

Editor's Column

Welcome to the second 2010 number of the *BARS Bulletin and Review*. This issue contains an excellent range of reviews; a fitting way of marking the end of Simon Kovesi's tenure as Reviews Editor, a role that he has fulfilled superbly for nine years. Although I have not worked with Simon for very long, I am enormously grateful for his efficiency, accuracy, and good humour. I am pleased to say that Dr David O'Shaughnessy, Leverhulme Early Career Fellow at the University of Warwick, will be taking up this role and will undoubtedly do an excellent job.

This issue also contains details of the BARS 2011 Conference, 'Enlightenment, Romanticism & Nation', to be held at the University of Glasgow in July 2011. The deadline for abstracts is 21 January 2011.

I am pleased to announce that this issue contains the first of a regular column written by Kathryn Barush, a doctoral student at Wadham College, Oxford. Kathryn will be reviewing art exhibitions likely to be of interest to BARS members. Images to accompany her article are available on the BARS website.

The 'Journals' and 'Societies' sections have been revised and updated. If you are involved in a journal or society relevant to Romantic studies, please get in touch if you wish me to include information, or to update your details.

I'd be delighted to hear from any member with items for inclusion or comments on the *Bulletin*.

David Higgins
Editor

Notices

BARS WEBSITE

www.bars.ac.uk

Anyone wanting to place advertisements, or with other requests regarding the website should contact our website editor, Padmini Ray Murray, either by email (padmini.raymurray@stir.ac.uk) or by post at the University of Stirling.

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: www.jiscmail.ac.uk/lists/bars.html

BARS MEMBERSHIP

BARS currently has more than 420 members. Members can ask for notices to be placed on the mailbase, on the website, and in the *Bulletin*. The website has a page dedicated to new books published by members, and you should let the editor know if you would like your recent work to be listed. Similarly, if you are editing a collection of essays or a special issue of a journal, or working on a collaborative project, we can usually place notices calling for contributions on the website as well as in the *Bulletin*.

The annual subscription for BARS membership is £15 (waged) and £5 (unwaged/postgraduate). 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 a membership form, please contact the BARS administrator, Louise Booth at: romanticstudies@hotmail.com

It is now possible to check whether your subs are up-to-date on the bars.ac.uk website. 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 2011 CONFERENCE

The BARS 2011 conference will take place at the University of Glasgow, 28-31 July 2011. The full call for papers can be found in the 'Events' section, below.

BARS DAY CONFERENCES

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 Dr Angela Wright (a.h.wright@sheffield.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

Postgraduates working in the area of Romantic Studies are invited to apply for a Stephen Copley Postgraduate Research Award. The BARS Executive Committee has established the awards in order to support postgraduate research. They are intended to help fund expenses incurred through travel to libraries, archives, etc. necessary to the student's research, up to a maximum of £300. Application for the awards is competitive, and cannot be made retrospectively. Applicants must be members of BARS (to join, see above). The names of recipients will be announced in the *BARS Bulletin and Review*, and successful applicants will be asked to submit a short report to the BARS Executive Committee and to acknowledge BARS in their thesis and/or any publication arising from the research trip.

Congratulations to recent recipients of the bursary: Brian Haman (Warwick); Matthew Sangster (Royal Holloway); Rebecca Domke (Glasgow); Susan Valladeres (Oxford); Harold Guizar (York); Terence Shih (Durham); Christina Davidson (Southampton); Bo-Yuan Huang (Warwick); Leanne Stokoe (Newcastle); Christina Dennis (University College Falmouth); Helen Stark (Newcastle).

Please send the following information in support of your application:

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

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

Applications (preferably by e-mail) should be sent to: Prof. Jacqueline Labbe, Department of English and Comparative Literary Studies, University of Warwick, Coventry CV4 7AL, UK; j.m.labbe@warwick.ac.uk

The next deadline is 30 January 2011.

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.

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, Professor 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).

The Charles Lamb Bulletin

The *Charles Lamb Bulletin* is a peer-reviewed journal devoted to the study of Charles and Mary Lamb and their circle. It aims to promote Lamb scholarship and welcomes submissions in the form of essays, reviews, and notes and queries from established academics, new entrants to the field, and those who simply admire the Lambs' writings.

Essays submitted to the journal should be in typescript, and be between 4000 and 7000 words in length. Preferably, submissions should be sent to the Editor as an email attachment in MS Word. Submissions should be double-spaced throughout, including quotations, and should follow MHRA style, with the single exception that the name of the publisher should be omitted from citations. A full style-sheet is available on request.

For further information contact the Editor, Stephen Burley, 2 Royal London Buildings, 644 Old Kent Road, Southwark, London, SE15 1RX (stephenburley@hotmail.com); or the Reviews Editor, Felicity James, School of English, University of Leicester, University Road, Leicester, LE1 7RH (fj21@le.ac.uk).

John Clare Society Journal

The annual *John Clare Society Journal* welcomes submissions of critical essays, review essays, notes and queries on John Clare and a wide range of related topics. The *JCSJ* is fully and anonymously refereed, listed on *ERIH*, indexed on the *MLA Bibliography*, and is available worldwide in hardcopy and electronic formats (via Gale and ProQuest, for example).

Essays should be presented according to the MHRA style guide, written in accessible English, and ideally between 5 and 6,000 words long. The editor is happy to respond to any queries potential authors might have: Simon Kovesi, Editor, *John Clare Society Journal*, Dept English, Oxford Brookes University, OX3 0BP (skovesi@brookes.ac.uk). Further details about the *JCSJ*: www.johnclare.info

The Coleridge Bulletin

The Coleridge Bulletin is produced twice a year by the Friends of Coleridge, and publishes peer-reviewed articles on topics relating to Samuel Taylor Coleridge and his circle, reviews of the latest works on Coleridge and Romanticism, and news of the wider activities of the Friends of Coleridge. The journal brings together essays by established scholars and those who have more recently joined the field. Submissions by readers outside the academy, particularly members of the Friends of Coleridge, are also welcome.

