

within these texts. It is the dialogic nature of narrative, especially of gothic narrative, that is emphasised here. Garrett is interested in the reflexivity of these texts, the ways in which they foreground elements that contest the overall thrust of the narrative. For example, he asserts that the “most remarkable feature of Mary Shelley’s monster story, and what distinguishes it from its nineteenth-century successors, is that it includes the monster’s own story” (84). He also notes the ways in which these famous monster narratives have become reproductive, generating an endless array of related and extended monster stories, thereby illustrating their failure, or reluctance, to impose complete narrative closure on their monstrous and resistive forces.

The title indicates Garrett’s other preoccupation: the impact of gothic elements on nineteenth-century realism, and indeed this offers the greatest opportunity for new insights. Concentrating on works by Dickens, Eliot and James – “three versions, developed in successive generations, of the realist project of social representation” – Garrett investigates how these writers draw on gothic motifs, thereby complicating the commonly held division between realism and gothic (141). Garrett shows how the use of gothic elements contributes to the dialogic nature of these texts, complicating available readings. His emphasis on “narrative force” is distinct from much other writing on narrative, but the nature of this force remains unclear. A more detailed pursuit of this idea would be revealing. However, Garrett does illustrate convincingly that gothic’s “interplay of disturbance and control reflects a concern with the relation of self and society that, even with all their differences, it shares with realism” (215-16).

Mandy Treagus

***Dickens and Empire: Discourses of Class, Race and Colonialism in the Works of Charles Dickens*, by Grace Moore. The Nineteenth Century. Aldershot: Ashgate, 2004. xii + 220. ISBN 0-7546-34124. £45.00 (hardback).**

The shaping force of empire on the writings of Charles Dickens is not a new topic, even though (with the notable exception of his last, incomplete novel, *The Mystery of Edwin Drood*) imperialism remains a relatively attenuated subject in his fiction. Coral Lansbury’s early account of Australia’s utility as a destination to which troublesome characters are shipped off, in *Arcady in Australia* (1970), has been followed by studies like Suvendrini Perera’s “Wholesale, Retail and for Exportation: Empire and the Family Business in *Dombey and Son*” (1990) or Deirdre David’s *Rule Britannia: Women, Empire and Victorian Writing* (1995), which examine a number of Dickens’s novels through the lens of postcolonial theory. Influenced by

Edward Said's investigation of the imperialist imaginary, these studies have drawn attention to the importance of discourses of class, gender, race and colonialism in Dickens's fiction and his consequent participation in the textual construction and critique of empire. However, Grace Moore's new book is the first sustained account of Dickens's imaginative engagement with empire and therein makes an important contribution to Victorian studies.

Dickens and Empire is concerned less with offering new readings of the canonical novels, than with tracking the trajectory of Dickens's complicated relationship to questions of race and imperialism across a range of his writings – letters, journalism, speeches and fiction – in the context of contemporary developments in national and international politics. Moore's contention that "Dickens's engagements with the empire in his fiction, his journalism, and in his own life were far more complex and intertwined than has previously been suggested" (1) is supported by wide research. Drawing upon postcolonial theory, she provides a detailed historicist reading of Dickens's shifting attitudes towards issues of race and imperialism throughout his career.

Beginning with his fictional accounts of emigration and transportation, Moore argues that it is perhaps in his "banishment of the poor the distant shores that we may find the origin of the displacement process that frequently led Dickens to employ a colonial discourse when discussing the otherness of the urban poor" (7). While "in his early works the Empire was little more than a useful repository to contain a number of social problems" (7), by the 1850s, "as Dickens's novels became increasingly concerned with the Condition of England Question, he became reluctant to resort to what he regarded as an evasive form of closure, which obscured the need for social reform" (11). Chapter Two considers the construction of national identity through the celebration of imperial holdings – most notably, in the Great Exhibition of 1851 – and Dickens's role in this process. His novelistic response to the Great Exhibition, *Bleak House*, is a searing inditement of institutional irresponsibility and social neglect, while the founding of *Household Words* in 1850 provided a new forum for urging reform and repudiating national jingoism. Although Dickens's "metaphorical othering of the urban poor in order to focus attention closer to home" (36) is well known, Moore's postcolonialist attention to the telling detail brings new insights and is exemplified in her remarks about his essay, "On Duty with Inspector Field" – usually read as evidence of his fascination with the detective police. As Moore observes, Dickens's "juxtaposition of the sordid London underworld with a series of exotic artefacts exhibited in the British Museum" in this essay contrasts that great "depository for colonial artefacts and signifier of imperial supremacy – with the undiscovered inhabitants of the nearer East – humiliating specimens of a *laissez-faire* society – with their "sallow cheeks [. . .] brutal eyes [. . .] matted hair [. . .] infected, vermin-haunted heaps of rags" (38). Chapter Four addresses *Little Dorrit* as Dickens's response to urgent social concerns about the maladministration of the Crimean War. But Moore goes beyond earlier

critical accounts in considering the novel in the context of Dickens's journalism in *Household Words*, discussing the "large number of general interest articles designed to stimulate interest in Turkey" that were carried by the journal in the early 1850s, before examining "its campaign to focus public attention on domestic matters" (80) that began in November 1854. She thus argues that "the political effect of reading *Little Dorrit* in novel form is muted by comparison with its format when published in monthly instalments" since the latter could be "read in conjunction with the weekly dose of scathing and openly critical articles" (87) appearing in *Household Words*.

