets and the Woman Walker: When "Street Love" Meets *Flânerie*' (pp. 88–130), includes discussion of H.G. Wells's *Ann Veronica* (pp. 92–108) and Virginia Woolf's *Night and Day* and *The Years* (pp. 108–22, 122–30). Chapter 4 is concerned with 'Women's Clubs and Clubwomen: "Neutral Territory," Feminist Heterotopia and Failed "Diplomacy"' (pp. 131–78), and the final chapter with 'New Public Women through Colonial Eyes: Reverse Imperial Ethnography' (pp. 179–227). This has sections on 'The "Indian Eye" on Late Victorian London: B.M. Malabari and T.N. Mukharji' (pp. 187–201) and "'White Women and Black Men" through the "Negro Spectacles" of A.B.C. Merriman-Labor and the "Eastern Spectacles" of Duse Mohamed Ali' (pp. 201–27). There is footnote documentation throughout *Threshold Modernism* and ten black and white figures. References (pp. 228–51) are enumerative and alphabetically arranged, divided into 'Primary Sources' (pp. 228–37) and 'Secondary Sources' (pp. 237–51). There is too an index (pp. 252–61).

Sean Grass, in *The Commodification of Identity in Victorian Narrative Autobiography, Sensation, and the Literary Marketplace*, argues that ‘in the first half of the nineteenth century autobiography became, for the first time, an explicitly commercial genre’. By ‘drawing together quantitative data on the Victorian book market, insights from the business ledgers of Victorian publishers and close readings of mid-century novels’, Grass ‘demonstrates the close links between these genres and broader Victorian textual and material cultures’. There are ‘fresh perspectives on major works by Charles Dickens, George Eliot, Mary Elizabeth Braddon, Wilkie Collins and Charles Reade, while also featuring archival research that reveals the volume, diversity, and marketability of Victorian autobiographical texts for the first time’. Essentially ‘Grass presents life-writing not as a stand-alone genre, but as an integral part of a broader movement of literary, cultural, legal and economic practices through which the Victorians transformed identity into a textual object of capitalist exchange’ (p. i). Grass’s ‘Introduction: Life Upon the Exchange: Commodifying the Victorian subject’ (pp. 1–16) is followed by chapters on ‘“A vile symptom”: Autobiography and the Commodification of Identity’ (pp. 17–77); ‘“Portable property”: Commodity and Identity in *Great Expectations*’ (pp. 78–104); ‘Lady Audley’s Portrait: Textuality, Gender, and Power’ (pp. 105–25); ‘Amnesia, Madness, and Financial Fraud: Ontologies of Loss in *Silas Marner* and *Hard Cash*’ (pp. 126–60); ‘“What money can make of life”: Willing Subjects and Commodity Culture in *Our Mutual Friend*’ (pp. 161–88); ‘*The Moonstone*, Sacred Identity, and the Material Self’ (pp. 189–210); and ‘Conclusion: Money Made of Life: The Tichborne Claimant’ (pp. 211–21). In an appendix (pp. 222–6) Grass discusses the sources for the data he has drawn upon in his first chapter, the *Nineteenth-Century Short Title Catalogue (NSTC)* (pp. 223–4) and his ‘compilation of a database of autobiographical titles’ (pp. 224–6). The text, which includes six black and white illustrations, is followed by notes (pp. 227–56), an enumerative alphabetically arranged ‘Works Cited’ (pp. 257–70), and a detailed index (pp. 271–9).

Hannah Field’s *Playing with the Book: Victorian Movable Picture Books and the Child Reader*, as befits its subject matter, has fifty-five black and white photos and twenty-three colour plates. Field’s subject is ‘a large and understudied subgenre of Victorian children’s literature: novelty and movable picture books that dramatically alter the form of the bound books’ (p. 2). These, as Field indicates in her ‘Introduction: Novelty Value’ (pp. 1–24), ‘comprise material experiments with format and publishing models as well as experiments in genre and style—the publication of the first mechanical book with movable figures for children as well as present classics’ (pp. 2–3). Her initial chapter, ‘The Three Rs: Reading, Ripping, Reconstructing’ (pp. 25–58), ‘ranges across different types of novelty books’ (p. 23). The second chapter, ‘Against the Wall: Stories, Spaces, and the Children’s Panorama’ (pp. 59–92), ‘centers on the panorama. The children’s panorama is a long foldout that, once extended, resembles a scroll, each part of the image or text block approximate in physical space’ (p. 23). The next chapter, ‘The Movable Book in 3-D’ (pp. 93–121), treats the most familiar novelty formats: the pop-up book in which three-dimensional scenes spring up from the page’ (p. 23). The fourth chapter, ‘Ernest Nister Christopher Columbus: The Tale of a Dissolving-View Book’ (pp. 123–52), ‘is at once an investigation of the particular format and a case study of an influential producer of children’s

novelty picture books' (p. 24). In the fifth chapter, 'Going through the Motions: Lothar Meggendorfer and the Mechanical Book' (pp. 153–81), there is a discussion of books that are a 'blend of the book and the toy: paper figures, mounted on the page, move at the pool of a tab' (p. 24). There is too a 'Conclusion: Novelty Book History' (pp. 183–94). Notes follow the text and are extensive (pp. 199–238), as is the index (pp. 239–53).

