In Parisian’s estimation, chapter 4 “may prove the most useful chapter” to researchers and scholars, for it catalogues the seventy-one known illustrations of Cecilia – many of which were previously inaccessible (xix). Parisian maintains that the interpretive shift that occurred over time “from an emphasis on its sentimentality” to “an interest in the dynamics of the characters and plot” becomes clear when viewing all of the illustrations chronologically (94). She traces this interpretive shift through the illustrations and then compares the renderings of specific scenes to surmise the differences in artists’ interpretations.

Arguably, chapter 5 could prove equally useful to scholars, for its provision of bibliographical descriptions for the fifty-one editions that Parisian examined to produce Cecilia’s history. She concisely explains the methodologies she adopted for the descriptions that – when complete – include a quasi-facsimile transcription of the title-page, the collation, a paper description, a typography description, the press figure summary, and lists of signatures, contents, advertisements and reviews, references, and the copies examined (though not in that order). These bibliographical descriptions, which fill the last 147 pages, lay the foundation for the work yet to be done to fill the gaps that remain in Cecilia’s history.

Parisian’s Frances Burney’s “Cecilia” serves as a model for future publishing histories. Furthermore, her recognition of – and sincere expressions of gratitude to – those who assisted her in this work serves as a model for professional courtesy.

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Valerie Purton’s detailed and thought-provoking collection of essays, Darwin, Tennyson and Their Readers: Explorations in Victorian Literature and Science, explores the complex, reciprocal relationship between literature and science in the Victorian era. Purton and her contributors reveal some of the ways in which scientific and literary minds shared their seemingly disparate interpretations of the natural world and in doing so, influenced the way their contemporaries and
future generations understood this world. As Purton notes in her introduction, this set of essays examines the way that scientific ideas developed and spread during the nineteenth century. She frames the collection as part of a larger scholarly discourse about literature and science, which ranges from works such as Tess Coslett’s *The Scientific Movement and Literature* (1982) and Gillian Beers’s *Darwin’s Plots* (1983), to more recent works such as Daniel Brown’s *The Poetry of Victorian Scientists* (2014). Although, as Purton admits, Darwin and Tennyson are not the only representatives of science and literature in the Victorian age, they provide an intriguing starting point for the collection. Purton notes that Darwin and Tennyson were “exact contemporaries, [both] born in 1809,” and both men “came to have emblematic roles as representatives, respectively, of science and literature in the Victorian age” (vii).

The collection is divided into two sections. The first four chapters analyze how literary authors, particularly Tennyson, internalized and translated scientific ideas, specifically those of evolution, into their works. Roger Ebbatson focuses on the concept of evolution as social progress in “Locksley Hall,” arguing that for Tennyson this forward movement or evolution foresees a negative outcome instead of a glowing, idyllic future. Rebecca Stott follows these ideas in her reading of *The Princess*, which she connects to scientific conversations of the time and Tennyson’s participation in and observation of those conversations. Though the first three essays all address evolution, Matthew Rowlinson does not address it quite as explicitly as Ebbatson or Stott. Instead, he examines *In Memorium* in terms of type and typology. Rowlinson’s argument begins with the ending of the poem, which “prophesies the evolution of the human race,” but he focuses on the poem’s interaction with history more than with the future (35). Closing the first section, Purton examines Tennyson’s *Holy Grail Idyll*, connecting the work to Darwin’s ideas and evaluating parallels between the two men. Each essay uses as a touchstone Darwin and Tennyson’s shared familiarity with Lyell’s *Principles of Geology* and Chambers’s *Vestiges of Creation*. This repetition is intentional and highlights the overall point of Purton’s collection – the deep interconnected nature of science and literature in the late nineteenth century.

