

Editor's Column

The present number of the *BARS Bulletin and Review* goes to press shortly before our 11th biennial International Conference takes place at Roehampton University. That event marks two decades of BARS, and I hope all delegates and the organisers have a thoroughly enjoyable four days of intellectual engagement and social activity. There will be celebrations to mark BARS 20th "birthday," and reflecting all that our society has achieved in furthering Romantic studies. Unfortunately, I cannot be there, because of a research visit abroad that could only be taken outside of the teaching year.

I would be wrong to focus only on celebrations, however. For, if the conference provides an opportunity for sharing the work that everyone has been doing over a two-year period, it is also a time to reflect on how the profession has changed during that time. In Britain, the RAE has come and gone, our universities have won or not won research funding, and the REF now looms ahead. Adverse economic conditions and the consolidation of fee-paying degree studies for students have affected the ways in which we teach and research, and not always for the better. Most academic staff are now teaching longer hours and larger classes than they were three years ago. Many Universities have put embargoes on new appointments, and some have introduced redundancy packages or boosted their early retirement schemes. The trend looks set to continue, with the *Times Higher Education Supplement*, and the *Chronicle of Higher Education* in North America, reporting weekly on a situation that is making life particularly difficult for new members of the profession. It is up to us to help one another in the face of difficulties that cannot be ignored, because collegiality gives us both a more unified voice and greater dignity. BARS has always stressed its democratic principles, and as an

organisation we are committed to encouraging and advancing Romantic studies in Britain and internationally. We have a postgraduate and early careers network of which we can be proud. Those who attended the recent postgraduate and early careers conference at Keele heard papers of a quality that should inspire confidence in the future of Romantic studies. I congratulate everyone involved in that event, and the next number of the *Bulletin* will carry a report on the proceedings.

So, as everyone heads off to summer conferences, holidays, examination resits and clearing duties, research visits, or whatever else you may have planned, I want to use this editorial to say have a good summer, and to appeal to those who are in settled employment to offer support to colleagues and students who might need it. I believe we can pull through the present difficulties, but only with strength and solidarity.

Susan Oliver
Editor

(Note: Some regular features are not included in this number of the *Bulletin*, or are present in a shortened version. That is because this is an interim number. The regular features will return with the next issue, which is in preparation.)

Notices

BARS WEBSITE

<http://www.bars.ac.uk>

The BARS website publishes information that is of interest to members, including details of events such as exhibitions and theatre productions, calls for papers and registration procedures for conferences, notices of societies, databases, and archive, and publications announcements.

We are always grateful for new information and welcome notices from international members. Recent additions to the list of resources (see BARS Resources) include a website dedicated to nineteenth-century travel writer Maria Graham, from Carl Thompson's (project leader) and Betty Hagglund's (Research Fellow) Maria Graham project at Nottingham Trent University, and two new online resources that are available from the University of Toronto. The latter are the Jackson Bibliography of Romantic Poetry, by J.R. de J. Jackson, and Nineteenth-Century British Literary Annuals: An Online Exhibition of materials from the University of Toronto, by Lindsey Ecke. The editors of the Blake Archive inform us that they have added to their collection electronic editions of *The Song of Los* copies C and E, from the Morgan Library and Museum and the Huntington Library and Art Gallery respectively. The editors point out that these new copies are in addition to A and D from the British Museum and copy B from the Library of Congress, giving the Archive five of the six extant copies of this illuminated book. More information on these resources can also be found under "websites" in the present *Bulletin*.

Anyone wanting to place advertisements or notices, or with other requests regarding the website should contact Susan Oliver, either by

email (susanoliver@mac.com) or by post at ESPaCH, Crescent House, University of Salford, Greater Manchester M5 4WT.

BARS 2009 Conference: 'Romantic Circulations' Celebrating 20 years of BARS.

The BARS International Conference will take place this summer, and is to be hosted by Roehampton University from 23 to 27 July 2009. The theme of 'Romantic Circulations' promises the exploration of a wide range of topics. Ian Haywood and Susan Matthews are organising the conference, which will mark 20 years since the inauguration of BARS. Events celebrating the 20th Anniversary are included in the program. A reports will be published in a future *Bulletin*.

BARS MAILBASE

As a BARS member, you are entitled to receive the electronic BARS mailbase. This advertises calls for papers, events, resources and publications relevant to Romantic Studies via email to over 350 members. If you would like to join, or post a message on the mailbase, please contact Neil Ramsey, the co-ordinator, by email (neil.ramsey@anu.edu.au) with your full name and email address. Information about the mailbase, along with copies of archived messages, can be found on the mailbase website (<http://www.jiscmail.ac.uk/lists/bars.html>).

BARS MEMBERSHIP

BARS currently has more than 420 members. One of the advantages of that expansion in our membership is that information can be more widely circulated. Members can ask for notices to be placed on the mailbase, on the website and in the *Bulletin*. In addition to the *Bulletin and Review*, you can find information that is specifically available to members on the BARS

website. The website has a page dedicated to new books published by members, and you should let the editor know if you would your recent work to be listed. Similarly, if you are editing a collection of essays or a special edition of a journal, or working on a project that involves collaboration, we can usually place notices calling for contributions on the website as well as in the *Bulletin*.

Members are reminded that subscriptions for 2009 were due by January 1. If you have not paid yours, The annual subscription for BARS membership is £15 (waged) and £5 (unwaged/postgraduate), although you should add £1 if you pay through PayPal. Members receive copies of the *BARS Bulletin and Review* twice a year and can join the electronic mailbase. Membership is necessary for attendance at BARS international conferences. For membership enquiries, please contact the Membership Secretary, Professor Philip Martin, Pro Vice-Chancellor, De Montfort University, The Gateway, Leicester LE1 9BH (pwmartin@dmu.ac.uk).

Thanks to all BARS members who have paid their membership fees for 2009.

It is now possible to pay your BARS subs online. PayPal has been set up from the BARS website in the 'How to Join' section and is easy to use. The charge for using this method of payment has been included in the cost of membership, so, for those using PayPal, membership is £16 (waged) or £6 (unwaged/postgraduate).

BARS DAY CONFERENCES

Thomas de Quincey, Manchester and Medicine 1785-1859, a day conference sponsored by BARS, will take place at the University of Salford on December 4 2009. Grevel Lindop and Peter Kitson will present plenary papers. If you interested in participating or attending, or would like further information, please contact Sharon Ruston (s.ruston@salford.ac.uk).

BARS day conferences, in almost every case, are organised through the host institution. BARS assists by advertising conferences, advising on

the format and giving early warnings of any likely clashes with other planned events in our files. Part of the point of BARS is to act as a supportive system nationally, and its involvement in planning would partly be to help ensure that conferences are as evenly distributed across regions as possible in the course of any one year. BARS cannot underwrite day conferences, but it can make a financial contribution of up to £100 to help the organising department with costs.

Individuals or groups who would like to run a day conference are invited to contact Professor Philip Martin (pwmartin@dmu.ac.uk). There will be no maximum number, but, in the event of possible overcrowding or clashes, BARS will assist by liaising between conferences distributed across the year, or across regions. BARS will actively solicit proposals. Proposals are also invited for interdisciplinary conferences.

STEPHEN COPLEY POSTGRADUATE RESEARCH AWARDS

The BARS Stephen Copley Postgraduate Research Awards are intended to provide financial support for postgraduate students making trips to research libraries, archives, etc. to do research necessary to their PhD project. We welcome applications by email or surface mail, although email is preferred. Details of application deadlines are available on the BARS website.

Please send the following information in support of your application:

- Name, institutional affiliation, etc.
- Details of your PhD project, including the stage at which your research currently stands.
- Details of the research to be undertaken for which you need support, and its relation to your PhD.
- *Detailed* costing of proposed research trip.

- Details of current funding (British Academy award, etc.).
- Details of any other financial support for which you have applied in support of the trip.
- Name of your supervisor/referee (preferably with email address) to whom application can be made for a supporting reference.

The maximum award is £300. Successful applicants must be members of BARS and are asked to present a short report of the research undertaken (c.500 words) to the BARS Executive Committee. Applications should be sent to: Professor Jacqueline Labbe, Department of English and Comparative Literary Studies, University of Warwick, Coventry CV4 7AL, UK. (j.m.labbe@warwick.ac.uk)

JOURNALS

The Byron Journal

The Byron Journal is the world's leading refereed journal on the life, work and world of Lord Byron. It is published twice annually by Liverpool University Press for the Byron Society. The journal publishes scholarly articles and notes on all aspects of Byron's writings and life, and on related topics, and includes news of significant events and conferences in the Byron year. The journal also reviews all major works on the poet and prides itself on the speed with which new books are reviewed. Send essays to the Academic Editor, Dr Alan Rawes, School of Arts, Histories and Cultures, University of Manchester, Lime Grove Building, Oxford Road, Manchester M13 9PL (alan.rawes@manchester.ac.uk).

Books for review should be sent to the Reviews Editor, Dr Philip Shaw, Department of English, University of Leicester, University Road, Leicester LE1 7RH.

For subscription details, please contact Sarah Preece, Marston Book Services Ltd, PO Box

269, Abingdon, Oxfordshire OX14 4YN, Tel: 01235 465 537 (subscriptions@marston.co.uk).

John Clare Society Journal

The *JCSJ* seeks submissions of scholarly articles, review essays, 'notes and queries' style pieces and creative responses to the poet, to his world and to related writers and topics. The journal also publishes reviews of books in cognate areas of interest. All submissions to the *JCSJ* are anonymously peer reviewed. The journal is supported by an international Advisory Board of published experts in the field (listed below). It is indexed by the *MLA Bibliography*, listed on *ERIH* and available electronically through *EBSCO* and *Chadwyck-Healey Literature Collections*.

