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Charles Eastman

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Abstracts

Ryan Burt, “Anthropology, Allotment Policy, and the Autobiography of Charles Eastman” (1-44)

This article demonstrates how Dakota writer Charles Eastman’s autobiography *From the Deep Woods to Civilization* (1916) draws on and questions ethnographic discourses that shaped federal policy and public opinion toward Native Americans in the late nineteenth and early twentieth centuries. Using his own “ethnographic” aesthetic, Eastman challenges the way evolutionary ethnographers cast tribes as societies “from the deep woods” and far outside of “civilization.” Upending this suspect developmental narrative, one that undergirded assimilative Allotment Policy, he asserts the value of Dakota and indigenous cultural practices. In so doing Eastman plants the seed for a “third space of sovereignty” for Native communities.

Douglass Madison Furrh, “The Know-Nothing Party in Herman Melville’s Late Fictions” (45-72)

The Know-Nothing Party—a radicalized, nativist, Anglo-Saxon wing of the disintegrated Whig Party—won a series of resounding victories across the nation during the 1854 elections, but nowhere was the Know-Nothing ticket more successful than in Massachusetts, Melville’s home state. In fact, “all state officers ... all the congressmen, all the members of the state senate and all but three members of the lower house bore the Know Nothing stamp” (Mulkern 1). That Melville was aware of and depicting Know Nothing politics in his later fictions is made obvious in his final novel the *Confidence-Man* (1857) when an alarmist character in the

chapter on “The True Character of the Herb Doctor” states, “I shrewdly suspect him [...] for one of those Jesuit emissaries prowling all over our country” (142). In this essay, I look at the Know Nothing Party, its nativist and white supremacist features, and their representation in Melville’s *Moby Dick*, *Benito Cereno*, and “The Piazza.”

Lindsay Katzir, “Learning by Heart: Grace Aguilar’s Ideal Jewish Education” (73-104)

Anglo-Jewish theologian Grace Aguilar (1816-47) is known for her affinity for Christianity and her universalist approach to the Bible, leading scholars to assert that her works elide doctrinal differences between Judaism and Christianity. But in response to the formation of missionary groups that sought to convert Jews to Christianity, Aguilar produced several educational tracts, *The Spirit of Judaism* (1842), *The Perez Family* (1843), *The Women of Israel* (1845), and *The Jewish Faith* (1846). Conversion societies targeted Jewish women and children, those Jews who were most likely to be unschooled in religious texts and traditions, and so Aguilar also reached out to women as the most receptive to her message. Because the commandment of Torah study is incumbent on men only, formal orthodox Jewish educational frameworks for girls were a rarity as late as the early twentieth century. Aguilar saw this gap in education as an opportunity to create new leadership roles for women and new educational experiences for girls. In her nonfiction prose, she argues that the cornerstone of Jewish education should be the Bible, rather than the Talmud or other rabbinical texts, as is customary, because the Bible is Judaism’s most universally accessible book. As a result, Aguilar’s work on the Bible helped to launch women’s leadership in vernacular, Bible-centered, and faith-centered public education for Jewish youth. This article argues that she adopted a Christian vernacular in an effort to distinguish Judaism from Christianity, and it shows how each of Aguilar’s educational tracts communicates the importance of education to Jewish continuity.

Jingjing Zhao, “The Nature of Civilization: Emily Brontë’s Essay, ‘The Palace of Death’” (105-115)

This essay primarily focuses on the depiction of Civilization in one of Emily Brontë’s Belgian essays, “The Palace of Death.” By positioning Civilization as the intimate ally of Intemperance, Emily Brontë has inserted a considerable twist into the essay’s main narrative plot, which bespeaks the author’s own contemplation on the the nature of civilization in relation to humanity’s demise. By conducting a detailed analysis of the relevant paragraph of the essay, as well as linking it to the related themes in the author’s novel and in one of her poems, I explore Brontë’s subtle understanding of the nature of human civilization and the essence of modern progress, as well as her cautionary warning toward the future path of humankind.

