



interpretative, and one essay explores the potential uses of prosopography for researching women's history. The quality of the essays is uniformly high. Each opens up its topic and suggests avenues for further research. The resulting picture of women and their relationship to literacy is refreshingly complicated. This book constitutes a valuable resource for the study of social, political, and literary history during the Edo and early Meiji periods. It also provides data that will interest researchers working on the issues of women's literacy from a comparative perspective. **Summing Up:** Recommended. ★★ Upper-division undergraduates through faculty; general readers.—*S. Arntzen, emerita, University of Toronto*

Classical

48-4928 PA3136 2010-17824 CIP
Beyond the fifth century: interactions with Greek tragedy from the fourth century BCE to the Middle Ages, ed. by Ingo Gildenhard and Martin Revermann. De Gruyter, 2010. 441p bibl index afp ISBN 9783110223774, \$140.00; ISBN 9783110223781 e-book,

Historical inquiry into the ancient world has recently come to include the reception of classical materials, and this study has enriched the study of ancient Greek tragedy per se. Gildenhard (Durham Univ., UK) and Revermann (Univ. of Toronto) contribute to and extend "reception theory" well into the Middle Ages with this collection, which examines the way classical antiquity enjoyed a long "afterlife" through the "dynamics of cultural transfer and interaction." Taking a chronological path, the volume begins in the fifth century BCE (biographical studies, vase painting, festival inscriptions), moves to Rome (reception of Greek tragedy and of Ovid's *Metamorphoses* and other poetry), thence to the Roman Empire (speeches and pantomime in Seneca and drama in Lucian), and finally to late antiquity and the Middle Ages (Christians and the theater, catharsis and Christian tragedy, and performance in the Greek East). Although the topics the 13 essays discuss are varied (performance, translation and transmission of texts, myths, and cross-cultural inquiry), all the essays have a central focus: they show where and how the tragedies of the fifth-century Athenian polis outlived and transcended their original context to become a major influence in Western cultural life. **Summing Up:** Highly recommended. ★★★ Graduate students, researchers, faculty.—*L. J. Alderink, emeritus, Concordia College*

48-4929 PA3081 2009-25321 CIP
A Companion to Hellenistic literature, ed. by James J. Clauss and Martine Cuypers. Wiley-Blackwell, 2010. 550p bibl index afp ISBN 1405136790, \$199.95; ISBN 9781405136792, \$199.95

Clauss (Univ. of Washington, Seattle) and Cuypers (Trinity College Dublin) are both established scholars in the field of Hellenistic Greek literature, and in this compendious volume they offer a wide-ranging introduction to the field of postclassical Greek literature from Menander to Meleager. After an introduction by the editors, the book falls into four parts with chapters contributed by recognized experts. Part 1, "Contexts," covers the rise and fall of the Hellenistic kingdoms, court patronage, Ptolemaic Alexandria, and ancient pedagogy, setting the scene for the extraordinary literary ferment that marked the period. Part 2, by far the longest, is devoted to poetry, addressed primarily from the perspective of genre (with chapters on elegy, epigram, narrative hexameter, hymn, bucolic, tragedy), though individual authors (Aratus, Nicander, Theocritus, Herodas, Menander) and works (e.g., Callimachus's *Aetia*,

Apollonius's *Argonautica*) are also treated. Part 3, "Prose," emphasizes the importance of prose of all genres despite the loss of the vast bulk of the works; part 4, "Neighbors," sets Hellenistic Greek literature in the context of the Jews, Egyptians, Western Asians, and Romans. New and interesting observations abound, and the volume as a whole offers a welcome introduction to an area of burgeoning scholarly interest. **Summing Up:** Recommended. ★★ Lower-division undergraduates through faculty.—*A. M. Keith, University of Toronto*

48-4930 PA227 2009-20154 CIP
A Companion to the ancient Greek language, ed. by Egbert J. Bakker. Wiley, 2010. 657p bibl index afp ISBN 1405153261, \$199.95; ISBN 9781405153263, \$199.95