The *JCSJ* is published in July, on or near the poet's birthday of July 13th. It is free to the c. 650 members of the Clare Society, but can also be purchased separately by mail order. 2009's contains: the first publication of a newly-uncovered letter by Clare; a variety of scholarly articles on poetry, contexts, and landscape art; and a creative prose piece by graphic novelist, and Northampton's most famous son, Alan Moore.

Editor: Simon Kövesi (skovesi@brookes.ac.uk), Dept. of English, Oxford Brookes, OX3 0BP, UK

Reviews Editor: Bob Heyes, (bob.hey@yadoo.co.uk)

Advisory Board: Jonathan Bate, Gerard Carruthers, Paul Chirico, Richard Cronin, David Fairer, Paul Farley, John Gardner, John Goodridge, Nick Groom, Caroline Jackson-Houlston, Anne Janowitz, Bridget Keegan, Peter Kitson, Donna Landry, Philip Martin, Scott McEathron, Jerome McGann, James McKusick, Nicholas Roe, Adam Rounce, Simon Sanada, Sarah Zimmerman.

For subscription and purchasing information, submission guidelines, a stylesheet and a complete index of the *JCSJ*, visit the website (www.johnclare.info).

European Romantic Review

The *European Romantic Review* publishes innovative scholarship on the literature and culture of Europe, Great Britain and the Americas during the period 1760-1840. Topics range from the scientific and psychological interests of German and English authors through the political and social reverberations of the French Revolution to the philosophical and ecological implications of Anglo-American nature writing. Selected papers from the annual conference of the *North American Society for the Study of Romanticism* appear in one of the five issues published each year.

Book reviews commissioned for four of the five annual issues represent a cross section of concerns in Romantic Era studies and call attention to important new titles and editions from major university and academic presses. Book reviews are distinguished by their depth of analysis, acquainting readers with the substance and significance of current criticism and scholarship in the field.

In general, essays submitted should be between 8,000 and 12,000 words long. Please send the manuscript as an attachment in MS Word (euroromrev@earthlink.net). One of the co-editors will acknowledge receipt and communicate with the author about the review process. Authors who are unable to e-mail may send an inquiry by post to Diane Long Hoeveler, Department of English, P.O. Box 1881, Marquette University, Milwaukee, WI 53201, USA.

The Editors of the *Review* are Regina Hewitt, University of South Florida (USA), and Diane Long Hoeveler, Marquette University (USA). Inquiries about book reviews may be addressed to the Book Review Editor, Benjamin Colbert, University of Wolverhampton, Millennium City Building, Wulfruna Street, Wolverhampton, WV1 1LY, (B.Colbert@wlv.ac.uk). Further information may be found on the *European Romantic Review* homepage (www.tandf.co.uk/journals/titles/10509585.asp). The *European Romantic Review* publishes innovative scholarship on the literature and culture of Europe, Great Britain and the Americas during the period 1760-1840. Topics

range from the scientific and psychological interests of German and English authors through to the political and social reverberations of the French Revolution and the philosophical and ecological implications of Anglo-American nature writing. Selected papers from the annual conference of the North American Society for the Study of Romanticism appear in one of the five issues published each year.

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Please send article submissions (three copies, typed on one side and double spaced, and an electronic version on disk) to Grant Scott, English Department, Muhlenberg College, Allentown PA 18104, USA. All enquiries about book reviews should be sent to Diane Hoeveler, Dept of English, Marquette University, PO Box 1881, Milwaukee WI 53201, USA (diane.hoeveler@marquette.edu). Please address all other enquiries to Regina Hewitt, PO Box 273730, Tampa, FL, 33688-3730, USA (hewittrdr@earthlink.net).

The Hazlitt Review

The Hazlitt Review is a new international peer-reviewed journal, and the first to be entirely devoted to Hazlitt studies. The *Review* aims to promote and maintain Hazlitt's standing in the academy and to a wider readership, providing a forum for new writing by established scholars as well as essays by more recent entrants.

Submissions of 4000-7000 words and shorter reviews should follow the MHRA style. The editorial Board is pleased to consider less formal items from Hazlitt's lay readership. Please e-mail (u.natarajan@gold.ac.uk) or post proposals to Uttara Natarajan, c/o Department of English & Comparative Literature, Goldsmiths College, New Cross, London SE14 6NW.

Subscriptions, include membership of the Hazlitt Society and are £10 (individual); £15 (corporate). Overseas subscriptions: \$24 (individual) or \$35 (corporate). Cheques or postal orders made payable to the Hazlitt Society should be sent to Helen Hodgson, *The Guardian*, Kings Place, 90 York Way, London N1 9GU.

The editor is Uttara Natarajan, and assistant editors are Helen Hodgson and Michael McNay. Further details and information on subscriptions are available at *The Hazlitt Review* website (www.hwa.to/hazlitt/TheHazlittReview.htm)

Keats-Shelley Journal

The *Keats-Shelley Journal* is published annually by the Keats-Shelley Association of America. It contains articles on John Keats, Percy Shelley, Mary Shelley, Lord Byron, Leigh Hunt and their circles of mutual influence and context – as well as news and notes, book reviews and a current bibliography. The Editor is Jeanne Moskal and the Book Review Editor is A. A. Markley. Ben Robertson is in charge of the bibliography. Articles intended for publication should be prepared according to the *Chicago Manual of Style* and sent (with a SASE) to Jeanne Moskal at the Department of English, PO Box 3520, University of North Carolina, Chapel Hill, NC, 27599-3520, USA (keats_shelley@yahoo.com). Books for review should be sent to A. A. Markley at the Department of English, Penn State University, Delaware County, 25 Yearsley Mill Road, Media, PA, 19063-5596, USA (aam2@de.psu.edu). Please send details of your recent publications to Ben Robertson (ksjbiblio@troy.edu) for inclusion in the *Keats-Shelley Journal* bibliography.

For more information about the journal, please visit the Keats-Shelley Association of America homepage (www.rc.umd.edu/ksaa/ksj.htm).

The Keats-Shelley Review

The Keats-Shelley Review is the journal of the Keats-Shelley Memorial Association, and a long-established review of major literary and cultural significance, embracing Romanticism, English literature and Anglo-Italian relations. Its unique and diverse scope includes Association news, prize-winning essays and contemporary poetry alongside peer-reviewed scholarly contributions, notes, and reviews. *The Keats-Shelley Review* is also the official journal of the Keats-Shelley House in Rome, which celebrates its centenary in 2009. The editor is Professor Nicholas Roe, of the School of English, University of St Andrews, KY16 9AR (nhr@st-andrews.ac.uk). Friends of the Keats-Shelley Memorial Association receive *The Keats-Shelley Review* as part of their annual membership benefits. For information on other benefits and how to join visit the KSMA website (www.keats-shelley.co.uk).

Peer English

Peer English is a new refereed annual literary journal published by the Department of English at the University of Leicester. Full information about the journal, including subscription details, is available on the journal's website (<http://www.le.ac.uk/engassoc/publications/peerenglish.html>). The aim is to provide a forum for exciting and high-quality work by early career researchers. The editors especially welcome submissions, therefore, from lecturers, assistant or associate professors, senior graduate students, post-doctoral researchers or teachers.

While the editors would be very interested in seeing essays on Romantic topics, the approach of the journal is open and inclusive. Work that considers any literary period and that deploys a range of critical strategies used in the discipline today is encouraged, from traditional close readings to historically grounded scholarship, from cutting-edge theory to interdisciplinary analyses.

Submissions might include scholarly essays of 2,000-5,000 words, reviews of or review essays on recent publications, short articles on research

or pedagogical-related themes, thought and opinion pieces. All typescripts should be double-spaced, MLA referenced, sent on disk, saved as a Word document and accompanied by two hard copies of the text. Please send all material to the Editor, Chris Louttit, Department of English, University of Leicester, University Road, Leicester LE1 7RH (cjl1@le.ac.uk). A full style sheet is available by email and should be requested before submitting final copy.

Romanticism

Romanticism provides a forum for the flourishing diversity of Romantic studies today. Focusing on the period 1750-1850, it publishes critical, historical, textual and bibliographical essays prepared to the highest scholarly standards, reflecting the full range of current methodological and theoretical debate. With an extensive reviews section, *Romanticism* constitutes a vital international arena for scholarly debate in this liveliest field of literary studies. Visit the homepage of *Romanticism* at <http://www.eup.ed.ac.uk/journals/Romanticism/> for details about subscribing or submissions. For the contents of all back issues, see <http://users.ox.ac.uk/~scat0385/romanticism.htm>

Romanticism on the Net

The Editor welcomes contributions to *Romanticism on the Net* at the following address: Michael Eberle-Sinatra, Editor, *Romanticism on the Net*, Département d'études anglaises, Université de Montréal, PO Box 6128, Station Centre-ville, Montréal, Quebec H3C 3J7, Canada.

The journal operates a peer review system. Essays and notes submitted to the journal should be in typescript, and 5,000-8,000 words in length (including notes). The script should be double-spaced throughout, and must follow the MLA style sheet. Please supply a stamped, addressed envelope or international mail coupons if you wish your typescript to be returned. Contributions are welcome from both established scholars and graduate students.

Please send any enquiries or suggestions about *Romanticism on the Net* to Michael Eberle-Sinatra at the address above.

Romantic Pedagogy Commons

Romantic Pedagogy Commons (<http://www.rc.umd.edu/pedagogies/commons/index.html>) is an electronic journal dedicated to teaching Romanticism and Romanticist issues.

For more information, please contact Professor Miriam L. Wallace (mwallace@ncf.edu) or Professor Patricia A. Matthew (matthewp@mail.montclair.edu).