Pamela K. Gilbert's *Victorian Skin: Surface, Self, History*, as explained in the introduction (pp. 1–22), 'traces the development of an exuberant, anxious, and fertile discussion in the nineteenth century: where is subjectivity located? How do people communicate with and understand each other's feelings?'—and other allied related questions (p. 1). There are four parts to the book. The first part, 'The Self as Surface' (pp. 25–104), 'establishes how the surface of the body becomes both the location of perceptual consciousness and a signifying medium for the display of the affect' (p. 8). Discussion includes 'Charles Bell's comments on embodiments, and on the role of art, and in Ruskin's later commentary on George Eliot, we see on an easy alignment between neoclassical canons of beauty and the emergence of realist portrayals of the body' (p. 9). The second part, 'Permeability' (pp. 107–78), 'concentrates on the skin as a porous boundary between self and world' (p. 10) and includes amongst other work, challenging discussion of Arthur Conan Doyle's *Round the Red Lamp: Being Facts and Fancies of the Medical Life* [1894] and his 'The Third Generation' [1903] (pp. 119–25). Part III, 'Alienated and Alienating' (pp. 181–276), 'continues to explore the period's theorized notion of history through skin, this time focusing on its excision' (p. 11). Gilbert observes that 'the flayed skin of French aristocrats shows up in Carlyle's *French Revolution* as an important theme; it comes into Collins's *The Law and the Lady* as a gruesome symbol of the vexed relationship of modernity with its immediate past' (p. 12). The fourth and final part, 'Inscriptions' (pp. 279–349), 'focuses on quality seen as inherent in or permanently inscribed on skin' (p. 13). Authors discussed in this section include Charles Kingsley, *Two Years* [1877] (pp. 311–15), *The Water Babies* [1863] (pp. 307–11), and Thomas Hardy, especially his *A Laodicean* [1881] (pp. 336–49). The quality of Gilbert's insights is seen for instance in her observations on Hardy, who 'moves away from surface, toward a model of an essentially neat, unknowable self current in psychology and anthropology of experience, and that will become the signature of the literary generation that follows him' (p. 15). Gilbert's text is followed by at times copious notes (pp. 361–96), an enumerative alphabetically arranged 'Works Cited' (pp. 397–416), and a detailed index (pp. 417–34). The text is accompanied by thirteen black and white, at times striking, illustrations.

Ann Louise Kibbie's *Transfusion: Blood and Sympathy in the Nineteenth-Century Literary Imagination* is a pioneering study of the interconnections between medical and literary history. Kibbie examines the medical writing that surrounded the actual nineteenth-century practice of transfusion, which focused on women suffering from uterine haemorrhage, alongside literary works that used the operation's sentimental, satirical, sensational, and Gothic aspects. In the eighteenth century, the term 'transfusion' was used in connection with aesthetic and religious inspiration as well as the erotic and romantic. Such perceptions continued into the following century and had an impact on the medical practice of blood transfer and its cultural ramifications. These are examined by Kibbie in

discussion of short stories and novels including H.G. Wells's *The Island of Dr. Moreau* (pp. 117–19), Bram Stoker's *Dracula* (pp. 184–214), and George Eliot's 'The Lifted Veil' (pp. 24–5, 57–61 and *passim*). For Kibbie 'the story of transfusion [...] is the story of an intimate tissue economy that, in real practice, takes place (whether literally or ideologically) within the private, domestic world'. This 'world [...] is suddenly threatened by internal trauma, rather than by external forces'. However, according to Kibbie, 'the operation that seeks to save the victim of this trauma, a fluid exchange that can be seen to physicalize the sentimental bonds between people, also produces gothic fantasies of the destruction of the self: fantasies of dangerous hybridity and of vampiric metamorphoses' (p. 218). Kibbie's text is followed by notes (pp. 219–48), some of which are extensive (see for instance the discussion of George Henry Lewes's essay on 'Blood' in *Blackwood's Edinburgh Magazine*, 83512[1858] 687–702, on p. 227). There is a detailed enumerative and alphabetically arranged listing of 'Works Cited' (pp. 249–65) followed by a helpful index (pp. 267–79).

