blame). While Slight acknowledges that surveillance was one strategy, it was only part of a more varied imperial repertoire. In an attempt to capture this nuance, Slight methodically plots the slow thickening of the bureaucratic sinews binding the empire's pilgrimage administration to its Muslim subjects. As Britain attempted to address the administrative challenges of steamship regulation, passports, destitute pilgrims, quarantines, and even Islamic law, over time the empire was drawn deeper into the Muslim world. Thus, while there were certainly inherent tensions and paradoxes in the British administration of the hajj, as Slight cautions, the "desire to exercise varying degrees of control over pilgrims' movements" was constantly being weighed and calibrated against the "perceived need to appease Muslim religious sentiment through policies of noninterference" (14–15).

To be sure, Slight is careful not overplay his hand. As he makes clear, "Britain was not a benevolent 'protector of Islam'" (16). The desire to uphold imperial prestige and curry favor across the Muslim world was always a political calculation. And yet, even these calculations were not as simple as we might think. At the heart of the British administration of the hajj was the British Consulate in Jidda. Because non-Muslims are forbidden from entering the two holy cities, Mecca and Medina, British management of the pilgrimage was deeply dependent on the services of Muslim consular employees. The critical role played by these Muslim officials underscores the inherent problem of viewing "British" and "Muslim" as separate categories. As Slight argues, being paid employees of a Christian empire "appeared to be uncontroversial for them." Here, Slight argues that these men should not be pejoratively portrayed as "collaborators." Rather, their correspondence reveals that their "first allegiance and duty was to Islam and assisting Hajjis to the best of their ability" (17). Indeed, the opinions and real power wielded by these individuals ensured that there was a distinctly "Muslim element" incorporated in the "official mind" of British imperialism (225–26).

This is a wildly ambitious book, covering a mind-bogglingly complex array of geographies and periods, requiring deep familiarity with African, Middle Eastern, Indian, and Southeast Asian histories. Slight balances all of this with tremendous ease and an engaging style. He is among the very few scholars with the skill set needed to speak to scholars of the British Empire, the Islamic world, and global history with virtually equal authority. The result is the most wide-ranging and significant book on the colonial-era hajj to date.

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K. D. M. SNELL. *Spirits of Community: English Senses of Belonging and Loss, 1750–2000*. London: Bloomsbury Academic, 2016. Pp. 341. $122.00 (cloth).
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Though research on loneliness and loss often centers on the individual, K. D. M. Snell connects these feelings to the decline of community and asks what implications this diminution may have for the future. In many ways a natural progression of his earlier work *Parish and Belonging: Community, Identity and Welfare in England and Wales 1700–1950* (2006), with its focus on rural communities, *Spirits of Community: English Senses of Belonging and Loss, 1750–2000* makes an argument for the ongoing importance of community as a concept through analysis of past relics, such as parish church community newspapers, magazines, letters, art, and literature. In particular, Snell contends that the nature of past generations' interactions with community is often grossly misunderstood, leading to a misdirection of nostalgia, which in turn affects feelings of loss and loneliness. Using an impressive range of sources, Snell creates a compelling case for reevaluating how community is defined and interpreted and what changes in these definitions mean to the future of community.

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One notable theme throughout the work is the idea of spatial community. Early in the introduction, Snell uses an interesting diagram of spheres to represent communities that have interacted in the past and to indicate how those spheres of community were interconnected. The first picture of interlocking spheres shows how all communities (such as church, parish, friends) interacted spatially in some manner. A second diagram suggests that today the individual is what connects different types of communities that rarely interact, while the last image shows how the individual will be (if not so already) separate in the future, provisionally attached to many different communities with no spatial connection, apt to join communities (and separate from them) as the need arises. The introduction also offers clear definitions of "friendship" and "community" to help the reader understand the author's historical approach. As is hinted in the introduction and then completed in the conclusion, the modern ideas of "friends" and "community" are in flux, in part due to technology. Whereas in the past friendships could be considered spatial, today and in the future, friendship is more fluid, allowing for more "free-floating choices and attachments" (241). This comparison leads to the realization of a more historical approach to friendship based on a person's need rather than proximity and deep-rooted connection, a reorientation that will affect any discussion of loss and loneliness. Snell argues for the purpose of nostalgia and a redefinition of what is actually "lost" in the move to a more individualistic and private community.

Though the focus of the book is the change of community and what is lost, Snell is rather upbeat about how small communities, such as churches, use technology in positive ways. One such positive example appears in the chapter "Parochial Globalization," where he connects church attendance with an improvement in literacy due to parish magazines. Tracing the history of local church publications leads to an appreciation of how community has been connected, through the long-distance mailings of the publications, in ways that might have been absent before. This connection parallels uses of social media and other technologies to foster community today.