Romantic Textualities: Literature and Print Culture, 1780-1840

Romantic Textualities is a fully peer-reviewed academic journal and appears twice a year. The journal carries three types of publication.

1. Articles. Articles we would be most interested in publishing include those addressing Romantic literary studies with an especial slant on book history, textual and bibliographical studies, the literary marketplace and the publishing world and so forth. Please send articles (5,000-8,000 words) to the Editor (mandal@cardiff.ac.uk).

2. Reports. We also supply reports on ongoing research, in the form of author studies, snapshots of research, bibliographical checklists and so on. This material is not peer-reviewed, but provides a useful platform for scholars to disseminate information about their collaborative or individual research projects. Reports should be sent to the Editor.

3. Reviews. The journal carries reviews of recent publications relating to Romantic literary studies. Publishers of suitable texts or potential contributors should contact the Reviews Editor (KillickPT@cardiff.ac.uk).

All essays supplied for prospective publication will be seriously considered,

undergoing a process of assessment by members of the Advisory Board: Peter Garside (Chair, Edinburgh), Jane Aaron (Glamorgan), Stephen Behrendt (Nebraska), Emma Clery (Southampton), Benjamin Colbert (Wolverhampton), Ed Copeland (Pomona College), Caroline Franklin (Swansea), Isobel Grundy (Alberta), David Hewitt (Aberdeen), Gillian Hughes (Stirling), Claire Lamont (Newcastle), Robert Miles (Stirling), Rainer Schoewerling (Paderborn), Christopher Skelton-Foord (Durham), Kathryn Sutherland (Oxford).

The latest issue of *Romantic Textualities* is available online (www.cf.ac.uk/encap/romtext).

The Wordsworth Circle

We invite you to subscribe to *The Wordsworth Circle*, a quarterly interdisciplinary learned journal founded in 1970 to create a sense of community among critics and scholars of British, European and American Romanticism. Subscription includes membership of the Wordsworth-Coleridge Association, which meets annually during the Modern Language Association convention.

The idea of Romanticism in *TWC* is as extensive and eclectic as the scholars whose work we encounter. We publish and review works in all areas of British, European and American culture, including the poetry, drama, novels, art, music, philosophy, theology, architecture, linguistics, history of science and the social sciences, intellectual history, cultural studies, literary theory and the performing arts.

Our rates are intentionally kept within the budget of students – or within the budget of academics who may want to contribute a subscription to a student: \$25 (£20) for one year, \$40 (£30) for two years, \$60 (£45) for three years.

For more information please contact Marilyn Gaull at The Editorial Institute at Boston University, 143 Bay State Road #202 Boston, Ma. 02215, USA, Phone: 617-353-6631 Fax. 617-353-6917 E-mail: Editinst@bu.edu

OTHER PUBLICATIONS NOTICES

Ashgate Series in Nineteenth-Century Transatlantic Studies

Series Editors:

Kevin Hutchings, Canada Research Chair in Romantic Studies and Associate Professor of English, the University of Northern British Columbia and Julia M. Wright, Canada Research Chair in European Studies and Associate Professor of English, Dalhousie University.

The editors invite English language studies focusing on any area of the period *c.*1750–1900, including (but not limited to) innovative works spanning transatlantic Romantic and Victorian contexts. Manuscripts focusing on European, African, US American, Canadian, Caribbean, Central and South American, and Native or Indigenous literature, art, and culture are welcome. We will consider proposals for monographs, collaborative books, and edited collections.

For more information, including a list of prospectus materials, please contact the commissioning editor for the series: Ann Donahue (adonahue@ashgate.com).

Comprehensive Textual Edition of the Works of Robert Burns

Oxford University Press is to produce a multi-volume edition of the Works of Robert Burns edited from the University of Glasgow. Gerry Carruthers, head of Scottish Literature at Glasgow, will be the general editor, and three of the early volumes will be edited by Nigel Leask (Prose Works), Kirsteen McCue (Songs for George Thomson) and Murray Pittock (Songs for the Scottish Musical Museum).

The Edition will be supported by a distinguished international editorial advisory board including Stephen Gill, Jerome McGann and Ross Roy.

There will be a number of sessions at conferences in 2009 based on the edition, following the formal launch at the “Robert Burns 1759-2009” conference at the University of Glasgow in January. For further information see: www.glasgow.ac.uk/robertburnsstudies and www.gla.ac.uk/departments/scottishliterature/

The Modern Language Review and The Yearbook of English Studies

Submission of research articles on topics in any literary period are welcomed by the editors, especially those concerned with “the long nineteenth century.” Essays will be considered for either of the above periodicals. For details of house style see the *M H R A* website (<http://www.mhra.org.uk/publications/journals/mlr.html>) (*Modern Language Review*) and (<http://www.mhra.org.uk/Publications/Journals/yes.html>) (*Yearbook in English Studies*).

Amongst forthcoming themed volumes of *The Yearbook of English Studies* are volume 39, numbers 1 and 2, in 2009, on religion and literature.

The editors also welcome proposals for future themed volumes.

All enquiries should be directed to Dr Allyna E. Ward by email (a.e.ward@ncl.ac.uk).

Recent addition to Oxford Journals: *English*

English is an internationally known journal of literary criticism, published on behalf of The English Association. Each issue contains essays on major works of English literature or on topics of general literary interest, aimed at readers within universities and colleges and presented in a lively and engaging style. There is a substantial review section, in which reviewers have space to situate a book within the context of recent developments in its field, and present a detailed argument. *English* is unusual among academic journals in publishing original poetry. This policy embodies the view that the critical and creative functions, often so widely separated

in the teaching of English, can co-exist and cross-fertilise each other.

The new editorial board welcomes article submissions from the whole chronological span of literatures in English and for further details, please refer to the website (<http://english.oxfordjournals.org>)

Co-Editors: Andrew Hiscock and Helen Wilcox. Poetry Editors: Ian Davidson and Ian Gregson. Book Reviews Editors: Stephen Colclough/Sue Niebryzdowski

WEBSITES

The following websites concerned with Romantic period studies have recently been brought to our attention. A more comprehensive list is maintained on the BARS website, under BARS Resources. Digital archives and online resources have transformed the availability of research and teaching materials, and are likely to go on doing so. With new online resources becoming available on a more or less constant basis, it is difficult to keep up to date with everything that is of interest. Please send details to the editor if you know of a resource that you think will be helpful to other members.

The Blake Archive:

The William Blake Archive has added to its publication of electronic editions of *The Song of Los* copies C and E, from the Morgan Library and Museum and the Huntington Library and Art Gallery respectively. These newly available copies join copies A and D from the British Museum and copy B from the Library of Congress. The editors of the Archive note that they have now made available online copies of five of the six extant copies of this illuminated book.

The Friends of Coleridge: *Faustus* attribution

Members interested in developments over the scholarly attribution to S. T. Coleridge of a translation of Goethe's *Faustus* might like to follow the question and ongoing debate through a website, maintained by Paul Cheshire of the Friends of Coleridge. Paul is charting reviews and discussions that engage with the question of authorship in this matter at <http://www.friendsofcoleridge.com/Faustus.htm>

The Curzon Collection: Digital Image Archive

Prints from the Curzon Collection now include "Images of Napoleon and British Fears of Invasion, 1789 – 1815." The Curzon Project digital archive comprise a range of political cartoons from the period of the French Revolution and Napoleonic wars. The editors state that the selection of 1400 prints includes British and Continental European publications, focusing on changing representations of Napoleon and on British fears of invasion during the period 1793-1805.

The digital images are linked to an online catalogue that is searchable by artist, title, and subject. (<http://www2.odl.ox.ac.uk/gsdll/cgi-bin/library/>)

The Maria Graham Website

A new online resource for scholars of travel writing, women's writing, and Romantic-era and Victorian literature is now available with the establishment of the Maria Graham website (http://www.ntu.ac.uk/hum/centres/english/the_maria_graham_project.html).

The editors welcome feedback, and introduce the site as follows: "although largely neglected today, Maria Graham (1785-1842) was one of the leading female travel writers of the early 19th century. In the 1810s and 1820s she published accounts of her travels to India, Italy, Chile, and Brazil, and was entrusted by the

publisher John Murray with the editing of the published account of George Anson Byron's voyage to the Sandwich Islands. Her literary and cultural accomplishments, however, were not limited to the sphere of travel writing. She wrote works of popular history and children's literature; she made important contributions to contemporary scientific debate, notably in the fields of geology and botany; and she produced innovative works in the fields of art history and art theory. She was also a highly talented illustrator of her own work.

The website is one of the outcomes of the Maria Graham Project, undertaken by Dr Carl Thompson (Project Leader) and Dr Betty Hagglund (Research Fellow), under the auspices of the Centre for Travel Writing Studies at NTU. It aims to make a number of hard-to-find materials more easily available to the scholarly community, and also to gather in one place a range of Maria Graham-related resources. The version of the site currently accessible, it should be noted, is not yet complete; further materials will be added to the website in due course. If you have any queries relating to Graham, please feel free to contact either Carl Thompson (carl.thompson@ntu.ac.uk) or Betty Hagglund (betty.hagglund@ntu.ac.uk).

Robert Southey's Collected Letters

The editors announce that the first volume of their online edition of Robert Southey's Collected Letters, covering the years 1791-97, is now readable and searchable at Romantic Circles. This full-annotated edition is the only scholarly Collected Edition of Southey's letters ever to appear. It will include over 7000 letters, dating from the early 1790s to the 1830s. Correspondents include Wordsworth, Walter Scott, John Murray, Charlotte Bronte; topics include the politics of the 1790s and the Napoleonic War, Romantic poetry, Reform, Spain and Portugal.