Two years after publication in print form, articles are made available online, exclusively to members of the Friends of Coleridge and institutional subscribers. Our online archive dates back to 1988, and as such comprises a significant scholarly resource.

For further details see:
www.friendsofcoleridge.com/Coleridge-Bulletin.htm

Please address enquiries over submissions, reviews, and institutional subscriptions, to the Editor, Graham Davidson, 87 Richmond Road, Montpelier, Bristol BS6 5EP
(gcdd@blueyonder.co.uk).

The Cowper and Newton Journal

The Cowper and Newton Journal, a new scholarly annual published by the Trustees of The Cowper and Newton Museum, Olney, UK, is seeking submissions for its first issue, to be published in Spring 2011.

The *Journal* accepts contributions on any topic related to William Cowper, John Newton and their circle but also embraces the wider milieu – literary, artistic, religious, historical, horticultural – of their contemporaries in the eighteenth and early nineteenth centuries. In keeping with its museum origins, the *Journal's* scope also covers material culture.

Each issue will contain articles, notes, and reviews. The focus will be mainly on scholarly research and criticism in the fields listed above, but it will also take in subjects of more general

interest such as local topography, family connections, and reminiscences of people and places.

Submissions should be sent as email attachments (preferably as Word documents) to one of the Joint Editors. It would be helpful if contributors could follow the Style Notes as set out on the *Journal* page of the Museum website: www.cowperandnewtonmuseum.org.uk

Joint Editors: Professor Vincent Newey, Church View Cottage, 54 Main Street, Cosby, Leicester LE9 1UU (tel + 44(0)116 286 7751; vincentnewey@aol.com).

Tony Seward, 14 London Road, Stony Stratford, Milton Keynes MK11 1JL (tel + 44(0)1908 565260; t.seward396@btinternet.com).

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. Selected papers from the annual conference of the North American Society for the Study of Romanticism (NASSR) appear in one of the six issues published each year.

Book reviews commissioned for issues 1 (February) and 4 (August) represent a cross section of concerns in Romantic-era studies. They 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 or approximately 22 to 33 double-spaced pages typed with a Times New Roman 12-point font. Please send the manuscript as an attachment in MS Word to 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.

Inquiries about book reviews may be addressed to Benjamin Colbert, Centre for Transnational & Transcultural Research, University of Wolverhampton, Millennium City Building, Wulfruna Street, Wolverhampton, WV1 1LY, UK, or to B.Colbert@wlv.ac.uk

Further information can be found on the *European Romantic Review* homepage: www.tandf.co.uk/journals/titles/10509585.html.

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 are available at *The Hazlitt Review* website:

www.hwa.to/hazlitt/TheHazlittReview.htm

Keats-Shelley Journal

The *Keats-Shelley Journal* is published (in print form: ISSN 0453-4387) 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.

Articles intended for publication should be prepared according to *The Chicago Manual of Style* and sent (with SASE) to Jeanne Moskal, Editor, Department of English, Box 3520, University of North Carolina, Chapel Hill, NC, 27599-3520; submissions may also be sent by email attachment to keats_shelley@yahoo.com.

The *Keats-Shelley Journal* considers for review editions of and books about Keats, Byron, Percy Shelley, Mary Shelley, and their contemporaries (particularly those belonging to their circle), as well as general studies in English Romantic literature and culture relevant to the second generation poets. Please send a review copy to A. A. Markley, Book Review Editor, *Keats-Shelley Journal*, Department of English, Penn State University, Delaware County, 25 Yearsley Mill Road, Media, PA, 19063-5596. Address inquiries or information about new and forthcoming books to the above address or to aam2@de.psu.edu.

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, email: 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 at www.keats-shelley.co.uk.

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 critical 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* (www.eup.ed.ac.uk/journals/Romanticism/) for full details about subscribing and contributing.

Romanticism and Victorianism on the Net

The Editors welcome contributions to *Romanticism and Victorianism on the Net* at the following address: Michael Eberle-Sinatra, (Editor, *Romanticism*), *Romanticism and Victorianism on the Net*, Département d'études anglaises, Université de Montréal, PO Box 6128, Station Centre-ville, Montréal, Quebec H3C 3J7, Canada. Dino Felluga, at Purdue University, is Editor for *Victorianism*. 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.

Romantic Pedagogy Commons

Romantic Pedagogy Commons (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. In the first instance, 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.

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 MLA 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 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

Ashgate Series in Nineteenth-Century Transatlantic Studies

Series Editors: Kevin Hutchings and Julia M. Wright

The editors invite English language studies focusing on any area of the period ca. 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.

Comprehensive Textual Edition of the Works of Robert Burns

Oxford University Press is to produce a ten-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. For further information see: www.gla.ac.uk/robertburnsstudies

Rodopi Press: Dialogue

Rodopi Press Amsterdam / Atlanta announces a new series of literary studies entitled Dialogue under the general editorship of Michael J. Meyer. The series will offer new and experienced scholars the opportunity to present alternative readings and approaches to classic texts (those which have received canonical acceptance in either American or Continental Literature). As the guest editor for the volume on Wollstonecraft's *A Vindication of The Rights of Woman*, I have developed a list of different topics and approaches that have elicited in the past a significant level of disagreement among critics.