In some ways it comes as a welcome relief from books on what may be regarded as gruesome subjects and not for the squeamish to turn to Prashant Kidambi's *Cricket Country: an Indian Odyssey in the Age of Empire* with its insight into an immediate pre-First World War era and sporting/cricket literature. The 1911 initial 'cricket team to represent "India" made its debut on the playing fields of Imperial Britain. This historic venture featured an improbable cast of characters.' The team's captain 'was a nineteen-year-old prince, the newly enthroned ruler of the most important Sikh state in colonial India'. The remainder of the team were chosen 'from across the subcontinent [...] on the basis of their religion: there were six Parsis, five Hindus, and three Muslims' with 'two Dalits, who were deemed "untouchable" by upper-caste Hindus'. Kidambi's study 'charts how the idea of India took shape on the cricket pitch', arguing 'that the nation on the cricket field was originally constituted by, and not against, the forces of Empire'. It does so by utilizing 'a range of untapped archival sources' revealing the vested interests in putting 'together the first national cricket team'. These included 'Indian businessmen, princes, and publicists, working in tandem with British governors, officials, journalists, soldiers, and professional coaches' (p. viii). Accompanied by twenty-four black and white illustrative figures, the text is followed by extensive notes (pp. 331–90). The informative bibliography (pp. 391–407) includes 'Manuscript Sources' (p. 391), 'Official' and 'Non-Official' publications (p. 392), Indian, UK (including provincial ones), USA, and Australian 'Newspapers and Journals' (pp. 392–5), 'Cricket Almanacs, Souvenirs, and Yearbooks' (p. 396), followed by 'Period Works' (pp. 396–8), and 'Secondary Sources' (pp. 398–407)—all enumerative and alphabetically arranged. The index (pp. 411–23) to this fascinating and well-written insight into Edwardian existence is detailed.

Another different facet of colonialism is represented in Dimitrios Kassis, *Images of Irishness in Nineteenth-Century Travel Literature*, which 'investigates the extent to which Irish identity is affected by the racist and nationalist discourses of the nineteenth century which emerged to either defend or oppose the image of Ireland as a cultural construct. The travelogues explored here include some of the most fundamental representations of Ireland by prominent Irish and British travel writers, whose impressions of the island might be linked to the

utopian and dystopian dimensions of the country' (p. vii). Kassis is also concerned to shed 'light on the instances in which several nineteenth-century travel writers define Irishness from various perspectives [...] the present text revolves around the parallel attempt of the Irish to respond to the anti-Celtic spirit which gradually emerged within the framework of the British Empire' (p. 1). Texts examined range from Richard Coal Hoare's *Journal of a Tour in Ireland: A.D. 1806* [1807] (pp. 15–24); James Johnson's *Tour in Ireland. With Meditations and Reflections* [1844] (pp. 25–41); Samuel Carter Hall and Ann Kent Hall, *Ireland: Its Scenery, Character* [1846] (pp. 43–58); James Macaulay, *Ireland in 1872: A Tour of Observation. With Remarks on Irish Public Questions* [1873] (pp. 59–77); Dinah M. Craik Mulock, *An Unknown Country* [1887] (pp. 79–90); Samuel Reynolds Hole: *A Little Tour in Ireland by an Oxonian* [1892] (pp. 91–102); Thomas O'Neill Russel, *Beauties and Antiquities of Ireland* [1897] (pp. 103–19); to Emily Katherine Tynan, *Peeps at Many Lands: Ireland* [1909] (pp. 121–32). These readings are followed by a brief 'Conclusion' (pp. 133–5), and an enumerative and alphabetically arranged bibliography (pp. 137–41) listing 'Primary Sources' (p. 137) and 'Secondary Sources' (pp. 137–41). Regrettably this all too short but interesting work lacks an index and, given the extent of its pagination, is priced rather highly by its publishers.