Between the first and second parts of Purton’s collection, Michael Nys in “‘An Undue Simplification’: Tennyson’s Evolutionary Afterlife” stands as a fulcrum. Whereas the first four essays reveal how Tennyson’s works engaged with science, the latter section examines
how later scientific writers appropriated Tennyson’s works into their own. Nys, in a single, descriptive chapter, surveys the range of Thomas Henry Huxley’s and Tennyson’s respective interaction with a variety of poets and scientists.

The second part of the collection departs from the previous section’s focus on written texts to centre on Darwin as a social force. Gowan Dawson explores the cultural weight of Darwin’s work on the *HMS Beagle*. Using the megatherium as an example, Dawson traces the cache of Darwin’s discoveries through its continuous use in nineteenth-century popular culture. As a counterpoint to Dawson, Clive Wilmer looks at John Ruskin’s exceptions to Darwin’s work as a cultural concern. Instead of seeing Ruskin as rejecting Darwin’s work, as is often the case, Wilmer argues that Ruskin rejected what he viewed as the possible cultural repercussions of the theory. George Levine examines Darwin’s language and its significance for writers producing works after his major publications. To close the section, Gillian Beer looks at Darwin through the lens of nineteenth-century poetry, first glancing backward at how early nineteenth-century poets formed Darwin’s thinking, then tracing the influence of Darwin’s thinking forward through the works of poets at the end of the century. For Beer, Darwin’s idea of extravagance shapes first his, then others, understanding of the world.

Concluding the collection, Jeff Wallace’s compelling chapter “T. H. Huxley, Science and Cultural Agency,” analyzes the ongoing impact of these important nineteenth century works and authors. Wallace takes as his starting point James Paradis’s 1978 argument that Huxley created the modern idea of the scientist. Wallace argues that this idea of science changed the way society understood and interacted with science in the nineteenth century, and that this change has ultimately influenced the way we understand and interact with science today. To make this argument, Wallace describes the various perceptions of T. H. Huxley since the nineteenth century and how those perceptions have shaped our understanding of science. Wallace extends Huxley’s concerns about the effect that society’s surface-level understanding of science could have on today’s society and ends both his chapter and the collection itself with an expression of his fear that Huxley would “[regret] that we haven’t quite broken free of the perils of paper-philosophy” (165).

Purton’s collection illuminates the long-standing and vital connections between science and literature from the nineteenth century to today. Rather than being separate from one another, science
and literature are mutually reflexive, illuminating and clarifying each other. Not unlike today, when scientists like Neil deGrasse Tyson or Stephen Hawking hold particular sway culturally, Darwin and Huxley in their day influenced and informed both literature and popular culture. Purton’s collection not only offers a clear view of the intricately interwoven nature of science and literature in the nineteenth century, but through this description shows that science and literature still rely on each other to help us understand the world we live in.

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*The Book in Society: An Introduction to Print Culture* by Solveig Robinson is written with students and those new to the history of the book in mind. Robinson begins by referencing Robert Escarpit’s broad definition of the book in order to establish that “the close study of a book can yield a wealth of information about its creation, and also about the world in which it was created” (16). Throughout her book, especially in the introductions and conclusions of chapters, Robinson heavily emphasizes her reader’s ability to reconsider the role of the book in society. In essence, Robinson argues that her book “provides a context for thoughtfully considering the future of the book – in any or all forms” (16–17).

Robinson’s book is split into two parts: part 1, “The History of the Book,” starts with Egyptian writing systems and ends with the digital revolution and e-books, while part 2, “The Book Circuit: Authors, Authorities, Publishers, Readers,” uses Robert Darnton’s concept of the communications circuit to look at how authors, readers, and societies influence how books are produced and consumed. Chapter 1 examines the emergence of the book up to the Common Era, chapter 2 details the history of the codex, and chapter 3 outlines the rise of print. In chapter 4, Robinson explores the role of the book in the twentieth and early twenty-first centuries. She argues “the current uncertainty about what the future holds has been a contributing factor to the emergence of publishing studies, or *history of the book*, as a