The title of this work is somewhat inaccurate, on two counts: first, Bakker (Yale) and his fellow contributors also deal with Byzantine, medieval, and modern Greek; second, the book focuses not strictly on Greek language (viz., as viewed by historical-comparative linguistics) but on the language in all of its manifestations and uses. The result is a valuable collection of authoritative essays on an impressively varied number of topics important for the study of Greek. Introductory chapters examine the recoverable beginnings of the language and discuss the sources for current knowledge of Greek; here the essays on inscriptions and on Linear B are especially helpful. Several chapters offer exemplary treatments of issues of linguistics (those on syntax and semantics will be most accessible to the nonexpert). Four essays investigate the language through the fascinating lens of sociolinguistics, and the two largest sections (eight chapters each) cover how the Greek language was affected by interactions between speakers of it and of other languages and the language of the various genres of Greek literature. The work is wonderfully clear, informative, and engaging. Students and scholars will enjoy consulting it. **Summing Up:** Highly recommended. ★★★ Upper-division undergraduates through faculty.—*M. J. Johnson, Vanderbilt University*

English & American

48-4931 PS3515 2009-17185 CIP
Bak, John S. **Homo americanus: Ernest Hemingway, Tennessee Williams, and queer masculinities**. Fairleigh Dickinson, 2010. (Dist. by Associated University Presses) 306p bibl index afp ISBN 9781611474299, \$51.50

The effete Tennessee Williams (1911-83) and the burly Ernest Hemingway (1899-1961) would seem to have little in common beyond their inclusion in the pantheon of American writers. Indeed, they met only once, their work spans different genres, and they are commonly placed in different literary generations. However, Bak (Nancy-Université, France) makes an interesting case for considering them together because of their mutual examination of hetero-masculine identity politics. In particular, he reframes the current understanding of Hemingway's influence on Williams, using Hemingway's *The Sun Also Rises* as a touchstone for revising the accepted vision of *Cat on a Hot Roof's* Brick before turning, in the final chapter, to Hemingway's posthumous writings to interpret Williams's later work. Bak makes much—in places perhaps too much—of Jake Barnes as a precursor to Brick, but he also opens discussion of Williams's less-known works. This volume will be more interesting to Williams scholars than to Hemingway scholars, as Bak notes in his introduction. But it offers insight



into Cold War America and the sexual politics that Williams challenged, in part through his connection to Hemingway as man and artist. **Summing Up:** Recommended. ★★ Graduate students, researchers, faculty.—*D. E. Magill, Longwood University*

48-4932 PR830 MARC
Batchelor, Jennie. **Women's work: labour, gender, authorship, 1750-1830.** Manchester University Press, 2010. 249p bibl index ISBN 0719082579, \$89.95; ISBN 9780719082573, \$89.95

Batchelor (Univ. of Kent, UK) explores the intersection of gender and labor in the writings of women and in the representation of women as writers. She argues that labor is especially fundamental to the study of women who wrote for their livelihood. Such women occupied a perilous space: their need to earn money by writing was problematic because of their need to portray themselves as leisured in order to be considered women and serious authors. The novels and works of Sarah Scott and Mary Wollstonecraft, for example, tackle the issue of female labor. Wollstonecraft's "Female Philosopher" attempts to create a space for women to do intellectual work, and Charlotte Smith's status as both poet and novelist foregrounds the problem of authorship as a leisure activity. Batchelor makes what are perhaps her most interesting claims in her chapter on women who applied to the Royal Literary Fund; here, her archival research results in a portrait of women writers that is unprecedented in its detail. And her most provocative claim is perhaps her call for more sustained examination of writing and work during the period. **Summing Up:** Recommended. ★★ Graduate students and above.—*C. S. Vilmar, Salisbury University*

48-4933 PR4484 MARC
Beer, John. **Coleridge's play of mind.** Oxford, 2010. 273p bibl index afp ISBN 0199574014, \$99.00; ISBN 9780199574018, \$99.00

More so than that of any of the other Romantics, the story of Samuel Taylor Coleridge's life must be told from the inside out. No one is more qualified to undertake this task than John Beer, who with this book completes a career-spanning trilogy of critical books on the poet-philosopher. This latest study indeed shows Beer working outward, following a process he began in *Coleridge the Visionary* (1959), which provides close readings of the poetry, and continued in *Coleridge's Poetic Intelligence* (1977), which puts the poetry in the context of Coleridge's larger intellectual interests. The present title reveals Beer looking more carefully at Coleridge's biography, judiciously selecting snapshots of the life (like Wordsworth's "spots of time") that allow him to explore the intellectual play at work in Coleridge's consciousness and psychology. Beer develops the study through eminently readable vignettes. Rarely has an author made the labyrinths of Coleridge's mind as accessible as Beer does in this intellectual biography, which covers Coleridge's entire life and complements fine but more conventional biographies by Rosemary Ashton (*The Life of Samuel Taylor Coleridge: A Critical Biography* (CH, Jul'96, 33-6126) and Richard Holmes (*Coleridge*, 2v, CH, Feb'91, 28-3167; 1999). **Summing Up:** Essential. ★★★★★ All readers.—*D. A. Robinson, Widener University*