*Contributions to Constructing Nineteenth-Century Religion*, edited by Joshua King and Winter Jade Werner, freshly analyses 'the diverse ways in which religion was debated and deployed in a wide range of nineteenth-century texts and contexts. While focusing primarily on nineteenth-century Britain, the collection also contributes to the increasingly transnational and transcultural outlook of postsecular studies, drawing connections between Britain and the United States, continental Europe, and colonial India' (p. 4). Following King and Werner's introduction (pp. 1–21), the volume is arranged into three parts. The first, 'Reforming Religion and the Secular' (pp. 25–112), 'concentrates on the ways in which religion was categorized, formulated, and invoked in nineteenth-century reform efforts' (pp. 12–13). It has five essays: 'Religion and the Secular State: [Alfred] Loisy's [1857–1940] Use of "Religion" Prior to His Excommunication' by Jeffrey L. Morrow (pp. 25–45); 'A Commonwealth of Affection: Modern Hinduism and the Cultural History of the Study of Religion' by J. Barton Scott (pp. 46–64); "'God's Insurrection": Politics and Faith in the Revolutionary Sermons of Joseph Rayner Stephens' by Mike Sanders (pp. 65–80); 'George Jacob Holyoake, Secularism, and Constructing "Religion" as an Anachronistic Repressor' by David Nash (pp. 81–98); and 'Karl Marx and the Invention of the Secular' by Dominic Erdozain (pp. 99–112). The second part, 'Religion and the Materialities and Practices of Reading' (pp. 115–221), has 'six chapters that examine the ways in which "religion," theology and lived faith were constructed by nineteenth-century publishing practices, habits of reading, novel writing and reviewing, debates about church architecture and decoration, and (even semi-agnostic appropriations of) Christian rituals and disciplines' (p. 14). The six essays are: 'From Treasures to Trash, or, the Real History of "Family Bibles"' by Mary Wilson Carpenter (pp. 115–38); 'Rereading Queen Victoria's Religion' by Michael Ledger-Lomas (pp. 139–54); 'Jewish Women's Writing as a New Category of Affect' (pp. 155–70) by Richa Dwor; 'Hybridous Monsters: Constructing "Religion" and "the Novel" in the Early Nineteenth Century' by

Miriam Elizabeth Burstein (pp. 170–89); ‘Material Religion: C.H. Spurgeon and the “Battle of the Styles” in Victorian Church Architecture’ by Dominic Janes (pp. 190–205); and ‘Wilde’s Uses of Religion’ by Mark Knight (pp. 206–21). The four contributions to the third and final part, ‘Religion and Poetics in Postsecular Literary Studies’ (pp. 225–302), ‘reveal the deep connection between nineteenth-century (and later) formulations of the “poetic” and understandings of inspiration in its uniquely modern double meaning, as both divine gift and creative excellence or illumination’ (p. 17). The essays are: ‘Reading Psalms in Nineteenth-Century England: The Contact Zone of Jewish–Christian Scriptural Relations’ by Cynthia Scheinberg (pp. 225–45); ‘Postsecular English Studies and Romantic Cults of Authorship’ by Charles LaPorte (pp. 246–61); ‘Theologies of Inspiration: William Blake and Gerard Manley Hopkins’ by Michael D. Hurley (pp. 262–80); and ‘William Blake, the Secularization of Religious Categories, and the History of Imagination’ by Peter Otto (pp. 281–302). Individual contributions contain footnotes and at their completion alphabetically arranged and enumerative listing of works cited within them. The text is accompanied by twelve black and white illustrations.

Krista Lysack, in *Chronometres: Devotional Literature, Duration, and Victorian Reading*, clarifies the meaning of the first word of her title in her ‘Introduction: Victorian Devotional Literature and the Strangeness of Everyday Time’ (pp. 1–26). She writes that ‘aiming [...] To explore the ways in which devotional writers organized the reading-time of devout Victorian readers, [her] study will go on to look at a range of devotional books in print, along with the practices and time-sense that coalesced as a matter of quotidian reading routines and habits’ (p. 5). She explores ‘chiefly Protestant’ works ‘in their theology and creed yet they are still representative of variety of denominational affiliations’ (pp. 21–2). Divided into three parts, her first part ‘Devotional Books in Time’ (pp. 29–75), considers John Keble’s *The Christian Year* and the Consolations of Synchronized Time’ (pp. 29–54) and ‘Christina Rossetti’s Chronometrical Eternal’ (pp. 55–75). The second part, ‘The Form and Feel of Devotional Reading’ (pp. 79–135), like the other parts of this study, has two chapters: ‘Family Prayers: Devotional Daydreaming, Household Time, and the Labours of Attention’ (pp. 79–104) and ‘Sunday Reading: Boredom, Leisure, and Periodical Diversion’ (pp. 105–35). The final part, ‘Material Devotions and the Devotional Day’ (pp. 139–90), treats ‘Arranging Daily Gifts of Devotion: Frances Ridley Havergal’s Botanical Book Craft’ (pp. 139–59) and the sixth chapter looks at Tennyson and ‘Apportioning the Devotional Day: Daily Textbooks, Reading Systems, and *In Memoriam A.H.H.*’ (pp. 160–90). In an ‘Afterword: Two Meditations’ (pp. 191–5) Lysack observes that ‘our experience of uniform and undifferentiated time, of a constant present without the prospect of the future, is [...] distinct from the empty time of Victorian devotion whose opportunities and tactics to fill time for the material page were myriad, as this study’s exploration of the many haptic and effective encounters with books and print has revealed’ (p. 195). Notes are at the foot of most pages in this study. The bibliography (pp. 197–220) is alphabetically arranged and enumerative, there is a name-orientated index (pp. 221–9), and there are twelve black and white illustrations in the text.