Ultimately, 6 or more essays will be selected from younger scholars or those with limited publication and more recent PhD degrees as well

as 6 or more from scholars who are considered experts in the field. The latter scholars may write an essay that responds to the topics listed or may be selected by the editor to respond to the paper of a younger scholar. The goal will be to pair the readings and to establish a dialogue between the two contributors. Another possibility would be to share the senior scholar's response with an emerging scholar to establish a sort of Point / Counterpoint reaction. The major goal of the series would be not only to open the door to voices which are silenced by the selective nature of academic presses but to encourage new approaches and insights that will both enliven the text and promote further discussion of the work in question.

Emerging scholars will be defined by the following criteria: MA ABD or recent PHD, Instructor, lecturer or Assistant Professor status, publications limited to articles in journals and monographs and / or chapter studies; they will have 6 years or less from the awarding of a doctoral degree. Experienced scholars will demonstrate the following: teach at the Associate Prof level or above, have at least 7 years experience from the awarding of the PHD, have published book-length studies, and are considered to be an authority or well-known commentator on the title or author.

DEADLINE FOR PROPOSALS:

31 December, 2010

Contact for further inquiries:

Enit K. Steiner

English Department

University of Zurich,

Switzerland

enit.steiner@es.uzh.ch

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: (www.johnclare.org.uk/) or write to Sue Holgate, Membership Secretary, John Clare Society, 9 The Chase, Ely, Cambs CB6 3DR..

The Friends of Coleridge

The Friends of Coleridge aim to foster interest in the life and works of Samuel Taylor Coleridge and his circle, and to support Coleridge Cottage in Nether Stowey, Somerset, through co-operation with the National Trust.

We publish the *Coleridge Bulletin*, sent to members twice a year, host the biennial Coleridge Summer Conference at Cannington, and run an annual Study Weekend at Kilve, both in North Somerset, close to the Quantock Hills.

Membership is open to anyone with an interest in Samuel Taylor Coleridge. Please direct enquiries to the Membership Secretary, Justin Shepherd, The Coach House, Ford, Wiveliscombe, Somerset TR4 2RJ (membership@friendsofcoleridge.com). Further details of our activities are available at www.friendsofcoleridge.com.

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).

The Charles Lamb Society

The Charles Lamb Society was founded on 1 February 1935 at a meeting at Essex Hall in The Strand. Its first President was Sir Arthur Quiller-Couch. Today, the Society aims to advance the study of the life, works, and times of Charles and Mary Lamb and their circle; to preserve for the public a collection of Eliana (currently held at the Guildhall Library, London); and to stimulate the Elian spirit of friendliness and humour.

The Society holds a series of events each year in London. This includes a variety of lectures and talks, and a Charles Lamb Birthday Luncheon. The Society also publishes the peer-review journal, *The Charles Lamb Bulletin*. For further information contact the Chairman, Nick Powell (nrdpowell@gmail.com).

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 (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 Emanuele 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).

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 Peter Melville, NASSR Secretary Treasurer, Department of English, 2A48, The University of Winnipeg, 515 Portage Ave. Winnipeg, MB, R3B 2E9 Canada (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.

North East Postgraduate Forum for the Long Eighteenth Century

A forum for graduate students and academic staff with research interests in the literature, history and culture of the long eighteenth century. Please come and join us.

28 January 2011, 3-5pm, 121 Lipman Building, Northumbria University

Fay Yao (Durham), Narrator and Narrative in Keats's *Lamia*

Sarah Haggarty (Newcastle), Giving into Waste: Bataille, Beckford, Blake

11 March 2011, 3-5pm, St. Chad's College, Durham University

Mark McNally (Durham), 'My picture is my stage and men and women my players---'

William Hogarth- Artist Engraver 1694-1764

Sasha Handley (Northumbria), Sleep and Sociability in Eighteenth-Century England

13 May 2011, 3-5pm, Research Beehive, Newcastle University

Pam Clemit (Durham) and Matthew Grenby (Newcastle), Romantic Correspondence: Godwin's Letters and How to Edit Them. A special seminar to celebrate the publication of the first volume of the OUP edition of Godwin's letters

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. 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 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).

Conference Report

Robert Southey and the Contexts of Romanticism, Keswick 14-16 April 2010

Just a short walk from Greta Hall, beneath Skiddaw in the magnificent Vale of Keswick, the second biennial Southey Conference resisted the temptations of perfect spring weather and got down to business indoors. The conference was opened by its organisers presenting their ongoing Southey editorial projects: Tim Fulford showed images of MS pages from *Carmen Triumphale*; Lynda Pratt and Ian Packer previewed their forthcoming second volume of Southey's *Letters*; and Carol Bolton introduced her projected edition of Southey's *Letters from England*. Each speaker in turn pointed out the task of covering the encyclopaedic range of Southey's literary references. The conference theme was evident: getting to grips with Southey in any meaningful way starts with the realisation that he is a compendium of the contexts of romanticism.

The opening panel centred on 1790s Bristol: Paul Cheshire traced Southey's wary interest in John Henderson as a proto-romantic cautionary tale of blighted genius, and Mike Jay gave an exhilarating picture of Southey getting high on nitrous oxide in the experiments at Thomas Beddoes' Pneumatic Institute. The West Country theme continued in the next panel: Tim Fulford's paper on Southey's interest in Dartmoor legend plausibly revealed him as disseminator of the myth behind the *Hound of the Baskervilles*, and Lynda Pratt showed the depth of Southey's affiliation to Bristol and the Somerset landscape.