Colleen Shuching Wu, “‘Words Are Finite Organs of the Infinite Mind’: Emerson’s Paradoxical View of Language” (117-141)

Emerson’s writing is not only about content but also about language. In this essay, I examine Emerson’s paradoxical ideas about language in relation to how he writes. According to Emerson, language is a symbolic system that aims to achieve an ideal unity between nature and thought, which in turn leads to his claims about the limits of language. Nonetheless, his claim of the limitations of language is contradicted by what he performs with words in a text, as he allows contradictions and redefinitions to be created in varying contexts. Emerson’s essayist is free to search and is not bound by the absolute, so that the more essayists search, the more they violate and betray what motivates and justifies the search—i.e., the functioning of language as a symbolic system that should aim for the union between nature and the mind. Emerson allows a thought to be revised, redefined, contradicted, or replaced in his essays, but his view of language suggests no such possibility. What he performs with words in essays thus

goes against what he claims about words. This contradiction speaks to the very dilemma in which he situates himself and thus indirectly explains his writing style—a style that goes against what he himself sets forth, a style that allows a text to shift, to question definitions and concepts, to challenge systems of thought, and even to go against itself.



Contributors

Adam Abraham is a Postdoctoral Teaching Fellow at Auburn University. He is the author of *Plagiarizing the Victorian Novel: Imitation, Parody, Aftertext* (Cambridge University Press, 2019).

Ryan Burt is Director of Academic Support Programs at the University of Washington, where he received his PhD in English with an emphasis in American Studies. His research has been published in *The American Quarterly*, *The Arizona Quarterly*, and *Multi-Ethnic Literature in the United States (MELUS)*. He has taught in the English Department and Comparative History of Ideas program at the University of Washington, in the English Department at Seattle University, and in the English Department at Ibn Zohr University in Agadir, Morocco.

Julia McCord Chavez is Professor of English at Saint Martin's University in Lacey, Washington. Her research interests include Victorian print culture, serialization, gender studies, and intersections of law and literature, with a current focus on Charles Dickens. She is completing a Companion on Charles Dickens for McFarland publishers' 19th Century Companions series.

Douglass Madison Furrh is an Associate Professor of American Literature at Colorado State University, Pueblo. He is particularly interested in the history of labor in the nineteenth century, and he has published several essays on the fiction of Herman Melville as well as the journalism of Karl Marx in the *New York Tribune* of the 1850s and its influence on antebellum authors and politicians, seventeenth-century Puritanism and science, as well as the Japanese-American internment.

Beth Gaskell is Curator of Newspaper Digitization at the British Library. She received her PhD from the University of Greenwich, where her dissertation explored the development of military periodicals in the long nineteenth century. Her current research interests include newspaper history, military-media relations, and the development of the professional periodical press. Her chapter “Bibliographic issues: titles, numbers, frequencies,” featured in the Colby Prize-winning *Researching the Nineteenth-Century Periodical Press: Case Studies*, published by Routledge in 2018.

Len Gougeon, Distinguished Professor of American Literature at the University of Scranton, is the author of *Virtue's Hero: Emerson, Antislavery, and Reform*; *Emerson & Eros: The Making of a Cultural Hero*; and the coeditor of *Emerson's Antislavery Writings*. He has published numerous scholarly articles on nineteenth-century America in such journals as *The New England Quarterly*, *American Literature*, *Walt Whitman Quarterly Review*, *Studies in the American Renaissance*, and *Modern Language Studies*. His essays appear in a number of collections, including *The Oxford Handbook to Transcendentalism*, *The Cambridge Companion to Henry David Thoreau*, *Thoreau at 200: Essays and Reassessments*, *A Political Companion to Ralph Waldo Emerson*, and *Teaching Emerson*.

Keith Hanley is Professor of English Literature at Lancaster University, where he founded and directed the Wordsworth Centre and the Ruskin Research Centre. His critical works have focused largely on those figures, including John Ruskin's *Romantic Tours 1837-1838: Travelling North* (2007), and, with John K. Walton, *Constructing Cultural Tourism: John Ruskin and the Tourist Gaze* (2010). He has edited John Ruskin's *Continental Tour, 1835: The Written Records and Drawings* (2016) together with several essay collections, and, with Alexandra K. Wettlaufer, is co-editor of the interdisciplinary journal, *Nineteenth-Century Contexts* (Routledge). Currently he is working on a monograph on sacred spaces in nineteenth-century English literature.

