Notes

Introduction

1. Herbert George Wells, *Seven Famous Novels* (New York: A. A. Knopf, 1934), v.
2. The "generation" (as I will discuss in Chapter 4) can also be measured as a unit of time, typically twenty-five to thirty years. By this reckoning, 26,693 generations would have elapsed between 1895 and 802701. This seems an inordinately large number, given that Wells himself estimated that *Homo sapiens* came upon the scene sometime between "50,000 or 35,000 years ago," and believed that all hominins had speciated from a common ancestor over the relatively short time of 500,000 years, or 16,666 generations. H. G. Wells, *The Outline of History: Being a Plain History of Life and Mankind* (London: Cassell, 1920), 111.
3. H. G. Wells and Stephen Arata, *The Time Machine: An Invention Authoritative Text Backgrounds and Contexts Criticism*, A Norton Critical Edition (New York: Norton, 2009), 66.
4. This isolation represents the terminus of what Woloch calls the "distributional matrix" of characterization, in which the "discrete representation of any specific individual is intertwined with the narrative's continual apportioning of attention to different characters who jostle for limited space within the same fictive universe." Alex Woloch, *The One vs. the Many: Minor Characters and the Space of the Protagonist in the Novel* (Princeton: Princeton University Press, 2003), 13.
5. Zachary Horton, *The Cosmic Zoom: Scale, Knowledge, and Mediation* (Chicago: University of Chicago Press, 2021), 26.
6. George Eliot, "The Natural History of German Life," *The Westminster Review* 19 (July 1856): 51–79.
7. As Zach Horton writes, "The 'Anthropocene' is commonly understood to signify a crisis of scale, bringing into focus the temporal, spatial, and causal extent of the human." Zach Horton, "Composing a Cosmic View: Three Alternatives for Thinking Scale in the Anthropocene," in *Scale in Literature*

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and Culture, ed. Michael Tavel Clarke and David Wittenberg (London: Palgrave Macmillan, 2017), 35.

8. Mark McGurl, "Gigantic Realism: The Rise of the Novel and the Comedy of Scale," *Critical Inquiry* 43 (Winter 2017): 18.
9. See Elizabeth Deeds Ermath, *Realism and Consensus in the English Novel: Time, Space and Narrative* (Edinburgh: Edinburgh University Press, 1998).
10. Michael McKeon, *The Origins of the English Novel 1600–1740* (Baltimore: Johns Hopkins University Press, 2002), 65–90.
11. Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley: University of California Press, 1957), 21.
12. György Lukács, *The Theory of the Novel: A Historico-Philosophical Essay on the Forms of Great Epic Literature* (London: Merlin Press, 1971), 71, 81.
13. Ibid., 81. See also Joshua Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (New York: Oxford University Press, 2012), 27.
14. See George Lewis Levine, *Darwin and the Novelists: Patterns of Science in Victorian Fiction* (Chicago: University of Chicago Press, 1991), 3.
15. W. J. Macquorn Rankine, qtd. in Martin Meisel, *Chaos Imagined: Literature, Art, Science* (New York: Columbia University Press, 2015), 385. See also George Lewis Levine, *Dying to Know: Scientific Epistemology and Narrative in Victorian England* (Chicago: University of Chicago Press, 2002), 201.
16. George Eliot, *Middlemarch: A Study of Provincial Life*, vol. 1 (London: William Blackwood, 1871), 351.
17. Ibid., 351.
18. H. G. Wells, *The War in the Air* (London: Penguin, 2005), 72.
19. Ibid., 72.
20. Virginia Woolf, *Mr. Bennett and Mrs. Brown* (London: Hogarth Press, 1924), 4.
21. Originally published in the *Times Literary Supplement* (1923). Virginia Woolf and Andrew McNeillie, *The Essays of Virginia Woolf, vol. 4: 1925–1928* (London: Hogarth Press, 1994), 238. Ellis notes that by 1929, in *The Common Reader*, Woolf's "reference to 'the war' has been significantly edited from the essay, and the 'shift in the scale' is now described solely in the more general terms of a 'sudden slip of masses held in position for ages.'" Woolf's tendency toward generalization is pertinent to my argument (Chapter 4) that her sense of sudden historical change became progressively less isolated to her generational experience of that war. See Steve Ellis, *Virginia Woolf and the Victorians* (Cambridge: Cambridge University Press, 2007), 112.
22. Flatley, in his study on the affective stakes of literary modernism, notes "It is not difficult to see how modernity – in its meanings as a particular experience of time and as a set of concrete transformations of the material world of everyday life – is related to the experience of loss." Jonathan Flatley,

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Affective Mapping: Melancholia and the Politics of Modernism (Cambridge, MA: Harvard University Press, 2008), 28.

23. "Endo-colonization" is Paul Virilio's term for a process whereby imperial power –having encountered its territorial limits – turns inward. It begins to exert control over domestic society by turning the security apparatus and military technologies of its expansionist doctrines against its own populations, explicitly and/or covertly. See Paul Virilio, *Popular Defense & Ecological Struggles*, trans. Mark Polizzotti (New York: Semiotexte, 1990).
24. Thomas Hardy, *Thomas Hardy's Personal Writings: Prefaces, Literary Opinions, Reminiscences*, ed. Harold Orel (Basingstoke: Macmillan, 1990), 46; Joseph Conrad, *Heart of Darkness and Other Tales*, ed. Cedric Thomas Watts (Oxford: Oxford University Press, 2002), 108.
25. See Daniel R. Headrick, *Technology Transfer in the Age of Imperialism, 1850–1940* (Oxford: Oxford University Press, 1988).
26. Enda Duffy, *The Speed Handbook: Velocity, Pleasure, Modernism* (Durham: Duke University Press, 2009), 46.
27. Ibid., 48.
28. This shift in reading habits is the subtext of Virginia Woolf's joke about never managing to finish *Middlemarch* after forgetting it on a train (a family anecdote that inspired an episode in *To the Lighthouse*). See Tim Dolin, *George Eliot (Authors in Context)* (Oxford: Oxford University Press, 2005), 216.
29. H. G. Wells, *Anticipations of the Reaction of Mechanical and Scientific Progress upon Human Life and Thought* (New York: Harper, 1902), 18.
30. Ibid., 15.
31. Ibid., 16.
32. Ibid., 17–18.
33. Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton: Princeton University Press, 2015), 6.
34. Caroline Levine, "The Enormity Effect: Realist Fiction, Literary Studies, and the Refusal to Count," *Genre* 50, no. 1 (April 2017): 61–62.
35. Ibid., 64.
36. Anna Kornbluh, *The Order of Forms: Realism, Formalism, and Social Space* (Chicago: University of Chicago Press, 2019), 81.
37. Julie Orlemanski, "Scales of Reading," *Exemplaria: Medieval, Early Modern, Theory* 26, no. 2–3 (2014): 230, 231.
38. Damian Carrington, "The Anthropocene Epoch: Scientists Declare Dawn of Human-Influenced Age," *The Guardian*, August 29, 2016, sec. Science, www.theguardian.com/environment/2016/aug/29/declare-anthropocene-epoch-experts-urge-geological-congress-human-impact-earth.

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39. Dipesh Chakrabarty, "Postcolonial Studies and the Challenge of Climate Change," *New Literary History* 43, no. 1 (Winter 2012): 1. Latour makes the point that this was always already an arbitrary distinction. See Bruno Latour, *We Have Never Been Modern* (Cambridge, MA: Harvard University Press, 1993).
40. Timothy Clark, "Scale," in *Telemorphosis: Theory in the Era of Climate Change*, ed. Tom Cohen, vol. 1 (Ann Arbor: Open Humanities Press, 2012), 150–51.
41. Ibid., 150–51.
42. Bruno Latour, "Agency at the Time of the Anthropocene," *New Literary History* 45 (2014): 1.
43. Ibid.
44. Timothy Morton, "Victorian Hyperobjects," *Nineteenth-Century Contexts* 36, no. 5 (October 20, 2014): 489–90.
45. David Sweeney Coombs and Danielle Coraile, "Introduction: V21 Forum on Strategic Presentism," *Victorian Studies* 59, no. 1 (Autumn 2016): 88.
46. Elaine Freedgood and Michael Sanders, "Response: Strategic Presentism or Partisan Knowledges?," *Victorian Studies* 59, no. 1 (Autumn 2016): 117–21.
47. See Gregory T. Cushman, *Guano and the Opening of the Pacific World: A Global Ecological History* (Cambridge: Cambridge University Press, 2013).
48. Christophe Bonneuil and Jean-Baptiste Fressoz, *The Shock of the Anthropocene: The Earth, History and Us*, trans. David Fernbach (London: Verso, 2016), 236.
49. Ibid.
50. Ibid., 237.
51. Clark, "Scale," 153.
52. www.bbc.co.uk/news/magazine-33133712.
53. Marilyn Strathern, *Partial Connections* (Walnut Creek: AltaMira, 2004), xiii.
54. Ibid., xiii.
55. Ibid., xiv.
56. Ibid., xvi.
57. Nick Salvato, *Television Scales* (Earth, Milky Way: Punctum Books, 2019), 30.
58. Written as a dialogue between three speakers, Galileo uses these personas to raise and debunk many apparently reasonable misconceptions while relating sophisticated mathematical proofs to a lay audience. Galileo Galilei, *Dialogues Concerning the Two New Sciences*, trans. Henry Crew and Alfonso De Salvio (New York: Macmillan, 1914), 130.
59. Ibid., 130.
60. John Burdon Sanderson Haldane, "On Being the Right Size," in *Possible Worlds* (London: Chatto and Windus, 1927), 18.

