

*Slow Print: Literary Radicalism and Late Victorian Print Culture* by Elizabeth Carolyn Miller. Stanford, CA: Stanford UP, 2013. ix, 378 pp. + 33 b/w illus. ISBN 978-0-8047-8408-5. \$60.00.

*Slow Print* is one of a rare species: a study that manages to encompass the whole breadth and depth of late Victorian radical culture – socialist, anarchist, and labour – in their myriad varieties – working- and middle-class, revolutionary and evolutionary, secularist and religious, bohemian and sexually and socially conservative. There are few books currently in print that demonstrate as firm a mastery of both the historical and the literary aspects of that culture, that draw on such a wide range of primary print sources, or that so deftly situate the well-trodden solitary peaks of literary studies (William Morris, Bernard Shaw, the *New Age*, the Independent Theatre) in the vast and dense forest of their historiographical contexts. If most scholars merely dip into the pages of *The Clarion*, the *Labour Leader*, or *Justice* in order to find nuggets to illustrate their arguments, *Slow Print* takes the roughly fifty radical periodicals it cites as its main subject of investigation. This book will prove as useful and revelatory to a labour historian as to a book historian, to a student of Modernist aesthetics as to one of socialist politics. It is divided into six chapters (in addition to an Introduction and Conclusion), dealing with Morris's "utopian print" experiments, especially the little-remarked continuities between *The Commonweal* and the Kelmscott Press; Shaw and the socialist novel; the radical theatre; the poetry of the radical press (one of the most original chapters in the book, which shows how well neglected archival and periodical texts repay close literary analysis); the print culture of theosophical socialism; and free love and other sexually radical print (some of which could be found in quite unexpected places).

The book's underlying argument concerns the shift in the nature of radical print culture over the course of the nineteenth century. By the end of the century, the liberal dreams of a political enlightenment that would be spread by means of proliferating print free from state censorship were replaced by doubts about the possibility of recruiting a mass democratic public for radical ideas, by criticism of the "endless reproduction" of print characteristic of "market ideology," and by an inward-looking turn towards a limited, counter-cultural audience in a publishing environment dominated by the new capitalist publishing monopolies. Although the mature capitalist publishing industry really did inaugurate an era of free (in the sense of unregulated) mass print, it was antithetical to the utopian vision of the early radicals. In an environment shaped by "commercial" rather than "authoritarian" imperatives, by market rather than by state pressures, advocating free print and battling against censorship ceased to be a priority. Instead, late Victorian radicals