In a panel on travel Kerri Andrews made acute observations about the style of Southey's travel

writing by contrasting his *Letters from England* with the aesthetic travel writing of Gilpin; Anthony Howell's 'Southey and Itinerancy' looked at the romantics' mixed idealisation and fear of gypsies; and Carol Bolton brought some intriguing archival research to bear on John Barrow and his promotion of an expedition to find the source of the Niger. Meanwhile in a parallel session, Madeleine Callaghan's close comparison of Southey's *Curse of Kehama* and Byron's *The Giaour* showed the similarities and differences between each poet's 'controlling and perceptive gaze', and, moving further east, Jeff Nicholas used Australia as an unexpected Southey-Byron link, by way of Botany Bay and a former barouche of Byron's bequeathed to an old flame, who took it to Adelaide when she emigrated.

Alan Vardy's plenary lecture on Sara, Coleridge's daughter, provided one of many moments where a speaker could gesture familiarly to the left as he described Sara growing up at Greta Hall under Southey's care, renowned equally for her beauty and her brains, and knowingly articulate on both counts. In a panel on controversy Stuart Andrews showed Southey's print battles with the Catholic apologist Milner over the Dominicans' part in the genocidal Albigensian crusade; Scott Krawczyk reassessed the case for Southey's authorship of an anonymous review of Barbauld's *Eighteen Hundred and Eleven*; and Bill Speck showed what an influential figure Southey became for the Victorians. Thus over the course of one panel we moved from Southey's gut level opposition to Catholicism to learning how *Thalaba* was an inspirational springboard for the Catholic convert John Henry Newman.

We then turned to art with a paper by Richard Westall about the artists William and Richard Westall and their connections with the Romantics through portraiture, illustration and landscapes. After a visit to Greta Hall, the conference resumed for a panel on Southey and Society: William Roberts brought his local knowledge and a sceptical climber's eye to romantic travel writing about the Lakes in general and Coleridge's boasted chimney

descent of Broad Stand Scaffell in particular; Daniel Robinson also served up a satisfying myth buster by returning to primary sources to dispel the commonly held view of Mary Robinson and Southey as poetry editors at *The Morning Post*.

Michael Gamer's plenary lecture on 'Laureate Policy' presented Southey as a 'born amortizer'. His immediate decision to turn his nominal salary to a life insurance investment reflected the way he was calculating the present and future values of his copyright stock and posthumous reputation. In a politics panel John Gardner presented a paper on Southey and William Hone, showing that Hone and his collaborator Cruikshank preceded Byron in parodying *The Vision of Judgement* and its author. Chine Sonoi traced the contradictions between Southey's position on abolitionism and his support for colonialism in *Madoc*. In the parallel session, Gavin Budge presented Southey's cast of mind in a new mode, showing how Southey used a medical model to view political subversion as an infection to be checked by the vaccination of education; Kurt Johnson showed in *Curse of Kehama* the tensions between Southey's anti-heathenism and his more sympathetic view of Hinduism inspired by William Jones. The question of where Southey really stands was taken to a problematic extreme when Joe Phelan introduced Vincenzo Monti's *In Morte di Ugo Bass-Ville* as an indisputable model for Southey's *Vision of Judgement*. It followed from this that William Taylor's ironical view of Southey's *Vision* as a covert anti-monarchical squib had to be taken seriously.

Sam Ward showed how Southey's support of Montgomery after his *Wanderer of Switzerland and other Poems* fell victim to a savage Jeffrey review led to collaborative exchanges of draft poems between the two, and Maria Castanheira, a welcome visitor from Lisbon, traced the way Southey's initially frosty impression of Portugal warmed to what in 1815 he came to describe as an 'intellectual naturalisation'. Asya Rogova from St Petersburg, also brought out Southey as an internationally influential figure by presenting examples of his influence on Russian

literature. Dahlia Porter used Jeffrey's criticism - that *Thalaba* was a verse patchwork stitched from Southey's compendiously exotic reading - to examine the problem of what she called Southey's 'pointedly injudicious combinations'. The conference closed with Michael O'Neill's lecture 'Romantic Narratives'. Jeffrey's criticism of *Thalaba* was again used to show how 'involuntarily perceptive' a hostile critic can be. For the second generation romantics Southey was both good to steal from and good to depart from - an 'antithetical spur' for Shelley's *Alastor* and Byron's *Giaour*.

The range of papers over the conference showed how Southey collected, admired, evaluated and disparaged the contexts of romanticism with equal zest. Talking to people in the intervals I learned how much active promotion and encouragement the organisers had put into assembling this group from four continents, and how this was part and parcel of their ongoing work to put Southey on the map. The success of this second conference is a sign of how well this work is gathering momentum, and I look forward to the next one in 2012.

Paul Cheshire

Fine Arts

‘Ancient Footprints Everywhere’: The Ashmolean’s ‘Britain and Italy’ Gallery

Prior to embarking on the Grand Tour, bags packed and copy of Cicero close at hand, many eighteenth-century British travellers would have already experienced a taste of Italy. Country homes were hubs of armchair travel, from the picturesque guidebooks in the library to the reduced copies of antiquities on the mantelpiece. In the days before the holiday slideshow, collecting pictures was a way for the Grand Tourist to remember those balmy evenings on the Spanish Stairs while showing that they, too, were members of an educated elite. Those who had not yet gone abroad could vicariously experience the sights and sounds through a Piranesi portal into a world where modern and ancient met under the ruins of the Circus Agonalis, or via a bird’s-eye view of the Colosseum.

An excellent representation of some of the pictures and cultural artefacts from the Tour now reside at the University of Oxford’s Ashmolean Museum, long celebrated as a first-class collection of collections. The Ashmolean is distinguished as England’s cardinal public museum, officially founded in 1683. By the mid eighteenth century the collection contained treasures from Tradescant’s Lambeth museum of curiosities (appropriately coined ‘The Ark’), excellent natural history specimens (including a taxidermy dodo), and the Alfred Jewel.

