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studies, as well as early nineteenth-century political literature. For its intended readership, the book will find a rapt and appreciative audience. 

David Snowdon  
*Independent Scholar*

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Devin Griffiths, *The Age of Analogy: Science and Literature between the Darwins* (Baltimore: Johns Hopkins University Press, 2016), xii + 339pp. ISBN 978-1-4214-2076-9; \$55 (hb).

BEGIN AT THE BEGINNING, with the first line of the ‘Introduction’ to Devin Griffiths’s *The Age of Analogy: Literature between the Darwins*: ‘In the summer of 1857, Charles Darwin unlocked the clas̄p of a new brown-backed journal, the first of a series of notebooks in which he scratched away at a radical new approach to the mutability of species’ (p. 1). A season and year, a person, a medium, an act of writing and a novel theory of life all rendered imaginatively; not only are these concerns present in the opening sentence, but they animate every page as Griffiths highlights how writing about theories of life, that is writing about change over time, changed over time by shining light on the powers of analogy. In Griffiths’s hands, analogy comes alive for its ability to underline similarities. What’s more, Griffiths brings his own experiences as an evolutionary biologist and writer about writing to a book that is itself an extended analogy. A book about how new knowledge is produced itself produces a lot of new knowledge that enlivens our understanding of the role imaginative literature plays in that making.


To say that Griffiths begins with Erasmus Darwin is not quite right. But it’s also not wrong. He begins with the grandson, Charles, but the end of the paragraph turns to Erasmus. Foregrounding and receding, the elder Darwin is a crucial feature of the argument and the way it’s carried. The first chapter, after an intro and after a prelude, is Erasmus’s. The ‘Introduction’ limns the contours and stakes of the book—‘I understand comparative historicism as the exploration of how different literary modes and social sensibilities intersect in time, its defining feature being the rapprochement of historical accounts through explicit instances of analogy and comparison’ (p. 14)—while the ‘Prelude’ zeroes in on analogy itself, in particular, ‘why the so-called literary features of analogy are precisely what afford its ability to capture natural patterns’ (pp. 29–30). The grandfather, in Griffiths’ treatment, is a writer and thinker who uses analogy in a full and complex way in his own moment, but in a restricted way by later lights.

Of Darwin's achievements Griffiths states, 'Darwin's *The Temple of Nature*, a mature epic that continued to emphasize universal progress, could not resolve a more basic tension between the diversity of natural forms, the complexity of human history, and the thesis of consistent development' (p. 55). His writings on life, defined as they are by a universalist Enlightenment understanding of human progress, are reanimated by his grandson, a man aided by developments and refinements in using analogy by writers of historical fiction, poetry and realist novels.

Beginning at the beginning doesn't merely mean looking forward to what comes next, but holding on to what came before. The elder Darwin remains a touchstone for later writers who work with, through and beyond him: 'Darwin's works are important waypoints for strategies of analogical analysis that would later underwrite the comparative method' (p. 57). Sir Walter Scott succeeds Darwin as Griffiths illuminates how comparativism works in Scott's historical fiction. Scott is supple and flexible, not merely in his own right, but also relative to Erasmus Darwin: 'Scott shaped the historical imagination of the nineteenth century, exchanging Enlightenment models of history for complexly graduated relations within and over time' (p. 84). Alfred, Lord Tennyson is in the middle. In writing of poetic form and analogy Griffiths contrasts the bands around Darwin with the grace of Tennyson: 'For these reasons, *In Memoriam* belongs at the center of this study, as it focuses our attention on analogy as a strategy of historical interpretation important to both the sciences and the humanities' (p. 130). Tennyson makes full use of analogy: how writing about life is lifelike, how writing about the past is like writing about today, about how writing about today is like writing about the past. George Eliot succeeds Tennyson—'it is in Eliot's novels, particularly *Middlemarch*, where we find the most powerful statement of her belief that such comparisons, particularly in their ability to diagnose previous errors, produce new knowledge' (p. 167). Working with and through analogy does not merely use writing to reveal natural patterns, but produces new ways of writing, new understandings of natural patterns.

Capping it off is Charles Darwin. Griffiths writes, '[w]hereas the *Origin* provided a series of imaginative sketches that suggested how natural selection might have operated, while parrying central objections to that theory, the *Orchids* showed how to organize a research program around the hypothesis that natural selection was real' (p. 217). That realism is made real for a reader, Griffiths shows us, through the vivid depiction of 'particular stories'. The power of imagination, always on display in the book, is fully engaged here. As Griffiths himself says, 'I have emphasized the importance of imaginative projection for comparative historicism' (p. 215). Charles gets the first word, and the last chapter, but not the final word. Griffiths's 'Coda' makes 'no-analog future' his own as he looks to the past to meditate on his own labour of writing, his own novel theory about the powers of writing to think about change over time in the face of a future that presents no precise analogy, but will force us to think

about analogy in new ways if we are to produce the new knowledge necessary to live into that future (p. 259).