Editors: Lynda Pratt, Tim Fulford, Ian Packer, Carol Bolton; technical editor Laura Mandell; assistant editors Averill Buchanan, Sam Ward.

(http://www.rc.umd.edu/editions/southey_letters/Part_One/index_part1.html Part One: 1791-1797-The Collected Letters of Robert Southey)

Two new resources from the University of Toronto.

Two new resources are available from the University of Toronto. They are the *Jackson Bibliography of Romantic Poetry*, compiled by J.R. de J. Jackson, and *Nineteenth-Century British Literary Annuals: An Online Exhibition of Materials from the University of Toronto*, edited by Lindsey Ecke. The website urls are as follows:

(http://jacksonbibliography.library.utoronto.ca/r_aphy.library.utoronto)

(<http://bookhistory.fis.utoronto.ca/annuals/index.html>)

Transatlantic Romanticism: *Common-Place*

Members working in or teaching American and Transatlantic Romanticism might find *Common-Place* helpful. Sponsored by the American Antiquarian Society and the University of Oklahoma, *Common-place* is an online journal that includes Romantic period topics amongst a range of items of interest to eighteenth- and nineteenth- century studies. There is an ongoing Thomas Paine forum, and the current number, edited by Bryan Waterman, Joanna Brooks and Eric Slaute, includes some essays developed from papers presented at the 2008 Charles Brockden Brown Society conference in Dresden. (<http://common-place.org/>)

SOCIETIES AND ORGANISATIONS

Blake Society

The Blake Society was founded in 1985 at St James's Church, Piccadilly, to honour and celebrate William Blake – engraver, poet, painter and prophet. It aims to attract everyone with an interest in Blake. The Society provides a focus for the study and appreciation of Blake in the London he knew. We publish a journal once a year. If you would like to join the Society, please write to the Membership Secretary, The Blake Society, St James's Church, 197 Piccadilly, London W1J 9LL (secretary@blakesociety.org.uk). Please make cheques payable to 'The Blake Society' for the sum of £10 (or £5 unwaged). For more information about the society, please visit our website (www.blakesociety.org.uk).

Byron Society

Details of the London Byron Society can be obtained from Maureen O'Connor, 'Bay Trees', 35 Blackbrook Road, Fareham, Hampshire PO15 5DQ or the Byron Society website (www.byronsociety.com). The London Byron Society is the original Byron society and parent of many offspring, including the Newstead Abbey Byron Society (whitelady@whitelady.co.uk) and the International Byron Society (internationalbyronsociety.org), which organises a large, international annual conference (for full details, please see the website).

John Clare Society

The John Clare Society has a large, active, academic and non-academic membership. It holds an annual festival in Helpston, academic conferences, educational initiatives, a range of public events, and publishes an annual scholarly journal, quarterly newsletters and occasional

editions and essay collections. Anyone interested in Clare is very welcome to join the society: (<http://www.johnclare.org.uk/>) or write to Linda Curry, Membership Secretary, John Clare Society, 59 Bryony Road, Selly Oak, Birmingham B29 4BY.

James Hogg Society

The James Hogg Society exists to encourage the study of the life, writings and world of James Hogg, the Ettrick Shepherd (1770-1835). In return for an annual subscription (currently £20, or £10 for students, retired people, etc.) members receive the annual journal *Studies in Hogg and his World*. Events include a conference held at two-yearly intervals, and members are entitled to a 25% discount on the hardback volumes of the Stirling/South Carolina Edition of the *Collected Works of James Hogg* published by Edinburgh University Press, as well as to purchase the Society's own occasional publications at a reduced price. To join the Society please contact the Treasurer, Wendy Hunter (W.A.Hunter@sheffield.ac.uk). Offers of material for, and enquires about, *Studies in Hogg and his World* should be addressed to the Editor, Gill Hughes (gillhh@lineone.net).

Keats-Shelley Association of America

The Keats-Shelley Association of America supports a range of activities related to Romanticism, including conferences and awards, and members receive notices of special events and opportunities. Students are given a low rate with a verifying letter from an instructor. Advanced categories of support are also available for established scholars and others who wish to contribute to the Association. For a full list of membership-dues categories and their dollar amounts write to Robert A. Hartley, Secretary, KSAA, Room 226, The New York Public Library, 476 Fifth Avenue, NY 10018-2788, USA (robert.hartley@us.pwcglobal.com) or go to the Association's website (<http://www.rc.umd.edu/ksaa/info/htm>).

Keats-Shelley Memorial Association

The Association was formed in 1903, with the support of King Edward VII, King Vittorio Emmanuele III and President 'Teddy' Roosevelt. Apart from maintaining the Keats-Shelley Memorial House in Rome, the Association is responsible for the upkeep of the graves of Keats and Shelley in the non-Catholic Cemetery at Testaccio.

In Italy, we run a continuous outreach programme for schools and other interested groups as well as individual tourists. In England, we work to promote the awareness of Romantic poetry.

We publish an annual review of scholarship and new writing on the Romantics. We organise and sponsor various literary awards, readings and other events, which are also supported by the Friends of the Association.

For further information about our activities and about membership, please contact David Leigh-Hunt, Hon. Secretary, KSMA Registered Office, 1 Satchwell Walk, Leamington Spa, Warwickshire CV32 4QE, Fax: 01926 335133, or visit our website (www.keats-shelley.co.uk).

Charles Lamb Society

The objects of the Charles Lamb Society are: to advance and publish studies of the life, works and times of Charles Lamb and his circle; to form and preserve for the public a collection of Eliana.

As a member of the Charles Lamb Society, you receive the *Charles Lamb Bulletin*. Enquiries as to membership should be directed to Professor Duncan Wu, Department of English, Box 571131, New North 306, Washington, DC20057-1131, USA (duncan.wu@virgin.net).

North American Society for the Study of Romanticism

Anyone interested in becoming a member of the North American Society for the Study of Romanticism should contact NASSR, Dept of

English, University of Western Ontario, Canada
N6A 3K7 (nassr@uwo.ca).

Announcements for the NASSR newsletter should be sent to the same address. The NASSR website (<http://publish.uwo.ca/~nassr>) contains full information about NASSR conferences, a membership form, the NASSR-L FAQ and other details about the society.

International Society for Travel Writing

This society was founded in 2001 to promote the practice and study of travel writing across disciplines and across historical periods. Now about 500 strong, we welcome practising travel writers as well as scholars from literary studies, history, anthropology and other disciplines. The organisation sponsors a biennial conference and a monthly email newsletter comprised of calls for papers, notices of recent publications and profiles of library and electronic archives with substantial holdings in travel materials. To join the organisation and to receive the newsletter, *The Snapshot Traveller*, contact Donald Ross (rossj001@umn.edu), our Executive Secretary.

Women's Studies Group: 1558-1837

The Women's Studies Group: 1558-1837 is a small, informal multi-disciplinary group formed to promote women's studies in the early modern period and the long eighteenth century. The group meets in the Senate House of the University of London roughly every other month and meetings feature two speakers. The papers are followed by supportive and informal discussion. Members and non-members, men and women, are invited to give papers. For further information please visit our website: (www.womensstudiesgroup.org.uk).

The Wordsworth Trust

The Wordsworth Trust is an independent charity established as a living memorial to the life and poetry of William Wordsworth and his contemporaries. It was founded in 1891.

The Trust holds and conserves one of the world's great literary and art collections including more than ninety per cent of Wordsworth's manuscripts and pictures by famous artists including J. M. W. Turner, John Constable, Thomas Gainsborough, Joseph Wright of Derby and Edward Lear.

The Trust's collection, numbering more than 60,000 items, reflects the fact that, during the Romantic period, the Lake District was a place of great literary and artistic creativity with Wordsworth at its centre – a 'northern renaissance' active outside the centres of London and Edinburgh. Altogether, however, the collection (many items from which are displayed on the Wordsworth Museum) features original work by over two thousand writers and artists and tells the story of a profound cultural moment in British and world history.

Highlights of the collection include: William Wordsworth's poetry notebooks, containing drafts for many of his greatest poems; *Lyrical Ballads* (1798) by William Wordsworth and Samuel Taylor Coleridge; first editions of the works of other leading Romantic writers including Lord Byron, John Keats and Percy Bysshe Shelley; the manuscript of Dorothy Wordsworth's *Grasmere Journal* (1802) describing the daffodils on the shores of Ullswater, which inspired her brother's famous poem, 'I wandered lonely as a cloud'; the only surviving manuscript of Thomas De Quincey's *Confessions of an English Opium Eater*, published in 1821; a rare three-volume first edition of Mary Shelley's *Frankenstein; or, The Modern Prometheus*, published anonymously in 1818 and written when Mary was just 18 years old; *Ullswater*, by J. M. W. Turner (c.1835); *Helvellyn*, by John Constable (1806); major oil paintings, watercolours and drawings by the most famous British artists of the eighteenth and nineteenth centuries.

The permanent display in the Wordsworth Museum illustrates the story of the poet's life

with manuscripts, books and pictures. A programme of changing special exhibitions explores different Romantic themes. The Trust's website (www.wordsworth.org.uk) contains descriptions of the collections, a searchable database and details of the changing programme of events the Trust provides throughout the year.

Research visits to the Jerwood Centre can be made by appointment, and are open to all those who have a research interest. Situated only a few yards from Dove Cottage, the building provides modern, high quality facilities for research, conservation and for academic talks and visits, as well as storing some of the 60,000 manuscripts, books, paintings, drawings and prints when they are not in display in the Wordsworth Museum. The Rotunda of the Jerwood Centre at The Wordsworth Trust is a purpose-built space for workshops, seminars and intimate readings.