48-4934 PR878 2010-13714 CIP
Betensky, Carolyn. **Feeling for the poor: bourgeois compassion, social action, and the Victorian novel.** Virginia, 2010. 225p bibl index afp ISBN 0813930618, \$39.50; ISBN 9780813930619, \$39.50

Looking at Frances Trollope's *Michael Armstrong*, Charles Dickens's *Oliver Twist*, Benjamin Disraeli's *Sybil*, Elizabeth Gaskell's *Mary Barton*

and *North and South*, George Eliot's *Felix Holt*, and Henry James's *Princess Casamassima*, Betensky (Univ. of Rhode Island) argues that these social-problem novels aim not to solicit change in behavior of the dominant classes toward the dominated but rather to make middle-class readers feel right about the poor. The novels teach middle-class characters how to be readers of the poor, how to understand their suffering. The author points out that in *Mary Barton*, Gaskell illustrates how not to behave: John Barton's murderous rage responds to wealthy Harry Carson's clever but mocking caricature of the hungry workers. Betensky also notes that often the hero or heroine is of the dominant class but is a woman or second son and thus dominated within that class; that within these novels unrewarded goodness earns one moral capital; and that often a backlash against poor, dominated characters occurs because they fail to understand the sympathy of the middle-class characters. The study suffers from overabstraction and repetition of key ideas, especially in the early chapters, but overall it advances the conversation about the Victorian novel and is well worth reading. **Summing Up:** Recommended. ★★ Upper-division undergraduates through faculty.—*M. S. Stephenson, University of Texas at Brownsville*

48-4935 PR830 2010-21709 CIP
Cohen, Margaret. **The novel and the sea.** Princeton, 2010. 306p bibl index afp ISBN 0691140650, \$39.50; ISBN 9780691140650, \$39.50

Cohen (comparative literature, Stanford) ties the emergence of the novel to two centuries of writing about the sea and stories about its work and explorations. The author cuts across national boundaries and embraces writers as diverse as Daniel Defoe, James Fenimore Cooper, Frederik Marryat, Jules Verne, Herman Melville, Victor Hugo, and Joseph Conrad. Central to her approach is a serious reassessment of adventure fiction, a genre generally devalued by scholars. In doing so she reconstructs "the mariner's heroism across the global age of sail" primarily by establishing definitional parallels between the "craft" of the mariner's exploits and work and the craft of the writer. Early on she establishes the centrality of *Robinson Crusoe* to these theoretical constructs, and then she enlarges on and applies such constructs to a broad scope of sea writing, from its early days to the present (marked by fascination with Jack Aubrey and Jack Sparrow). Particularly engaging is identification of sea writing's generic innovations and problem-solving emphases, which she uses to structure her study. Lucid, original, and steeped in references both scholarly and popular, this book will particularly delight those who love the sea. **Summing Up:** Highly recommended. ★★★★★ All readers.—*T. Loe, SUNY Oswego*

📍 **48-4936** [Internet Resource]
David Perdue's **Charles Dickens Page**, by David Perdue.
URL: <http://charlesdickenspage.com/>

[Visited Feb'11] Perdue has been developing this fine Web site, which bears the tag "Dedicated to bringing the genius of Dickens to a new generation of readers," since 1997. The new generation can now take of advantage of the site's RSS feeds and connections to *Facebook* and *Twitter*; the options are broad ranging. The site offers a variety of useful subpages—Dickens Fast Facts, Dickens Glossary, Dickens on Stage, and Family and Friends, to name just a few—all accessible from the left side of the landing page. The works themselves are treated under The Novels. For each, Perdue provides date/s of original publication, a plot description, character list, and contextual commentary. Users are also pointed toward resources like *Internet Movie Database*, maps of Dickens's London, and guides to the novelist's sites on the Web. Societies are listed, as are e-texts and events

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