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61. Lewis Carroll, *Alice's Adventures in Wonderland* (London: Macmillan, 1866), 23.
62. D'Arcy Wentworth Thompson, *On Growth and Form* (New York: Macmillan, 1945), 24.
63. Immanuel Kant, *Critique of Judgment*, trans. J. H. Bernard (New York: Hafner, 1966), 91.
64. Clark, "Scale."
65. See G. Darrel Jenerette and Jianguo Wu, "On the Definitions of Scale," *Bulletin of the Ecological Society of America* 81, no. 1 (2000): 104–5.
66. Levine, *Forms*, 10.
67. Ibid., 9.
68. Aristotle, *Aristotle's Poetics*, trans. Samuel Henry Butcher (New York: Farrar, Straus, and Giroux, 1961), 65–66.
69. Ibid., 66.
70. Ibid., 67.
71. Aristotle, Samuel Henry Butcher, and Milton C. Nahm, *Aristotle on the Art of Poetry: With a Supplement on Aristotle on Music* (New York: Liberal Arts Press, 1956), 23.
72. Mikhail Mikhailovich Bakhtin, *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), 84.
73. Ibid., 85, 250.
74. Hayot explains that "[w]hen amplitude refers to the structure of diegetic space, the balance between foreground and background as articulated by the distribution of aesthetic attention and information, one might think of it as operating on the z-axis of a three-dimensional graph (near to far); when it operates on the structure of diegetic time, on the x-axis (left to right)." Eric Hayot, *On Literary Worlds* (Oxford: Oxford University Press, 2012), 58–59.
75. Jauss influentially describes how textual cues engage the reader's preexisting knowledge of the wider genre to which that text belongs. I also invoke "horizon of expectations" as a scalar metaphor, since I am arguing here and throughout that the distinctive formal patterns associated with genres mean that they have different representational capacities. See Hans Robert Jauss, *Toward an Aesthetic of Reception* (Minneapolis: University of Minnesota Press, 1982).
76. Jonathan D. Culler, *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (London: Routledge, 2002), 225.
77. (Introduction a l'analyse structural des recits. 5) Qtd. and trans. in ibid., 225.
78. Fredric Jameson, "War as a Rhizome," *London Review of Books*, August 4, 2022, 15–16.

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79. See Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World*, Posthumanities 27 (Minneapolis: University of Minnesota Press, 2013).
80. Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*, The Randy L. and Melvin R. Berlin Family Lectures (Chicago: University of Chicago Press, 2016), 61.
81. Ibid., 61.
82. My understanding of "affordances" corresponds with Caroline Levine's definition of the term: as the range of "potential uses or actions latent in materials and designs," but I am also interested how certain forces which act upon materials and designs impose boundaries that limit their usefulness. Levine, *Forms*, 6–9.
83. As per OED def n. 5a: A succession or series of steps or degrees; a graduated series, succession, or progression; *esp.* a graduated series of beings extending from the lowest forms of existence to the highest (scale of being(s), scale of creatures, scale of existence, scale of life, scale of nature, etc.).
84. John Burdon Sanderson Haldane, *A Banned Broadcast and Other Essays* (London: Chatto and Windus, 1946), 128.
85. Ibid., 130.
86. Horton, *The Cosmic Zoom*, 16.
87. Lewis Caroll, *Sylvie and Bruno Concluded* (London: Macmillan, 1893), 169.
88. Ibid.
89. www.labessentials.com/pages/microscope_compound_basics.
90. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), xii.
91. Aristotle, *The History of Animals*, trans. D'Arcy Wentworth Thompson, vol. 8 (Oxford: Clarendon Press, 1910), 1.
92. Ibid., 1.
93. Qtd. in J. David Archibald, *Aristotle's Ladder, Darwin's Tree: The Evolution of Visual Metaphors for Biological Order* (New York: Columbia University Press, 2014), 7. Archibald produces a compelling account of the *scala naturae*'s legacy as a visual metaphor alongside an evocative set of illustrations.
94. For a comprehensive account of the historical development of the concept of deep time and the geological sciences, see Martin J. S. Rudwick, *The Reconstruction of Geohistory in the Age of Revolution* (Chicago: University of Chicago Press, 2007). For more on the reception of Hutton's presentation, see pp. 137–38.
95. Charles Darwin, *The Origin of Species by Means of Natural Selection, or, The Preservation of Favoured Races in the Struggle for Life* (Cambridge: Cambridge University Press, 2009), 57.
96. Ibid., 44.

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97. Ibid., 292.
98. The form was not, however, Darwin's invention; its "tangled but nonetheless traceable history" dates "from at least the Roman Republic," where it was a common image in religious symbolism and a typical model for recording hereditary descent, and likely from earlier Judeo-Christian descriptions of the "tree of life" described in *Genesis*. See Archibald, *Aristotle's Ladder, Darwin's Tree*, 22.
99. Sigmund Freud,*Introductory Lectures on Psychoanalysis* (New York: Norton, 1977), 284–85.
100. Ibid., 284–85.
101. Gillian Beer, *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction*, 3rd ed. (Cambridge: Cambridge University Press, 2009), 233.

1 Rescaling Romance

1. Preface to Herbert George Wells, *A Text-Book of Biology*, vol. 1 (London: Clive, 1893). Finding ways to combine didacticism with popular appeal would continue to be one of his major ambitions, and achievements, in fiction.
2. Ibid., 131.
3. Simon James tracks Wells's use of the "nature as book" trope even further, through *Sartor Resartus* to its origins in Galileo. See *Maps of Utopia:* Herbert George Wells, *Modernity, and the End of Culture* (Oxford: Oxford University Press, 2012), 53–54. Wells echoes Darwin's conclusion in *Origin*: c.f. "These laws, taken in the largest sense, being Growth with Reproduction; Inheritance which is almost implied by reproduction; Variability from the indirect and direct action of the external conditions of life, and from use and disuse; a Ratio of Increase so high as to lead to a Struggle for Life, and as a consequence to Natural Selection, entailing Divergence of Character and the Extinction of less-improved forms. Thus, from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows. There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved." Darwin, *The Origin of Species by Means of Natural Selection*.
4. Charles Darwin and Gillian Beer, *On the Origin of Species*, rev. ed., Oxford World's Classics (New York: Oxford University Press, 2008), 251.
5. Ibid.

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6. Wells frequently referred to this as a "secular" reality, by which he meant both the cyclic, *longue durée* of the planet and a nontheological understanding of the world.
7. Early "scientific romances" include *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897), *The War of the Worlds* (1898), *The First Men in the Moon* (1901), and *The Food of the Gods* (1904).
8. Wells, *Seven Famous Novels*, v.
9. Patrick Parrinder and Robert M. Philmus, *H. G. Wells's Literary Criticism* (Brighton: Harvester Press, 1980), 10.
10. J. R. Hammond, *H. G. Wells and the Modern Novel* (New York: St. Martin's Press, 1988), ix.
11. Sarah Cole, *Inventing Tomorrow: H. G. Wells and the Twentieth Century* (New York: Columbia University Press, 2019), 52.
12. Erich Kahler, *The Inward Turn of Narrative* (Princeton: Princeton University Press, 1973).
13. Parrinder and Philmus, *H. G. Wells's Literary Criticism*, 220.
14. I use this term in the sense proposed by Kenneth Burke. While Wells's philosophical pragmatism differs from Burke's in significant ways, their notions of literature's social function are surprisingly resonant. See Kenneth Burke *The Philosophy of Literary Form* (Berkeley: University of California Press, 1973).
15. Parrinder and Philmus, *H. G. Wells's Literary Criticism*, 176.
16. Wells, Introduction to *Seven Famous Novels*, v.
17. E. M. Forster, *Aspects of the Novel* (San Diego: Harcourt, 1985), 72.
18. Woolf, *Mr. Bennett and Mrs. Brown*, 13.
19. Ibid.
20. Herbert George Wells, *Experiment in Autobiography: Discoveries and Conclusions of a Very Ordinary Brain (since 1866)* (New York: Macmillan, 1934), 42.
21. My use of this term relates to, but differs from, the one proposed in Thomas Davis's *The Extinct Scene*. Davis characterizes "the outward turn" as a movement among late modernists who sought to "render legible their moment of systemic disorder by attending to the particulars of everyday life" with the hope that "in the end, that the arrangement of those particulars might yield some tangible knowledge about a crumbling world-system." Instead, my focus here is on Wells's turn *away* from the everyday. This is a productive distinction because Wells was, in my account, attempting to achieve the same end by the opposite means: he wrote directly toward the world system in an effort to capture collective, often species-wide modes of experience that were concealed by, or which lay far beyond, scales that were stabilized in and by ordinary scenes of daily life. Thomas S. Davis, *The Extinct*