Bookending his book with chapters about men who constructed and recorded theories of life that were shaped and reshaped by the imaginative literature, and that shaped and reshaped imaginative literature makes Griffiths's book itself a work of analogy. Analogy shows us how things are like one another, and in doing so doesn't only show the nature of the thing or the relations between them, but produces insights that wouldn't otherwise be available. New insights are produced over time, which recasts how we understand previous insights, as yesterday shapes tomorrow and tomorrow is shaped by how we see yesterday. Our future may be 'no-analog' but we are also still between. 

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Paul Hamilton (ed.), *The Oxford Handbook of European Romanticism* (Oxford: Oxford University Press, 2016), xvii + 838pp. ISBN 978-0-1996-9638-3; £95 (hb).

BEGINNING IN GERMANY IN THE 1770S with the *Sturm und Drang* movement, by the 1820s Romanticism had swept through Europe conquering the French, Italian and Spanish literary worlds, and then from the West to Eastern Europe. The development of a new Romantic European culture highlighted some profound links and affinities between various nation states: in particular, a shared concern with the modern concept of nationhood; debates about rights, liberty and freedom; and a human longing for infinitude. This illustrates to the reader social worlds that are deeply interconnected through the shared experience of the revolutionary context and the political culture of the eighteenth century.

Paul Hamilton's well-thought-through and well-planned collection of essays in *The Oxford Handbook of European Romanticism* surveys the work of key Romantic authors from across Europe thus enabling comparisons between different languages and cultures. Although the volume vindicates both Arthur O. Lovejoy's claim that diversity is a distinctive feature of Romanticism and René Wellek's argument for the essential unity of European Romanticism (p. 1), through a variety of subjects and chapters it also aims to address what Hamilton calls the 'transferable skill or formative impulse in response to historical circumstance' (p. 2). In other words, Hamilton is very clear in his intent: the *Handbook* was produced in response to key historical and political developments

## NOTES ON CONTRIBUTORS



**Angela Aliff** is an independent researcher with interests in epistemology, English reformist writing, women's writing and the digital humanities. Her doctoral thesis finds that early modern women writers justify their ideological authority using the instability in epistemic shifts within religious belief and practice. Formerly a Livingstone Online research assistant with contributions to design and user experience, Angela is now a commercial project manager and mother of an endlessly curious toddler.

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**Johnny Cammish** is a PhD Student and Research Associate at the University of Nottingham, working on the concept of 'Literary Philanthropy' in the Romantic Period. He works on the philanthropic efforts of Joanna Baillie, James Montgomery, Elizabeth Heyrick and Henry Kirke White, particularly in relation to charitable collections of poetry, works lobbying for the abolition of slavery and chimney sweep reform, and posthumous editing of work in order to preserve legacies.

**Carmen Casaliggi** is Reader in English at Cardiff Metropolitan University. Her research interests include Romantic literature and art, the relationship between British and European Romanticism, and Romantic sociability culture. She has published widely on the long nineteenth century and her books include: *Ruskin in Perspective: Contemporary Essays* (Cambridge Scholars, 2007) and *Legacies of Romanticism: Literature, Culture, Aesthetics* (Routledge, 2012), both co-edited with Paul March-Russell; and *Romanticism: A Literary and Cultural History* (Routledge, 2016), with Porscha Fermanis). She is currently working on a new book-length study entitled *Romantic Networks in Europe: Transnational Encounters, 1786–1850* for EUP and she is guest editor for a special issue on 'Housing Romanticism' for the *European Romantic Review*. She was a Visiting Fellow in the Arts and Humanities Institute at the National University of Ireland, Maynooth (2019–20) and is recipient of a fully funded Visiting

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**Daniel Cook** is Head of English and Associate Director of the Centre for Scottish Culture at the University of Dundee. He has published widely on eighteenth- and nineteenth-century British and Irish literature, from Pope to Wordsworth. Recent books include *Reading Swift's Poetry* (2020) and *The Afterlives of Eighteenth-Century Fiction* (2015), both published by CUP.

**Eric Daffron** is Professor of Literature at Ramapo College of New Jersey, where he teaches gothic literature and literary theory. He has published widely on those and other topics.

