

*Dorian Unbound: Transnational Decadence and the Wilde Archive* by Sean O'Toole. Baltimore: Johns Hopkins UP, 2023. xvi, 170 pp. ISBN 978-1-4214-4653-0. \$34.95.

From its title, scholars may infer that Sean O'Toole's *Dorian Unbound: Transnational Decadence and the Wilde Archive* (2023) would contribute primarily to our understanding of Oscar Wilde's first and only novel, or perhaps more broadly, our understanding of the temporal and cultural thematic that is decadence. And while it certainly earns its place as a comprehensive guide to both topics, the importance of O'Toole's study to the wider field of Victorian studies extends far beyond the gamut of its own titular keywords. Addressing the field-level charge to undiscipline Victorian studies, *Dorian Unbound* challenges the limited geography and periodicity that fortifies the boundaries of our field, creating a more capacious and flexible space for researching and teaching "the Victorians," starting with one of the most widely read, researched, and taught novels. In his extensive research into the overlooked archive of transhistorical and transnational materials surrounding Wilde as he conceived of *The Picture of Dorian Gray* (1890), O'Toole accepts the novel's ostentatious invitation to a cross-border reading, revealing in the process a myriad of ways in which Wilde's library of influences mobilizes and enables social critique and reinvention.

In *Dorian Unbound*, O'Toole lays claim to the limitations of reading *Dorian Gray* within its "familiar and well-documented contexts of Victorian Aestheticism and French Decadence," claiming in their stead a much wider geographic and formal imagination behind Wilde's novel through a "transnational archive of imaginative materials." By leaning into the transnational and interdisciplinary influences behind *Dorian Gray*, O'Toole stands by one fundamental aspect of decadent literature: "the desire to upend traditional models of literary influence by embracing hybridity, importation, and cross-border contamination." In many ways, *Dorian Unbound* gives full expression to Wilde's own sense of decadence, operating on its own as a record of the numerous international and cross-disciplinary presences surrounding Wilde's life leading up to *Dorian Gray*'s publication and embracing the "fundamentally imaginative, retrospective, and archive-building process of transmission" characterizing both the transnationality that forges the novel and the artistic hybridity that forges Wilde. Yet even in the geographic and formal vastness of its primary materials (including Irish Gothic fiction, German historical romance, Pre-Raphaelite paintings, and American magic-picture narratives to name only a few), O'Toole's study remains forthright in its focus on the novel's "theory of influence" and expansively, on how the novel's transnationality gives shape to its queerness.