In conjunction with this chapter, Snell examines the interface of the working class and art in the chapter "The Migrant Poor in Painting." Snell argues that the focus on representation, especially by George Morland's use of "social realism," connects to the concept of rural community and isolation. Along with this discussion is a discussion of how painters such as Thomas Gainsborough changed ideas surrounding the English poor, in particular through Gainsborough's *Cornard Wood* (c. 1746–48), later known as *Gainsborough's Forest* after 1790. The historical analysis of the paintings adds an interesting dimension to the discussion of loneliness and community. Some of the images offer lonely interpretations of class systems, or a connection to otherness, as is seen in the separation of working-class subjects from the center of frames. The foreground and background become an important part of the chapter's conclusion, where Snell does an excellent job connecting the themes of the chapter to the ethos of the book.

Of particular interest is the fifth chapter, "Thomas Hardy and Community." Here, Snell uses examples from *Under the Greenwood Tree* (1872) and *Jude the Obscure* (1895) as examples of Hardy's lament of the loss of community. Parish life is also important in this chapter, as well as a connection between the rural community and the urban, as is associated in the previous chapters on parish life and art. As in all chapters of this work, the perception of community and loss is apparent.

Following these chapters Snell moves to the modern era, where rural-life decay is arguably more focused. Again, the idea of working class-community and agrarian community are examples of how the concept of what is being lost is drastically changing. Chapter 7, "James Wentworth Day and Conservative Ideas of Community," serves as bridge to later ideas on community loss and what Snell points out as a period of drastic change to the rural and farming areas from 1901 to 1980. Adrian Bell becomes one of the final voices on community loss and loneliness. The last chapter, "Community Individualized," is the natural (if

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paradoxically titled) conclusion to Snell's fascinating argument. It offers an interesting summary of community losses and its own lament for them.

Though Snell's book contributes important insight for historians of community, rural life, and loss, it also offers an interesting connection of art and literature through the centuries. Many chapters offer a historically useful perspective on literature. Also of note is the influence of the church through printed media. Most important is the tracing of the movement from "losing" community as a part of identity to its loss. Snell's overall theoretical approach offers a unique perspective on ways to discuss issues of loss and loneliness to an analysis of loss in media and community.

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Corinna Wagner. *Pathological Bodies: Medicine and Political Culture*. Berkeley Series in British Studies. Berkeley: University of California Press, 2013. Pp. 315. $39.95 (paper).
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Corinna Wagner's lively *Pathological Bodies: Medicine and Political Culture* covers an impressive array of topics, drawing on both visual and textual genres published at the end of the eighteenth century and the first decades of the nineteenth. Its style is refreshingly lucid, and its fundamental argument is persuasive: the links between medicine and politics have often been overlooked, yet they remain crucially important. I particularly appreciate Wagner's approach to the sources discussed: she marries historicism and literary close reading skills with great results.

Wagner puts forward a particularly convincing argument in the chapter that focuses on the figure of Marie Antoinette. While she was made the paragon of female virtue in Edmund Burke's *Reflections on the Revolution in France* (1790), the queen was also reviled as a sexual deviant in numerous texts and accused of being a pedophile at her trial. Wagner has found a broad range of sources with which to build her case, from pamphlets such as "The Uterine Furors of Marie-Antoinette" to pornographic works, such as "The Royal Dildo," and so-called medical texts, such as "Nymphomania; or, A Dissertation Concerning the Furor Uterinus." It is both striking and compelling that so many visual sources are used, such as, in this instance, a satirical print called "Bravo, Bravo! la Reine se penetre de la Patrie." Wagner considers all closely, with valuable attention to detail, and she uses all to support the point being made: women's bodies are being categorized in these texts as "pathological." British writers, influenced by their peers on the Continent, put forward an idea of "biological incommensurability." That is, by virtue of such monstrous examples as Marie Antoinette, women were portrayed as essentially, physically different from men, and this difference determined the way that women were judged in terms of their characters, morals, and capabilities.

There are other excellent sections in the book, such as that on mothers and breastfeeding. French mothers were viewed in Britain as unnatural, producing equally unnatural children. Wagner discusses with a new, fresh perspective the belief in the period that the mother's imagination was responsible for any physical abnormalities found in her babies' bodies. This section benefits from the fund of stories Wagner has found on such subjects and which are given as supposed medical case studies. Again and again, evidence is marshalled to prove that the body was thought to be fixed and immutable, and responsible for human nature, character, and morals.

This book does not only recover new material for consideration; it also informs. Less than 5 percent of French mothers breastfed their children before the French Revolution, but after the National Convention dictated that only breastfeeding mothers were eligible for full state

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