Grace E. Lavery’s fascinating *Quaint, Exquisite Victorian Aesthetics and the Idea of Japan* ‘concerns’ she writes in her preface, ‘Another Empire; Victorian

Japan' (pp. ix–xvi), 'a complex idea about Japan that developed in the English-speaking world in the second half of the nineteenth-century'. It concerned perceptions of Japan that appeared to be in opposition. 'Japan was perceived as beautiful but dangerous; as ultramodern or post capitalist, but nonetheless still immersed within the cocoon of tradition; as Westernized, but still as the most un-Western place conceivable' (p. ix). Following an explanatory 'Introduction: Analytic of the Exquisite' (pp. 1–33), Lavery's 'chapters are organized more or less chronologically, with a couple of wrinkles: from (1) *The Mikado* [1885]; (2) British aestheticism [c.1880–c.1900]; (3) Noguchi's "My love's lengthened hair" [1902]; (4) Mikimoto's Ruskin collection [1921–40]' (pp. 32–3). This latter discussion constitutes chapter 4, 'Loving John Ruskin' (pp. 113–37). There is also 'a chronological study of the theme of the Japanese sword from the *Madame Chrysanthème/Madame Butterfly* books, through the work of Winifred Eaton published under the name "Onoto Watanna," to the contemporary movies *Audition* (1999) and *Kill Bill* (2003–4)' (pp. 30–1). The text contains fifteen black and white illustrations, an arresting colour jacket, and at times extensive notes follow the text (pp. 175–204); the index is detailed too (pp. 205–18). Mention should be made of Cornelia Wächter's 'Dickens, Reade and Galsworthy on Waiting in Solitary Confinement' (in Christoph Singer, Robert Wirth, and Olaf Berwald, eds., *Timescapes of Waiting: Spaces of Stasis, Delay and Deferral*, pp. 79–93). Texts discussed include Dickens's *American Notes* and *David Copperfield* (pp. 85–6), Charles Reade, who in *It's Never Too Late to Mend*, Wächter writes, 'narratively explores the possible, even likely consequences of depriving a human being of all means of distraction other than those provided by the inmates own mind' (p. 85), and Galsworthy's *Justice* [1910] (pp. 88–9).

In *The Plot Thickens: Illustrated Victorian Serial Fiction from Dickens to du Maurier*, Mary Elizabeth Leighton and Lisa Surridge examine the neglected role of illustrations in Victorian serialized fiction. They observe at the conclusion of their extensive 'Introduction: Material Matters: The Illustrated Victorian Serial Novel' (pp. 1–50) that 'consideration of text-image relationships reveals the great complexity and richness of Victorian illustrated serials'. Furthermore, 'far from contributing a mere prelude to the volume edition, the illustrated serial emerges as considerably less linear and far more intertextual and self-reflexive than later volume editions of the same text. Taking account of serial illustration thus demands rethinking the very forms of Victorian fiction' (p. 50). The first chapter, 'Imagining the Self: Illustration and the Technology of Selfhood in *David Copperfield* and *Cousin Phillis*' (pp. 51–87), engages with texts by Dickens and Mrs Gaskell. It concludes that, 'when we return to the original material forms of these Victorian illustrated serials, we grasp how Victorians understood the technology of selfhood as related to the technology through which that self was represented, and our interpretation of these Victorian novels of selfhood is thereby transformed' (p. 87). A neglected author and work, William Harrison Ainsworth and *The Tower of London* [1840] are discussed with more well-known serialized fiction and authors in the second chapter, 'Picturing the Past Illustration and the Making of History in *The Tower of London*, *Vanity Fair*, and *A Tale of Two Cities*' (pp. 88–156). A similar juxtaposition occurs in the third chapter, 'Hallowing the Everyday Illustration and Realism in *Wives and Daughters*, *Mistress and Maid*, and *The Small House at Allington*' (pp. 157–203), with

consideration of work illustrated by du Maurier—extensively discussed in *The Plot Thickens*—and Millais—also extensively discussed—of work by Mrs Gaskell, Mrs Craik, and Anthony Trollope. Illustrations to neglected novels by Charles Warren Adams, his *The Notting Hill Mystery* [1862–3], Charles Reade’s *Griffith Gaunt* [1865–6], and Wilkie Collins’s *The Law and the Lady* [1874–5] are the subject of the fourth chapter, ‘Arousing the Nerves: Illustration and Sensation in *The Notting Hill Mystery*, *Griffith Gaunt*, and *The Law and the Lady*’ (pp. 204–48). ‘This chapter takes up the question of how illustration functioned in the sensation novel, realism’s generic opposite, which nevertheless drew on the techniques of realism’ (p. 204). The fifth and final chapter, ‘From *Peter Ibbetson* to *Pickwick* and Back: The Lives and Afterlives of Illustrated Victorian Serials’ (pp. 249–77), continues the pattern of the previous chapters with consideration of less well-known authors and work juxtaposed with known ones: in this instance George du Maurier’s ‘self-illustrated serial novel *Peter Ibbetson*, which will become a best seller’ (p. 249). At the conclusion of this fifth chapter Leighton and Surridge observe that ‘the illustrated Victorian serial invited readers not only to absorb plots but also to contemplate the making of the self, of history, of the real, of sensation—and of future modes of representation. In doing so, it offered its readers complex verbal-visual experiences, profound aesthetic pleasures, and a model of memory as a storehouse of treasured imagery carried throughout life. A harvest indeed’ (p. 277). Notes to the text (pp. 279–302) are followed by an enumerative and alphabetically arranged bibliography (pp. 303–18) and a useful index (pp. 319–31) to a work which is profusely illustrated in colour and black and white throughout.