As Moore observes, "Dickens's best known and most controversial engagement with the empire was his reaction to the Indian Mutiny of 1857" (4) and the extended discussion of this event in chapters five, six and seven, is preceded in chapter three by a new appraisal of "The Noble Savage" (11 June 1853) – an essay usually read as the first evidence of a sustained racism on Dickens's part. Arguing that the essay's "tone and the contrapuntalism of Dickens's stance on race in the years before the Indian Mutiny of 1857" (64) may be better understood by considering the circumstances which led up to its writing, Moore examines a series of articles by Lord Thomas Denman, first published in *The Standard* between September and October 1852 and re-published in pamphlet form in 1853, which questioned Dickens's commitment to abolitionism. Moore reads "The Noble Savage" as an ironic riposte to Denman's attack, arguing that "[i]n beginning the piece with such an accumulation of negative images, Dickens adopts the voice that Denman had attributed to him, in order to demonstrate the sheer absurdity of his accusations" (67). In her subsequent analysis of the *Household Words* journalism dealing with pre-Mutiny India, Moore argues that Dickens's stance on the sepoy uprising is less clearly defined than previous accounts have suggested, as his perception of the need for administrative and social reform on the sub-continent and his support of the Indian ryot (peasant) class early in the 1850s in the journal must be balanced against his racialised calls for revenge in letters written following the Cawnpore massacre. Once William Howard Russell's reports of abuses on the part of the British began to reach England, however, Moore argues that Dickens "began to reassess his rather binary initial reaction" (128) and "the results of this reappraisal may be found in *A Tale of Two Cities*" (129), which is read as an allegorisation of the mutiny.

Moore argues that "Dickens's fusion of the French Revolution with British working-class unrest and the sepoy insurrection, is itself paradigmatic of the developments in his thinking by 1859" (129), marking a turning-point after which "Dickens separated out the discourses of race and class and his interest in events overseas was on the wane" (5). However, whether the earlier convergence of his conceptions of class and race constitutes an "entanglement" that Dickens needed to overcome in the 1860s is debatable: his narrative tendency to think through discourses together is surely part of what makes his work so culturally compelling.

Perhaps here is one of the places where postcolonial critical concepts, like displacement and hybridity, reveal their origins in a Victorian imperial context. A bit more attention to the critical conversation between Victorian and postcolonial studies over the last decade would seem pertinent here.

Furthermore, as *All the Year Round* began publication in 1859, the changes Moore detects in some of its positions upon matters of empire may have other explanations related to its identity as a journal. We are given little introduction to *Household Words* and *All the Year Round* as distinctive mid-Victorian periodicals here: indeed, they tend to be treated almost as if they were one journal. However, Dickens made policy changes between *Household Words* and *All the Year Round* which, as John Drew has shown, affected the latter's contents and distribution. The most significant of these was the decision to abandon the leading articles on social concerns and to reserve this space for serialised fiction, resulting in a change of emphasis from its predecessor's vigorous reform agenda and perhaps helping to account for Dickens's having "had surprisingly little to say on the subject of events in Jamaica" (164) – at least in *All the Year Round*. Similarly, this journal's engagement with the Irish Question needs to be considered in the context of Dickens's efforts to secure American readers in the overseas expansion of the journal through its simultaneous publication in New York.

Notwithstanding these reservations about critical attention to the specific circumstances of Dickens's journals, the detailed consideration given to his periodical writing makes this study a valuable resource not only for Dickens scholars, but for those interested in Victorian periodicals more generally. Moving deftly between his fiction and journalism, Moore demonstrates the way in which the brief mention of empire in the Victorian novel may belie and yet depend upon the extensive discussion of issues of race and colonialism in the popular periodical press.

Catherine Waters

***Capital Offences: Geographies of Class and Crime in Victorian London*, by Simon Joyce. Victorian Literature and Culture. Charlottesville and London: U of Virginia P, 2003. ix + 267. ISBN 0-8139-2180-5. AUS106.50, US\$39.50 (hardcover).**

The title of this volume, one issued, very significantly, in its publisher's Victorian Literature and Culture Series, indicates thereby to the reader both its foci and also something of its complex interplay between several investigations – those of: criminal behaviour; the lifestyles of the more identifiable zones of the great and suddenly expanding English capital city in mid- and later Victorian times; and of the