In 1845, architect Charles Robert Cockerell’s design for a new building to house the growing collection was realized. He integrated Greek structural details and an innovative surface polychromy along with other elements inspired by the Vignola’s Palazzo Farnese at Caprarola. It is appropriate that Cockerell’s historic building will be the home of the new David & Margita Wheeler ‘Britain and Italy in the 18th

Century’ Gallery which is part of a major, museum-wide £61 million redevelopment project and innovative new display strategy at the Ashmolean called ‘Crossing Cultures Crossing Time’. This approach aims to highlight the strengths of the collection while simultaneously showcasing the history of ideas, or ‘how civilisations developed as part of an interrelated world culture’. The ‘Britain and Italy’ room is one small facet of the redevelopment, and will combine Roman antiquities, souvenirs, and a variety of paintings, often highlighting the commerce between Italian and British artists around the time of the Grand Tour.

The new extension, designed by Rick Mather Architects, will be located to the north of Cockerell’s building and will contain thirty-nine new galleries, four temporary exhibition galleries, and conservation studios. The historic interior of the old building, bedecked with deep red, damask-style fabric walls, wood-and-glass display cases and parquet flooring, recreates the reception situation of a country home. This is perhaps indicative of the shift from the obdurate reign of the white cube: in 2005, for example, the Yale Centre for British Art in New Haven, Connecticut featured a reconstruction of Sir John Leicester’s Tent Room in order to recreate the viewing situation that Gainsborough intended for his ‘Cottage Door’ painting. Like the original ‘boudoir a la Turque’ (as it was described by a contemporary estate agent) the reconstruction featured walls hung with fabric, electric lamps dimmed to the light output of gas-lamps, mirrors, and sumptuous seats from which to view the painting to, in the words of the *Morning Herald*, ‘every advantage’. Like the Tent Room, which was nestled in the modernist masterpiece of a gallery (the Yale Centre was designed by architect Louis Kahn), the Ashmolean will attempt to blend old and new from gallery to gallery, incorporating dark walls and wooden floors from the Cockerell building to Mather’s spectacular new rooms.

By playing to the features of the listed building, the curators have achieved a holistic space, where Cockerell’s neo-classical structure

and the objects within function as a historical museum of a museum, while creating a dynamic interplay between fragments of material culture and often narrative paintings depicting aspects of the Tour. This is a historically relevant display strategy, harkening back to the contemporary emphasis on the museum as a liminal space. In his 'Sketches of the Principle Picture-Galleries in England' (1824), William Hazlitt, for example, wrote that the museum visitor is 'abstracted to another sphere... we live in time past, and seem identified with the permanent forms of things... here is the mind's true home'. The philosopher William Godwin was amongst those who never made it to Rome, and yet vicariously experienced the Grand Tour through literature, London exhibitions, and the museum of the antiquarian parlour. 'How delightful must it be', he mused in his 'Essay on Sepulchres' (1809), 'to wander among the scenes of Ancient Greece and Rome! Is it possible for a man who has contemplated the history of these states, not to be lifted out of himself, when he stands on the soil where Sophocles thought, and... Themistocles and Aristedes contended for the palm of public virtue? I could not traverse the area which was once the Roman forum, and not feel myself surrounded with the spirits...'. Godwin was hardly alone in his sublime evocation of the Classical past, and the visual expressions of the same sentiment are well represented in the Ashmolean's collection.

The ruins of Rome functioned as a site of mourning for an irretrievable past on the one hand, and as picturesque props on the other – Byron called them a 'chaos', and Bob Dylan put it succinctly when he sang, 'Oh, the streets of Rome / are filled with rubble / ancient footprints are everywhere / You can almost think that you're seeing double / on a cold, dark night on the Spanish Stairs'. This tension between the ancient and modern is expressed in Panini's 'Ruins with a Sibyl and other Figures' (1720) where figures in modern and classical dress are depicted amongst partially-submerged antique sculpture, evoking both power and decline, sublimity and decay. Like the ruins themselves, souvenirs of the Tour transcended

their status as objects of art and instead functioned as emissaries of cultural memory. The gallery showcases paintings (such as Panini's 'Capricci', or fantasies, depicting picturesque ruins against panoramic backdrops) alongside portable souvenirs collected from the Grand Tour excursion. The visitor can see, for example, Pompeo Batoni's portrait of David Garrick acting the part of grand tourist and connoisseur (as he points to a page of masks from an edition of Terence's *Comedies*) displayed alongside some of the relics of material culture that are similar to what he and his contemporaries collected. A painting by Andrea Casali (1705 – 1784) depicts Sir Charles Frederick as scholar and antiquarian, drawing a coin or medal while the Pantheon to the left and elaborate classical interior space leaves no question that Frederick is in Rome.

Other corresponding material souvenirs and objects include the Fitzwilliam coin cabinet and a spectacular collection of gems and plaster impressions (of the sort that Blake was allegedly examining while working on his *Dante* series). These gems often featured miniature depictions of the sites of Rome and, just like the modern equivalents, were portable and popular – so much so that books like Joseph Addison's *Remarks on Several Parts of Italy* (1705) functioned as armchair-travel guides, pointing gentlemen towards coinage within their own collections as one way to vicariously voyage. Reduced copies of antique sculpture (Thomas Banks's *Pudicitia*, for example) will be shown along with Canova's *Ideal Head*. Another prominent feature will be Camponi's allegorical plate, 'Truth Unveiled by Time' which is the only example in the U.K. of an armorial service made specifically for a Grand Tourist. The room further engages with the Museum's 'Crossing Cultures Crossing Time' theme by incorporating a variety of original antiquities, such as an Attic red-figure bell krater and Etruscan bucchero pottery. The contemporary importance of these relics of Rome have been much discussed – the scene from Madame de Stael's *Corinne* comes to mind, when the narrator muses on the 'indescribable emotion which... is continually

revived in Rome and makes our thoughts find companionship in physical objects’.

