

of case study, Jackson examines the broader contemporary history of the extreme right and offers an insight into the wider culture of neo-Nazism in Britain and the rest of Europe. This approach means we will not only learn about Jordan and his work but will better understand the complex phenomenon of neo-Nazism and the radical right. Jackson's book rightly draws attention to a history that has received little attention outside its own highly partisan circle.

With the intention of using Jordan's political life as a means of understanding Nazism after the Second World War, Jackson devotes a substantial part of the book to an academic analysis of the existing literature on fascism and to providing a working definition of neo-Nazism. Jackson's definition is clear and detailed. Essentially, it states that neo-Nazism is a revolutionary (palingenetic) nationalistic "scavenger" ideology driven by its goal of creating an antiliberal new order inspired by the Third Reich. It is an ideology that involves vigorous anti-Semitism and the celebration of racial purity and that operates around conspiracy theories and an "us" and "them" mentality. It has all the hallmarks of a modern political religion.

Jackson's study draws on the large body of archival material now held at the University of Northampton, originally collated by *Searchlight* magazine. The book's academic provenance and multitude of sources suggest that it is intended for a predominantly academic audience.

Although generally well written and interesting, the book contains passages where the reader must take lengthy excursions into Jordan's own writings. These undoubtedly represent the most detailed collection of Jordan's written offerings currently available, using numerous previously unpublished and difficult-to-access sources and documents, but not all the writings used and described are necessarily interesting and insightful. Omitting some of the less important of these would have made the book not only shorter but also more dynamic and readable for nonspecialists. The effect of using so many of Jordan's writings also tends to overemphasize Jordan as a theorist and underplay his activism and his involvement in street violence.

What I believe is also missing is at least a brief foray into Jordan's childhood and a consideration of his parents' lives and attitudes. An insight into his formative years, the kind of family he grew up in, the importance of religion and the outlook on class at home might have brought us closer to an understanding of that which formed and developed his political views and influenced the roots of his paranoia and belief in conspiracy theories.

Overall, however, this is an important, thoroughly researched, and lucid book that presents convincing arguments with far-reaching implications. It offers a mass of new information and provides an interesting insight into the existence and work of numerous neo-Nazi organizations. Jackson displays an excellent grasp of his topic, his style is highly accessible, and, in contrast to much of the preceding scholarship, he presents his arguments with a sense of objectivity and largely without judgment. Paul Jackson has written a book that makes a valuable contribution to the historiography of fascism (and other extreme ideologies) and the social and political history of postwar Britain.

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ANNA MARIA JONES and REBECCA N. MITCHELL, eds. *Drawing on the Victorians: The Palimpsest of Victorian and Neo-Victorian Graphic Texts*. Series in Victorian Studies. Athens: Ohio University Press, 2017. Pp. 386. \$64.00 (cloth).
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Drawing on the Victorians is an edited collection on a large scale. It totals almost four hundred pages, including an extensive introduction, ten substantial essays, an afterword from Kate Flint

and, as one would expect, a generous number of illustrations. The collection as a whole uses the notion of the palimpsest as its key theoretical reference point. The volume's editors, Anna Marie Jones and Rebecca Mitchell introduce the concept by referencing Gerard Genette's *Palimpsests* (1982) and the many subsequent ways in which the idea of layering and overwriting have been taken up by postmodern and neo-Victorian scholars. In fact, they highlight the idea that the palimpsest is actually a Victorian term, first used as a metaphor by Thomas De Quincey in 1845, and is therefore particularly apposite when attempting to reflect on Victorian representational practices and their relation to an imagined or actual futurity. The concept applies especially well to the particular mode this volume focuses on, the graphic text, in which image and text jostle for space on the page. The Jones and Mitchell and the contributors conceive of this mode very broadly to include not just graphic novels but also illustrated books, poems and periodicals, comics, and cartoons. This breadth enables the volume to engage with material ranging from mass-market advertisements to "high-art" illustration and photography.

The hauntedness of the palimpsest is an implicit subtheme seen in essays by Christine Ferguson and Jessica Straley. Ferguson examines the relationship between nineteenth-century spiritualist iconography and its remaking through the work of the contemporary artist Olivia Plender. Ferguson emphasizes the ways in which spiritualists demonstrated their fascination with "the cultural, spiritual, and economic forces that shape our encounter with the image" (124) and shows Plender's work, too, to engage with the possibilities of observation in open-ended ways. The haunting figure of the dead innocent, so plentiful in Victorian visual and textual cultures, is reimagined as an "infinite regression of empty metaphors" (178) when viewed through the lens of Edward Gorey and Roman Dirge's recent illustrated texts and comic books in Straley's thought-provoking piece.

