

Abstracts

375 Daniel Siegel, Griffith, Dickens, and the Politics of Composure

This essay interrogates Sergei Eisenstein's critique of D. W. Griffith's montage aesthetic, arguing that, in Griffith's *Orphans of the Storm*, historical perspective is constituted in opposition to (rather than as a result of) the forward surge of the film's montage. Griffith represents historical consciousness through the narrative figure of trembling, harking back to Charles Dickens's *A Tale of Two Cities*, another text in which the movements of history are registered on the bodies of witnesses who struggle to keep their composure. Both Griffith and Dickens construct a social world driven to extremes by competing ideological forces and imagine historical subjects whose reactions to emergency—witnessing and trembling—hold them apart from it. Ultimately, these gestures of response suggest a tendency in melodramatic texts to construct a normative subjectivity that resists the antithetical underpinnings of melodrama itself. (DS)

390 Sarah Gates, Intertextual Estella: *Great Expectations*, Gender, and Literary Tradition

The treatment of Estella in Dickens criticism has tended to replicate the ways she is explained by Pip and the other characters in the novel. This article reveals a more complex psychology in her by unpacking the significance of three of the novel's intertexts—*The London Merchant*, *Hamlet*, and *Frankenstein*—as those texts seem to have been received by mid-Victorian audiences. Reading the differences between the Estella revealed in this authorial intertextual commentary and the Estella produced by Pip's experiential narration reveals in Dickens a more complicated negotiation with gender ideology and a greater intuition of its destructive forces than he is generally credited with. The article thus suggests a way to understand more fully the complex relations to ideology found even in works traditionally considered "patriarchal" and to recuperate such figures as Estella, who exceed—while seeming to promulgate—the worst stereotypes of their eras. (SG)

406 Robert E. Lougy, Dickens and the Wolf Man: Childhood Memory and Fantasy in *David Copperfield*

This essay draws on Freud's case history of the Wolf Man (*From the History of an Infantile Neurosis*; 1918), which presents one of the most famous dreams in the history of psychoanalysis, in order to consider a moment in *David Copperfield* (1850) that constitutes the earliest childhood memory in Dickens's fiction. These two moments in Freud and Dickens occupy problematic sites that seem to slide between fantasy on the one hand and dreams on the other, and an examination of them helps open up the question of how texts remember—or fantasize—childhood and its power to structure adult experience. (REL)

- 421 **Elsie B. Michie**, *Rich Woman, Poor Woman: Toward an Anthropology of the Nineteenth-Century Marriage Plot*

The privileging of aesthetic over material value in the nineteenth-century English novel is reiterated in the marital choice offered the hero when he is positioned between a rich woman and a poor one. Through the contrast between these two female figures, the novels invoke the dilemma that, Adam Smith argued, troubled individuals in an increasingly commercial culture: the choice between wealth and virtue. The rich woman or heiress embodies the concerns about wealth lurking at the heart of narratives that apparently celebrate the overcoming of such material interests. Read against the backdrop of nineteenth-century political economy and anthropology, she reflects the novel's engagement with England's economic development over the long nineteenth century. She also reveals the irresolvable tension inherent in the cultural project, which begins in the middle of the eighteenth century, of disentangling the discourse of political economy from that of literature. (EBM)

- 437 **Lauren M. E. Goodlad**, *Trollopian "Foreign Policy": Rootedness and Cosmopolitanism in the Mid-Victorian Global Imaginary*

Focusing on the prolific mid-Victorian writing of Anthony Trollope, this essay takes present-day theoretical interest in "actually existing cosmopolitanism" for its cue. Trollope's works remind us that from a Victorian perspective, the word *cosmopolitan* was more likely to evoke the impersonal structures of capitalism and imperialism than an ethos of tolerance, world citizenship, or multiculturalism. Trollope wrote novels eulogizing England's rootedness alongside first-person accounts of colonial travel, making him the arch exemplar of a two-party foreign policy discourse. Whereas Barsetshire novels such as *The Warden* are archetypes of autoethnographic fiction, Trollope's travel writings construct a transportable mode of racialized Anglo-Saxonness. Evoking the asymmetrical play between two notions of property—heirloom "rootedness" and capitalist "cosmopolitanism"—Trollope's foreign policy imaginary illuminates the difficulties of a genuinely negotiated rooted cosmopolitanism. Exploration of the nineteenth century's actually existing cosmopolitanisms offers the opportunity to historicize the transnational contexts and experiences of an era in which capitalist and imperial expansion was as dynamic as the globalizing processes of our own day. (LMEG)

- 455 **Andrea Henderson**, *Math for Math's Sake: Non-Euclidean Geometry, Aestheticism, and Flatland*

This essay argues that Edwin Abbott's *Flatland* brings into focus the wide-ranging implications of the dethroning of what Victorians regarded as the pre-eminent representational system: Euclidean geometry. The contemporary debate surrounding the challenge to Euclid, conducted not just in mathematical but also in psychological, philosophical, and aesthetic terms, turned on an anxiety that signs might not have the capacity to bridge subjective and objective worlds, and *Flatland* seeks solace for this uncertainty by granting even empty signs unprecedented virtues. (AH)