For more information, please contact Ann Pease, Wordsworth Trust, Dove Cottage, Grasmere LA22 9SH, Tel: 015394 63512 (a.pease@wordsworth.org.uk) or visit the Trust's website (www.wordsworth.org.uk).

Events

FORTHCOMING CONFERENCES

Lord Byron and History, The 35th International Byron Society Conference, 6-13 September 2009, Greece

The 35th International Byron Conference will be held September 6-12, 2009, at Athens University and in Messolonghi, with an overnight excursion on Saturday, September 12, to Nafplion with visits to Mycenae and Epidaurus, concluded by a return by bus to Athens and the airport on Sunday afternoon, 13 September 2009. The conference theme is : "

During the Opening Ceremony, on Sunday, September the 6th, The University of Athens will award Professor Jerome McGann of the University of Virginia an Honorary Doctorate to recognize his long and distinguished scholarly career, particularly his contributions to Byron Studies.

Information about Messolonghi and the Messolonghi Byron Center can be found at the website (www.messolonghibyronsociety.gr)

University of Athens information is available at the University's website (www.uoa.gr).

The Sublime in Crisis? New Perspectives on the Sublime in British Visual Culture, 14–15 September 2009, Clore Auditorium, Tate Britain, 1760–1900

This two-day conference will focus on the concept of the Sublime across both the late eighteenth and nineteenth centuries with the idea

of mapping points of difference and continuity. Subjects include theories of the sublime, the animal sublime, psychiatry, travel, war, symbolism and theology.

Speakers include: Sandra Adler (English Heritage), Diana Donald (Independent Scholar),

Carol Jacobi (National Portrait Gallery), Sarah Monks (University of York), Charlotte Purkis (University of Winchester), Ben Quash (King's College London), Aris Sarafianos (University of Manchester), Philip Shaw (University of Leicester), Philippa Simpson (Courtauld Institute), Nicholas Tromans (Kingston University) and Hilary Underwood (University of Surrey)

Convenors: Christine Riding and Alison Smith.

Free entry with ticket includes refreshments and reception. For tickets please contact: Lydia Hamlett (lydia.hamlett@tate.org.uk). For the programme please see the conference website (www.tate.org.uk/research/tateresearch/majorprojects/sublimeobject)

Studying the representation of dialect in literature: how and why?

A one-day workshop to inaugurate the AHRC-funded project "Dialect Representation in British Fiction 1800-1836." 25 September 2009, University of Sheffield

The study of the representation of dialects of English in literature is a well-established field, but one that is approached with a range of different goals and methodologies by scholars depending upon their disciplinary background. For literary scholars, for example, the most significant aspects of dialect in literature will often be the narrative, poetic or artistic functions of the dialect. For dialectologists, the accuracy of the literary dialect and its relationship to real-world dialects tends to be the focus. For historians of linguistics, the attitudes expressed in the text, either overtly or covertly, towards different varieties of English are frequently the most interesting elements.

The purpose of this workshop is to bring researchers together from as many fields as possible to consider the reasons why the topic may be of interest to them personally, and to share and discuss methodologies for studying dialect representation. The day will comprise a mix papers by individuals working in the field of dialect representation, alongside roundtable discussions of specific issues and example texts. Confirmed participants so far include Sylvia Adamson, Joan Beal, Jackie Labbe, Lynda Mugglestone and Clive Upton.

This workshop is being organised to inaugurate the AHRC-funded project "Dialect Representation in British Fiction 1800-1836". However, we welcome participants and papers from the full range of English literature, and covering all literary genres. Papers that discuss particular specimens of dialect representation are welcome provided that they use the discussion of specific material in order to bring out larger methodological questions.

If you wish to participate in the workshop please e-mail the organizers:

Jane Hodson (j.hodson@sheffield.ac.uk)

Julie Millward (j.millward@sheffield.ac.uk)

Lauren Stewart (lauren@ling.ed.ac.uk)

Reworking the Regency. 8-10 October 2009, University of Melbourne, Australia

This interdisciplinary conference seeks to explore new perspectives on the political, literary and public culture of Britain during the Regency, a term derived from George Prince of Wales's period as regent between 1811-1820 which is also used to describe his subsequent reign as King between 1821 and 1830. These two decades witnessed momentous upheaval and transformation in British society: the climax of the long war with Napoleonic France; the rise of post-war radicalism; second-generation Romanticism; the development of print culture and the formation of the modern mass reading public; economic dislocation and the financial panic of 1826; the coming of the railway; and the consolidation of London as the first modern

metropolis. The Regency can also be described justifiably as inaugurating the modern culture of celebrity, a term which gains widespread currency for the first time in this period. Celebrities such as Napoleon Bonaparte, Lord Byron and George 'Beau' Brummell instantiate specifically modern forms of fame and publicity, and conjure the spectacular and sensational affective dynamics that mark this culture of celebrity and its new modes of reading and spectatorship. In the aftermath of the Napoleonic Wars and its strategic settlements of national and dynastic space, such transnational celebrity exiles reconfigured social as well as geographical space through these new modes of sociality, spectatorship and audience participation. The Regency also sees the emergence of scandal as a powerful new social, political and cultural currency, as part of a transformation of traditional relations between public and private. The genre of the scandalous memoir, such as Harriette Wilson's *Memoirs* (1825), produced the 'private life' as a commodity, and was a major publishing phenomenon across middle-class and radical readerships.

A reconsideration of the Regency from the perspective of recent developments in Romantic, historical, and cultural studies is overdue. A conference on this theme would be an opportunity to bring together scholars in a range of disciplines in the field of British studies, continuing the conversation first generated by the *Oxford Companion to the Romantic Age*, ed. Iain McCalman (1999). 2009 will represent ten years since the publication of that volume.

For further information please contact Gillian Russell (Gillian.Russell@anu.edu.au) or Clara Tuite (clarat@unimelb.edu.au)

Romantic Explorations, October 8-11, 2009, University of Koblenz-Landau, Campus Koblenz

Conference of Gesellschaft für englische Romantik e.V. (German Society for English Romanticism)

The conference focuses on the various ways in which the Romantics exploded traditional notions of the arts, of individual and collective identity, of philosophy and science, exploring new ground in a literal and a metaphorical sense. Papers may deal with individual disciplines or interdisciplinary connections between the arts and other discourses, addressing, among other topics

- Epistemology: rational and intuitive knowledge, visual hermeneutics, and the visionary.
- Science and the arts: experimental knowledge and aesthetic experience.
- Geography, ethnography, and history: self and other in domestic and foreign travelogues and in historical writing.
- Ethics, the law, and politics: the individual and society (incl. gender, race, and generation).
- Industry, trade, and wealth: national economy, capital, class, and values.
- The media and representation.

The confirmed plenary speakers are: Stephen C. Behrendt, University of Nebraska; Frederick Burwick, UCLA; Noah Heringman, University of Missouri-Columbia; Peter J. Kitson, University of Dundee; and, to be confirmed: Cecilia Powell, Courtauld Institute, London. The conference will take place at a modern campus in the romantic setting of the Rhine and Moselle valleys, studded with castles and vineyards. Delegates will be offered a wine tasting, a cruise on the river Rhine, and a guided tour through an ancient castle. The conference fee is approximately 35 Euros.

Note: By special agreement, members of BARS and NASSR do not have to become members of the German Society for English Romanticism to take part in this conference.

Local Organizer: Prof. Dr. Michael Meyer
Universitätsstraße 1, F 118
56070 Koblenz

For further information please contact Dr. Meyer (mimeyer@uni-koblenze.de)

The Art and the Act: John Thelwall in Practice, 16-18 October 2009, Dalhousie University, Halifax, Canada.

Radical orator and political theorist; poet, novelist and playwright; critic, lecturer, educator and elocutionary therapist, John Thelwall was above all an activist. The Art and the Act celebrates the conjunction of arts and acts in his theory and practice, seeking to revive his voice and vision, to connect the wide-ranging communities of 'participated action' in which he worked, and to realize in our scholarship the democratic values to which he dedicated his life.

The innovative program alternates papers by international, interdisciplinary scholars and practitioners (including Sir Geoffrey Bindman, Nicholas Roe, Michael Scrivener, & Judith Duchan), with performances, recitations, and hands-on workshops where we collaborate to augment the "common bank" of primary Thelwall materials. Two (+one optional) days of Arts and Acts include a landmark production of Thelwall's *The Fairy of the Lake*, radical toasts and tastes in the waterfront haunts of privateers and a "New Peripatetic colour tour" of Thelwallian sites in Nova Scotia.

For more details, and to share in bringing Thelwall to life, contact Judith Thompson (Judith.Thompson@Dal.ca).

FORTHCOMING LECTURES AND SEMINARS

North-West Long Nineteenth Century Seminar

This new seminar met for the first time on July 2. Future events are proposed for Wednesday 3 October, 2-5pm, Wednesday 6 January, 2-5pm, and Wednesday 7 April, 2-5pm, so you might like to put those dates in your diary. Details will be announced on the BARS website.

The organizers of the seminar are grateful for the financial support of the University of Salford, the British Association for Romantic

Studies, and the British Association for Victorian Studies.

For further information, or to be put on the mailing list, please contact Sharon Ruston (s.ruston@salford.ac.uk)

North-East Postgraduate Forum in the Long Eighteenth Century.

