

From the Editor . . .

The current Spring 2022 issue of *Nineteenth-Century Prose* is a repeat performance by guest editor Sven Ove Hansson, who was a guest editor of the Spring 2020 issue of *Nineteenth-Century Prose*. Both issues feature a nineteenth-century intellectual giant: the Spring 2020 issue featured John Stuart Mill, and the present Spring 2022 issue features Karl Marx. Since Professor Hansson does such a fine job of surveying the present issue in his brief “Introduction,” there’s not much for me to introduce in these pages—except to register a few of my own reactions.

Over the years I’ve read the biography and basic works of Marx, but this is the first collection I’ve experienced that really makes Marx *the man* come alive. Rather than focusing exclusively on philosophical niceties, the current set of articles gives us the circumstances—personal, political, cultural—that led Marx to think and behave and write as he did. For example, David Leopold corrects previous misapprehensions that Marx was essentially a deracinated Prussian who was isolated from the British society where he spent the last three decades of his life. In a completely different vein, Marcello Musto leaps ahead to Marx’s final years and describes Marx’s perceptions of life in Algiers and the French legal system that allowed the natives to be legally dispossessed of their lands—or else forced to purchase back what was their own! Having spent years in a comparable city in the Maghreb—Tangier—I found this article especially interesting, since the Moroccans suffered the same fate as the Algerians, but some 50 years later—although Algeria never had the cachet that Morocco had in the American imagination.

My favorite among the articles is Sven Ove Hansson’s essay on Marx’s struggle against press censorship—especially in Prussia. Marx’s struggles against censorship at times led to stirring arguments that are reminiscent of the best cadences of Milton’s *Areopagitica*. Further on, Charles Barbour clears up various misunderstandings about Marx’s “Economic and Philosophic Manuscripts” of 1844, and Maurizia Boscagli describes a sort of philosophy of laziness proposed by Marx’s son-in-law Lafargue, with implications for some

of Marx's ideas about labor. In the light of Larfargue's ideas about labor, *Capital* becomes "a book about unemployment"! (171). And in-between Barbour and Boscagli, Terrell Carver explores Marx's ideas about slavery—that complex international institution that implicates Americans and Europeans alike through colonial practices, investments, laws, and trade.

Finally, Valerie Kennedy's article on nineteenth-century English travel writers, Urquhart and Kinglake, has nothing to do with their later contemporary, Karl Marx. Kennedy's article appears here because it was inadvertently left out of the previous issue—*mea culpa*! Or blame it on Covid!

The next section contains two review essays: Li-Hui Tsai's extremely broad essay on "Romanticism and the Poetics of Epistolary Writing," and Terry L. Meyers' extremely concentrated "Exploring the Sexuality of William Sharp/Fiona Macleod." And finally, a diverse medley of five reviews, leading off with Laura Dassow Walls' wonderful review of David Faflik's *Transcendental Heresies*. Just when I think there is little more to say about the American Transcendentalists, which were once my major passion, along comes Faflik. And Walls' review does what the best reviews do, or should do: she makes us want to read the book she is so skillfully reviewing.

The reviews run the gamut from early to late—from Emerson to William James, and in-between, two reviews on periodicals and the periodical press, and Valerie Kennedy's review of Timothy Brennan's biography of Edward Said, whose inclusion is justified by Said's influential works on Victorian literature.

Now, on to the Fall 2022 issue, which I expect will be out several months early. It will mark the bicentenary of Matthew Arnold's birth. And following, for Spring 2023, a special issue on Nietzsche and literature, or more precisely, "Nietzsche and Style." Till then, stay safe, be well.

Barry Charles Tharaud