The Afterlives of Eighteenth-Century Fiction

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analyses, which represent a significant advance in our understanding of dramatic manuscripts generally, and Shakespeare's professional activities in particular.

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The Afterlives of Eighteenth-Century Fiction, edited by Daniel Cook and Nicholas Seager, Cambridge, Cambridge University Press, 2015, 316 pp., £65/US\$99 hb, ISBN: 978-1-10-705468-4

In *The Afterlives of Eighteenth-Century Fiction*, editors Daniel Cook and Nicholas Seager present a broad study of adaptations and other appropriations of eighteenth-century novels in various formats and media, from the moment of publication to the present. The introduction sets out the all-encompassing nature of the group of essays. Comprehensive and accessible, Cook and Seager's introductory chapter touches on important, and often neglected, aspects of the development of the novel in the eighteenth century, such as its close correlation with drama or the parodies created almost immediately after the publication of several works. Dwelling on the long eighteenth century—"from Haywood and Defoe to Austen and Scott" (p. 2)—a total of thirteen texts are united by a common take on the adaptation of literary texts: "where a text goes and by whom it is received matters as much as whence it originated" (p. 16).

The texts included in the collection are diverse, but in many ways complementary of each other. Some contributions broaden the horizons of eighteenth-century novel studies, namely Cook's take on notions of authorship and appropriation. However, the majority offer detailed studies contributing, despite their miniaturistic essence, to the wide-ranging picture the collection tries to draw. McKeon traces the evolution of literary conventions of family romance from Antiquity to the 1700s, while Orr makes a similar claim for the presence of picaresque and rogue elements, via the influence of chapbooks, in the eighteenth-century criminal characters of novels. Other contributors focus their attention on now less valued formats and media which nonetheless helped to establish the modern novel: Seager on the newspaper reprints as precursors of serialised fiction, Newbould on the importance of the successful series "Beauties of ..." in anthologising authors such as Fielding and Sterne, and Porter on the particular relationship between poetry and prose created by the common use of embedded poems in novels. Some contributors focus on particular forms of afterlives in terms of meta-reflexivity: Brewer on notions of fictionality and reference through the analysis of puppet theatre adaptations, and Raff on the theme of guardianship as a surrogate for authorship in Richardson and Dickens. Finally, a group of contributors add specific case analyses demonstrating the wide-ranging number and type of eighteenth-century novels' afterlives: Burden on the musical theatre and the particularities of English opera, Taylor on the appropriation of Swift's *Gulliver's Travels* in caricatures for anti-Napoleonic propaganda, Mayer's analysis of several forms of screen adaptation of Defoe's works, Heydt-Stevenson on the subject of happiness in Austen's *Sense and Sensibility* and Sabor on the influence of Austen's satirical treatment of historical account over Sellar and Yeatman's *1066 and All That*.

Although the criterion used for the articles' order is not clear, there is a conscious effort to bring all contributors under a shared objective. Instead of the usual gathering of different chapters under a common and frequently broad theme, this volume is, despite its diversified contributions, constructed as an organic whole with several internal references pointing to other articles within the collection, making its reading more of a continuing study on the afterlives of the eighteenth-century novel. An additional source of internal congruity is the case analysis-based model by means of which all contributors illustrate their arguments.

The Afterlives of Eighteenth-Century Fiction provides a timely, accessible and engaging study of adaptations, remediations, reappropriations and other reinterpretations of eighteenth-century novels. As a result, it is of interest to scholars in Literary and Adaptation studies alike. Furthermore, by effectively moving beyond the contested but still prevailing novel-to-screen model, what emerges is a collection that, although not building on the "grammar of immersive experience" enunciated in the introduction as an aim for future research, does, nonetheless, take a step in that direction, by "mov[ing] away from what we might call narrative and narrative qualified media", in an "inclusive approach to literary afterlives" (p. 5).

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Reading for Health: Medical Narratives and the Nineteenth-Century Novel, by Erika Wright, Athens, Ohio University Press, 2016, 240 pp., US\$79.95 (hb), ISBN: 978-0-82-142224-3

Reading for Health: Medical Narratives and the Nineteenth-Century Novel is a fascinating and timely contribution to discussions concerning the interrelation of medicine and fiction. Situated within a critical field that has mapped the influence of medical practice upon Victorian fiction at both plot and character level, Erika Wright's study offers a fresh perspective by reorientating our focus from the dominant paradigm of "the cure", as narrative model, to prevention. It's a more elusive notion to map, but one which, as her study amply demonstrates, generates new interpretations of a number of familiar literary works. Two important critical modes underpin *Reading for Health*: the nineteenth-century call for a "healthy literature", notably advocated by John Ruskin, and the current scholarly interest in disease. Yet as Wright notes with regard to the latter, "health" is often overlooked for "illness" in nineteenth-century cultural studies.

Wright understands health (corporeal, social and moral) to be a process and movement: an act of loss or gain, which is peculiarly synonymous with narrative and narrativity. Wright's central claim is that reading for the prevention of illness—hygienically—challenges dominant modes of thought, particularly therapeutic modes, which seek closure. Instead, the precarious condition of health "insists on the simultaneous application of hindsight and foresight and provides writers narrative possibility rather than simply an ending" (p. 12). She thus challenges narrative theorists, including D. A. Miller and Peter Brooks, who have emphasised how traditional narratives are marked by the drive towards cure. One of the book's merits is its sustained exploration of the ambiguous and shifting definitions of health within nineteenth-