

references which would have been useful in the text, particularly as Graham refers to other institutions following similar patterns of development and formalisation without providing an in-text discussion. The title of the book indicates that it considers the social history of the law courts, but in many ways the social history contained in the book is limited. The social history forms a cultural context to the law courts rather than an in depth discussion; for example the book focuses on the development of routes of access through the buildings housing the law courts for the magistrates, solicitors, jury and general public (Chapter 4) but does not consider the role of class and status in the wider society as an explanation for this separation. So in fulfilling the first part of her aim Graham does a reasonable but not totally satisfying job.

Overall this is an interesting book and well worth reading, which provides a good starting point to the extensive history and design of English law courts. In many ways it complements the English Heritage series on architecture of English Hospitals, Workhouses and Prisons.

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Susan Piddock

***Mapping the Victorian Social Body*, by Pamela K. Gilbert. State U of New York P, 2004. xx + 245, 29 illustrations. ISBN 0-7914-6026-6. US\$21.95 (paper).**

***Gothic Reflections: Narrative Force in Nineteenth-Century Fiction*, by Peter K. Garrett. Cornell UP, 2003. xi + 232. ISBN 0-8014-8888-5. US\$19.95 (paper).**

In *Mapping the Victorian Social Body*, Pamela K. Gilbert sets out to track the ways in which medical maps developed during the nineteenth century and how they in turn “produced some of the spatialized discourse of the social body in the period” (23). Building on Mary Poovey’s notion of the social body, Gilbert examines the influence of such maps in sources as diverse as sermons and medical treatises.

During this period, maps not only developed a particular authority claim, but they also played a role in constructing London as a classed, variously populated and often diseased space. This study is by no means a comprehensive overview of medical mapping, as Gilbert makes clear; that would be beyond the scope of one book. Instead, Gilbert chooses to concentrate chiefly on the medical maps related to cholera, as “[c]holera is generally seen as the epidemic which established medical mapping as a standard technique in Europe and the Americas and certainly in Britain” (14). By focussing on cholera, Gilbert is able to compare the ways in which such maps were constructed and received in both metropolitan London and in the colony of British India.

Such maps are ripe for closer examination; while some work was done on them in the 1950s and 1960s, they have been given little scholarly attention since. Gilbert is able to utilise theories such as Lefebvre’s schema for understanding space. Lefebvre has demonstrated that social space is layered through sometimes contradictory understandings and experiences of it. The book is chiefly concerned with “conceived space,” that is space as “we represent it,” but as Lefebvre contends, these representations are always effected by “perceived space,” space “as we practically understand it,” and “lived” space, space that “we actually experience from moment to moment” (8).

While functioning primarily as representations of the spread of disease, cholera maps also reveal the changing ways in which Londoners thought of themselves and their city. The unsanitary areas of London were made visible and thereby rendered available for reform. Sanitary maps were produced by both sanitarians and medics, with medics often using them “as part of a complex reinforcement of their professionalism and its relationship to the public sphere” (54). Gilbert gives close readings of maps by Gavin, Chadwick and Acland among others. These early maps reflect the commonly held view that cholera was a sanitary problem, and concentrate on “filth” in various areas. For example, Hector Gavin’s 1848 pamphlet depicts Bethnal Green’s “cholera mist”; it is entirely based on the understanding that “mortality and morbidity” are connected to a lack of “cleanliness” (31). Because of the sanitarian view that “filth” was the origin of cholera, when there was an outbreak in the fashionable parish of St. James, this was deeply challenging to those who felt assured that their class and living conditions functioned as a barrier to the disease. Though proponents of the contagion theory of the spread of cholera had been contesting the sanitarians, the debates between them continued even after John Snow demonstrated definitively that cholera was spread via the water supply. Snow’s cholera map was in the second edition of his *On the Mode of Communication of Cholera*, which was published in 1855, having first appeared in 1849 without the striking and famous St. James’s map. Because his removal of the Broad Street pump handle had so clearly demonstrated the relationship between the water supply and the spread of cholera, the map merely illustrated this; he no longer needed to justify it.

Gilbert goes on to contrast the two parishes of St. Giles and St. James. Cholera was expected in areas like the slum in St. Giles. It was the contrast between St. James's and St. Giles that made the outbreak in St. James's all the more shocking. St. Giles was a notorious slum, largely populated by Irish immigrants: "to Londoners, the British, and perhaps the world, St. Giles represented the failure of the nation, just as St. James's represented its brilliance" (94). Gilbert summarises the thinking of many mid-century Londoners when she writes "[c]holera was a filth disease, filthy people were immoral, the Irish were filthy, and cholera killed most savagely in Irish slums" (95). This view of cholera as something connected with those made other by the metropolis grew as the disease was increasingly seen as "an invader from India" (143). Indeed, "by 1866, cholera is largely described as 'Asiatic' or 'Indian' cholera, placing the blame for the disease with Victorian Britain's most obvious other, India" (143).