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Scene: Late Modernism and Everyday Life (New York: Columbia University Press, 2016), 15.
22. Wells, *Seven Famous Novels*, iv.
23. Parrinder and Philmus, *H. G. Wells's Literary Criticism*, 217, 226.
24. Ibid., 249.
25. Ibid., 247.
26. Ibid., 247.
27. Wells, *Seven Famous Novels*, iii.
28. Ibid., iv, emphasis in original.
29. Darko Suvin, "On the Poetics of the Science Fiction Genre," *College English* 34, no. 3 (1972): 374.
30. The affective force of this factual style of reporting is perhaps best demonstrated by the panic sparked by Orson Welles's infamous 1938 radio dramatization of *The War of the Worlds*. Welles capitalized on Wells's style by adapting it to a new medium that carried the weight of authority, splicing fictional news bulletins and public address announcements into a fictional live musical performance.
31. Qtd. in Parrinder and Philmus, *H. G. Wells's Literary Criticism*, 88.
32. Ibid., 200.
33. Ibid., 201.
34. Ibid., 201, 192.
35. Patricia Parker, *Inescapable Romance: Studies in the Poetics of a Mode* (Princeton: Princeton University Press, 1979), 4, 10.
36. Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca: Cornell University Press, 1981), 112.
37. Ibid., 112.
38. The view was preserved by the passage of the *Richmond, Ham, and Petersham Open Spaces Act* of 1902. It is the only view in England protected by act of Parliament. See "Protected View Unveiled to Public," *BBC*, June 14, 2006, sec. London, http://news.bbc.co.uk/1/hi/england/london/5079602.stm.
39. A scene atop Richmond Hill appears in Walter Scott's *Heart of Midlothian* (1818), along with an engraving of the view. It likely inspired the setting of the flood in George Eliot's *The Mill on the Floss* (1860), see Kathleen McCormack, *George Eliot's English Travels: Composite Characters and Coded Communications*, Context and Genre in English Literature (London: Routledge, 2005), 87–89.
40. From section CXXIII of *In Memoriam* (1850) (editor's fn. 3 in *TM* 18).
41. Adelene Buckland, *Novel Science: Fiction and the Invention of Nineteenth-Century Geology* (Chicago: University of Chicago Press, 2013), 13, 14.
42. Charles Lyell, *Principles of Geology: Being an Attempt to Explain the Former Changes of the Earth's Surface, by Reference to Causes Now in Operation* (London: Murray, 1830), 60–61.

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43. *Duria Antiquior* was the first scientifically accurate representation of a deep time scene and the origin of what would become a popular visual genre throughout Europe during the mid-nineteenth century. For a complete history of the genre's development, see Martin J. S. Rudwick, *Scenes from Deep Time: Early Pictorial Representations of the Prehistoric World* (Chicago: University of Chicago Press, 1995).
44. Qtd. in Hammond, *H. G. Wells and the Modern Novel*, 78.
45. Wells imagines a number of doomsday scenarios that might produce this result, from climate change (both by anthropogenic and "natural" causes), the invasion of the land by well-adapted sea creatures (fictionalized in Wells's 1896 short story "The Sea Raiders"), and the invasion of the earth by alien life in *The War of the Worlds* (1897).
46. "Hysteria" was of course gendered and pathologized in Victorian discourse – Freud was writing about it before the novel's publication, and the implications of "mass hysteria" are apparent throughout Wells's oeuvre (see especially the psychiatric remedies for deep-time neurosis in "The Croquet Player" (1936)). Jameson's "hysterical sublime" diagnoses a condition of mass hysteria which involves the "*derealization* of the whole surrounding world of everyday reality. . . . The world thereby momentarily loses its depth and threatens to become a glossy skin, a stereoscopic illusion, a rush of filmic images without density. But is this now a terrifying or an exhilarating experience?" (Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991) 33).
47. Charles M. Tung, *Modernism and Time Machines* (Edinburgh: Edinburgh University Press, 2019), 10.
48. Karl Marx, Friedrich Engels, and Frederic L. Bender, *The Communist Manifesto*, 2nd ed. (New York: W. W. Norton, 2013), 58.
49. As noted in the introduction, a development which also involved "a deep form of ideology: not merely as a cause that had cultural effects but as a force that at this moment not only infiltrated people's consciousness and their unconscious but offered people a wholly new sensation." Duffy, *The Speed Handbook*, 19–20.
50. Qtd. in Terry Ramsaye, *A Million and One Nights* (New York: Simon and Schuster, 1926), 155.
51. Raymond Fielding, "Hale's Tours: Ultrarealism in the Pre-1910 Motion Picture," *Cinema Journal* 10, no. 1 (Autumn 1970): 34. Jameson calls the scene a "montage of various ages." Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2005), 126.
52. The plans anticipate the conceptual affinity between cinema and new modes of public transportation thematized in early Lumière works, including *L'arrivée d'un train en gare de La Ciotat* and Méliès's *Le Voyage dans la Lune*.

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53. Fielding, "Hale's Tours," 34.
54. For a longer exposition of the connections between Wells's scientific romance and early cinema, see Keith Williams and Herbert George Wells, *Modernity and the Movies* (Liverpool: Liverpool University Press, 2007), 24–48.
55. These exchanges are convincingly described in terms of "character space" and "character system" in Woloch, *The One vs. the Many*, 24–48.
56. Roland Barthes, *The Rustle of Language* (Berkeley: University of California Press, 1989), 146, 141.
57. Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 2000), 304.
58. Ibid., 305.
59. Wells, *Anticipations*, 162.
60. See John S. Partington, "H. G. Wells and Population Control: From a Eugenic Public Policy to the Eugenics of Personal Choice," in *Culture and Biology: Perspectives on the European Modern Age*, ed. Richard Nate and Bea Klüsener (Würzburg: Königshausen & Neumann, 2011), 171–90.
61. Wells's depiction of degeneration engages with popular *fin de siècle* notions of biological determinism. Among the most vocal proponents of this line of thinking was the Italian physician Cesare Lombroso, who sought to match physical structures with corresponding behavioral expressions. "[T]he problem of the nature of the criminal," Lombroso argued, could be read in the body of "an atavistic being who reproduces in his person the ferocious instincts of primitive humanity and the inferior animals. Thus were explained anatomically the enormous jaws, high cheek bones, prominent superciliary arches, solitary lines in the palms, extreme size of the orbits, handle-shaped ears found in criminals, savages and apes, insensibility to pain, extremely acute sight, tattooing, excessive idleness, love of orgies, and the irresponsible craving of evil for its own sake." It is important, of course, to separate the Time Traveller's impressions of the future from Wells's own view of his present. The Time Traveller is constantly revising his speculations, disrupting the reliability not only of his fantastic tale but also of the truths that he attempts to read into it. Cesare Lombroso and Gina Lombroso Ferrero, *Criminal Man According to the Classification of Cesare Lombroso* (London: G. P. Putnam's Sons, 1911), xiv–xv.
62. Elazar Barkan and Ronald Bush, *Prehistories of the Future: The Primitivist Project and the Culture of Modernism* (Stanford: Stanford University Press, 1995), 15.
63. For a full account of this story's "thematic, structural, and generic influence" on *The Time Machine* and Wells's late story "The Croquet Player," see David Y. Hughes, "A Queer Notion of Grant Allen's," *Science Fiction Studies* 25, no. 2 (July 1998): 271–84.

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64. A long barrow is an ancient Neolithic mass-tomb, usually an earthen tumulus. In nineteenth-century Britain, they were of great archeological interest and were a frequent subject of the popular fiction.
65. Roger Luckhurst, ed., *Late Victorian Gothic Tales* (Oxford: Oxford University Press, 2009), 158.
66. Ibid.
67. Ibid., 153.
68. Darwin, *The Origin of Species by Means of Natural Selection*, 134.
69. See Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: University of Chicago Press, 1995).
70. Wai Chee Dimock, *Through Other Continents: American Literature across Deep Time* (Princeton: Princeton University Press, 2006), 58.
71. Ibid., 57–58.
72. Jesse Oak Taylor, "The Novel after Nature, Nature after the Novel: Richard Jefferies's Anthropocene Romance," *Studies in the Novel* 50, no. 1 (Spring 2018): 127.

