REVIEWS

Robert Clark, editor. *Jane Austen's Geographies*. Routledge Studies in Nineteenth-Century Literature. Routledge, 2018.

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PERHAPS because we treasure the extant correspondence in which Jane Austen talked about her own writing, any scrap has an unwarranted staying power. She encouraged a novel-writing niece: "You are now collecting your People delightfully, getting them exactly into such a spot as is the delight of my life;—3 or 4 Families in a Country Village is the very thing to work on—& I hope you will write a great deal more, & make full use of them while they are so very favourably arranged" (9–18 September 1814). To a nephew who misplaced "two Chapters & a half" of his own novel manuscript she sent a denial that she had stolen it and an unconvincingly self-deprecating depiction of her own art, in contrast to his, as a "little bit (two Inches wide) of Ivory on which I work with so fine a Brush, as produces little effect after much labour" (16–17 December 1816). Somehow these playful descriptions—aided particularly by the illustrations of Hugh Thomson and C. E. Brock—have directed much reader response as well as much literary criticism. Too often, Austen's world has been seen as a carefully constructed miniature, the ideal English village brought to life within the space of two or three volumes. R. W. Chapman described the traces of the world outside of Austen's fictions discoverable in the details of the works themselves as "slight and fugitive indications"; in his editions of the novels he appended lists of "feigned places," in some cases followed by a note that no *actual* place was intended.

In the last half century, however, criticism of Jane Austen has begun to move beyond what Donald Greene in 1975 called "the myth of limitation," investigating her connections to the cultural and political trends of the day. Some of that work has explored Austen's use of place, notably Alistair Duckworth's *The Improvement of the Estate* (1971) as well as many essays by others about landscape, about possible sources of fictional places in actual ones, about salient dimensions of actual places in which her novels were set or to which they referred (London, Bath, Portsmouth, Bristol, etc.). Stuart Tave in *Some Words of Jane Austen* (1973) pointed

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out that for Austen's characters "correct knowledge of geography—to know where one is—and tranquillity of the right sort—to live satisfactorily where one is—seem to be related virtues." If geographic knowledge is important to Austen's characters, how much more important it must be to her readers.

Jane Austen's Geographies, a collection of essays edited by Robert Clark, sets out to remedy readers' geographic deficiencies by providing a wealth of information that helps us understand Austen's fiction from a variety of perspectives. Essays focus on the histories of places that inform Austen's personal or familial history and her fiction; the intersections of gender and the geographies of empire and nation with Austen's plots, her narrative structures, and the thematic conflicts she explores; her use and rejection of regional stereotypes; the ability, or more often inability, of things in Austen's narratives to tell the stories of their origins; the significance of London as setting in terms of narrative structure and thematic development; the tracing of clues to the actual towns or properties that might form the grounds upon which Austen built her fictional places; and *Emma* as depicting the tension between the ordered stasis of *Lebensraum* and the nomadic mobility that increasingly characterizes the modern world. Austen's juvenilia, *Sense and Sensibility*, and especially *Pride and Prejudice* and *Mansfield Park* receive much attention. Oddly, there is no consideration of Bath or of *Northanger Abbey*; *Lady Susan* is also ignored, though its settings in both city and country make it particularly suitable.

Two excellent essays in the collection focus on the juvenilia. John C. Leffel's "Conjugal Excursions, at Home and Abroad, in Jane Austen's 'Juvenilia' and *Sanditon*" looks particularly at "Jack and Alice" and "Catharine, or the Bower," redressing the omissions or exclusions in Franco Moretti's mapping of Jane Austen as a writer whose world includes only the wealthiest counties in the central part of England. Leffel deploys the juvenilia and *Sanditon* to show how Austen engaged with the larger cultural conversation around the Anglo-Indian marriage market, a measure of the increasing impact of the colonial elements of the empire, particularly upon domestic culture. Leffel's essay provides both historical background and astute textual analysis. Ana-Karina Schneider's "Emotional and Imperial Topographies: Mapping Feeling in 'Catharine, or the Bower'" investigates the way Austen shifts towards a realistic and interior representation of character through space and place, resisting the allegorical use of the journey and instead mapping emotion onto place names: for example, "nostalgia and disillusionment are a distant land [India] that is associated with unhappy or arranged marriages; … introspection is a bower outside the functionally circumscribed spaces of modern living." Both essays also look forward to Austen's later geographic sense.

