

examples, which succeeds in fleshing out, so to speak, our understanding of the meaningful role of touch in medieval and early modern Europe.

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DOUTHWAITE, Julia – *The Frankenstein of 1790 and Other Lost Chapters from Revolutionary France*. Chicago: University of Chicago Press, 2012. Pp. 317.

Douthwaite's book deals with literary history. In each of four chapters she explores a major event of the French Revolution, followed by contemporary journalistic and iconographic representations of the event, then literary treatments of it from the last decade of the eighteenth century and early years of the nineteenth, and finally later and more indirect retellings of the event by authors of literary classics. As she herself puts it, each analysis proceeds through a series of concentric circles from the central event outward through layers of literary portrayals.

The first chapter deals with the march on Versailles by the women of Paris in October 1789. Douthwaite studies both the feminist and misogynistic reactions this act provoked. For conservatives and even some radicals, it was considered unnatural for women to play an active role in political events. The *poissardes* and amazons, as they were called, and their leaders, like Théroigne de Méricourt, were held up to ridicule as grotesque anomalies. Differing reactions extended beyond the borders of France. While Edmund Burke decried women protesters as exemplifying the worst excesses of the rabble, Mary Wollstonecraft celebrated them as pioneer combatants for the rights of an unjustly disenfranchised gender. Two novels that closely followed upon events were Roussel's *Le Château des Tuileries* (1802) and Madame de Suremain's *Melchio ardent* (1800). The former presents a sympathetic view of the royal family during their forced residence in Paris and a critical perspective on female political agitators. The latter, possibly but not for sure by a woman author, adopts a more problematical though comic approach to male/female relations and pretensions to dominance over the other on the part of both genders.

Crossing the Atlantic and a century in time, Douthwaite finds a celebration of the spirit of the March on Versailles not only in the American suffragist movement but also in the writings of L. Frank Baum, the author of *The Wizard of Oz*. Son-in-law of pioneer advocate for women's rights Matilda Joslyn Gage, Baum defended the cause of women's suffrage in his journal column *Our Landlady*. In his novel *The Marvelous Land of Oz* (1904), he expresses a more ambiguous opinion on the role of women in society, a combination of anti-amazon satire and a sympathetic recognition of women's potential to make a positive contribution.

Douthwaite's second chapter is about a novel published in 1790 by François-Félix Nogaret titled *Le Miroir des événements actuels, ou La Belle au plus offrant*. In it an inventor named Frankenstein creates an artificial human. The work was written to promote scientific progress and technological advance in a new society governed by talent. The heroine is a symbol of the nation, and the author is proposing a political agenda for

the future. Douthwaite places this work in its contemporary political and social contexts. She mentions the law passed by the Assemblée Nationale in 1791 protecting the rights of inventors. She also describes at length the popularity of mechanical devices, especially automatons, in the late eighteenth century. She then studies a number of texts forming a transition between Nogaret's novel and Mary Shelley's *Frankenstein*. Most notable for both its sociopolitical and metaphysical implications is E. T. A. Hoffmann's *The Sandman* (1816) about a naïve young student's infatuation with the life-size doll Olympia. Douthwaite sees in Shelley's classic an inquiry into what went wrong with the French Revolution as it moved from a utopia to a terror. In the later editions of her work, Shelley stressed the failures of human agency as the cause of the tragic events in her tale as well as in recent history rather than any hidden spiritual forces.

The third chapter deals with Louis XVI's failed flight and arrest at Varennes in June 1791 as well as with depictions of his last hours with his family (*les Adieux*) before his execution in January 1793. After examining both pro and anti-Louis pamphlets written after June 1791, Douthwaite focuses on two works, J.-J. Régnauld-Warin's massive novel, *Le Cimetière de la Madeleine* (1800-01) and the possibly forged correspondence of Louis XVI, edited (or written) by Helen-Maria Williams in 1803. The first is supposedly based on conversations the narrator has with Abbé Edgeworth, the late king's final confessor and spiritual mentor. It presents both sympathetic and critical views of Louis XVI. The second work projects a fatherly image of the king. Through it, Louis makes an appeal for pity from his people because of his unrequited love for them. At the same time, one can read between the lines the self-delusional aspects of Louis's outlook.