2 Infinitesimal Lives

1. Qtd. in Florence Emily Hardy, *The Early Life of Thomas Hardy, 1840–1891* (Cambridge: Cambridge University Press, 2011), 285–86.
2. Hardy's sense of "environment" is both spatial and ecological; it denotes those significant places in his novels that often receive a degree of characterization that rivals his protagonists, as well as the forces of "nurture" that interweave with location to shape a character's development beyond inherited "nature." For the Wessex Edition of 1912, Hardy emphasized its importance by splitting his oeuvre into three genres: "Novels of Character and Environment," "Romances and Fantasies," and "Novels of Ingenuity." These designations were supposed to "classif[y] the novels under heads that show approximately the author's aim, if not his achievement, in each book of the series at the date of its composition." Hardy, *Thomas Hardy's Personal Writings*, 44. Though Hardy insisted that these classifications were implicit all along, it is no coincidence that they are strenuously enforced under the regime of Wessex. The Novels of Character and Environment – notable for their fidelity both to real geography and to the conventions of the realist novel – are given pride of place, while the others are cast as minor, lesser achievements. In what "obviously constituted a conscious effort of canon-formation," the novels that did not adapt neatly to Hardy's new priorities were grouped either among outmoded forms (Romances and Fantasies) or as "Experiments" that "show a not infrequent disregard of the probable chain of events . . . written for the nonce simply" (Novels of Ingenuity) (Hardy, *Thomas Hardy's Personal*

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Writings, 45). Michael Millgate, *Testamentary Acts: Browning, Tennyson, James, Hardy* (Oxford: Oxford University Press, 1995), 199.

3. For a full account of Hardy's relationship to the city, see Mark Ford, *Thomas Hardy: Half a Londoner* (London: Harvard University Press, 2016), 216.
4. C.f. Hardy's 1909 letter: "The discovery of the law of evolution, which revealed that all organic creatures are of one family, shifted the centre of altruism from humanity to the whole conscious world collectively." Qtd. in Florence Emily Hardy, *The Later Years of Thomas Hardy, 1892–1928* (New York: Macmillan, 1930), 138. Hardy's thoughts in April 1889 perform a similar "shifting," from the densest center of the human world, London, to "the whole conscious world collectively," to the collective history of conscious forms on the planet. For a sustained examination of Hardy's positions on consanguinity and ethics, see Elisha Cohn, *Still Life: Suspended Development in the Victorian Novel* (New York: Oxford University Press, 2016).
5. Hardy's work, according to Gossin, is always overshadowed by this overwhelming question: "[H]ow can anyone cope with the truly frightening fatal flaw in nature's unintended consequences, namely, that beneath an *astronomical* sky, filled with evolving and decaying stars, upon this actively *geological* planet, *biological* beings should have ever evolved *consciousness* of our own evolution and mortality?" Pamela Gossin, *Thomas Hardy's Novel Universe: Astronomy, Cosmology, and Gender in the Post-Darwinian World* (Aldershot: Ashgate, 2007), 116–17.
6. Gillian Beer, *Darwin's Plots*, 233.
7. For an account of how Hardy's scalar excesses tarnished his reputation as a novelist among critics like E. M. Forster, see John Plotz, "Speculative Naturalism and the Problem of Scale: Richard Jefferies's After London, After Darwin," *Modern Language Quarterly* 76, no. 1 (2015): 49–51.
8. For an extended discussion of these disputes, see Chapter 4.
9. Hardy, paraphrasing Wordsworth, argued that "a more natural magic" than realism was needed to express the "still sad music of humanity." Hardy, *Thomas Hardy's Personal Writings*, 135. On reenchantment and scientific consciousness, see Morris Berman, *The Reenchantment of the World* (Ithaca: Cornell University Press, 1981). See also, George Lewis Levine, *Darwin Loves You: Natural Selection and the Re-Enchantment of the World* (Princeton: Princeton University Press, 2008).
10. Thomas Hardy, *Tess of the d'Urbervilles: An Authoritative Text*, 2nd ed. (New York: Norton, 1979), 25–26.
11. To borrow a phrase from Angel Clare (Ibid., 326).
12. Ian Baucom has recently discussed the possibility that literary characters might be considered "companion species." These fictions take their place, he writes, among other novel forms: "humanity's co-actants, strange strangers, and companion

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species now include heatwaves, cyclones, ocean deserts, Antarctic ice, activation thresholds, nonlinear tipping elements, Keeling curves, carbon parts-per-million, [etc.]," creating complex methodological problems "for the difficult synthesis of subject and circumstance, of the actor and the situation." Ian Baucom, "History 4°: Postcolonial Method and Anthropocene Time," *Cambridge Journal of Postcolonial Literary Inquiry* 1, no. 1 (March 2014): 136.

13. As we will see, Hardy considered unity of place a productive constraint on narrative space, which he reinforced with maps and paratextual landmarks – an important aspect of his novels' realism.
14. Hardy, *Thomas Hardy's Personal Writings*, 135.
15. Ibid.
16. For an account of "The Science of Fiction" as Hardy's call for an "impassioned" objectivity, see S. Pearl Brilmyer, "Impassioned Objectivity: Nietzsche, Hardy, and the Science of Fiction," *Boundary 2*, October 5, 2016, www.boundary2.org/2016/10/s-pearl-brilmyer-impassioned-objectivity-nietzsche-hardy-and-the-science-of-fiction/.
17. Hardy, *Thomas Hardy's Personal Writings*, 138.
18. Thomas Hardy, *The Life and Work of Thomas Hardy*, ed. Michael Millgate (London: Macmillan, 1984), 239.
19. Hardy, *Thomas Hardy's Personal Writings*, 135.
20. Gillian Beer, *Darwin's Plots*, 224.
21. In analytic philosophy, "possible worlds" has become a productive concept for sharpening the categorical boundary between "possibility" and "necessity"; it provides a framework for distinguishing statements that *might* be true from those that *must* be true. "Possible worlds," in this context, are thought experiments that reframe the distinction between possibility and necessity in terms of what could happen *somewhere* versus what must happen *everywhere*. By reflection, possible worlds also disclose the contingency of our given world, which we automatically take to be the "actual" or "real" one. See Ruth Ronen, *Possible Worlds in Literary Theory*, Literature, Culture, Theory 7 (Cambridge: Cambridge University Press, 1994); Thomas G. Pavel, *Fictional Worlds* (Cambridge, MA: Harvard University Press, 1986); Marie-Laure Ryan, *Possible Worlds, Artificial Intelligence, and Narrative Theory* (Bloomington: Indiana University Press, 1991).
22. Andrew Miller, "'A Case of Metaphysics': Counterfactuals, Realism, Great Expectations," *ELH* 79, no. 3 (2012): 779, emphasis in original.
23. Ibid., 779.
24. Tess's extravagant fantasies often refer directly to disembodiment. This can happen, for example, when you "lie on the grass at night and look straight up at some big bright star; and, by fixing your mind upon it, you will soon find

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that you are hundreds and hundreds o' miles away from your body, which you don't seem to want at all."

25. The cosmic perspective also becomes a theatrical one, in which spectators are separated from characters by a kind of one-way "fourth wall." This melodramatic effect is repeated throughout the novel, culminating in the notorious line "The President of the Immortals had ended his sport with Tess," which suggests that Tess's trials have been administered by a deity in view of a cosmic pantheon. See Carl J. Weber, "Thomas Hardy's 'Aeschylean Phrase,'" *The Classical Journal* 29, no. 7 (April 1934): 533–35.
26. In its negative variation, this speculative awareness constitutes a mode of paranoia, of sensation of somehow being watched. Alicia Christoff relates Tess's awareness to a critical practice of "paranoid reading" which "is not saved for later generations of critics . . . because it is built – along with its alternative [reparative reading] – into the fabric of the novel itself. The novel therefore collapses the difference not only between critical practice and the simple experience of reading but also between the inside and the outside of the book – put most radically, it collapses the distinction between experience and its interpretation, and therefore also between character and reader." Alicia Christoff, "Alone with Tess," *Novel: A Forum on Fiction* 48, no. 1 (January 1, 2015): 32.
27. Anna Henchman, *The Starry Sky within: Astronomy and the Reach of the Mind in Victorian Literature* (Oxford: Oxford University Press, 2014), 57, 58.
28. Angel's anxiety might be read as a symptom of a broad literary condition that Fredric Jameson diagnoses as "monadic relativism." Arising "toward the end of the nineteenth century," this names "the sense that each consciousness is a closed world, so that a representation of the social totality must now take the (impossible) form of a coexistence of those sealed subjective worlds and their peculiar interaction, which is in reality a passage of ships in the night, a centrifugal movement of lines and planes that can never intersect" *Postmodernism*, or, *The Cultural Logic of Late Capitalism*, 412.
29. Additionally, Hardy read Proctor's *Essays on Astronomy* (1872) and *The Poetry of Astronomy* (1881). See *Literary Notebooks I* entries 122, 125, 126. Hardy's familiarity with Lyell and Darwin has been discussed at length by many scholars, notably Gillian Beer in *Darwin's Plots* and Adelene Buckland in *Novel Science*.
30. Richard A. Proctor, *Other Worlds Than Ours: The Plurality of Worlds Studied Under the Light of Recent Scientific Researches* (New York: D. Appleton, 1871), 18.
31. Patricia Ingham, "Hardy and the Wonders of Geology," *The Review of English Studies* 31, no. 121 (February 1980): 61, 62.

