

## Abstracts

- 436 **Mark Salber Phillips**, *Relocating Inwardness: Historical Distance and the Transition from Enlightenment to Romantic Historiography*  
 Nineteenth-century historians and critics attacked the works of their Enlightenment predecessors as dry, abstract, and overly rational, yet eighteenth-century authors also placed considerable stress on the need for emotional involvement in the reading of history. Using the idea of historical distance, this essay shows that two forms of distance operated in the historical works of this period. On cognitive grounds, Enlightenment historians were committed to a theory of explanation that demanded considerable abstraction. In affective terms, however, the moral psychology of Hume, Smith, and Kames emphasized that history's potential for moral instruction depends on the writer's ability to reduce emotional distance. Actuality rather than exemplarity became the watchword of historical narration as readers were invited to appreciate history in ways that were strongly influenced by the contemporary culture of sensibility. (MSP)
- 450 **Christopher Lane**, *The Poverty of Context: Historicism and Nonmimetic Fiction*  
 When scholars heed the "historicist turn" in literary criticism, invariably they try to situate a work in its relevant context. Doing so seems to confirm the work's social significance and its relation to proximate historical events. But what happens when a work dissolves these implied connections, rendering them provisional or meaningless? Is it evading context or pointing intelligently to that phenomenon's limited powers of determinism? This essay reconsiders whether contexts help or hinder understanding of especially antirealist fiction. What escapes context, I argue, alternately transfigures and defamiliarizes experience, thereby complicating our relation to the past. (CL)
- 470 **Donald Hedrick**, *Advantage, Affect, History, Henry V*  
 Shakespeare's *Henry V* explores historiographic moments—relations among past, present, and future in memory, writing, and action. *Advantage*, Shakespeare's early capitalist term for highest return from least outlay, links historiography to war work, theater work, and love, theorized as "affective labor." The play figures history not so much as fiction but rather in Walter Benjamin's terms as an achievement depending on the epistemic reliability of disadvantaged historians in danger, who rescue or recruit the dead and maximize affect. Falstaff's reported death reveals, through his friends' dispute about his dying words, Elizabethan and contemporary issues of history and shows lowliest characters with an unofficial authority appropriated also by Shakespeare's epilogue. In the controversial final scene, in which Henry woos the defeated French princess, circumstances and subtle conversational play show the labor of potential love—or hate. Henry is less successful, Catherine less victimized than they are usually interpreted to be, as she becomes the underdog Henry was before his victory, her body as mother in poten-

tia constituting a dangerous future counterhistory and means by which domination may be dominated. (DH)

488 **Caroline Weber**, *The Sins of the Father: Colonialism and Family History in Diderot's *Le fils naturel**

The self-abnegating, even self-flagellating, virtue promoted by the protagonist of Diderot's *Le fils naturel* is a function not of the text's incest plot, as critics have traditionally asserted it to be, but of the drama's colonialist subtext. This essay highlights the involvement of the play's aging patriarch, Lysimond, in the slave-based commerce of the West Indies and suggests that the old man's son, Dorval, preaches a strict and selfless brand of morality in order to overwrite this shameful aspect of his family history. If, in the end, Dorval and his kinfolk prove unable to commemorate and celebrate their supposedly virtuous birthright, this result is due to the abiding, irrepressible specter of Lysimond's colonialist transgressions. (CW)

502 **Kari Lokke**, *"Children of Liberty": Idealist Historiography in Staël, Shelley, and Sand*

This essay explores the contributions of a tradition of nineteenth-century *Künstlerromane* by Germaine de Staël, Mary Shelley, and George Sand to European idealist historiography as exemplified in Kant's writings on perfectibility. *Corinne*, *Valperga*, and *Consuelo* represent the historical agency of the intellectual and artist as communication with a spirit world inhabited by ghosts of the past so that their secrets and wisdom can be transmitted to the future. In canonical Romanticism, contact with these phantasms provokes crippling guilt over the failure of past projects of perfectibility like the French Revolution (doomed by violence and bloodshed), guilt that is figured in the interdependent tropes of the titanic hero and Romantic melancholy. The novels discussed here perform an explicit critique of masculinist individualism in the name of women and humanity as a whole, replacing melancholy with enthusiasm and deploying spirits aesthetically, as sublime signs of future historical potentiality. (KL)

521 **Todd Samuel Presner**, *Jews on Ships; or, How Heine's *Reisebilder* Deconstruct Hegel's Philosophy of World History*

Although it is known that Heine attended Hegel's lectures on the philosophy of world history and became involved with the Hegelian-inflected "science of Judaism" just before beginning the *Reisebilder*, little attention has been given to Heine's early engagement with Hegelian ideas in his travel writings. This essay argues that Heine transforms the travel narrative into a critique of history by taking the grand historical narrative, with its investment in the "Greek" trope of seafaring, and deconstructing its systematic claims of national belonging and teleological development. Through an analysis of the North Sea poems, I show how Heine reworks both the genre of travel literature as self-discovery and Hegel's geographically

determined movement of “World Spirit.” The result is a nonsystematic Jewish conception of historicity, which, in its embrace of particularity, subverts the absolutism of Hegel’s philosophy of history by exposing the metaphors on which the philosophy’s progressive development relies. (TSP)

539 **Lauren M. E. Goodlad**, *Beyond the Panopticon: Victorian Britain and the Critical Imagination*

Critics’ imagining of Victorian history has been profoundly influenced by Michel Foucault’s groundbreaking genealogies. Yet Foucault’s famous account of modern discipline is better suited to the history of the Continent than to nineteenth-century Britain, with its “liberal” disdain for state interference. *Discipline and Punish* offered a mid-1970s response to Marxist dilemmas and to the problems of twentieth-century welfare states. In the early 1980s, Foucault discerned the resurgence of liberal economic ideologies, including neo-Victorian beliefs in free trade, self-help, and laissez-faire. Foucault’s later essays on today’s neoliberal “governmentality” therefore provide better critical tools for the study of nineteenth-century Britain than does *Discipline and Punish*. Literature offers a key context for this reimagined history. Works by self-consciously progressive writers such as Charles Dickens, Elizabeth Gaskell, and John Stuart Mill elucidate a distinctive liberal quandary: the quest for a modern governing or “pastoral” agency that would be rational, all-embracing, and effective but also antibureaucratic, personalized, and liberatory. (LMEG)

557 **Maura B. Nolan**, *Metaphoric History: Narrative and New Science in the Work of F. W. Maitland*

This article reads the work of F. W. Maitland, a foundational figure in medieval legal scholarship, as an extended meditation on the theory and practice of writing history. Because Maitland’s scholarship not only occupies a central place in two disciplines (law and history) but also negotiates the competing demands of an older, narrative form of historiography and the newer, scientific discourses of sociology and anthropology, his writing illustrates the persistence of certain epistemological and methodological questions. In particular, it reveals a deep interest in the modes through which history is figured. Recognizing that history is epistemologically constructed through and by tropes—metaphor, metonymy, analogy—each with its own conceptual and practical logic, Maitland turns to a notion of metaphoric history to productively sustain the tension between the abstract and the concrete, the whole and the part, that haunts nineteenth-century history writing. (MBN)