Other admirable essays deserve particular mention. Pat Rogers examines the West Country background to *Sense and Sensibility* and *Persuasion* in light of regional stereotypes (largely derived from the stage). E. J. Clery and Laurie Kaplan explore Austen's use of London; Clery demonstrates *Pride and Prejudice*'s "metropolitan orientation" in plot and outlook. Janine Barchas, in an essay reprinted from *Persuasions*, explores a model for Pemberley that illustrates Austen's fascination with celebrity culture (an interest also revealed in Kaplan's essay). Douglas Murray's consideration of *Emma* in light of Humphry Repton's "View from My Own Cottage" illuminates the novel's world of mobile populations, "a world of impingement and intersection, a world in which the unexpected and the

threatening come to call." And Robert Clark's useful introduction provides a trove of information about changes in geographic awareness during Jane Austen's lifetime.

Although all the essays in this volume have much to teach us, the volume as a whole is marred by a high level of error—errors of spelling and typography, missing words, words that should have been deleted, even misstatements of plot or confusion of characters. Further, some essays that provide a great deal of genealogical or historical detail should have been edited for clarity.

Overall, however, the volume is a rich and fascinating addition to Jane Austen studies. Its approaches will return us to the juvenilia (and to the novels) with heightened interest in and knowledge about their fictional landscapes.

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Carvel Collins, editor. *Ole Miss Juvenilia,* by William Faulkner. Dover Publications, 2018.

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OLE MISS Juvenilia is Dover's most welcome reissue of Carvel Collins's 1962 edition, *William Faulkner, Early Prose and Poetry*, retaining all but the original edition's title. Collins's volume, which introduced readers to those works Faulkner composed prior to the launch of his astonishing career following the publication in 1926 of his first novel *Soldiers' Pay*, has been out of print, as far as I can determine, since the early 1960s. This slim volume covers the period from 1916 (the year Faulkner turned nineteen) to 1925, during which time Faulkner published his first short stories and prose criticism, in addition to poems and sketches, in various publications associated with the University of Mississippi—*Ole Miss*, *The Mississippian*, and *The Scream*—and in the *Double Dealer*, the New Orleans-based literary journal that published Faulkner's work during and immediately after his time at the university.

While many of these prose pieces have since appeared in James B. Meriwether's *Essays, Speeches and Public Letters*, it is useful to have collated in the one volume all Faulkner's early works—not just the prose—and to have these works supplemented by Collins's excellent introduction and bibliographic notes. Collins, an eminent Faulkner scholar of the post-war period, produced across his fifty-odd-year career a number of Faulkner editions, including *New Orleans Sketches* and *The Unvanquished*, in addition to *Early Prose and Poetry*. His instructive introduction moves chronologically through each of the works collected here, interweaving textual insight with anecdote and biographical detail. Particularly

fascinating (as it is amusing) is Collins's account of Faulkner's fellow students' parodies of several of the poems he published in *The Mississippian*—in addition to Faulkner's own sharp response: "mirth requires two things: humor and a sense of humor," he retorts. "I flatter myself that I possess the latter; but—and I am sure I am unprejudiced—my unknown 'affinity' has notably failed in producing the former" (9). One of these parodists targeted Faulkner's (charmingly failed) Mallarmesque experiment, "Une Ballade des Femmes Perdues" ("Ballad of the Lost Women") as "Une Ballade d'une Vache Perdue" ("Ballad of a Lost Cow")—which should evoke for the reader familiar with the Faulkner opus, as it of course does for Collins, Faulkner's madcap tale "L'après-midi d'une vache" ("Afternoon of a Cow," 1937/1943) and Ike Snopes's notorious bovine misadventure in *The Hamlet* (1940). While it may be a shame that the anonymous parodies are not reproduced in this volume (the focus of which is *Faulkner's* work after all), Collins does provide enough detail to share with us, even if second-hand, an important archive that, as he notes, comprises "the first published commentary on Faulkner's works" (13).

The vast bulk of the edition is of course dedicated to the Faulkner pieces themselves, which are organised chronologically, beginning with a 1916 sketch from an *Ole Miss* annual, and concluding in 1925 with a most delicately drawn sketch from *The Scream* of a barnstormer—a character Faulkner would reuse, for example, in "Honor" (1930) and *Pylon* (1935)—clinging precariously with one hand to his aeroplane. The 1919 poem "L'Apres[sic]-Midi d'un Faune" is remarkable as Faulkner's first published piece of writing. Like most of the poems in this volume, it aspires to the romance and reverie of the French Symbolist poets—of Mallarmé, from whom Faulkner clearly took this poem's title, and Verlaine, after whom he composed "Fantoches [sic]" and others. While signaling Faulkner's influences, moreover, this early poem, like other works in the collection, also gestures towards the revenant that haunts the more mature works.