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32. (Thomas Hardy, preface to *A Pair of Blue Eyes* (London: Osgood, McIlvaine & Co., 1895). viii.).
33. Thomas Hardy, *A Pair of Blue Eyes* (London: Penguin, 1998), 213–14.
34. Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess* (New Haven: Yale University Press, 1996), 54.
35. Ibid., 54.
36. While Brooks's account makes no mention of Hardy, nor does Hardy explicitly identify his own work in terms of melodrama, this formulation resonates strongly with many of Hardy's novels and with his own conceptions of genres like "romance" and "fantasy" as forms characterized by emotional hyperbole and narrative excess.
37. Brooks, *The Melodramatic Imagination*, xvii.
38. Richard Nemesvari, *Thomas Hardy, Sensationalism, and the Melodramatic Mode* (New York: Palgrave Macmillan, 2011), 21.
39. Linda Williams, "Mega-Melodrama! Vertical and Horizontal Suspensions of the 'Classical,'" *Modern Drama* 55, no. 4 (2012): 526.
40. Ibid., 530.
41. Ibid., 530.
42. Elisha Cohn, "'No Insignificant Creature': Thomas Hardy's Ethical Turn," *Nineteenth-Century Literature* 64, no. 4 (March 2010): 495, 499.
43. Thomas Hardy, *Two on a Tower: A Romance*, ed. Sally Shuttleworth, Oxford World's Classics (London: Penguin Books, 1999), 39.
44. Hardy, *Thomas Hardy's Personal Writings*, 16.
45. Simon Gatrell, *Hardy, the Creator: A Textual Biography* (Oxford: Oxford University Press, 1988), 188.
46. qtd. in Hardy, *Two on a Tower*, xvii.
47. Benjamin Morgan, "Scale as Form: Thomas Hardy's Rocks and Stars," in *Anthropocene Reading: Literary History in Geologic Times*, ed. Tobias Menely and Jesse O. Taylor (University Park: Pennsylvania State University Press, 2017), 145.
48. Kant, *Critique of Judgment*, 91.
49. Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (Oxford: Oxford University Press, 1990), 53.
50. See Neil Hertz "The Notion of Blockage in the Literature of the Sublime." "The mind, seeking to match itself to its object, 'expands,' and that 'enlivens' and 'invigorates' it; but when its capacity matches the extent of the object, the sense of containing the object, but also . . . of being filled by it, possessed by it, blocks the mind's further movement. . . . The *activity* of the mind may be associated with an enlivening sense of difficulty, but the mind's *unity* is most strongly felt when it is 'filled with one grand sensation,' a container practically

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indistinguishable from the one thing it contains; and it is the mind's unity that is at stake in such discussions of the natural sublime." Neil Hertz, *The End of the Line: Essays on Psychoanalysis and the Sublime* (New York: Columbia University Press, 1985), 48–49.

51. This ambition is repeated in *Tess* in the moment when the lovers unite: "Nobody had beheld the gravitation of the two into one; and when the dairyman came round by that screened nook a few minutes later there was not a sign to reveal that the markedly sundered pair were more to each other than mere acquaintance. Yet in the interval since Crick's last view of them something had occurred which changed the pivot of the universe for their two natures" (128).
52. Hardy exacerbated this change in The Wessex Edition by making Vivette two years older, from "three-and-thirty" to "five-and thirty, fading to middle-age and homeliness, from a junior's point of view." Shuttleworth ed. fn. 13 (Hardy, *Two on a Tower*, 284).
53. In *Paradise Lost*, Raphael admonishes Adam not to dwell on sights that were not intended for him. To see the Earth as a "punctual spot" is the province of higher beings. His warning echoes the one delivered by Adam to Eve after her Satanic dream,

> Forthwith up to the Clouds
> With him I flew, and underneath beheld
> The Earth outstretcht immense, a prospect wide
> And various. (5.86–9)

See William Empson, *Milton's God* (Westport: Greenwood Press, 1978), 154.

54. Hardy, *Two on a Tower*, xvi.
55. Brooks, *The Melodramatic Imagination*, 54.
56. Emily Steinlight describes the Victorian "sensation novel" as "a genre whose shock-appeal relied on the disclosure of a calamitous surplus at the heart of the domestic sphere." Her definition ably describes the crises that structure *Two on a Tower*, whose plot revolves around Viviette's legally uncertain marital status and the "surplus" of always seeming to have too many husbands. Later, when she seems to have none, the surplus becomes having child out of wedlock, a situation Viviette addresses by hastily marrying the Bishop of Melchester. But in a broader sense *Two on a Tower* is also burdened with the excess of its astronomical theme, which is surplus to its domestic narrative. Emily Steinlight, "Why Novels Are Redundant: Sensation Fiction and the Overpopulation of Literature," *ELH* 79, no. 2 (2012): 502.
57. See Millgate, *Testamentary Acts*, 110–20.
58. Ibid., 112.
59. Hardy, *Thomas Hardy's Personal Writings*, 47, 46.
60. Ibid., 46.
61. Ibid., 46.

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62. The reorganization of Wessex can therefore be read as what Millgate calls a "testamentary act," not just of Hardy's personal legacy, but of the legacy of a lost place and time.
63. Qtd. in Millgate, *Testamentary Acts*, 61.
64. Hardy, *Thomas Hardy's Personal Writings*, 48.
65. P. T. Forsyth, "The Pessimism of Mr. Thomas Hardy," *The Living Age (1897–1941)*, November 23, 1912, 458.
66. To assess what Hardy's frontispiece maps can contribute to our understanding of his novels, we might consider a question that Franco Moretti poses: "Do maps add anything to our knowledge of literature?" (35). Maps help readers gain distance from the text, encouraging a kind of "distant reading" which, Moretti acknowledges, entails potentially negative effects: "reduction," "abstraction," "artificiality" (53). However, Moretti also demonstrates how "scaling up" can help visualize "'emerging' qualities" – patterns "which are not visible at a lower level" (53). Franco Moretti, *Graphs, Maps, Trees: Abstract Models for Literary History* (London: Verso, 2007).
67. See "Shall Stonehenge Go?" (1899) in Hardy, *Thomas Hardy's Personal Writings*. 196–200.

3 Joseph Conrad and the Scalability of Empire

1. Jameson, *Postmodernism*, 410.
2. Walter Cohen, *A History of European Literature: The West and the World from Antiquity to the Present* (Oxford: Oxford University Press, 2017), 266.
3. Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel* (Chicago: University of Chicago Press, 2010), 90.
4. George Eliot, *Daniel Deronda* (Baltimore: Penguin, 1967), 94.
5. Ghosh, *The Great Derangement*, 23.
6. Here we might think of *Jane Eyre* or *Mansfield Park*, but also of the novels discussed in the previous chapter. When, in Hardy's *Tess of the D'Urbervilles*, Angel Clare tries his luck at running a plantation in Brazil, we hardly see South America (and what we do see is in flashback, from Angel's retrospective point of view); in *Two on a Tower*, we actually do follow Swithin St. Cleeve to an observatory in South Africa, but we hear almost nothing about the place during his three-year stay: "Those features which usually attract the eye of the visitor to a new latitude are the novel forms of human and vegetable life, and other such sublunary things. But the young man glanced slightingly at these; the changes overhead had all his attention" (Hardy, *Two on a Tower*, 248). This omission of detail speaks to more than Swithin's astronomical predispositions; it discloses how the colonies' "novel forms of human and vegetable life" were also problematic for novelistic form.

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7. See Edward W. Said, *Orientalism* (London: Penguin Books, 2003); Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1830–1914* (Ithaca: Cornell University Press, 1994).
8. While "romance had been defining itself against realism since the rise of the novel," as Anna Vaninskaya observes, what "changed in the 1880s were the economics of publishing, the material methods of book production and distribution." These logistical advances catered to a growing public demand for romances at a moment when the "enormous scale of their popularity was unprecedented: the immediate readership of romance was now several orders of magnitude larger than that of its Gothic precursors of a hundred years earlier (sales figures began to be numbered in millions)." Anna Vaninskaya, "The Late-Victorian Romance Revival: A Generic Excursus," *English Literature in Transition, 1880–1920* 51, no. 1 (2008): 58.
9. Andrew Lang, "Realism and Romance," *Contemporary Review* 52 (1887): 684–85.
10. Ibid., 687.
11. Ibid., 688.
12. "Realism wars name the fundamental ideological clash between romantic utopianism (shining universal values without territorial limits) and realist authority (representation of social conditions as delimited by societal space and historical time)." Jed Esty, "Realism Wars," *Novel: A Forum on Fiction* 49, no. 2 (August 2016): 328.
13. Ibid., 331.
14. Nathan K. Hensley, *Forms of Empire: The Poetics of Victorian Sovereignty* (Oxford: Oxford University Press, 2016), 199.
15. Jameson, *The Political Unconscious*, 218.
16. Conrad's letter to Wells, December 4, 1898. Qtd. in *Joseph Conrad: Life and Letters*, ed. G. Jean-Aubry, vol. 1 (New York: Doubleday, 1927), 259–60.
17. Conrad occasionally published works that could qualify as speculative fiction. His loosely science-fictional collaboration with Ford Madox Ford, *The Inheritors* (1901), features an eponymous group of time travelers whose values conflict with those of an older generation. The fantastic conceit is never fully elaborated, though, and remains a mostly allegorical plot device.
18. Preface to Joseph Conrad, *The Nigger of the Narcissus* (New York: Doubleday, 1914), 14.
19. Conrad's letter to Wells, December 4, 1898. Qtd. in *Joseph Conrad: Life and Letters*, 259–60.
20. Ghosh, *The Great Derangement*, 77.
21. Joseph Conrad and John Batchelor, *Lord Jim: A Tale* (Oxford: Oxford University Press, 2000), 116.