Medical mapping in India takes a different trajectory to that followed in Britain. Its practitioners experienced a degree of marginalisation by medics in Britain who tended to simply overlook them. Work in India often reveals that medics there had greater insight into the spread of the disease than their metropolitan colleagues. For example William Scot's vast studies, published in various versions between 1824 and 1849, assume it is spread by contagion and he also notes "that it appears to follow watercourses" (160). Unlike the case in Britain, medical mapping in India tended to decline in the decades after this. It also reflected the increasing racialisation of the disease of cholera. The International Sanitary Conference of 1866 determined that the spread of cholera was inextricably linked with ethnic and cultural practices, particularly pilgrimages, which were described as "the most powerful of all the causes [. . .] in the development and the propagation of epidemics of cholera" (144). Such a view was reflected in the maps produced around this time, as they attempt to illustrate this premise. Partly constructed to absolve the mapmaker from medical responsibility for outbreaks, maps that demonstrate links between pilgrimage and disease also serve to exonerate the British administration from similar responsibility. Following Klein, Gilbert suggests that in fact "the extensive water transport systems the British constructed were responsible for much of the appalling rise in Indian death rates in the mid to late nineteenth century" (145).

Between chapters on maps in both Britain and India, Gilbert examines the representation of sanitation, the Thames, and maps in Dickens, especially developments between *Bleak House* and *Our Mutual Friend*. Gilbert suggests that *Bleak House* "is a medical map, doing exactly as other medical maps and sanitary narratives did to show how disease spreads from poor to wealthy neighbourhoods" (116). Dickens expressed in letters his concern about the cholera and frustration with those who would not acknowledge contaminated water as its source. Accordingly, *Our Mutual Friend* uses "the Thames and its purity" as "an organising metaphor" (120). Gilbert traces this metaphorical framework and its links to identity and the

body, particularly noting its gendered nature. She also draws illuminating connections between Dickens and Snow in their understandings of the city and its inhabitants.

The book concludes with references to Charles Booth's late nineteenth-century maps, seeing them as the link to our own urban spaces: "Some urban planning today still retains an unacknowledged, because unconscious, connection to assumptions about the city rooted in nineteenth-century public health mappings" (188). The Afterword links insights from previous chapters about the relationship between the metropolis and the periphery to current notions about Africa and HIV/AIDS.

This study draws on a wealth of primary sources, and though repetitive at times, it is closely argued for the most part. It would have added considerably to the expense of this volume to aim for better reproductions of the maps but it is a source of regret that the maps could not have been given more prominence through higher production values. I realise that many of the originals are indistinct but they would be even more interesting if they were made as clear as possible and therefore easier to read. Some maps rely on colour for their meaning but are here reproduced disappointingly in black and white.

Peter K. Garrett tackles a number of classic gothic texts in *Gothic Reflections: Narrative Force in Nineteenth-Century Fiction*. He is especially interested in the relationship of gothic to narrative, as the title suggests. The key elements in the production of narrative – disturbance and desire – are most strongly present in the gothic genre, making it ideally suited to a study of this kind. Gothic most strongly demonstrates the drive of narrative in that the degree of disturbance is so great. Apart from such elements within the story, narrative force is also found in the way the story is told. This can be seen as an attempt by the author to control the reading experience itself. Such an approach is most obviously seen in the work of Poe, and Garrett examines his conception of "the Tale" as a mode in which these dynamics are played out: "this struggle for the control of reading [. . .] reaches its greatest intensity and complexity in his tales of terror" (33). He describes Poe's project as a "dream of total mastery, subordinating representation and meaning to unity of effect" in the reader (37). Before Garrett gets to Poe, however, he provides an overview of a range of narrative theorists from the twentieth century, including Percy Lubbock, Roland Barthes, Jonathan Culler and Barbara Herrnstein Smith.

Garrett notes that gothic also enlists an "oppositional force," as recent political criticism of gothic texts has demonstrated (1). Despite the fact that most gothic narratives ultimately provide containment to such oppositional forces, the fact that they are given sway for much of the narrative is not entirely negated by closure. Garrett looks at some of these forces in the most famous of nineteenth-century gothic texts: *Frankenstein*, *Dr. Jekyll and Mr. Hyde* and *Dracula*. All of these texts have provided a multitude of varied and revealing critical work in recent years, and it is not surprising that Garrett struggles to add to this body of work. The area in which he does bring fresh insight is in his examination of the contradictory impulses

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).

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***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