Faulkner's first published story, "Landing in Luck," included here, takes up for the first time the milieu and theme of aviation, no doubt informed by his (truncated, thanks to the armistice) experiences the previous year as a trainee pilot in Toronto, a theme that would occupy him throughout his long career across short stories, novels, and screenplays. The other short story collected here, "The Hill," later revised for *A Green Bough* (1933), is a simple—and for that reason, rather affecting—description of a labourer's hilltop view, which takes in "the sonorous simplicity of the court house columns" and "the thin spiraling of smoke" of the hamlet below, sites and sights that would come to figure Yoknapatawpha County in the stunning novels, such as *Light in August* (1932), that Faulkner would move on to compose (91).

The volume also reproduces seven brief essays: Faulkner's reviews of W. A. Percy's *In April Once* (1920), Conrad Aikens's *Turns and Movies* (1916), Edna St. Vincent Millay's *Aria da Capo: A Play in One Act* (1920), and more general perspectives on Eugene O'Neill, Joseph Hergesheimer, American drama, and the current state of criticism in the U.S. (These essays are also collected in Meriwether's edition.) Readers might take some pleasure in these as sources of literary gossip—for example, Faulkner's sharp takedowns of Amy Lowell, whose prose suffers from "literary flatulency" (76), Vachel Lindsay "with his tin pan and iron spoon," and Carl Sandburg "with his sentimental Chicago propaganda" (75). Of greater interest surely is these essays' signaling of the young Faulkner's

affection for and deep appreciation of the richness of the American vernacular. He concurs, with "a Frenchman, probably," that "art is preeminently provincial: i.e., it comes directly from a certain age and a certain locality," and for the American writer, "our language" is the greatest source of material. "A national literature cannot spring from folk lore," he writes, "for America is too big and there are too many folk lores; ... nor will it come from our slang, which also is likewise indigenous to restricted portions of the country. It can, however, come from the strength of imaginative idiom." In some real sense, we have here the beginnings of a theory of regionalism rooted in the "earthy strength" of the American vernacular (89). And we of course see this play out across Faulkner's entire *oeuvre* in the expressiveness of so many of his poor white characters particularly, including *Flags in the Dust*'s Old Man Falls, the multiplying Snopeses, and perhaps most famously *As I Lay Dying*'s Bundren family.

All that Dover's reissue of Collins's *William Faulkner, Early Prose and Poetry* might lack is some prefatory or framing materials. That is to say, I would like to have read more about Collins's edition itself—its publication history and reception, for example—and the reasons subtending Dover's republication of it at this point. (It was only by Googling that I was able to find this sort of information.) And while "J," Faulkner's *Mississippian* parodist, might have despaired, "ye gods forbid, if we should while away our time singing of lascivious knees, smiling lute strings, and voluptuous toes?" (14), this edition forms a valuable addition to the Faulkner *oeuvre*, and will be of enormous interest to Faulkner scholars who, like myself, may not have been familiar with Collins's long-out-of-print 1962 edition. While we may find significant traces of the mature writer in these pieces—beyond those identified by Collins—they are significant enough *per se*—for literary-historical reasons of course, but too because many of them, including several of the sketches, are, simply, fine.

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Christine Alexander with Joetta Harty and Benjamin Drexler, editors. *The Pirate*, by Patrick Branwell Brontë. Juvenilia Press, 2018.

xxxix + 49 pages. Paperback, AUD 15.00.
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READERS of this journal will be familiar with the dual aim of the Juvenilia Press publications: to make available to a wider public the youthful works of talented writers, and to provide a kind of editing apprenticeship to early-career scholars

under the guidance of an expert. In the case of Branwell Brontë's *The Pirate*, the "expert" could hardly be more appropriate or prestigious, since Christine Alexander has founded her distinguished career on editing the early Brontë writings.

Indeed, I had already read "The Pirate" in Alexander's edition of *The Brontës: Tales of Glass Town, Angria and Gondal* (Oxford World's Classics, 2010), and I wondered what the Juvenilia Press edition could add to this. The answer is, quite a lot. The characteristically slim volume offers two versions of the text: first a clear, accessible text for general reading, and second a "diplomatic" text, which seeks to reproduce as accurately as possible in typography all significant features of the manuscript original, including spelling and punctuation, abbreviations, deletions, insertions, and other alterations.