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22. For more on Conrad's experience in, and knowledge of the guano trade, see David Gill, "Joseph Conrad, William Paramor, and the Guano Island: Links to 'A Personal Record' and 'Lord Jim,'" *The Conradian* 23, no. 2 (1998): 17–26.
23. Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge, MA: Harvard University Press, 2013), 119.
24. See Tracey Flanagan, Meredith Wilkie, and Susanna Iuliano, "eRace Archives – Australian South Sea Islanders," *Australian Human Rights Commission*, December 14, 2012, www.humanrights.gov.au/erace-archives-australian-south-sea-islanders.
25. Mark D. Larabee, "Guano, Globalization and Ecosystem Change in Lord Jim," in *Conrad and Nature*, ed. Lissa Schneider-Rebozo, James Mathes McCarthy, and John G. Peters (New York: Routledge, 2019), 281.
26. Cushman, *Guano and the Opening of the Pacific World*, 13.
27. Between 1880 and 1914, European control over Africa expanded to 90 percent of the continent. The Berlin Conference of 1884 distributed Africa among the imperial powers of Europe. See Patrick Brantlinger, "Victorians and Africans: The Genealogy of the Myth of the Dark Continent," *Critical Inquiry* 12, no. 1 (1985): 166–203.
28. Anna Lowenhaupt Tsing, "On Nonscalability: The Living World Is Not Amenable to Precision-Nested Scales," *Common Knowledge* 18, no. 3 (Fall 2012): 508.
29. Lowenhaupt Tsing's primary example is sugarcane, grown from "vegetatively propagated clones" whose genetic uniformity cut out yet another variable of change. (Ibid., 510, "landscape machines": Casid *Sowing Empire* qtd. in Ibid., 512).
30. Ibid., 15.
31. Joseph Conrad, *The Secret Sharer and Other Stories*, ed. John G. Peters (New York: W. W. Norton, 2015), 274.
32. Ibid., 277.
33. Jameson, *The Political Unconscious*, 219.
34. Jesse O. Taylor, "While the World Burns: Joseph Conrad and the Delayed Decoding of Catastrophe," *19: Interdisciplinary Studies in the Long Nineteenth Century* 25 (2017).
35. Conrad, *Heart of Darkness and Other Tales*, 108.
36. Brantlinger, *Rule of Darkness*, 240.
37. In Chapter 1, Hardy calls this "quality of life" into question by doubting whether the planet supplies any "materials of happiness." Nevertheless, his framing of humanity's emotional well-being in terms of scarce resources is telling, and points to a broader anxiety about the period's encounter with the planet's material limitations.
38. See Clark, "Scale," 153.

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39. This exponential rise in nitrogen extraction has had huge and as yet undefined ecological consequences. To maintain the growth of industrial agriculture, chemists sought alternative sources to guano. Fritz Haber's "Haber Process" – a means of distilling ammonia from air – was a technological breakthrough whose significance is hard to overstate. The almost unlimited supply of nitrogen it yielded made it possible to mass-produce synthetic fertilizers and to grow crops on an unprecedented scale. This utopian solution for eradicating world hunger (awarded the Nobel Prize for Chemistry in 1918) was accompanied by its apocalyptic use in the mass-manufacture of explosives that fueled both world wars. The same process has supported the rapid increase of the human population, from 1.6 billion in 1900 to over 7 billion as of today. According to leading climate scientists, this process "has altered the global nitrogen cycle so fundamentally that the nearest suggested geological comparison refers to events about 2.5 billion years ago." See Simon L. Lewis and Mark A. Maslin, "Defining the Anthropocene," *Nature* 519, no. 7542 (March 11, 2015): 171–80. Unprecedented levels of nitrogen and nitrate by-products are building up as a massive ecological surplus, "poisoning rivers and lakes, killing swaths of the ocean, and boosting global warming." Thomas Hager, *The Alchemy of Air: A Jewish Genius, a Doomed Tycoon, and the Scientific Discovery That Fed the World but Fueled the Rise of Hitler* (New York: Harmony Books, 2008), xiii.
40. See Ryan Francis Murphy, "Exterminating the Elephant in 'Heart of Darkness,'" *The Conradian* 38, no. 2 (Autumn 2014): 1–17.
41. Elizabeth Carolyn Miller, *Extraction Ecologies and the Literature of the Long Exhaustion* (Princeton: Princeton University Press, 2021), 134.
42. For exceptions, see Jennifer Lipka, "'The Horror! The Horror!': Joseph Conrad's Heart of Darkness as a Gothic Novel," *Conradiana* 40, no. 1 (2007): 25–37 and "Imperial Gothic" in Brantlinger, *Rule of Darkness*. This chapter makes related arguments, though it conceptualizes horror somewhat differently – less as a set of thematic priorities and more as a system of formal strategies.
43. Swithin St. Cleeve warns of the psychological perils that await "minds who exert their imaginative powers to bury themselves in the depths of [the] universe," and "merely strain their faculties to gain a new horror" (*Two on a Tower,* 30). Staring into the same cosmic abyss, Wells's Time Traveller is overcome by the "horror of this great darkness" (*The Time Machine,* ch. 11).
44. We are told, "the company were struck with terror and amazement" by the "miracle of the helmet," which can only be explained in terms of an "ancient prophecy" that holds "that the castle and lordship of Otranto 'should pass from the present family, whenever the real owner should be grown too large to inhabit it.'" Horace Walpole, *The Castle of Otranto: A Gothic Story*, ed. W. S. Lewis (Oxford: Oxford University Press, 2008), 19.

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45. See Judith Wilt, "The Imperial Mouth: Imperialism, the Gothic and Science Fiction," *Journal of Popular Culture* 14, no. 4 (1981): 618.
46. Sigmund Freud, *The Uncanny*, ed. David McLintock and Hugh Haughton (London: Penguin, 2003), 157.
47. Wells, *Seven Famous Novels*, iv.
48. H. P. Lovecraft and T. S. Joshi, *The Annotated Supernatural Horror in Literature* (New York: Hippocampus Press, 2000), 46.
49. Ibid.
50. H. P. Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion, and Philosphy*, vol. 1 (London: The Theosophical Publishing Company, 1888), 274.
51. See Mark Sedgwick, *Against the Modern World: Traditionalism and the Secret Intellectual History of the Twentieth Century* (Oxford: Oxford University Press, 2009), 44.
52. Edgar Allan Poe, *The Complete Tales & Poems of Edgar Allan Poe*, ed. Daniel Stashower (New York: Race Point, 2014), 397.
53. Ibid.
54. Ibid., 802.
55. As Brantlinger observes, "Although the connections between imperialism and other aspects of late Victorian and Edwardian culture are innumerable, the link with occultism is especially symptomatic of the anxieties that attended the climax of the British Empire." Brantlinger, *Rule of Darkness*, 227–28.
56. MacDuffie argues that the discourse of degeneration transformed "health *itself*" into a national and racialized "resource in danger of depletion," such that "the 'generation' in 'degeneration'" could be understood "to refer simultaneously to the biological generation of offspring and the generation of energy." Allen MacDuffie, *Victorian Literature, Energy, and the Ecological Imagination* (Cambridge: Cambridge University Press, 2014), 224–25.
57. According to Lovecraft, "Much of the power of Western horror-lore was undoubtedly due to the hidden but often suspected presence of a hideous cult of nocturnal worshippers whose strange customs – descended from pre-Aryan and pre-agricultural times when a squat race of Mongoloids roved over Europe with their flocks and herds – were rooted in the most revolting fertility-rites of immemorial antiquity." Lovecraft and Joshi, *The Annotated Supernatural Horror in Literature*, 4.
58. As William Atkinson points out, Conrad was certainly writing for *Blackwood's* well-established audience and was attentive to its political views and expectations. William Atkinson, "Bound in 'Blackwood's': The Imperialism of 'The Heart of Darkness' in Its Immediate Context," *Twentieth Century Literature* 50, no. 4 (2004): 368–93.