The Ashmolean has succeeded in creating a conceptual space relevant to the overarching concept of Britain and Italy while appropriately showcasing their rich and varied collection. The exhibition will doubtlessly appeal to Romantic scholars and 21st century armchair tourists alike - toting Cicero is optional.

Kathryn Barush
University of Oxford

[Please note that images to accompany this article are available on the ‘BARS Bulletin & Review’ page on the BARS website.]

Early Career and Postgraduate Column

Following the success of the last BARS Early Career and Postgraduate Conference, *Romantic Biographies: Writing Lives and Afterlives c. 1770-1835*, which took place at the Research Institute for the Humanities at Keele in 2009, we’re keen to continue the biennial pattern of conferences begun with *Romanticism and Heroism* in Leeds in 2007. We’re therefore pleased to announce that BARS’ eighth Early Career and Postgraduate Conference will take place in London next year, auspiciously on Friday the 13th of May. Our hosts will be the Institute of English Studies at Senate House, located a couple of minutes from Russell Square Station and fifteen minutes on foot from King’s Cross and Euston. The Institute has excellent conference facilities in the newly refurbished South Block, and we hope that the venue’s location near major transport links to most parts of the country will enable postgraduates and early career scholars from universities across the UK and from beyond to attend.

The title for the conference in 2011 will be *Romantic Identities: Selves in Society, 1770-1835*. We’ve chosen to run with a relatively broad theme and use a generous date range to define the period in order to make the conference accessible to doctoral students working on a wide range of projects, but we hope that the theme will gather clusters of shared interests and allow a range of discussions to develop on the vexed, plural nature of identities in literature and culture in the period. In engaging with these complex issues, we are fortunate to have the thoughtful and insightful guidance of John Whale, who has generously agreed to give a keynote address to bring the

conference together, tentatively titled 'Imperfect Sympathies in Regency Culture.'

At previous conferences, as well as panel sessions the programme has included roundtables providing information on matters of interest to less experienced researchers and we intend to continue this practice in London. In attending events for graduates over the past couple of years, an issue that's been frequently raised is the disjunction between the relative solitude and specificity of doctoral research and the increasingly collaborative and multivalent projects pursued by more senior scholars. To address this issue, the programme will include a roundtable examining the processes involved in working on large-scale academic projects, with Sharon Ruston, who is lead investigator on the LitSciMed programme and is currently working on a collected edition of the letters of Humphry Davy and his circle, and Simon Eliot, whose current projects include roles as General Editor of *The History of Oxford University Press* and co-director of the Reading Experience Database.

There are further details regarding the conference in the Call for Papers below. We hope that many of you will be able to attend, whether to present papers or to listen, and would be very grateful if you would spread the word to colleagues and students to whom you think the conference might be of interest.

*Matthew Sangster and Daniel Cook
BARS Early Career and Postgraduate
Representatives*

Events

FORTHCOMING CONFERENCES

ENLIGHTENMENT, ROMANTICISM & NATION

**British Association for Romantic
Studies 12th Biennial International
Conference**

University of Glasgow

28-31 July 2011

www.glasgow.ac.uk/bars2011

CALL FOR PAPERS

Plenary speakers:

Ian Duncan (UC Berkely)

Ina Ferris (University of Ottawa)

Susan Manning (University of Edinburgh)

'Re-Enlightenment' panel discussion:

Peter de Bolla (Cambridge University)

Murray Pittock (University of Glasgow)

Clifford Siskin (New York University)

In the last few decades, scholarly perceptions of the relationship between Enlightenment and Romanticism have been revised in a number of ways, to the extent that a narrative of continuity has largely replaced an older picture of rupture and antagonism. This is especially evident in the following fields: romantic affect, sensibility and gender; the aesthetics of the sublime and beautiful; conversation and romantic sociability; antiquarianism and historiography; periodicals and the history of the book; race and ethnicity; popular culture and the ballad revival (the list is far from exhaustive). At the same time the period categories 'Enlightenment' and 'Romanticism' have themselves been opened up to a more pluralistic and contextualised

understanding. The rise of a 'four nation' approach to Romanticism has questioned an older 'centre and periphery' model of cultural production, devolving canonical notions of 'English literature' and underlining a more nuanced sense of national and regional location. By extension, this has important consequences for thinking about nationalism in Europe and the wider world, as well as transnational and colonial networks, ethnic diasporas, migration and slavery: why was the 'British Empire' never the 'English Empire'? It is with a view to encouraging papers addressing these and other related themes that the 12th Biennial International Conference of the British Association for Romantic Studies has chosen the title of '*Enlightenment, Romanticism & Nation*'.

The conference seeks to address two specific areas: first, the relationship between the Scottish Enlightenment and Romanticism (British, American, European etc); and second, the study of Scottish, Irish, and Welsh literature in relation to their distinct national cultures, and to the overarching claims of 'Britishness'. Regarding the first area, we ask what are the relative claims of Scottish thinkers and literati like Hume, Smith, Blair, Reid, Beattie and Stewart, compared, say, to French and German influences, upon Romantic literature and criticism? This might focus on associationism and Common Sense philosophy versus Transcendentalism, or 'rhetoric and belles lettres' criticism in relation to the claims of Germano-Coleridgean theories of imagination, amplifying recent debates about the complex conceptual and philosophical issues that energised the scene of writing in the long eighteenth-century.