The "clear" text is largely derived from Alexander's 2010 edition, but the endnotes to this text have been expanded to include not only information about the Brontë juvenilia and its historical and literary context but also a number of technical explanations drawn from *The Oxford Companion to Ships and the Sea*, as well as explanations of some less familiar words such as "calling cards" (note 8) and "the bows of a ship" (note 45).

Given this care for the reader's understanding, I was surprised that the technical meaning of the word "diplomatic" in this context was not explained, but the diplomatic text itself, prepared by Ben Drexler, is a valuable tool for scholars interested in the young Branwell's precise compositional habits, including as it does corrections and second thoughts as well as characteristic unorthodox spellings. Because of its general lack of punctuation, this diplomatic text enhances the sense of hectic urgency noticeable in the edited text.

For me, however, the most valuable element of this new edition is its extensive introduction, divided into sections covering Branwell's education, the early history of his "hero" Alexander Percy (or "Rougue"), historical piracy, Branwell's other tales and poems about pirates, and Rougue's rise to power in the Glass Town saga (though a strange error finds Rougue acquiring a wife in chapter one rather than chapter three [xxvii]). In particular, although I knew of Byron's "The Corsair" (1814) and Scott's *The Pirate* (1821) as influences on Branwell, I had no idea of the extent of piratical literature available to him through sources such as *Blackwood's Magazine*.

Joetta Harty, Alexander's co-author of the introduction, is cited in the bibliography as having written elsewhere on eighteenth-century pirates, and it is presumably from her that I learned that the name "Angria" derives from an eighteenth-century Indian pirate dynasty referred to as "the Angrian Empire" (xxix) and that several histories of Tulagee Angria and other famous pirates could have been available to Branwell (xxx).

The introduction begins by considering Branwell's lack-lustre literary reputation and some recent attempts at his rehabilitation, and *The Pirate* certainly suggests that the quality of his writing is sometimes underestimated. This, for instance, is how James Bellingham, the supposed narrator of the tale, describes his backward look from the pirate ship that has kidnapped him: "The fast receding shores looked dark and gloomy in the twilight, while a cold raw breeze swept over the ocean, raising long undulating ridges of waves and howling with a mournful cadence amid the lofty masts and cordage of the gallant ship" (11). For a boy of fifteen who had never seen the sea, this is vivid writing. He also shows

considerable knowledge of sailing ships, their equipment and manoeuvres, and deploys an extensive vocabulary ("curses and execrations" [16]) with some elegant phrasing ("unheeding and unheeded" [11]).

One startling development in this adventure story is the sudden transformation of the odious old pirate, Sdeath, into "the Cheif Genius BRANNII"—that is, Branwell himself (18). The four Brontë siblings, in the forms of the Genii Tallii, Brannii, Emii and Annii, often preside over the early Glass Town tales, but the uncomfortable feature here is that Sdeath is the most unsavoury character possible, who has earned "detestation" even from the hardened pirates for his bloody savaging of their dying prisoners (15). Branwell's fascination with James Hogg's doppelgänger, mentioned in the introduction, raises the uneasy suspicion that he is here exploring not just the kind of Romantic outlawry lauded in Byron's "The Corsair," but much more gruesome and sadistic violence, as an aspect of his own character.

The volume ends with an unexpected pleasure: the text of Branwell's poem, "The Rover," originally written in 1834, only a year later than "The Pirate," though "transcribed and corrected" three years later. The poem is written in "fourteener" lines, each of which reads like two lines of "common metre" but arranged in rhyming couplets. The effect is fast and vigorous, and here Branwell again excels at setting scenes at sea. He makes dramatic use of the first person and present tense:

> Where am I—? dashed into the hold upon a dying foe
> All stir and smoke and shouts above—that writhing wretch below
> He dies—I rise and grasp a Rope—am on the deck once more
> And Percy's arm and Percy's sword bathe all that deck with gore

The last two lines of the poem are truly vivid in both sound and vision, as he contemplates a burning ship: "Whose fires discharge its cannonry with sullen sounding boom / Till like a blood red moon it sets behind its watery tomb" (44).

With its well-chosen and clearly-reproduced illustrations, and useful bibliography, this is a very pleasing volume which should appeal both to the scholar and to the general reader.

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