easily divorced" (p. 133). Such anecdotes illuminate in accordance with the literary historian's skill, which is considerable here, but it is the equivalent of saying that because a mathematician read books and copied down favorite passages, mathematics and literature were inseparable for her work.

In fact, this wonky form of argumentation is formally tackled in Lee's final chapter, on standardized testing and Charles Dickens. Lee reads Dickens's bureaucratic reformers to show that the compartmentalization of time and attention matters: we give some parts of ourselves to accounting and counting, to statistical sciences, to standardization, at different times, with varying degrees of preoccupation. This split does not have to translate into a "life philosophy." A character can believe in the quantifiability/testability of some literary knowledge without becoming a dyed-in-the-wool positivist, just as aversion to metrics-based educational reform does not make him an ethical antipositivist. Anxiety and consilience may not be an interesting frame for understanding historical actors in their changing environments, but mitigating one type of anxiety (totalizing beliefs, in this case) still proves salutary.

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CHRISTOPHER HERBERT, *Evangelical Gothic: The English Novel and the Religious War on Virtue from Wesley to "Dracula."* Charlottesville: University of Virginia Press, 2019. Pp. xii + 278. $45.

Christopher Herbert's *Evangelical Gothic: The English Novel and the Religious War on Virtue from Wesley to "Dracula"* argues that nineteenth-century British literature features a rogues' gallery of characters in whom the Evangelical appears vampirical. This argument offers Gothic thrills as it uncovers uncanny resemblances between Bram Stoker's Dracula and other well-known characters, including James Hogg's Gil-Martin, Charlotte Brontë's St. John Rivers, and, most unexpectedly, George Eliot's Dinah Morris. Here, Dinah, the Methodist lay preacher in *Adam Bede* (1859) who leads poor, betrayed, but stubbornly superficial Hetty to repent before her execution, is revealed as a villain feeding off Hetty's submission, rather than a heroine anticipating Dorothea Brooke of *Middlemarch* (1871–72).

Dinah's surprising villainy emerges out of this study's historical-theological argument that nineteenth-century British Evangelicalism centered on a doctrine of faith versus works, in which faith is a pre-requisite for moral acts and any moral act performed without faith is sinful. *Evangelical Gothic* thus interprets Evangelicalism as setting up morality as a rival to religion. It argues that this rivalry unsettles a foundational idea in Victorian studies that the Great Awakening of the late eighteenth and early nineteenth centuries effected a sub-sequent moral revolution in British society. *Evangelical Gothic* argues, by contrast, that the religious revival was experienced as a threat, rather than a spur, to morality. This precipitated a now-forgotten "cultural crisis" that opposed the popular novel, as an avatar of moral-ity, and Evangelical doctrine (p. 89). This crisis led to remarkable effects in the nineteenth-century novel, from a breakdown of form in novels that tried to embrace this doctrine to the entanglement of Gothic and Evangelical tropes that gives this study its title.

Evangelical Gothic is compelling as a study of a prominent though underappreciated character-type, but its account of Evangelical doc-trine and its relationship to the novel is flawed. The introduction and first two chapters lay out the argument about Evangelicalism, while the next four chapters consider representations of Evangelicalism and "crypto-Calvinists" in novels by Walter Scott and James Hogg, Charles Dickens, George Eliot, and Bram Stoker (p. 218). Chapter 1, "The Religious Critique of Virtue: Wesley, Whitefield, Wilberforce," analyzes writings by these men and their followers to argue that Methodists and Calvinists were united on the importance of piety over morality, and that an "anti-Calvinistic Wesley" is "to some major degree a scholarly mirage" (p. 27). Mirage or reality, such an image appears in nineteenth-century discourse, and, as George Landow demonstrates in a review of this book on *The Victorian Web*, there is much controverting evidence that nineteenth-century Evangelicals and non-Evangelicals alike primarily defined Evangelicalism in other ways than the opposition between faith and morality posed by this study (see George P. Landow, "'Scorn for the humanitarian spirit'— a Review of Christopher Herbert's *Evangelical Gothic: The English Novel and the War on Virtue from Wesley to Dracula*"; available online at <http://www.victorianweb.org/religion/reviews/herbert.html>).

Evangelical Gothic is more convincing when it turns to the novels. Chapter 3 presents Scott's *Old Mortality* (1816) and Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824) as novels that cri-tique Evangelicalism through depicting the figure of the Evangelical fanatic who consumes and possesses other characters. Chapter 4

traces this figure into Dickens's *Bleak House* (1852–53), where it transforms into Mr. Vholes, a non-Evangelical villain who retains the habit of making and consuming converts. This analysis demonstrates the analogous transformation of Evangelical theology into the legal system of Chancery. *Evangelical Gothic* describes *Bleak House* as thus repudiating yet structurally echoing Evangelical theology, a kind of mirroring that this study sees at work in "the mid-Victorian ethos at large" (p. 123). This chapter finds other striking connections between putatively religious and secular imagery, as in a beautiful account of an image of Jo haloed by Inspector Bucket's light beam.

Chapter 5 analyzes George Eliot's *Scenes of Clerical Life* (1857), *Adam Bede,* and *Romola* (1862–63) as attempts to create Evangelical fiction that would reconcile "the morally didactic popular novel" with the doctrine of faith over works (p. 158). In this way, *Evangelical Gothic* offers the surprising, but unconvincing, argument that Eliot's early fiction was more in tune with the theologians John Wesley and William Wilberforce than with David Strauss or Ludwig Feuerbach. The "Afterword" sets forth a more persuasive transformation of Evangelicalism: Dracula as a crypto-Evangelical whose predilection for blood-drinking and seduction is revealed to echo tropes in Evangelical theology and the depiction of Evangelical fanatics in earlier novels. This concluding chapter on *Dracula* emphasizes what I find to be the most intriguing takeaway from this study: that the genre of the Gothic was fueled not only by a Protestant fear of Catholicism, but also by a liberal fear of Evangelicalism.