With regard to the second area, the editors of *Scotland and the Borders of Romanticism* have recently taken issue with a common twentieth-century view of Scottish writing as 'stand[ing] for an inauthentic Romanticism, defined by a mystified – purely ideological – commitment to history and folklore'. (The same might be said of Irish or Welsh Romanticism). This criticism is cognate with a new body of research on Scott, Hogg, Baillie, Burns, Edgeworth, Owenson, Moore, Iolo Morganwg (inter alia, but the new importance of women writers is notable even in

the abbreviated list) that has begun to redress the tendency of post-1945 criticism to focus exclusively on the 'big six' of Blake, Wordsworth, Coleridge, Shelley, Byron and Keats. Equally, recent work in the field has highlighted the means by which distinctive systems of cultural production in Britain and Ireland produced diverse articulations of Romantic literature and thought, emphasizing the role that national public spheres have played in Scotland, England, Ireland and Wales and complicating the cultural history of the Romantic period projected by the post-war Anglo-American academy. The conference hopes to continue and deepen these debates, and move outwards from the particular case of Anglo/Scottish literary negotiations to a broader consideration of regional, national and transnational issues, under the aegis of '*Enlightenment, Romanticism & Nation*'.

We hope that our rubric is broad enough to encompass the work of scholars researching across the whole range of Romantic literature, while at the same time highlighting our Scottish location, and the particular research grouping of Glasgow's School of Critical Studies. Glasgow University was a key centre of the Scottish Enlightenment and today has an international reputation in both Enlightenment and Romantic studies, with the latter currently being taught at all levels in the School. Glasgow's active community of academic staff and graduate students working in the area of Romanticism will provide a congenial intellectual environment for this international conference. The School has recently run a postgraduate programme entitled '*Enlightenment, Romanticism, & Nation*', convened by Professor Nigel Leask, and is also home to the Centre for Robert Burns Studies, as well as being the institutional base for the new Oxford Collected Works of Robert Burns, General Editor Dr Gerard Carruthers. In 2011 the School will launch *The Edinburgh Companion to Scottish Romanticism*, edited by Professor Murray Pittock. As the proud host of next summer's 12th International Biennial Conference of the British Association for Romantic Studies, Glasgow and its ancient university's College of

Arts remains committed, now as in the past, to bringing the world to Scotland and Scotland to the world.

We welcome the submission of:

Suggested panel presentations comprising 3 presenters and chairperson (please submit 3 x 250-word abstract and a short rationale for the panel theme).

250-word abstracts for twenty-minute papers that broadly address the above themes in twenty-first century Romantic studies, and that may address, but not be limited by, the following topics:

Four-Nations Romanticism: Literary relations between England, Scotland, Ireland and Wales in the period.

The Scottish Enlightenment and Romanticism: Papers might address associationism, Common Sense philosophy, rhetoric, aesthetics and theories of imagination, political economy, stadial theory.

Adam Smith and Sympathy: Smith was professor of Moral Philosophy at Glasgow University 1752-64, and his *Theory of Moral Sentiments* (1759) profoundly influenced Romantic criticism and literary production.

Antiquarianism, History and Historiography: Modes of antiquarian and historical writing in relation to criticism, poetry and the novel.

Robert Burns and Romanticism: Glasgow's School of Critical Studies hosts the Centre for Robert Burns Studies, and is the institutional base for the new Oxford edition of the Collected Works of Robert Burns. Of particular concern is the reception and influence of Burns's poetry and song in England, Ireland and Europe, as well as further afield, from Philadelphia to Calcutta.

Language: Standard versus vernacular English, Scots and the 'copia verborum'; linguistic 'improvement'; literary relations between English and Celtic languages; translation, dictionaries and the 'grammar of Empire'; ethnography and etymology; poetic diction.

National Public Spheres and Romantic Periodical Culture: Scottish, English, Irish and Welsh literary public spheres in the long eighteenth century; intellectual sociability and

the contexts of Romantic cultural production; gender and the public sphere; national enlightenments and periodical cultures.

Romantic Writers and Asia: Empire, Nation and Exchange: Four nations participation in imperial cultural exchange and trade; Romantic Orientalism at home and abroad; imperial cultural production and Romantic literary genres.

Sir Walter Scott, Nation and the Romantic Historical Novel: Scott, the Scottish Enlightenment, and Scottish Romantic cultural production; the Romantic historical novel and the Union; the national tale and the Romantic historical novel.

James Hogg and Scottish Romanticism: Scottish Gothic modes and Confessions of a Justified Sinner; Hogg and folktales, ballads and song; Hogg and Scottish regionality; Hogg, pastoralism and modernity.

Other papers may address the following topics: Enlightenment and Romantic Landscape; Romantic Ecologies; Medicine and Embodiments; The National Tale; Transatlantic Literary Relations; Nationalism and Revolution; Ballad and Song; Political Economy: 'An End to Poverty'

DEADLINE FOR SUBMISSIONS: FRIDAY 21 JANUARY 2011

PLEASE SEND ABSTRACTS BY EMAIL TO: bars2011@arts.gla.ac.uk

**Coleridge, Romanticism, and the Orient: Cultural Negotiations
An International Conference at Kobe, Japan, 16-18 July 2011**

Call for Papers

A three-day international conference focusing on Samuel Taylor Coleridge and cross-cultural issues in Romantic Literature, in particular, their associations with the Orient.

Plenary Lecturers include: Elinor Shaffer, Alan Bewell, Seamus Perry, Masashi Suzuki, Tim Fulford, Deirdre Coleman

Topics for discussion will range widely to include Coleridge and other Romantic writers, travel writings, cross-cultural issues in Romantic Literature, a reconsideration of Romanticism and Orientalism, the reception of Coleridge and other Romantic writers in the non-European context - and much more. [All papers will be in English.]

Paper proposals should be sent in as an e-mail attached document in the form of an abstract of approximately 400 words in length to [kaz\[at\]lit.nagoya-u.ac.jp](mailto:kaz[at]lit.nagoya-u.ac.jp), not later than 31 January 2011. Please include your e-mail address and affiliation in your proposal sheet.