This forum is designed to enable graduate students based at universities in the North East to meet one another and academic staff to discuss their research interests in the literature and culture of the 'Long Eighteenth Century'. Students taking taught MA or research degrees and members of academic staff conducting research in the period c.1660-1830 are equally welcome no matter what their disciplinary background. Meetings are held five times a year, and are spread around the four institutions involved – Durham, Newcastle, Northumbria and Sunderland. The co-ordinators of the Forum are: Professor Pamela Clemit (Durham), Professor Allan Ingram (Northumbria), Dr Matthew Grenby (Newcastle) and Professor Richard Terry (Northumbria). Contact Professor Terry (richard.terry@northumbria.ac.uk) for details of the meetings of the forum, or with any inquiries.

CFP: Wales & West Romanticism Seminar - Romantic Counterculture

“The life of adventurers, gamesters, gypsies, beggars, and robbers is not unpleasant.” (Edmund Burke)

A one-day symposium to be held at Swansea University, on Monday 14 December 2009, 11am-5pm

Plenary Speakers: Prof. Nick Groom (Exeter), Prof. Ian Haywood (Roehampton)

There has been a long-standing scholarly interest in the subcultures that developed within Britain during the long nineteenth century – religious,

political, gaming, theatrical, and sexual, among countless others. In particular London, with its ever increasing population, housed secret societies, freethinking coffeehouse culture, criminal underworlds, eccentric leisure clubs and networks of political troublemakers. As well as producing a wealth of progressive literature, the Romantic Period has revealed itself to be a particularly fertile epoch for unconventional characters and alternative lifestyles. It is arguably this fusion of life and art that defines the countercultural impulse.

For this symposium, the organisers invite proposals for 20-minute papers on all aspects of counterculture within a broadly-defined Romantic Period. We are particularly interested in the relationship between Romantic literature and subcultures that offer an alternative to the dominant or 'official' culture or seek actively to resist it in some way. The quality of "alternativeness" present in the Spirit of the Age will be interrogated with the aim of exploring it in relation, not merely to the establishment values of the period, but also to the militant radicalism of revolutionary movements and the explosive effects of Jacobinism throughout Europe. In addition, discussions about the literary/textual innovations of the period, and the concept of the avant-garde in general, will hopefully supplement the socio-political dimension of the debate.

Topics might include:

Communitarianism, pantisocracy, the periodical press, bohemianism / the myth of the artist, the Romantic 'schools', exile, dandyism, vegetarianism, nomadism, vagrancy, freemasonry, drug-use, carnival, itinerancy, gambling, Religious/Political dissent, fraternal organizations, anti-slavery, feminism, Welsh/Scottish/Irish/Cornish/Manx nationalism, immigrant communities, the London Corresponding Society, libertinism, criminal culture, illegal gaming, early environmentalism, smuggling, piracy, poaching, Gypsy-Travellers.

Proposals for papers (max. 250 words) should be e-mailed to Anthony Howell (ant.howell@gmail.com) by Wednesday 30 September.

Reviews

David Higgins, *Romantic Genius and the Literary Magazine: Biography, Celebrity and Politics*. London and New York: Routledge, 2005. Pp. 192. £85. ISBN 0415335566.

In *Don Juan*, Byron noted that ‘every paltry magazine’ has its own ‘greatest living poet’, and admits to his turn as the ‘grand Napoleon of the realms of rhyme’. Byron’s witticism encodes many themes that David Higgins’s *Romantic Genius and the Literary Magazine* ably explores. Emphasizing the role of periodicals in the construction of the concept of genius and its embodiment by particular authors, Higgins demonstrates that such construction was vital to the magazines’ ideological and aesthetic self-fashioning and their representation of their audiences as ‘avatars of the more enlightened general audience of the future’. Higgins’s study concentrates on the major magazines, such as the *New Monthly*, *Blackwood’s*, and *Fraser’s*, that took up intermediate positions of authority and accessibility between more ponderous quarterlies (*Edinburgh* and *Quarterly*) and those more mass-market-oriented publications that ‘began to dominate the literary marketplace during the 1830s’.

Studies on the periodicals face a problem of establishing appropriate units of meaning. Mark Parker articulated a notion of the ‘run,’ a consecutive series of a journal held together by an ideological or ideational stability. Others have explored specific volumes, a series of articles by a particular writer, or responses to a particular issue. Higgins explores specific, often tactical encounters between a magazine and an author (and other confrontations) and argues persuasively for a cumulative effect. While certain editors and writers were well-known contributors – often despite anonymity – to

particular journals, others crossed alliances and translated their styles to the demands of various journals. Such complexities reflect the magazines’ tendencies toward, as Higgins says of *Blackwood’s*, an ‘explicit disdain for “unity of mind”’. This ‘discursive heterogeneity’ operates at various levels; Higgins’s example of John Wilson writing in favor of Wordsworth, then refuting his own argument before reaffirming it, mirrors Wilson’s many letters penned to Christopher North complaining of his stewardship of *Blackwood’s* and then responding as North. Such arguments often turned on literary judgments, including notices of North’s coterie of authors such as James Hogg and Maginn. Maginn himself, despite his crucial role in forming the tone of *Blackwood’s*, reworked this system of internal argument in *Fraser’s Magazine*. In Chapter Three, Higgins shows how Maginn’s ‘Gallery of Illustrious Characters’ placed Fraser’s ‘securely in the literary firmament’; this series curiously contrasts with Maginn’s earlier ‘Humbugs of the Age’ in *John Bull’s Magazine*, suggesting that the character of an article was an amalgam of its author and the periodical in which it appeared. Such interconnections and echoes form the textual, and visual, network that Higgins illuminates.

Higgins presents a variety of approaches to the intersection between romantic genius and periodical production. His chapter explores how periodicals represent the notion of genius, with respect to the ambitions of particular poets. The ‘redemptive, conservative force’ that journals like *Fraser’s* attributed to genius, counterbalances the frequent claim that genius was prone to imprudence or immorality. This political tension recurs for the authors that the later chapters feature. The second and third chapters explore how the term ‘genius’ was deployed in popular literary biography and shows that the private lives of writers were implicated and threatened by such biographies. The Reader, a phantom construction, haunts not just Higgins’s book, but work on the periodicals from John Klammer’s *Making of the English Reading Audiences* forward. While we can read, as Higgins does, signs of the rhetorical construction of readers in the periodicals, and a

rhetoric of reader response in the gambit of ‘letters to editors,’ actually mapping how readers reacted to literary periodicals is still a project before us. If magazines projected their audiences as unified and exclusive, as Higgins details, certain readers, like Henry Crabb Robinson, seem to have inhabited the subject positions of reader proffered by various competing journals. The *Blackwood’s* reader was, like its editor and conversations, an illusion, but one, Higgins demonstrates, both inviting and appealing.

The final three chapters chart encounters between figures of genius and the periodicals. The first focuses on *Blackwood’s* construction of Wordsworth. Higgins accounts for the peculiarity of *Blackwood’s* praise, in the light of Wordsworth’s disdain for periodicals generally and *Blackwood’s* particularly. While he catalogs various motives for both the animosity and praise, he highlights a dynamic of internecine periodical conflict by demonstrating *Blackwood’s* exploitation of Wordsworth’s genius for its battle with the *Edinburgh*. Simultaneously, Wilson, under pseudonymous guises, was working out his own ambivalent anger toward Wordsworth, and this personal element underscores that a collective periodical voice was filled with the contradictory goals of individuals. The next chapter traces William Hazlitt’s analysis of genius and power. Although many periodicals represented themselves as independent of government influence, Hazlitt argued that the government, by both direct sponsorship and indirect means, used periodicals to impose ‘the values associated with “Legitimacy”—respect for rank, wealth, tradition’ on the public.

The final chapter, on Benjamin Haydon, the painter, demonstrates that the periodicals theorized fame not only for writers, but more broadly. Haydon’s reliance on the periodicals for self-promotion stood in such tense relation to his theorization of genius, that his despair, and perhaps suicide, was a consequence of his approach to fame. As the whole of the book argues, this contradiction was not unique to Haydon, but characteristic of literary and artistic production of the period. Current writing on Romantic periodicals has two main prongs: the

exploration of the periodicals as curious literary objects in their own right; and the study of what they, as public readers, illuminate about cultural questions. By joining together a central romantic concern—genius—with a central commercial disseminator of ideas—the periodicals—*Romantic Genius* contributes significantly to both these aspects, thus advancing our critical conversation.

Mark Schoenfield
Vanderbilt University

Matthew Schneider, *The Long and Winding Road from Blake to the Beatles*. Basingstoke: Palgrave Macmillan, 2008. Pp. 240. £42.50. ISBN 1403984891.

Matthew Schneider’s preface to *The Long and Winding Road from Blake to the Beatles* goes from intriguing to troubling in two pages. He crisply states the questions his book will answer: ‘Are poems the distant ancestors of pop songs? If so, how was that influence transmitted? More important, is pop music capable fulfilling the cognitive and aesthetic functions previously reserved to self-consciously “high” art[?]’. His argument is that the Romantic poets fathered the ‘Rock Romanticism’ that flowered in the ‘60s — the greatest exponents of which were, predictably enough, the Beatles. There are chapters on Lennon/McCartney as Coleridge/Wordsworth, Ringo as Blake, Harrison as Byron. Putting aside queasiness about expressions like ‘Beatlemaniac and ‘our Liverpoolian quartet’, and impatience with more Baby-Boomer apologetics, there is something impressive about a study of Romanticism and pop music that looks further than the completely obvious – i.e. sex and drugs. The problem with Schneider’s book, though, is that because he cannot quote Beatles lyrics (prohibitive copyright fees) his project is caged: ‘I should make it clear from the outset that the definition of poetry from which I proceed is more *functional* than *formal*’. The songs are

secondary to the Beatles' broader impact on culture, society and politics. This makes for writing marked by generalisations – Schneider's Romanticism ('a literary movement that would eventually become the West's dominant cultural paradigm') is an uncritical mix of Bloom and Abrams – and outlandish claims, such as: 'the soft empire of Anglo-American Rock Romanticism... *accelerated* the inevitable downfall of Soviet totalitarianism'). Yoko even gets blamed again.