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59. Edgar Allan Poe, "How to Write a Blackwood Article," in *The Complete Tales and Poems of Edgar Allan Poe* (New York: Random House, 1938), 341.
60. Here Marlow again breaks off to fill in the details of this understated event: The "quarrel arose from a misunderstanding about some hens" and resulted in the captain's ignominious death. "Afterwards nobody seemed to trouble much about Fresleven's remains, till I got out and stepped into his shoes. I couldn't let it rest, though; but when an opportunity offered at last to meet my predecessor, the grass growing through his ribs was tall enough to hide his bones. They were all there. The supernatural being had not been touched after he fell. And the village was deserted, the huts gaped black, rotting, all askew within the fallen enclosures. A calamity had come to it, sure enough. The people had vanished. Mad terror had scattered them, men, women, and children, through the bush, and they had never returned. What became of the hens I don't know either. I should think the cause of progress got them, anyhow" (*Heart of Darkness*, 155–56).
61. Freudian interpretations of *Heart of Darkness* have to contend with the lack of evidence that Conrad was familiar with any of Freud's work. Nevertheless, the latter's *Studies in Hysteria* (1895) was widely read at the time, and its theorization of "deferred action" resonates with the traumatic temporalities of Marlow's narrative. See John Tessitore, "Freud, Conrad, and 'Heart of Darkness,'" *College Literature* 7, no. 1 (1980): 30–40.
62. Cathy Caruth, "The AIDS Crisis Is Not Over," in *Trauma: Explorations in Memory*, ed. Thomas Keenan (Baltimore: Johns Hopkins University Press, 1995), 256.
63. Theodor W. Adorno, *Dialectic of Enlightenment* (London: Blackwell Verso, 1997), 54.
64. Anton Chekhov: Letter to M. V. Kiselev (1887). "There is no police which we can consider competent in literary matters" (115).
65. See Peter Uwe Hohendahl, "Aesthetic Violence: The Concept of the Ugly in Adorno's 'Aesthetic Theory,'" *Cultural Critique* 60 (2005): 170–96. "This means that behind the question of the ugly lies the larger issue of the primitive and its meaning in modern, enlightened society. Of course, Adorno was not the first theorist to discover this problem. Nietzsche and Freud had offered decisive insights with which Adorno was familiar" (187). See "Animism, Magic, and the Omnipotence of Thoughts" in Sigmund Freud, *Totem and Taboo*, trans. James Strachey (London: Routledge, 2001), 87-115; Friedrich Nietzsche, *The Birth of Tragedy: Out of the Spirit of Music*, ed. Michael Tanner, trans. Shaun Whiteside (London: Penguin, 1993).
66. Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Minneapolis: Minnesota University Press, 1997), 52.

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67. Richard Begam and Michael Valdez Moses, eds., *Modernism and Colonialism: British and Irish Literature, 1899–1939* (Durham: Duke University Press, 2007), 45.
68. Ibid., 46.
69. Eve Sedgwick, *The Coherence of Gothic Conventions* (New York: Arno Press, 1980), 13.
70. Ibid.
71. Ian Watt, *Conrad in the Nineteenth Century* (Berkekey: California University Press, 1981), 175.
72. Edward W. Said, *Culture and Imperialism* (London: Vintage, 1994), 29.
73. Mark Seltzer, "The Official World," *Critical Inquiry* 37, no. 4 (2011): 728.
74. Ibid.
75. "Against appearances," argues Michael Sayeau, "the native Africans are figured in *Heart of Darkness* not so much as sub-humans or pre-humans, but rather the *posthuman* result of the processes of modernity and its encroachments on lived experience with which the work is preoccupied from first to last." Michael Sayeau, *Against the Event: The Everyday and the Evolution of Modernist Narrative* (Oxford: Oxford University Press, 2013), 181.
76. See Eugene Thacker, *In the Dust of This Planet: Horror of Philosophy*, vol. 1 (Winchester: Zero Books, 2011); Alan Weisman, *The World without Us* (London: Virgin Books, 2008).

4 Virginia Woolf and the Problem of Generations

1. Woolf and McNeillie, *The Essays of Virginia Woolf*, 236.
2. For more on how the projects of those we now tend to recognize as "high modernists" depended not only on identifying this historical separation but also on actively promoting it, see Rod Rosenquist, *Modernism, the Market and the Institution of the New* (Cambridge: Cambridge University Press, 2009).
3. Woolf and McNeillie, *The Essays of Virginia Woolf*, 238.
4. Ibid., 238.
5. Ibid., 236.
6. The first chapters of *Ulysses* had been published serially in *The Little Review* when Woolf wrote "Modern Fiction." Virginia Woolf, *The Common Reader*, ed. Andrew McNeillie, vol. 1, Vintage Classics (London: Vintage, 2007), 151.
7. Woolf, *Mr. Bennett and Mrs. Brown*, 13. Notwithstanding Woolf's own propensity, throughout this essay, to figure characters as generic representatives of social classes, her criticism anticipates E. M. Forster's charge regarding Wells's "flat characters."
8. Woolf, *The Common Reader*, 147.
9. Qtd. in Virginia Woolf, *Between the Acts* (London: Penguin, 2000), xi.

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10. Woolf, *The Common Reader*, 150.
11. Qtd in Virginia Woolf, Maria DiBattista, and Mark Hussey, *Orlando: A Biography* (New York: Harcourt, 2006), xxxvii.
12. See Pound's "Date Line" (1934), in which he famously describes the epic as "a poem including history." Pound's *Cantos* modernize aspects of the epic, as does Joyce's *Ulysses*, of course. While this chapter will discuss the ways in which Woolf's work engages with modernist experiments in epic form, it will also demonstrate the possibilities afforded by other genres, such as biography, romance, and the historical novel, to "include history." *Literary Essays of Ezra Pound*, ed. Thomas Stearns Eliot (New York: New Directions, 1968), 86.
13. Even this shorthand, which links historical progress to the development of the state, reinforces the notion that history can be divided into periods of generational succession: that a cycle of birth, reproduction, and death – a crude biographical form – is an essential narrative apparatus for framing both the "life" of the state and the collective lives of its subjects.
14. O.E.D. definition 3b, "Generation."
15. Karl Mannheim, *Essays on the Sociology of Knowledge*, ed. Paul Kecskemeti (London: Routledge, 1952), 291.
16. Robert Wohl, *The Generation of 1914* (Cambridge, MA: Harvard University Press, 1979), 75.
17. Ibid., 75.
18. Mannheim, *Essays on the Sociology of Knowledge*, 279.
19. Ibid., 279.
20. See also Nathan Hensley, "Allegories of the Contemporary," *Novel: A Forum on Fiction* 45, no. 2 (2012): 276–300.
21. Franco Moretti, "Graphs, Maps, Trees: Abstract Models for Literary History–1," *New Left Review* 24 (2003): 76.
22. Ibid., 76.
23. Ibid., 82.
24. Ibid., 82.
25. *Diary* 3: 117. Qtd. in *O* xxxvi.
26. Virginia Woolf, *To the Lighthouse* (Ware: Wordsworth Classics, 1994), 96.
27. For an analysis of "Time Passes" as a rendering of the "conflict between human and nonhuman worlds" marked by "the seductions and subsequent collapse of the pathetic fallacy," see Douglas Mao, *Solid Objects: Modernism and the Test of Production* (Princeton: Princeton University Press, 1998), 60–61.
28. Woolf called *Orlando* an extended "joke." Its titular hero was an undisguised caricature of Woolf's friend and lover, Vita Sackville-West. A photograph of Vita herself appears in the novel, above the caption: "Orlando on her return to England" (118). The novel also borrows liberally from *Knole and the Sackvilles* (1922), Vita's history of her family and estate. Central elements of *Orlando*'s plot,

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such as the visit of Queen Elizabeth I, the time spent as an ambassador in Constantinople, and the legal case of the estate's inheritance, are unscrupulously lifted from the annals of the Sackville family. Its seat, Knole House, supplies *Orlando* its descriptions of lavish tastes and furnishings. The stately home's design is also curious, reputedly consisting of 365 rooms, 52 staircases, 12 entrances, and 4 wings. "With some pride," Orlando describes a house, with "365 bedrooms," which has "been in the possession of her family for four or five hundred years. Her ancestors were earls, or even dukes, she added" (109).

29. The image of an old woman sweeping up is again reminiscent of Mrs. McNab in *To the Lighthouse*, who disrupts the house's slow decay by "tearing the veil of silence with hands that had stood in the wash-tub, grinding it with boots that had crunched the shingle." Woolf, *To the Lighthouse*, 96.
30. Davis, *The Extinct Scene*, 15.
31. Qtd. in *O* xlviii.
32. Vita Sackville-West, *Knole and the Sackvilles* (New York: George H. Doran, 1923), 28.
33. *Diary* 3: 156–7. Qtd. in *O* xxxix.
34. Ibid.
35. Conrad Aiken, "Review of Orlando in Dial, February 1929," in *Virginia Woolf: The Critical Heritage*, ed. Robin Majumdar and Allen McLaurin (Boston: Routledge, 1975), 234.
36. See Chapter 3. Seltzer, "The Official World," 728.
37. See Jauss, *Toward an Aesthetic of Reception*. Jauss influentially describes of how textual cues engage the reader's preexisting knowledge of the wider genre to which that text belongs. I also invoke "horizon of expectations" as a scalar metaphor, since I am arguing here and throughout that the distinctive formal patterns associated with genres mean that they have different representational capacities.
38. In her discussion of "Darwinian Romance," Gillian Beer argues, "Darwin's theories, with their emphasis on superabundance and extreme fecundity, reached out towards the grotesque . . . hyperproductivity authenticated the fantastic." Beer, *Darwin's Plots*, 114.
39. Jesse O. Taylor, *The Sky of Our Manufacture: The London Fog and British Fiction from Dickens to Woolf* (Charlottesville: University of Virginia Press, 2016), Kindle Locations 4105–8.
40. John A. Matthews and Keith R. Briffa, "The 'Little Ice Age': Re-Evaluation of an Evolving Concept," *Geografiska Annaler: Series A, Physical Geography* 87, no. 1 (2005): 17.
41. Edward Arber, ed., "The Great Frost: Cold Doings in London, Except It Be at the Lottery," in *An English Garner: Ingatherings from Our History and Literature*, vol. 1 (Westminster: Archibald Constable, 1897), 77–99.