Douthwaite considers Balzac's novel *Le Père Goriot* an extrapolated retelling of Louis XVI's anguished paternal mission to win the love of his national children. Like Williams, Balzac combines pathos and criticism. Both Goriot and the king suffer because of the contrast between their own idealized image of their role as father, "at once sacrificial and powerful" (p. 140), and the way they are interpreted and finally victimized by others. Both make the mistake of surrendering control and giving of themselves in an act of excessive generosity, and as a result both come to be looked upon as an outdated hindrance.

The last chapter is about literary representations of the Terror and its end on Thermidor. Douthwaite shows how these works insured for posterity a negative image of Robespierre and of his regime as a tragic historical accident, an ideal of justice gone awry. She follows the activities of the Revolutionary Tribunal as documented in the contemporary *Journal de Paris*. She then analyzes examples of a popular new genre that emerged in 1795, that of prisoners' memoirs like those of Madame Roland, who in her *Appel à l'impartiale postérité* describes her loss of faith in the Revolution. She was a victim of the anti-feminist leanings of the Jacobin Convention, as evidenced in the pamphlet "Aux républicaines" published in November 1793, which attacked Madame Roland and two other recent women victims of the guillotine, Marie-Antoinette and Olympe de Gouges. Another genre that emerged post-Thermidor was the crime narrative. Such works often focused on the misdeeds of Robespierre and his associates. Anti-Robespierre sentiment inspired fictional works as well, like Élisabeth Guénard's novel *Irma, ou l'orpheline malheureuse* (1799-1800), a fictionalized biography of Marie-Thérèse, the surviving daughter of Louis XVI and Marie-Antoinette, whom Robespierre is alleged to have courted.

The work studied from the outer circle of books inspired by the terror is Dickens' *Tale of Two Cities*. Douthwaite emphasizes what she considers the incongruities of the text. She finds unwarranted the voluntary martyrdom of Sydney Carton at the end, even if his brave self-sacrifice is based on the courage displayed by Madame Roland at her execution when she let another lady go ahead of her in the ascent of the scaffold. Douthwaite concludes that Dickens' aim was to show how there are no easy answers to the social problems that caused the French Revolution.

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FORKEY, Neil S. – *Canadians and the Natural Environment to the Twenty-First Century*. Toronto: University of Toronto Press, 2012. Pp. 157.

To write an environmental history of Canada in fewer than one hundred and fifty pages is no simple task. Neil S. Forkey's recent contribution to the "Themes in Canadian History" series from the University of Toronto Press ably takes on this daunting challenge, offering a brief and accessible account of the field for undergraduate students and other non-specialist readers. Like other books in this series, Forkey's textbook successfully synthesizes current literature while providing a broad geographic and chronological survey of Canadian history.

Canadian environmental historians now have a small collection of textbooks from which to choose for teaching this growing sub-discipline. David Freeland Duke's 2006 book *Canadian Environmental History* was the first such textbook, offering a collection of previously published articles and book chapters from Canadian and US literature. Since its publication new textbooks have attempted a variety of styles to suit different course formats. Graeme Wynn's lengthy, *Canada and Arctic North America: An Environmental History* (2006), serves as a useful comprehensive text with a strong narrative argument. *Method and Meaning in Canadian Environmental History* (2009), edited by Alan MacEachern and William J. Turkel, is a collection of original essays on an assortment of topics. This collection with its focus on methodological approaches and challenges to studying environmental history is well-suited to advanced undergraduate and graduate seminars. Finally, UBC Press' recently published *An Environmental History of Canada* by Laurel Sefton MacDowell is one of the first to attempt a traditional comprehensive survey textbook format.

Canadians and the Natural Environment to the Twenty-First Century provides a succinct narrative of Canadian environmental history that is structured by a clear central argument. As such, it is very well suited for use in undergraduate seminar courses. The book is primarily driven by Forkey's contention that "[a]t the surface level, Canadians' experience with the natural world has been informed by two major impulses. The first is the need to exploit natural resources, while the second is the desire to protect them" (p. 3). Forkey uses this argument as a hook for his readers to think critically about the various fluctuations in human relations with the rest of nature in Canada since European colonization in the early seventeenth century.