The book does two things well. It links Romantic ideas of 'ordinariness' (in language, class and poetic subjects), spontaneity and radical individualism to pop's D.I.Y. aesthetic, exuberance and rebelliousness; and it unites the poets and the Beatles as 'Anglo-American Romanticism'. For Schneider, Romanticism is a fundamentally transatlantic event that exceeds the usual long eighteenth-century timeframe. This point – a variation on a familiar theme, seen recently when the Ian Curtis character in *Control* recites Wordsworth – is possibly the strongest part of the book. When the Beatles got famous in 1964, they played American music. The old line is that the Beatles sold back to America its own popular culture, but Schneider elaborates. Britain was amenable to rock 'n roll in the first place because American folk has roots in the songs brought over by early settlers from Britain – many of whom were from Liverpool. The American music the band exported to the States was, in fact, already British-American. The Beatles' genius was to cement the 'Special Relationship' in appealing chord structures. A 'gift of British culture', the Beatles soothed America's anxiety that a lack of history would impair its ability to lead the world; by conquering the States musically, post-imperial Britain drew close to the new power and shored up its battered self-esteem.

What Schneider does less successfully is address the problems with his thesis. He has a convert's zeal about the authenticity of the defiant individualism of 'Rock Romanticism', and passes over the role of commerce in pop. It is not as if the poets co-signed a statement for or against capitalism. This zeal leads Schneider into increasingly repetitive assertions that rock fulfils the Romantic dream, 'humanity's most

optimistic vision of its own nature'. The Beatles broadcast to the world the beautiful ideas that Blake, Wordsworth and Byron failed to liberate from their books.

This could be exciting, and I prefer big pictures to scholarly quibbles. But the stone-free imprecision of *The Long and Winding Road* loses its charm when Schneider seems to channel a psychedelic Senator McCarthy and announces that not only was the Beatles' message of love and freedom good and true in itself, it also 'changed everything' and hammered those pesky Reds. The Romantic – that is, truly human – Western soul expressed by the Beatles helped Russian kids shuffling along to the dreary arrhythmia of communism keep it warm while holding out for a (guitar) hero (at one point, Schneider praises Gorbachev's brave stand against authoritarianism and then, yup, Putin's...). These are clichés to which Schneider clings even after quoting the Beatles' wonderfully modest and bemused appraisals of their world-historical significance (George once said that the Beatles reached 'parts that other bands couldn't reach', sounding, maybe deliberately, like that Heineken TV advertisement). Life in the Soviet Bloc was often bad. But reading that 'Strawberry Fields Forever' taught wicked and deluded Eastern collectivists 'the necessity of personal liberty and the preciousness of the individual' in the same week that 'spontaneous' traders on Wall Street and in the City brought suffering to millions and trashed their own rebel idol is a real bummer.

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Sarah Haggarty and Jon Mee, eds, *Blake and Conflict*. Basingstoke: Palgrave, 2009. Pp. 235. £50. ISBN 9780230573871.

Exploring Blake and conflict means straddling three related but awkward facts: that for most of Blake's life 'Britain was a nation at war', that 'for the combative Blake, the collision of contraries' was necessary to human existence and, also, that Blake Studies are frequently fractious – evident when the Introduction airs debate about 'violence... as it inflects' Blake's 'handling of conflict between the sexes'. Editing this volume clearly involved juggling hot potatoes and, though Haggarty and Mee do briskly offer their own positive take on Blakean conflict as a way to safeguard otherness and ensure that difference leads to conversation rather than negation, overall they are happy to let contributors range freely across 'figurative and structural, as well as historical, interpretations of conflict', deflecting qualms about the collection's occasionally incongruous 'good manners and right methods' via the beguiling admission that *Blake and Conflict* does not 'pretend to have the last word on the subject of conflict, or indeed on Blake's works'.

Not that their contributors are uniformly self-effacing. Saree Makdisi offers an unabashed restatement of his now (in)famous depiction of Blake as a prophet against empire spun to suit Twenty-First century tastes, one who 'refuses Orientalism: because he utterly refuses the logic of individualism predicated on opposition to otherness'. The timely recent convergence of criticism studying religion and empire further assists, as a focus on Blake's critique of State Religion enables Makdisi to argue that Blake's 'anti-imperial position... outlasted the radical 1790s to remain one of his lifelong concerns'. Engagement with sceptics like Steve Clark, who wonders whether *Jerusalem* bespeaks 'an outright apologist for empire', would have deepened our sense of contemporary conflict – but, nonetheless, Makdisi's work inspires. It leads Angus Whitehead to complain that 'literary and graphic responses to Islam have received scant attention from critics... careful,

nuanced and balanced discussion... is long overdue'. Only those versed in Islamic ethics and aesthetics can judge whether the ingenious interpretations Whitehead offers – of 'A wise tale of the Mahometans' Blake discussed with Crabb Robinson, of his Visionary Head of 'Mahomet' and of the illustration to Dante's 'The Schismatics and Sowers of Discord: Mohammed and Ali' – amount to 'a positive engagement with Islam, at least in the 1820s'. But his deduction that they indicate 'Blake's exposure to as yet untraced images and texts in Islamic and Orientalist publications' is persuasive. David Worrall's unprecedented announcement of the identities of the resoundingly 'international' cast of characters the Blakes met at the Great East Cheap Swedenborg conference in April 1789 is fascinating in this context too – revealing, delicately but definitively, that multi-layered metropolitan spirituality attracted a dashing range of literary globetrotters who, with 'their tantalising links to popular prophecy, variant notions of Africa, America and the problem of slavery... undoubtedly provided a starting point for a number of the larger issues discussed in the illuminated books of the 1790s'.

Another critical sub-set works in a pincer movement, to target Blake's protean female and feminine voices. Susan Matthews gets after mucky words by tipping *London's* 'Harlots curse' from diseased noun to combative verb. The 'dirt and the noise of the city' intriguingly stratify this social sign, and Matthews shows how harlot, in 'its new sexual and gendered meaning... reveals the process of compartmentalization, the separation of sexual from non-sexual meanings, on which the new polite order rests'. Jon Mee's treatment of 'Mutuality, Converse and Mental Fight', accessed via 'the history of the idea of conversation', makes space for female voices too. His welcome analysis of dialogue in *Island, Marriage and Jerusalem* discovers a radical reworking of pre-existing ideas of politeness – in part because Blake 'seems to want to reject ordered gendered divisions' and is perhaps 'opening up the constriction of women's conversation that stressed polite modesty over the dangers of passion (sexual or otherwise)'.

David Fallon is even more concerned with assaults on restrictive sexual stereotyping. He offers an absorbing account of Blake's novel refashioning of macho republicanism and mild Christianity, in such a way that dynamic females are liberated – not least from the 'metaphorical nature of... gendered discourse'. Political theory, in Fallon's hands, does unusually interesting work.

Another trio illuminate aesthetic wrangles. Master historian of the Felpham years, Mark Crosby, uncovers a wonderfully surprising fight in his 'A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting'. Deploying microscopic study of the Sussex pictures, Crosby casts doubt on Hayley's self-proclaimed role as Blake's tutor; indeed, he finds that the techniques Blake favoured 'constitute a form of non-verbal resistance to Hayley's patronage'. Morton Paley's discussion of Blake's Notebook poems dealing with art and artists – works characterised by a 'free-and-easy manner, doggerel rhyming and frequently outrageous humour' – is also a gem. Interestingly arguing that the Orléans art sale of 1798 was Blake's major impetus, Paley fully establishes how and why these rough and ready, self-referential poems, full of 'mordant wit and satirical thrust', have a 'claim on our attention'. Also, Luisa Calè considers whether Blake's response to the rhetoric and aesthetics of the literary galleries necessitates reconsideration of his textual practice – especially Blake's use of variably inserted full-picture plates in his illuminated books. Her view? That in attempting 'to cross the class boundaries of the artisan-engraver, Blake tried to incorporate in his works the freedoms of reading and viewing experienced in the exhibition space'.

Finally, two material-rich, maverick pieces. Sarah Haggarty's 'From Donation to Demand? Almsgiving and the Annotations to Thornton' trawls through writings on charity – historical and contemporary – to show how 'characteristically disputatious' the elderly Blake's remarks on Thornton's 1827 translation of the Lord's Prayer truly were; while Sibylle Erle's 'Shadows in the Cave: Refocusing Vision in Blake's Creation Myth' digests masses of philosophical and scientific data in its revelation

of the ways 'contemporary optics extended Blake's range of poetic vision'. Interestingly, factual understandings of the self-regulating and inherently flexible eye may indeed inform Blake's plentiful reflections on the workings of our 'little orbs / Of sight'.

In sum, *Blake and Conflict* illuminates hosts of both expected and unexpected tussles, and while some ruffians will have hoped for a splash more blood on the carpet, its charming editors won't at all mind that objection.

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George Boulukos, *The Grateful Slave: The Emergence of Race in Eighteenth-Century British and American Culture*. Cambridge University Press, 2008. Pp. 288. £50. ISBN 9780521885713.

Brycchan Carey and Peter J. Kitson, eds, *Slavery and the Cultures of Abolition*. Cambridge: D. S. Brewer, 2007. Pp. 236. £30. ISBN 9781843841203.

Peter J. Kitson, *Romantic Literature, Race, and Colonial Encounter*. Basingstoke: Palgrave, 2007. Pp. 280. £42.50. ISBN 9781403976451.