**Colette Davies** is an AHRC M4C PhD candidate at the University of Nottingham. Her research explores novels published by the Minerva Press written by a range of neglected professional women writers. These works shed light on how women writers responded to an era of transformation in the literary marketplace and to a socially turbulent context through their works of fiction. Colette is one of two Postgraduate Representatives for the British Association for Romantic Studies and co-organised the BARS 2019 International Conference, 'Romantic Facts and Fantasies' and the BARS 2020 ECR/PGR Conference, 'Romantic Futurities'. She is a co-contributor for the 'Romantic Novel' section of the *Year's Work in English Studies* and has published blogs with *Romantic Textualities* and the British Association for Romantic Studies.

**JoEllen DeLucia** is Professor of English at Central Michigan University and the author of *A Feminine Enlightenment: British Women Writers and the Philosophy of Progress, 1759–1820* (EUP, 2015). Recently, she co-edited an essay collection with Juliet Shields entitled *Migration and Modernities: the State of Being Stateless, 1750–1850* (EUP, 2019). Portions of her current research project on George Robinson's media network and Romantic-era literature have appeared in *European Romantic Review* and Jennie Batchelor and Manushag Powell's *Women's Magazines and Print Culture 1690–1820s: The Long Eighteenth Century* (2018).

**Michael Falk** is Lecturer in Eighteenth-Century Studies at the University of Kent, and an Adjunct Fellow in Digital Humanities at Western Sydney University. His key interests include digital methods, the global aspects of Romanticism and the Enlightenment, and the literary history of the self. He has published on Maria Edgeworth, Charlotte Smith, John Clare and Charles Harpur; co-edits the Romantic Poetry section of *Year's Work in English Studies*; and has work forthcoming on the problem of Artificial Stupidity and on eighteenth-century Swiss book history. He is a keen digital humanities educator, and has run workshops on coding and other skills across the UK and Australia. He is currently at work on his monograph, *Frankenstein's Siblings*, a digital study of contingent selfhood in Romantic literature.

**Peter Garside** taught English Literature for more than thirty years at Cardiff University, where he became founding Director of the Centre for Editorial and Intertextual Research. Subsequently, he was appointed Professor of Bibliography and Textual Studies at the University of Edinburgh. He served on the Boards of the Edinburgh Edition of the Waverley Novels and the Stirling/South Carolina Collected Edition of the Works of James Hogg, and has produced three volumes apiece for each of these scholarly editions. He was one of the general editors of the bibliographical survey *The English Novel, 1770–1829*, 2 vols (OUP, 2000), and directed the AHRC-funded *British Fiction, 1800–1829* database (2004). More recently, he has co-edited *English and British Fiction 1750–1820* (2015), Volume 2 of the Oxford History of the Novel in English; and forthcoming publications include an edition of Scott's *Shorter Poems*, along with Gillian Hughes, for the Edinburgh Edition of Walter Scott's Poetry.

**Michael John Goodman** is a postdoctoral researcher based at Cardiff University's Centre of Editorial and Intertextual Research. He is the director of the *Victorian Illustrated Shakespeare Archive*, an online open-access resource that contains over 3000 illustrations taken from Victorian editions of Shakespeare's plays. He is currently writing his first monograph, *Shakespeare in Bits and Bytes*, which explores how the digital can help students and the general public engage meaningfully with the humanities.

**Hannah Doherty Hudson** is an Assistant Professor of English at Suffolk University in Boston. Her publications focus on the popular print culture of the long eighteenth century, on topics ranging from magazine biography to gothic fiction. She is currently completing a book on the Minerva Press and fictional excess in the Romantic period.

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**Joe Lines** lives in Xi'an, China, where he teaches English on dual-degree programmes run by Chang'an University and University College, Dublin. His articles have appeared in *Journal for Eighteenth-Century Studies* and *Eighteenth-Century Ireland*. He is the author of a chapter on the novel and criminal biography in the collection *Irish Literature in Transition, 1700–1780*, edited by Moyra Haslett (CUP, 2020). His first monograph, *The Rogue Narrative and Irish Fiction, 1660–1790*, will be published by Syracuse University Press in November 2020.



**Aneta Lipska** holds a PhD from the University of Silesia and has recently taught at the State University of Applied Sciences in Włocławek, Poland. She is the author of *The Travel Writings of Marguerite Blessington: The Most Gorgeous Lady on the Tour* (Anthem Press, 2017). Her main research interests include travel literature of the nineteenth century, Anglo-Italian literary and cultural relations, and literature didactics.