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42. See Matthew O'Brien, "'Our Frozen Age' and 'Our Destroying Age': The Great Frost of 1608 and the Midland Revolt," *New Directions in Ecocriticism* (Fall 2010).
43. Geoffrey Parker, *Global Crisis: War, Climate Change and Catastrophe in the Seventeenth Century* (New Haven: Yale University Press, 2013), xix.
44. "The accompanying near-cessation of farming and reduction in fire use resulted in the regeneration of over 50 million hectares of forest, woody savanna and grassland. . . . The approximate magnitude and timing of carbon sequestration suggest that this event . . . is the most prominent feature, in terms of both rate of change and magnitude, in pre-industrial atmospheric CO2 records over the past 2,000 years." Lewis and Maslin, "Defining the Anthropocene," 174–75.
45. Ibid., 174–75.
46. Kathryn Yusoff, *A Billion Black Anthropocenes or None* (Minneapolis: University of Minnesota Press, 2018), 30.
47. Perry Anderson on the historical novel, "From Progress to Catastrophe," *London Review of Books*, July 28, 2011.
48. Ibid.
49. Ibid.
50. Ibid.
51. Fredric Jameson, *The Antinomies of Realism* (London: Verso, 2015), 259.
52. Paul K. Saint-Amour, *Tense Future: Modernism, Total War, Encyclopedic Form* (Oxford: Oxford University Press, 2015), 99.
53. Davis, *The Extinct Scene*, 74.
54. Wells responded to the same issues, though in quite a different form, in his 1933 novel *The Shape of Things to Come*.
55. Saint-Amour, *Tense Future*, 94.
56. A broader version, perhaps, of the "imagined communities" described by Benedict Anderson.
57. Woolf, *Between the Acts*, 70.
58. "Above all, [the common reader] is guided by an instinct to create for himself, out of whatever odds and ends he can come by, some kind of whole – a portrait of a man, a sketch of an age, a theory of the art of writing." Woolf, *The Common Reader*, 1.
59. Saint-Amour, *Tense Future*, 94.
60. See "Virginia Woolf and Prehistory" in Gillian Beer, *Virginia Woolf: The Common Ground* (Edinburgh: Edinburgh University Press, 1996).
61. Qtd. in Woolf, *Between the Acts*, xi.
62. Ibid. This mode of compression is again paralleled by a symbolically significant house, whose scalar function, in this case, is spatial.
63. Ibid.

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64. Her unusual name recalls St. Swithin's Day. Folk custom holds that the weather on this day, July 15, predicts the weather for the coming 40 days. Her name also is reminiscent of Hardy's protagonist in *Two on a Tower*. While it is uncertain that this constitutes a direct allusion, Lucy Swithin's obsession with immensities and her quasi-religious practice of "one-making" (as I will soon discuss) are cast as decidedly Victorian characteristics, much in line with the astronomic vision of Swithin St. Cleeve.
65. H. G. Wells, *A Short History of the World* (London: Penguin, 2006), 10.
66. Sarah Cole examines the relevant passage in Wells, and observes that Lucy Swithin is "a dreamer more than an exact reader, and she certainly must have been drifting during the relevant biology lesson, since Wells overtly refutes any claim of direct human descent from the great reptiles or from most of the early humanlike creatures." Cole, *Inventing Tomorrow*, 197–98.
67. Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (Princeton: Princeton University Press, 2004), 88.
68. See Jed Esty, "the pageant unfolds as a history not of politics or society but of literature. Skipping such major events as the Magna Carta and the Revolution, the pageant condenses English history down to four scenes: Elizabethan drama, Restoration comedy, Victorian melodrama, and the present day." Ibid., 91.
69. An obvious reference to Conrad's work, of course, whose palimpsests of primeval life and the present day are paralleled in the final pages of *Between the Acts*.
70. Gillian Beer contends that in the novel's "final sentences a new act is set to begin: sexual, theatrical, war-like, yet suggesting continuance. What that communal future will contain the reader must come to know in history beyond the aid of this book" Beer, qtd. in *Between the Acts*, x. I would suggest, however, that the novel's prehistoric future imagines a community in which there is no reader, at least not one capable of reading the work.

Conclusion

1. For an extended discussion of scales as "resolving cuts," see Horton, *The Cosmic Zoom*, 16.
2. Nixon's criticism of the "euphemized" language of the "zone" is germane to this nineteenth-century example of climate zoning. "The patriotic-cum-technocratic discourse of zones," he explains, "displaces place, creating conditions for the transformation of inhabitants into surplus people, barely visible beside the . . . towering miracle of achieved modernity." Nixon, *Slow Violence and the Environmentalism of the Poor*, 162.

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3. Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (1988): 581.
4. See Buckland, *Novel Science*, 17–18. For an overview of the ways in which the concept of the Anthropocene recapitulates and modifies these analogies, see Tobias Menely and Jesse Oak Taylor, "Introduction," in *Anthropocene Reading: Literary History in Geologic Times*, ed. Tobias Menely and Jesse O. Taylor (University Park: Pennsylvania State University Press, 2017), 1–24.
5. *Geologic Chart* uses a perspective similar to De la Beche's *Duria Antiquior* (discussed in Chapter 1), the first widely circulated scene of deep time based on the fossil record).
6. Thomas Chrowder Chamberlin, *Geology of Wisconsin*, vol. 1 (Commissioners of Public Printing, 1883), 300.
7. Peter H. Hansen, *The Summits of Modern Man: Mountaineering after the Enlightenment* (Cambridge, MA: Harvard University Press, 2013), 290.
8. Qtd. in Robert V. Davis, "Inventing the Present: Historical Roots of the Anthropocene," *Earth Sciences History* 30, no. 1 (2011): 67.
9. Qtd. in Hansen, *The Summits of Modern Man*, 292.
10. Qtd. in George Perkins Marsh, *The Earth as Modified by Human Action* (New York: Scribner, Armstrong, 1874), 609.
11. Hansen, *The Summits of Modern Man*, 293.
12. Marsh, *The Earth as Modified by Human Action*, iv.
13. Ibid., 609–10, 42.
14. Ibid., 43.
15. Dana Luciano, "The Inhuman Anthropocene," *Avidly: LA Review of Books* (blog), March 22, 2015, http://avidly.lareviewofbooks.org/2015/03/22/the-inhuman-anthropocene/.
16. Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016), 101.
17. Chakrabarty, "Postcolonial Studies and the Challenge of Climate Change," 1.
18. In response to Ursula Heise's critique that such a history would "always be less than universal," insofar as it "would be bound to postulate some characteristics of a particular community as the paradigm by which other communities should be measured," Chakrabarty maintains that Adorno's meaning of a "negative universal history" is "one that allows the particular to express its resistance to its imbrication in the totality without denying being so imbricated." This rebuttal helps to explain Charabarty's advisedly consistent use of "human" as the provisional "we" of this history, to be joined, later perhaps, by nonhuman resistors. Dipesh Chakrabarty, *The Climate of History in a Planetary Age* (Chicago: University of Chicago Press, 2021), 46, 47.
19. Baucom, "History 4°," 142.

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20. Lauren Berlant, "Thinking About Feeling Historical," *Emotion, Space and Society* 1, no. 1 (2008): 5.
21. They describe it this way: "A situation is a state of things in which something that will perhaps matter is unfolding amid the usual activity of life. It is a state of animated and animating suspension that forces itself on consciousness, that produces a sense of the emergence of something in the present that may become an event." This formulation has gained resonance over the years; it speaks presciently, uncannily, to the "affective ordinary" of the climate crisis in ways that were glimpsed only obliquely at the time of its publication. Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), 5, 72.
22. Ibid., 5.
23. For a more literal account of the "evolution" of genres, see Chapter 4 for discussion of Moretti, *Graphs, Maps, Trees*, 76.
24. Ghosh, *The Great Derangement*, 24.
25. Mark McGurl, *Everything and Less: The Novel in the Age of Amazon* (London: Verso, 2021), 210.
26. Ibid., 210.
27. Ghosh, *The Great Derangement*, 61.
28. Ibid., 84.

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