Slavery produced race. This much-debated claim, first made by Eric Williams in *Capitalism and Slavery* (1944), informs these three books, all of which are concerned with the relationship between cultural practices and representations. In particular, George Boulukos's authoritative study *The Grateful Slave* draws attention to what he calls 'the transatlantic gap' between 'colonial practices of racial oppression' and metropolitan assertions of the essential humanity of black Africans. Boulukos examines the trope of the grateful slave – a figure represented as personally devoted to a reforming, caring planter – across a wide range of eighteenth-century texts

and argues that it 'enabled the transition' from an assumption that Africans were fully human 'to a raced view of humanity throughout the British Atlantic world'. He suggests that, whatever the role of sentiment in abolitionist discourse, it was also used to support (reformed) slavery and to emphasise racial difference. This argument is convincingly made, in an impressively researched book that pays close attention to the complexity and fluidity of representations of race and alterity in the period.

Boulukos's approach is broadly chronological. He begins with a chapter examining seventeenth- and early eighteenth-century accounts of West Africa, linking them interestingly to representations of sentiment and torture in John Foxe's highly influential *Book of Martyrs* (1563). Chapter two considers Defoe's 1722 novel *Colonel Jack*, and chapter three gives a carefully contextualised account of emerging notions of race in several plantation novels from the middle of the eighteenth century. The final three chapters will be of most interest to Romanticists. Chapter four discusses the 1780s as a decade of chaotic transition from a general consensus with regard to the shared humanity of whites and blacks to notions of racial difference. It ranges skilfully through philosophical texts by Jefferson, Kant and Raynal; fiction by Lucy Peacock, Thomas Day, John Moore, and Hector MacNeill; and abolitionist tracts by James Ramsey and Richard Nisbet. In chapter five, Boulukos examines black transatlantic writers' critique of the notion of gratitude, focusing particularly on Equiano. The final chapter, on the 1790s, focuses on the paradox that 'the flowering of the abolition movement was accompanied by an increasing investment in racial difference, not only in the colonies, but also in metropolitan and even anti-slavery writing'.

I have two criticisms. First, Boulukos's careful, scholarly approach sometimes leads him to show too much of his workings, lingering on some rather tedious eighteenth-century texts longer than they deserve. The book might have been even better if it had been shorter, or at least if room had been made for some discussion of abolitionist poetry. Secondly, and a far more significant issue, is his conception of race.

Polygenetic typologies of race, however influenced by slavery, were not simply predicated on the supposed superiority of 'white' over 'black', but of 'white' over 'brown' and 'yellow'. Therefore Boulukos is somewhat overstating his case by arguing that it is the trope of the grateful slave that enabled the idea of race to emerge. I would hardly be the first to argue that 'Orientalism' had something to do with this process too. Still, this is an essential book for scholars working on slavery and abolition in the long eighteenth century.

Boulukos is also a contributor to Brycchan Carey and Peter Kitson's *Slavery and the Cultures of Abolition*, a collection of essays intended to 'mark, but [...] not celebrate' the passing of the Bill for the Abolition of the Slave Trade in 1807. This refusal to fetishise abolition is strongly apparent in Marcus Wood's fine opening essay, which focuses on various representations of the kneeling black male slave, perhaps most influentially shown on the Seal for the Society for the Abolition of the Trade Slave. Wood draws attention to what he describes as 'the great emancipation swindle': the way in which abolition continues to oppress blacks by assuming that their freedom can only come from the benevolence of whites. Following Fanon, Wood relates 'the mythology of emancipation' to 'today's benign liberal racisms', arguing that 'such racisms have found in the easy fictions of equality, parity, sameness, a way of avoiding any real engagement with the difficult aspects of the inheritance of Atlantic slavery'. Some of the essays in this collection are rather limited in scope, but Wood's willingness to think broadly about the structures and contemporary resonances of slavery and abolition is also apparent in the contributions by Sarah Salih, Felicity Nussbaum, and Gerald MacLean. Salih, like Wood, focuses on a suggestive range of texts, arguing that 'the repeated, almost obsessive, representation of the punished black body constitutes a double "putting down," i.e. textual depiction as a form of textual quelling whereby the unruly black body is disciplined and delimited. [...] [This] seems designed to reassure white readers, at the same time as eliciting a sympathetic tear'. Her essay ends self-reflexively by briefly considering the moral

questions associated with scholarly representations of slave suffering: 'Am I repeating "hateful speech" when I extensively cite and quote the punishments visited upon the enslaved [...]?' It's a shame that Salih concludes without exploring this and the related questions that she raises; after all, the ethics of this sort of scholarly work has been a central concern of postcolonialism for some time now. This does not, however, detract from what she does do in a sensitive, subtle essay.

Felicity Nussbaum's well-argued piece examines the intersection of Orientalism and representations of slavery by considering eighteenth-century European translations of *The Arabian Nights*. With reference to Islamic practices of slavery, Nussbaum argues that 'the Arabian, Persian, Turkish and Indian characters of *The Arabian Nights* gather to themselves associations with despotic cruelty, exotic barbarism, and the awful sublime while [the text's] investment in the alterity of blacks, eunuchs and slaves – Africans all – intersects, competes with, and often exceeds these other groupings'. Maclean, too, is interested in slavery and Islam. His essay examines the consequences of recent work by Linda Colley and others on white enslavement by Muslims. Beginning with a rather descriptive account of Elizabeth Marsh's *The Female Captive*, it quickly warms up to consider the text's combination of suffering, exoticism and eroticism. For Maclean, the problem is that such stories of white captivity 'can encourage prejudicial attitudes among some readers'. He is particularly critical of Robert Davis's study *Christian Slaves, Muslim Masters* (2003), suggesting that the 'Manichean dichotomy' Davis sets up between white/European/Christian and black/Muslim/African has fuelled 'not simply white racist hate groups throughout the US, but has also served the turn of even white liberals eager for relief from the tedious burden of feeling guilt for the crimes of their forebears'. Maclean argues that in fact Islamic slavery, like other forms of slavery, was driven largely by power and economics, rather than race or religion. An important thrust of Maclean's essay, and of the book as a whole, is that – without in any way wanting to downplay the

horrors of the transatlantic slave trade or Britain's responsibility for it – slavery needs to be understood as a global phenomenon. It is sobering to note that this continues to be true; a 2007 report by the Joseph Rowntree Foundation asserts that 'thousands of people are working as slaves in the UK at present' (www.jrf.org.uk/publications/modern-slavery-united-kingdom).

One of the strengths of Peter J. Kitson's important study, *Romantic Literature, Race, and Colonial Encounter* is that, while giving slavery and abolition due importance, it ranges far beyond them. Kitson suggests that although race was probably not 'the most significant discourse of difference in the Romantic period', after 1850, 'there is a much stronger case for regarding [it] as the primary and crucial category that Europeans used to understand their relationships with other people'. His book explores how race became so important, moving surefootedly across disciplines and genres. Chapter one considers racial theory in the work of Linnaeus, Camper, White, Kant, Hegel, Blumenbach, Cuvier, and so on. There is nothing particularly new here, but what Kitson does offer is an elegant, useful overview of these writers and the development of racial theory. He concludes the chapter by considering the influence of some of these ideas on Coleridge and De Quincey. Chapter two discusses the importance of comparative anatomy to racial science, and ends by showing how this informs *Frankenstein*. With typical judiciousness, Kitson shows that critics who 'wish to locate the Creature as an African slave or Mongolian Tartar essentially miss the point', which is that the Creature is a new hybrid species.

Chapter three, on race and the slave trade, emphasises, like Boulukos, that racial theory emerges after colonial slavery has been established for some time. However, unlike Boulukos, Kitson avoids making a causal link between slavery and race, noting that 'such ideas derive substantially from states not heavily involved in the practice'. The race idea, he argues, is predominantly metropolitan, strongest outside the colonial contact zone. As in other chapters, Kitson starts with theoretical utterances on race and finishes by focusing on

literary texts: here poems by More, Cowper and Coleridge, and the abolitionist writings of Cugoano and Equiano. Chapter four, on race, cannibalism and the “South Seas”, begins with a valuable survey of European attempts to distinguish between different peoples inhabiting Oceania, considers representations of Maori cannibalism, and finishes with an account of Byron’s *The Island*. Kitson’s final two chapters, in which he turns to ‘the East’, are the strongest and most original in the book. Chapter five examines increasingly racialised representations of China across a range of texts: the work of J. F. Blumenbach and William Lawrence, contemporaneous accounts of the Macartney Embassy of 1793, and John Barrow’s *Travels to China* (1804). Chapter six gives a judicious discussion of representations of the Chinese and Tartars as antithetical groups. The discussion of Tartary is particularly suggestive, offering an important context for Coleridge’s ‘Kubla Khan’ and a number of De Quincey’s writings.

Kitson’s approach throughout is careful and circumspect, and he brings out the complexity and ambivalence of representations of race, as well as showing an awareness of the difficulties of relating colonial practice to metropolitan theory. Sometimes, though, the discussion could be more incisive and his occasional unwillingness to draw firm conclusions can be frustrating. The book ends rather suddenly; a discrete conclusion would have allowed some consideration of the book’s position in relation to postcolonial theory and particularly to contemporary debates about race as a category, which are presented rather briefly in the introduction and chapter one. Given that race is such a hot potato, it would also have been interesting to have had some reflection on the book’s own ethical relationship to its material. Another issue is that sometimes Kitson struggles to find enough ‘literary’ texts to justify the book’s title. The only novel he discusses is *Frankenstein* and some significant and relevant authors of the period are omitted or only mentioned in passing: for example, Blake, Scott, Smith, Southey, and Wordsworth. This, though, does not detract from the book’s importance as the most wide-ranging and authoritative study available of the construction of race in the

Romantic period.

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