Sarah Louise Lill and Rohan McWilliam have edited *Edward Lloyd and His World: Popular Fiction, Politics and the Press in Victorian Britain*. Its subject is ‘the publisher Edward Lloyd (1815–1890) [who] helped shape Victorian popular culture in ways that have left a legacy that’ survives until today. Lloyd ‘was a major pioneer of both popular fiction and journalism but has never received extended scholarly investigation until now’. He developed ‘the modern popular press: *Lloyd’s Weekly Newspaper* [that] became the first paper to sell over a million copies’. Lloyd published ‘songs and broadsides, [and] dominated the fiction market in the early Victorian period issuing Gothic stories such as *Varney the Vampire* [1845–7] and other’ bestselling “‘penny dreadfuls’”. He ‘introduced the enduring figure of Sweeney Todd while his authors penned plagiarisms of Dickens’s novels, such as *Oliver Twist* (1838–9)’ (p. i). In addition to the editors’ ‘Introduction: Edward Lloyd, Eminent Victorian’ (pp. 1–21), there are thirteen contributions: Sarah Louise Lill, ‘In for a Penny: The Business of Mass-Market Publishing 1832–90’ (pp. 22–38); the late Helen R. Smith, ‘Edward Lloyd and His Authors’ (pp. 39–53); Louis James, “‘I Am Ada!’ Edward Lloyd and the Creation of the Victorian “Penny Dreadful”” (pp. 54–70); Ian Haywood, ‘The Importance of “Phis”: The Role of Illustration in Lloyd’s Imitations of Dickens’ (pp. 71–95); Adam Abraham, “‘The man who would be Dickens’: Thomas Peckett Prest, Plagiarist’ (pp. 96–113); Marie Léger-St-Jean, ‘Thomas Peckett Prest and the Denvils: Mediating between Edward Lloyd and the Stage’ (pp. 114–31); Brian Maidment, “‘Will you walk into the parlour?’: *Lloyd’s Song Book* and the Domestication of the Popular Lyric’ (pp. 132–50); Anna Gasperini, “‘Nicely boiled and scraped’: Medicine, Radicalism, and the “Useful Body” in a

Lloyd Penny Blood' (pp. 151–64); Sara Hackenberg, 'Romanticism Bites: Quixotic Historicism in Rhymer and Reynolds' (pp. 165–82); Melissa Score, 'A Radical Relationship: Douglas Jerrold and the "Workmen and Wages" Series in *Lloyd's Weekly Newspaper*' (pp. 183–97); and Rohan McWilliam, 'Sweeney Todd and the Chartist Gothic: Politics and Print Culture in Early Victorian London' (pp. 198–215). Matt McKenzie contributes an 'Afterword: Edward Lloyd and Nineteenth-Century Innovations in Printing Technology' (pp. 216–32). Contributions are followed by extensive notation, there are numerous black and white illustrations throughout the text, and this volume devoted to Edward Lloyd and his achievements concludes with a useful index (pp. 233–40).