Several of the essays explore the ways in which the past is imagined or constructed in the interplay of visual and textual forms. Heidi Kaufman focusses on Will Eisner's graphic novel *Fagin the Jew* (2003) and its emphasis on Victorian anti-Semitism to think about history as standing *between* the Victorians and ourselves. Imagining the past as an "accumulation of histories rather than as a historical relationship linking contemporary readers and the Victorians" (153) focuses attention on how graphic artists can emphasize fractures, gaps, and absences in the historical narrative. Linda K. Hughes samples the vast collection of historical illustrations found in popular Victorian periodicals such as *Good Words* and *Once a Week*. She considers specifically the representation of female figures in neo-medieval images and emphasizes their sexuality and active agency in contrast to similar illustrations of contemporary domestic femininity. Jennifer Phegley likewise focuses more squarely on the Victorian than the neo-Victorian to argue that the act of interpreting images produced for the burgeoning Valentine's Day market provided nineteenth-century women with a training in navigating the complexities of their social lives.

Although most of the articles in the collection take an Anglo-centric approach, we do see attempts to widen out the scope. Anna Maria Jones focuses on Japanese manga, while Monika Pietrzak-Franger deals with the afterlives of *Alice in Wonderland* in Swiss and Polish graphic novels. Here, the collection reflects a broader developing interest in neo-Victorian studies in the transnational movements of texts, what Pietrzak-Franger calls the "global-local continuum" (69). Further essays like these, building on Elizabeth Ho's *Neo-Victorianism and the Memory of Empire* (2012) and the 2015 special issue of the *Journal of Neo-Victorian Studies*, will be welcomed in future collections.

One of the best aspects of this collection is that, although it coheres around the concept of the palimpsest, there is space for divergence and argumentation. Brian Maidment, in his essay on early nineteenth-century graphic texts, uses metaphors of "assault" and "smother[ing]" to describe the extent to which an emergent tradition of visual narrative was layered over "by an early Victorian devotion to words" (41). Flint, in her afterword, suggests that the image of the palimpsest itself is written (or drawn) over by a further form of palimpsest as neo-Victorian authors and artists work over "an intermedial dialogue that Victorian themselves put into

place” (331). This book enters a gap in the critical landscape by focusing specifically on the relationships between image and word in Victorian and neo-Victorian graphic texts. In doing so, it does not set out a prescriptive agenda for writers that will follow. Rather it offers a useful and pliable paradigm in the shape of the palimpsest and allows its authors freedom to play with and modulate the concept in light of their particular and specific concerns.

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LARA KARPENKO and SHALYN CLAGGETT, eds. *Strange Science: Investigating the Limits of Knowledge in the Victorian Age*. Ann Arbor: University of Michigan Press, 2017. Pp. 293. \$60.00 (cloth).
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Strange Science: Investigating the Limits of Knowledge in the Victorian Age lives up to its name. The collection, edited by Lara Karpenko and Shalyn Claggett, explores a range of quirky, often obscure, and always fascinating subjects. Its contents are loosely grouped into three sections: on plants, bodies, and energies. The adjective “strange,” Karpenko and Claggett explain, is meant to convey both “the astonishment and awe that the possibilities of science inspired” in the Victorian public and a twenty-first-century reader’s sense of the radical difference between some Victorian scientific practices and “the highly professionalized science of today” (3). As historians of science have been telling us for some time, in the nineteenth century, boundaries separating science, pseudoscience, and the occult were porous, contested, and differently located than they are now. All of the authors contributing to the volume are keenly aware of these shifting boundaries, and many explore other forms of boundary crossing—between disciplines, species, literary forms, modes of perception, the mechanical and organic, and consciousness and matter. Some of them focus on investigators who themselves crossed beyond their areas of expertise into what we would consider other disciplines. For example, Meegan Kennedy explores the intellectual and institutional reasons why the botanist Edward Forbes recommended in 1843 that botany, rather than anatomy, should be the foundation of a medical education. Tamara Ketabgian analyzes *The Unseen Universe* (1875), a speculative text by two Scottish physicists who hoped that multiple universes in more than three dimensions could both convert entropic heat into usable energy and reconcile science with Christianity. The opposite discipline crossing—from the metaphysical to the scientific—is the focus of Sumangala Bhattacharya’s essay on theosophist Annie Besant, who used clairvoyant meditation to study the structures of atoms.

Rather than dismiss various strange sciences as misguided, the contributors treat their subjects as serious epistemological investigations and connect them to mainstream developments in Victorian science, literature, and culture. Many of the essays claim that a fringe figure or text anticipates or influences later intellectual developments. Lynn Voskuil suggests that because Victorian orchid enthusiasts saw species boundaries as fluid and unstable, they offer “a prescient example of interspecies awareness” (20). James Emmott reminds us that “phonography” initially referred to methods for transcribing vocal sounds, argues that Alexander Melville Bell’s system of phonetic transcription was a precursor to Edison’s mechanical phonograph, and shows that both meanings of phonography influence George Bernard Shaw’s *Pygmalion* (1913). Literature is a frequent topic in the essays; the majority trace the influence of science on literature, but Danielle Coriale’s and L. Anne Delgado’s contributions present