But *Evangelical Gothic* also stakes a more ambitious aim: to instigate a "revitalized form of Victorian religious studies" (p. 21). While the self-described polemical style of this study is consistent with this aim, its lack of engagement with recent scholarship undermines its ability to function as such a catalyst. Indeed, a new Victorian religious studies is currently flourishing in connection with multidisciplinary scholarship on the construction of varieties of religion, enchantment, secularization, and secularism in the nineteenth century. An engagement with this vibrant scholarly conversation would enrich, and in some cases, correct, elements of *Evangelical Gothic.*

One product of this conversation is the idea that literature emerges in the nineteenth century as a medium in which people practiced varieties of religion and secularity. This idea could amplify certain insights in *Evangelical Gothic.* For example, the "nineteenth-century neo-Calvinist ethos" (p. 142) that this study finds in British literary culture has affinities with the Protestant secularism of John Lardas Modern's *Secularism in Antebellum America* (Chicago: Univ. of

Chicago Press, 2011). Engaging with Modern's study would add clarity to *Evangelical Gothic*'s reading of Evangelicalism and its Gothic transformations into atavistic religion. Crucially, Modern shows how the influence of eighteenth-century Scottish philosophy on nineteenth-century Evangelicalism connects Evangelicalism to such apparently opposed discourses as Spiritualism and anthropology. *Evangelical Gothic*'s turn to J. G. Frazer's *The Golden Bough* (1890), a work of anthropology indebted to this tradition, would become more meaningful in light of these common ancestors.

Other strains of this conversation come close to modeling methods that *Evangelical Gothic* presents as unthinkable, but that appear to provide ways into problems this study presents as impervious to analysis. Among these methods is a "postsecular" approach theorized by Lori Branch and Mark Knight, among others, that combines theological and humanistic interpretive practices. At one point, *Evangelical Gothic* seems to call for such an approach: when considering the "spiritual agencies" denoted "Divine Love," "Divine Presence," etc., in Eliot's story "Janet's Repentance," it claims that "only a kind of critical theology could" distinguish these terms (p. 173). But such an approach is impossible "since the linguistic registers available to normal fiction do not allow for saying anything to the purpose about the Divine Presence" (p. 173). There are good reasons why literary scholars might not adopt the kind of critical theology that Branch and Knight advocate. But *Evangelical Gothic* proceeds as if this approach does not—indeed, could not—exist, and concludes that fiction featuring such religious language fails as art. By contrast, a postsecular approach would engage the religious language of "Janet's Repentance" and push past the conclusion that such language, as this study claims, signifies merely "artistic disablement" (p. 173).

No Victorian writer more fully demonstrates the limitations of analysis that pits religion against literature than George Eliot. The refusal of *Evangelical Gothic* to engage with religious diction flattens Eliot's literary language and mischaracterizes her fiction as polemic. Aligning Eliot's early fiction with Evangelical theology, this study accuses both of "categorical" rigidity (p. 66). Accordingly, it faults *Romola* for "a grave lacuna" in its purported pro-Evangelical "argument" (p. 212). By treating *Romola* as merely polemical, *Evangelical Gothic* misreads Eliot's novel. For example, it presents instances of incoherence as signs of rhetorical failure. An approach that instead acknowledged *Romola*'s co-constituent literary and religious elements might show, rather, that the "collapse of pattern" Herbert rightly identifies

in *Romola* is not a flaw resulting from commitment to Evangelical doctrine, but an effect consistent with the novel's suspicion of coherent patterning itself, as evident in the fatal theorizing of Baldassare and Tito as in the theology of Savonarola (p. 202). It might further place this effect more accurately in the context of nineteenth-century literature by showing how *Romola*'s "breakdown of novelistic structure," rather than having "no apparent equivalent in the fiction of the times" (p. 202), belongs to the tradition of anti-coherence that Adelene Buckland identifies in *Novel Science: Fiction and the Invention of Nineteenth-Century Geology* (Chicago: Univ. of Chicago Press, 2013), and that *Romola* demonstrates to be a part of religious as well as scientific discourse.

Despite my skepticism of the larger claims of *Evangelical Gothic* and its specific approach to Eliot, I find that reading it alongside recent scholarship raises intriguing questions. Readers interested in the relationship between secularity and models of agency will find value in the account of the conflict between "personal moral agency" and systems in *Bleak House* (p. 155). Readers interested in religions beyond Evangelicalism might connect this study's elaboration of Evangelical blood imagery and vampires to related imagery surrounding Jews and Catholics in nineteenth-century literature. Combining *Evangelical Gothic*'s surprising analyses of fiction with recent work in nineteenth-century literary religious studies thus presents further avenues for exploration.

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Nathan K. Hensley and Philip Steer, eds., *Ecological Form: System and Aesthetics in the Age of Empire*. New York: Fordham University Press, 2019. Pp. viii + 261. $110 cloth; $35 paper.

This invaluable collection of essays, edited with a marvelous introduction by Philip Steer and Nathan K. Hensley, urges us to reconsider a diverse array of (mostly) nineteenth-century texts in light of the global environmental crisis often known as the "Anthropocene." Either implicitly or explicitly, all of the pieces in *Ecological Form: System and Aesthetics in the Age of Empire* ask us to question our conventional notions of periodization in light of this designation, and they work to reveal the social, cultural, economic,