Richard Menke, in his *Literature, Print Culture, and Media Technologies, 1880–1900 Many Inventions*, considers the ramifications of the era of Bell and Edison that 'from telephones and transoceanic telegraphy to typewriters and phonographs [...] brought an array of wondrous new technologies for recording and communication'. Concurrently 'print was becoming a mass medium, as works from newspapers to novels exploited new markets and innovations in publishing to address expanded readerships'. Additionally, 'questions about media change became a transatlantic topic, connecting writers from Whitman to Kipling, Mark Twain to Bram Stoker'; George Gissing 'and Marie Corelli' are amongst the authors considered by Menke. Furthermore, 'media multiplicity seemed either to unite societies or bring division and conflict, to emphasize the material nature of communication or its transcendent side, to highlight distinctions between media or to let them be ignored'. Menke's monograph 'analyzes this ferment as an urgent subject as authors sought to understand the places of printed writing in the late nineteenth century's emerging media cultures' (p. 1). Menke's 'Introduction: Inventing Media and Their Meanings' (pp. 1–24) is followed by chapters on: 'A Message on All Channels: The Unification of Humanity' (pp. 25–48); 'Fictions of the Victorian Telephone: The Medium Is the Media' (pp. 49–71); 'New Media, New Journalism, *New Grub Street*: Unsanctified Typography' (pp. 72–92); 'The Sinking of the Triple-Decker: Format Wars' (pp. 93–111); 'Writers of Books: The Unmediated Novel' (pp. 112–36), which includes discussion of works by Marie Corelli (Mary Mackay) and George Paston (Emily Morse Symonds); 'Words Fail: Occulting Media into Information' (pp. 137–57), with its extensive discussion of Bram Stoker's *Dracula*; and '*A Connecticut Yankee's* Media Wars: Orality and Obliteracy' (pp. 158–86). In a conclusion, 'After Words: The End of the Book' (pp. 187–95), Menke observes that 'of writing books about the end of books there is no end. Rather than picturing the *fin* of books, placing print-forms in the contexts of our media environments offers us opportunities to consider the ends of books in a different sense: their different functions within changing media systems' (p. 193). An alphabetically arranged and enumerative bibliography (pp. 196–216) is followed by extensive notes (pp. 217–50) to the text and a useful index (pp. 251–9) to this challenging monograph.

On the occasion of the 2019 bicentenary of Ruskin's birth, John Blewitt for the William Morris Society edits *William Morris & John Ruskin: A New Road on Which the World Should Travel*. In his introduction (pp. 1–4) Blewitt acknowledges that the majority 'of the pieces collected in this volume were first published in the *Journal [of the William Morris Society]* between 1977 and

2012'. The essays in the collection 'offer different perspectives and present different interpretations of a wide range of subjects that concerned both men' (p. 2). The essays include: 'Ruskin and Morris' by Peter Faulkner (pp. 5–20); 'John Ruskin: Patron or Patriarch?' by Robert Brownell (pp. 21–33); the previously unpublished "'This link between the Earth and Man": Ruskin, Morris, and Education' by Sara Atwood (pp. 35–49); 'Red House and Ruskin' by Jacques Migeon (pp. 51–3); 'Morris and Pre-Raphaelitism' by Peter Faulkner (pp. 55–80); 'Ruskin and Fairfax Murray' by David Elliot (pp. 81–96); 'John Ruskin, William Morris and the Illuminated Manuscript' by Evelyn J. Phimister (pp. 97–104); 'Medievalism in Morris's Aesthetic Theory' by Michael Naslas (pp. 105–13); "'Bawling the right road": Morris and Ruskinian Social Criticism' by Chris Brooks (pp. 115–21); 'From Art to Politics: John Ruskin and William Morris' by Lawrence Goldman (pp. 123–42), initially published 'in 2005 as a William Morris Society pamphlet' (p. 139); 'Laxley Mill: Ruskin's Parallel to Merton Abbey' by David Faldet (pp. 143–50); 'William Morris and the Division of Labour: The Idea of Work in *News from Nowhere*' by Christopher Shaw (pp. 151–66); and the second previously unpublished contribution, 'John Ruskin's Tory Paternalism' by John Blewitt (pp. 167–87). Each essay is followed by notation, and there is an index to this expensively priced non-illustrated collection of largely published essays.

A new collection of ten essays, *The Interconnections between Victorian Writers, Artists and Places*, is edited by Kumiko Tanabe and others. As its introduction (pp. 1–8) explains, the volume 'deals with the various (direct and indirect) connections between literary figures, artists and locations during the Victorian era. It also addresses influential figures from before and after this period, such as William Blake, Sir Joshua Reynolds and Mother Teresa, as well as the connection between Britain and America in some contexts.' In the establishment of 'such relationships' the essays include a diverse canvas 'of writers and painters, such as Charles Dickens, Arthur Conan Doyle, Thomas Hardy, William Morris, D.G. Rossetti, J.E. Millais, Herman Melville, J.M.W. Turner, G.M. Hopkins, William Butterfield, W.H. Ainsworth, and Sir Edward Coley Burne-Jones' (p. 1). The first chapter, 'Crazy Hopkins' (pp. 9–15), and the last, 'The Ways of Mysticism in the Poetry of Hopkins' (pp. 229–38) by the late Peter Milward SJ, 'are the final articles to be published amongst Fr Milward's enormous body of work, and it is [...] [the] fervent wish' of Kumiko Tanabe 'that this book will serve as homage to him' (p. 1). There are four essays by Kumiko Tanabe: 'Hopkins's Sympathy for William Butterfield and the Gothic Revival' (pp. 16–47); 'Hopkins's Obsession with Beauty and Fancy: The Influence of the Parnassian Movement and the Fancy Picture of J.E. Millais' (pp. 48–65); 'The Hundred Years' War and the Tragic Love Triangle between William Morris, Jane Morris and D.G. Rossetti in "The Haystack in the Floods"' (pp. 66–78); and 'Disbelief and Fancy in Witches: William Harrison Ainsworth's *The Lancashire Witches: A Romance of Pendle Forest*' (pp. 79–109). This is followed by two contributions from 'David Knight, the archivist of Stonyhurst College' (p. 4): 'Gerard Manley Hopkins at Stonyhurst' (pp. 110–39) and 'Sir Arthur Conan Doyle at Stonyhurst' (pp. 140–71). Neil Addison contributes 'Thomas Hardy and the Fog of War: Dickensian Gloom and Gathering Gloom in Hardy's War Poetry' (pp. 172–99). This is followed by Barnaby Ralph and Neil