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Lindsay Katzir is Assistant Professor of English at Langston University where she teaches British literature and composition. Her research centers on issues of race, religion, and gender in nineteenth-century British literature generally, and in particular she focuses on Victorian Jewish literature and culture. Recent publications have appeared in *Jewish Studies Quarterly*, *Women in Judaism*, *Animals and Their Children in Victorian Culture* (Routledge, 2019), and *Victorians and Their Animals: Beast on a Leash* (Routledge, 2018).

Julia Kuehn is Professor and Head of English at the University of Hong Kong. Her research interests are the Victorian novel, travel writing, popular culture and critical theory. She has published monographs on Marie Corelli, on colonial writing between 1870 and 1920 (about North Africa, the Middle East, and India) and has edited several essay collections on the poetics and politics of travel writing. Julia is currently finishing a comparative study of nineteenth-century British and German realism in theory and practice, and has begun work on her next monograph, which analyses the ways in which the travel genre influenced the form of the modern novel.

Ronald D. Morrison is Professor of English at Morehead State University. With Laurence W. Mazzeno, he is co-editor of *Victorian Environmental Nightmares* (Palgrave, 2019), *Animals in Victorian Literature and Culture: Contexts for Criticism* (Palgrave, 2017), and *Victorian Writers and the Environment: Ecocritical Perspectives* (Routledge, 2017). He has published essays on a range of nineteenth-

century writers, including Hardy, Dickens, Richard Jefferies, Frances Trollope, and Wordsworth. He is currently at work on a companion to the novels of Thomas Hardy for McFarland.

Eleanor Reed is an early career researcher, working on early-mid-twentieth-century domestic magazines. She is currently employed in the English Department at Nottingham Trent University as Project Officer on Catherine Clay's "*Time and Tide': Connections and Legacies*" AHRC-funded Impact Project. Her first monograph, *Making Homemakers: How "Woman's Weekly" Shaped Lower-Middle-Class Domestic Culture in Britain, 1918-1958*, is under contract with Liverpool University Press.

David Seed holds a chair in the English Department at Liverpool University. He helped establish in Liverpool the Foundation collection of Science Fiction, the largest of its kind in Britain. Science Fiction has remained one of his main interests, leading to a number of handbooks, edited collections and monographs. He has published extensively on Cold War studies, modern American fiction (monographs on Joseph Heller, Thomas Pynchon and others) and on the relation of prose fiction to film. In 2009 with Susan Castillo he co-edited the collection *American Travel and Empire*. He co-edits the Science Fiction Texts and Studies series for Liverpool University Press. His main current projects are an edited collection of 19th-century Science Fiction and a monograph on the writer John Wyndham.

Barry Charles Tharaud has served as the Editor of *Nineteenth-Century Prose* for more than twenty-five years. After retiring as an emeritus from the Colorado system in 1999, his second career as a professor of comparative literature and department chair at Fatih University Istanbul ended when the Turkish State closed the university in the aftermath of the 2016 attempted coup.

Contributors

Douglas Wertheimer spent a career of nearly four decades as an editor and publisher of newspapers which he and his wife Gila founded and operated in Canada and the United States. His biography of P.H. Gosse is to be published in 2023 by Brethren Archivists & Historians Network (BAHN, Glasgow).

Colleen Shuching Wu received her PhD in English from the University of Colorado at Boulder. Her research interests are nineteenth- and twentieth-century American literature, poetry and poetics, critical theory, literature and philosophy, and Modernism/Postmodernism. Her articles have appeared in *Style*, *Comparative Literature Studies*, *Plath Profiles*, *The Explicator*, and *ANQ*.

Jingjing Zhao is a lecturer in the department of English, School of Foreign Studies, Hangzhou Normal University in China. She obtained her PhD degree from Auckland University, New Zealand. Her PhD thesis examines the literary and intellectual aspects of Emily Brontë's writings in the nineteenth-century historical context. Jingjing has recently published articles on Brontë's poetry and its relationship with the European Romantic movement in the journal *Brontë Studies*.