**Simone Marshall** is Associate Professor in English at the University of Otago, New Zealand. Her research platform, *A World Shaped by Texts*, concerns how our understanding of the world around us is directly shaped by texts: religious, scientific, literary, legal and historical. Her research programmes include race, women, medievalisms and anonymity, as well as a specific focus on Chaucer. Marshall's research programme on Chaucer and his afterlives includes attention on the continuations of *The Squire's Tale*, an examination of an edition of John Urry's 1722 Chaucer located in Auckland City Library, as well as cross-cultural comparisons between Chaucer's *The Parliament of Fowls* and Sufi poet Farid Ud-din Attar's *The Conference of the Birds*. Marshall's research has been featured in the media, including *The History of Anon*, a BBC Radio 4 series on the history of literary anonymity, broadcast 1–4 January 2013, as well as interviews on Radio New Zealand National in 2010 and 2013 on the 1807 Chaucer. Further details can be found at <https://simonecelinmarshall.com/>.

**Kelsey Paige Mason** is a PhD candidate at Ohio State University interested in nineteenth-century transatlantic literature, futurity and utopianism. She analyses nineteenth-century primary texts from ideological and repressive spaces (such as prisons and plantations), as well as from utopian communities and draws correlations between these primary texts and utopian/dystopian fiction. She is interested in how published and unpublished narratives portray the utopian impulse towards the future, including questioning which populations are excluded from future speculation. Her recent publications include 'Writing Revolution: Orwell's Not-So-Plain Style in *Animal Farm*' and 'A Lifetime Sowing the Blues: The Diary of Lucius Clark Smith, 1834–1915'.

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Majesty: Mediated Emotions in the Eighteenth-Century Criminal Courtroom’, *Journal of Legal History*, 38.2 (2017), 155–78; ‘Feeling for Forgers: Character, Sympathy and Financial Crime in London during the Late Eighteenth Century’, *Journal for Eighteenth-Century Studies*, 42.1 (2019), 7–25; and ‘“Preferring Death”: Love, Crime, and Suicide in Eighteenth-Century England’, which is forthcoming in *Eighteenth-Century Studies* in summer 2020.

**Christina Morin** lectures in English literature at the University of Limerick, where she is also course director of the MA in Global Irish Studies. She is the author of *The Gothic Novel in Ireland, c. 1760–1829* (MUP, 2018), which won the prestigious Robert Rhodes prize in 2019, and *Charles Robert Maturin and the Haunting of Irish Romantic Fiction* (MUP, 2011). She has also edited, with Marguërite Corporaal, *Traveling Irishness in the Long Nineteenth Century* (2017) and, with Niall Gillespie, *Irish Gothics: Genres, Forms, Modes and Traditions* (2014), both published by Palgrave Macmillan. Current projects include a monograph on Irish writers and the Minerva Press and a 200th anniversary celebration of the publication of *Melmoth the Wanderer* (1820) in collaboration with Marsh’s Library, Dublin.

**Elizabeth Neiman** is an Associate Professor of English and also Women’s, Gender and Sexuality Studies at the University of Maine. Her monograph, *Minerva’s Gothics: The Politics and Poetics of Romantic Exchange, 1780–1820* (UWP, 2019) shows that popular literary conventions connect now canonical male poets to their lesser-known female colleagues, drawing them into a dynamic if unequal set of exchanges that influences all of their work. A second book project explores what Minerva and other popular women’s novels reveal when read for glimpses of the personal. Deathbed scenes are a convention in women’s Romantic-era novels, but does this make the heroine’s expression of grief impersonal, generic—her lamentations the language of cliché? Neiman is also currently writing a memoir that explores grief, love and loss, though from the distance of sister.

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**Sarah Sharp** is a lecturer in Scottish Literature at the University of Aberdeen and Deputy Director of Aberdeen’s Research Institute for Irish and Scottish Studies. Her work focuses on the relationship between death and ideas of nation in nineteenth-century Scottish writing

**David Snowdon** completed his PhD at Newcastle University in 2008. He was Associate Lecturer at the University of Sunderland where he primarily taught on Victorian Literature. He has had academic articles published in journals such as *Romanticism on the Net*, *The Historian* and *wordsworth.org.uk*. His first book, *Writing the Prizefight: Pierce Egan’s ‘Boxiana’ World* (2013), was

awarded the prestigious British Society of Sports History Aberdare Literary Prize in 2014. He continues, in an independent capacity, to undertake further scholarly research in the field of nineteenth-century literature and maintain a Pierce Egan related website ([www.pierce-egan.co.uk](http://www.pierce-egan.co.uk)). His most recent book, *Give Us Tomorrow Now* (2018) focuses on 1980s' football history.

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**Katherine Voyles** lectured at the University of Washington, Bothell from 2010 to 2020. She holds a PhD in English from the University of California, Irvine.

**Mischa Willett** is author of two books of poetry as well as of essays, translations and reviews that appear in both popular and academic journals. A specialist in nineteenth-century aesthetics, he teaches English at Seattle Pacific University. More information can be found at [www.mischawillett.com](http://www.mischawillett.com).