Addison's 'Turner, Dickens and Melville at the Mercy of the Sea: The Nineteenth-Century Sublime in Britain and America' (pp. 200–28). Works cited and references follow some of the contributions. The enumerative and alphabetically arranged bibliography (pp. 239–49) encompasses chapters 2, 3, 4, and 5 by Kumiko Tanabe (pp. 239–44), chapter 8 by Neil Addison (pp. 244–6), and chapter 9 by Barnaby Ralph and Neil Addison (pp. 247–9). There is a useful index (pp. 250–2) to the collection, which contains black and white illustrations throughout, is well presented in an easy-to-read computer-generated typeface but as with most of Cambridge Scholars productions is unfortunately expensively priced.

Adrian Wisnicki's *Fieldwork of Empire, 1840–1900: Intercultural Dynamics in the Production of British Expeditionary Literature* 'examines the impact of non-western cultural, political, and social forces and agencies on the production of British expeditionary literature'. According to Wisnicki; 'such non-western impact was considerable', so much so that it 'shaped the discursive and material dimensions of expeditionary literature, and that the impact extends to diverse materials from the expeditionary archive at a scale and depth that critics have previously not acknowledged'. The focus of this monograph is 'Victorian expeditionary literature related to Africa, a continent of accelerating British imperial interest in the nineteenth century'. Chapters focus on 'intercultural encounters and expeditionary literature associated with a specific time period and African region or location' (p. i). Following the 'Introduction: Intercultural Dynamics in the Expeditionary Field' (pp. 1–18), there are chapters on: 'David Livingstone's Invention of South Central Africa' (pp. 19–38); 'The Many Maps of the East Africa Expedition' (pp. 39–70); 'Writing Over Samuel White Baker's Narratives' (pp. 71–100); 'Victorian Field Notes from the Lualaba River, Congo' (pp. 101–32), a chapter accompanied by ninety-three at times extensive notes (pp. 119–32); 'Colonialism Meets Conspiracy in *Heart of Darkness*' (pp. 133–46); and an 'Epilogue Taking Digital Humanities Research to the Field' (pp. 147–57). There is too a narrative-based 'Appendix: Glossary of Key Terms' (pp. 158–60) focused on the 'terms (exploration, imperialism, colonialism, western/non-western, the field, discourse) [that] appear throughout the book and play an essential role in the book's arguments' (p. 158). As Wisnicki observes in his final two sentences, 'critical emphasis in the present study falls on expeditionary discourse production. The study understands expeditionary literature to be simultaneously an expression, production, and instantiation of expeditionary discourse' (p. 160). There is a mainly enumerative alphabetically arranged list of 'Works Cited' (pp. 161–89) and a helpful index (pp. 190–205) to this fascinating monograph, which contains numerous pertinent black and white illustrations throughout. Production costs may explain the high price of this monograph.

### Books Reviewed

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- Arnold, Jean, and Lila Marz Harper, eds. *George Eliot Interdisciplinary Essays: A Bicentennial Collection*. PalMac. [2019] pp. xiv + 330. \$89.95 ISBN 9 7830 3010 6256.
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- Black, Barbara. *Hotel London: How Victorian Commercial Hospitality Shaped a Nation and Its Stories*. OSUP. [2019] pp. x + 248. \$64.95 ISBN 9 7808 1421 4176.
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- Bowles, Hugo. *Dickens and the Stenographic Mind*. OUP. [2019] pp. 224. £58 ISBN 9 7801 9882 9072.
- Butcher, Emma. *The Brontës and War*. PalMac. [2019] pp. xiii + 216. £59.99 ISBN 9 783 3199 56350.
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- Christoff, Alicia Mireles. *Novel Relations: Victorian Fiction and British Psychoanalysis*. PrincetonUP. [2019] pp. xiv + 274. £34 ISBN 9 7806 9119 3106.

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