Eighteenth-Century Fiction

Volume 17 | Issue 2 Article 10

1-31-2005

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Recommended Citation

Wright, Julia M. (2005) "Review of: Leah Price, *The Anthology and the Rise of the Novel: From Richardson to George Eliot*," *Eighteenth-Century Fiction*: Vol. 17: Iss. 2, Article 10.
Available at: http://digitalcommons.mcmaster.ca/ecf/vol17/iss2/10

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d'en devenir fou » (114). De même, lorsque Bokobza Kahan relève avec justesse à quel point le personnage libertin s'applique à « construire des rôles à l'instar du comédien le plus consommé », c'est pour en conclure à « l'éclatement schizoïde » (112). Mais, demandera-t-on, n'est-ce pas réduire alors un fait de civilisation à la singularité d'une structure psychique pathologique, surtout si l'on considère que le brouillage entre les sphères de l'être et du paraître, bien loin de spécifier le libertin, constitue plutôt un trait caractéristique des sociétés de cour ? On remarquera enfin qu'entre la thèse de doctorat et l'ouvrage qui en est tiré, une même hâte semble avoir présidé à la relecture d'un manuscrit que, parfois, dépare la reprise des mêmes citations—à la page 30 et à la page 46, par exemple.

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Leah Price. *The Anthology and the Rise of the Novel: From Richardson to George Eliot.* Cambridge: Cambridge University Press, 2000. Paperback, 2003. 232pp. UK17.99. ISBN 0-521-53939-0.

In *The Anthology and the Rise of the Novel*, Leah Price offers a richly detailed view of the novel, the anthology, and compendiums, situating them as responses to shifting ideas of audience, reading practices, and generic conventions. While Price's focus is on anthologies and other edited forms, there is a related attention to skipping: what readers will skip over and skip to, and how authors and editors sought to discourage or facilitate such skipping through various devices, from instructional prefaces to adaptations and collections of excerpts that compactly provide the essentials of the text. The novel is crucial to this study, in part, because of its heteroglossic form: combining plot with ideas, and incorporating fragments of verse and drama through mottoes, quotations, and other interpolations, the novel puts genre-specific reading practices at odds with each other. As Price demonstrates, plot is generally associated with a linearity that tempts the reader to skip rapidly towards the conclusion, while sentiments and ideas are identified with a lingering that fosters contemplation. She persuasively argues that the value attached to such lingering shifted in relation to that of skipping through the plot: in the eighteenth century, the valorization of lingering over skipping led to the production of myriad volumes that collected maxims and sentiments from Samuel Richardson's novels; by the next century, in part because of a conceptual division of readers by class and gender, lingering had

dwindled to mere "loitering" (151). After a brief introduction, the study proceeds to a chapter on Richardson that concludes with a coda on Sir Walter Scott, who paves the way for the second chapter on pedagogically inflected miscellanies and Romantic-era novelists such as Ann Radcliffe and Susan Ferrier; in the third and final chapter, Price extends her discussion of the novel and the materiality of print to situate Eliot's novels within the reading cultures of the Victorian era.

In the first chapter, Price addresses a range of issues related to anthologies and compendiums. Drawing on an impressive array of abridgments and collections of excerpts from Richardson's *Clarissa*, Price analyses the ways in which such volumes demonstrate a concern in the mid-1700s with the moral perils of reading quickly for plot and so skipping over the edifying sentiments that occupy the interstices of the action. Price then turns from the pace of readerly consumption to the complication of authorial property raised by such edited versions: "within a model of literary property that assigns every text to a single author, collaboration can appear nearly as criminal as the 'theft [and] robbery' to which Richardson compares piracy" (38). This discussion leads to Scott, whose novels, Price suggests, mimic the anthology form through their own collection of fragments and thematization of collection through characters who are themselves collectors. The intertextuality of the novel is refigured as anthologistic by a pedagogy that stresses the student's command of key textual fragments—the founding premise of the second chapter.

Price begins the middle chapter by situating the conventional anthology form as a vehicle for the production of reading audiences: "In the same way that each anthology-piece functions (at least in theory) as a representative synecdoche for the longer text from which it is excerpted, the anthologist claims to stand within—and for—the same audience that he addresses" (68). Discussing such anthologies as Vicesimus Knox's *Elegant Extracts* (1784) and Enfield's *The Speaker* (1774), which compactly offered audiences the essentials of English literature, Price provides an interesting view of the ways in which these collections homogenized reading audiences. In writings by Romantic-era authors, she finds suggestive traces of such anthologies' influence. Price, for instance, explains a character's remark in Austen's *Mansfield Park*: "Austen's confidence that readers would recognize Tom's joke—a miquotation of one of the few dramatic anthology-pieces *not* to come from Shakespeare, the speech beginning 'My name is Norval' which Knox and Enfield both excerpt from John Home's otherwise forgotten tragedy *Douglas* (1756)—suggests that she expected her audience to remember memorizing the passage themselves. And they did. Two generations later, George Eliot still assumed that her readers' names were Norval once" (79–80). Radcliffe's use of interpolated verse fragments as well as verse epigraphs is understood, however, as a shift in genre over which the uneducated

reader (whose name is perhaps not Norval) will skip: "Radcliffe's reviewers expect 'the common reader' (or all but 'the few') to skip the lyric poems in order to concentrate on the narrative that cements them" (97). In this interesting chapter, Price also addresses the Bowdlers' infamous expurgated editions of Shakespeare in relation to the ways in which gender shaped domestic reading practices, anticipating the next chapter's interest in the mobilization of genre to divide readerships by class and gender.

In the final chapter, Price suggests that if *Middlemarch* is "really a prose-poem" (107), a drama or a sermon (111), while Eliot herself is "the female Shakespeare" (111), then Eliot's predominantly prose-fiction canon can be mined for nineteenth-century anthologies such as *A Selection of British Lyrics* (110) and, as Price pithily puts it, "Name trumps genre" (111). But Eliot derided such anthologies, and Price details the novelist's hesitation to authorize an anthology that might associate her with "the taste of the vulgar 'hundreds' who read anthologies" (121), particularly those that were associated with women readers (124). A century after Richardson, contemplation was feminized, and action was the putative focus of popular men's reading, so that the generic confusion over Eliot's fiction emerges in relation to the shifting discourse of gender in the nineteenth century as well as the extension of literacy (and so the consumption of print) to the lower classes. Thus, Price notes, moralizing digressions from the plot are associated with authors' inability to manage genre rather than readers' inclination to skip: "Over the course of the past two centuries, narratorial generalizations have metamorphosed from a test of readers' obedience to a lapse in authors' self-discipline" (152).

Concisely surveying letters, reviews, and innumerable anthologies, abridgments, redactions, and collections, Price offers an impressively detailed view of print culture, but at the expense of skipping through the history of ideas that shaped constructions of reading, authorship, and education. The discussion of Richardson's fiction and its digests, for instance, proceeds without engaging sensibility as a philosophical model, which Richardson and his collectors take for granted in their privileging of sentiments. Similarly, Hugh Blair is invoked in passing as the editor of the series *British Poets* (77), but not as a leading thinker on taste whose ideas provide a rationale for such anthologies as *Elegant Extracts*. A few glances towards those crucial contexts would have grounded this study more firmly within the cultural pressures under which reading (and skipping) were refigured, gendered, classed, and genred. Nevertheless, Price offers a compelling and often complex analysis of the ways in which notions of reading, education, and literary property intermingled with and grated against understandings of genre during "the rise of the novel."

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