British Association for Romantic Studies Early Career and Postgraduate Conference 2011

Romantic Identities Selves in Society, 1770-1835

**Institute of English Studies, Senate House,
London**

Friday 13 May 2011

The British Association for Romantic Studies invites proposals for papers for its 2011 Early Career and Postgraduate conference on the theme of Romantic Identities. Political and military conflict, the proliferation of print culture, and the diverse aesthetics espoused by competing authors all served to make the Romantic period one in which creating, assuming and redefining different kinds of identities was of critical importance. Increased interest in the lives and characters of writers, particularly in periodicals, constrained certain authors while provoking others to develop new forms of self-expression. Effectively manipulating identities was also critical to the period's burgeoning theatrical culture, in debates about hierarchies of forms and genres, and in the works and reception of female and working-class writers. The interplay of these competing self-presentations has had wide-ranging and

continuing consequences, including the posthumous canonisation of certain writers of the period as Romantics while others remain neglected.

We welcome proposals for papers on any aspects of the ways that writers and works of the period construct, construe and project identities and/or on the ways such identities have been received. Topics might include, but are not limited to: theatre and theatricality; nationalism; imperialism; femininities and masculinities; gender and sexuality; class; authorial masks and personae; censorship; criticism and politics; fame and celebrity; conceptions of Romanticism; ideas of literary value; identities in visual arts; characters and lives; auto/biography; genres; archetypes; iconography and worship; modes of education; publicity and promotion; periodical culture; anonymous and pseudonymous authorship; forgery and authenticity; genius and hack writing.

In addition to panel sessions, the conference will feature a keynote address by John Whale (University of Leeds) and a roundtable session on conceiving, co-ordinating and working on large-scale academic projects with Sharon Ruston (University of Salford) and Simon Eliot (Institute of English Studies).

Papers at the conference will last twenty minutes. If you are interested in presenting a paper, please email an abstract of up to 250 words to romanticidentities@gmail.com. Please also direct any queries or questions to this address.

Deadline for abstracts: 15 January 2011

**Organisers: Matthew Sangster (Royal Holloway)
and Daniel Cook (Bristol)**

Reviews

David Collings, *Monstrous Society: Reciprocity, Discipline and the Political Uncanny at the End of Early Modern England*. Lewisberg: Bucknell University Press, 2009. Pp. 332. £54.95. ISBN 9780838757208

David Collings offers a strikingly new perspective on social conflict in Britain during the Romantic period. Although fluent in both French and Anglo-Saxon theory, the book makes its pitch by turning attention away from familiar Foucauldian ‘discursive regularities’ to social history, namely E. P. Thompson’s seminal 1971 essay on the ‘moral economy of the crowd’. Thompson argued that in pre-modern society political authority was deeply conditional: plebeians and magistrates exerted pressure on each other, competing through a ritualized theatre and counter-theatre of power. In resisting authority, ‘the people’ claimed to be appealing to a set of customary conditions older than the legal system itself, and in complying with these demands (for example releasing bread after a food riot) magistrates acted less according to a moral code than upon a traditional sense of local social ties and obligations.

An opening chapter links Thompson with Victor Turner’s ‘logic of reversibility’: via an insightful discussion of gift theory, we grasp how perpetual and conditional exchange works to defer violence around the pressure-points of exploitation and insurrection, the nearest thing to a participatory politics in an era of limited franchise. Replacing the spirit of carnival with revolutionary politics post-1789 ‘shift[ed] the symbolic reversal of social norms into the process of their literal transformation: its axis is not high/low but past/future’. Chapter two accordingly proposes, with reference to Burke’s *Reflections*, that the social conditions of reversibility were destroyed forever by the

revolutionary break. Ironically for a philosopher who so often invoked custom against revolutionary reason, Burke denied legitimacy to ‘customs in common’, preferring the ‘negative reciprocity’ of an elitist notion of chivalry unknown to the revolutionary mob. Later, in ‘Thoughts on Scarcity’, he even repudiated the customary notion that the poor had any right to subsistence, based on a selective reading of the new political economy. Burke’s ‘anti-aesthetics of the monstrous’ conceives plebeian agency as mere mindless violence: ‘the crowd turns into a mob, carnival into disaster, comedy into tragedy, revolution into apocalypse’.

Denial of reciprocity between living and dead underlies this terror of ‘monstrous society’. Burke insisted on being buried in an unmarked grave for fear that his remains would be dug up and desecrated by the Jacobin crowd, realising a gothic trope by haunting the revolutionary futurity he dreaded. In contrast, Bentham willed that his mummified corpse be put on public display as an ‘auto-icon’, a secularist challenge to the ‘official supernatural’. Burke and Bentham’s fixation with their mortal remains represent ‘opposed attempts to keep the body singular, to protect against or inaugurate a historic break, reveal[ing] instead that such a break provides only another scene for the operations of reversibility’. At the heart of what Hazlitt diagnosed as ‘the spirit of the age’ then, lies a rationalist denial of figuration, always haunted by the spectre of alterity that it seeks to expel. It’s an easy transition to gothic fiction and *The Monk*, whose plot of transgression is Burkean politics writ large, epitomising the revolutionary ‘language of hyperbole’. Although Lewis shared Burke’s horror of the monstrous crowd, his novel defends the principle of reversibility: the spectral figure of the Bleeding Nun ‘exemplifies the process whereby power’s negation of counterpower kills both – and yet how both traumatically endure in a single, self-lacerating figure’.

In contrast to Burke, Malthus’s *Essay on Population* sees ‘monstrous society’ as militating against the laws of nature in the shape of the principle of population. His notorious pronouncement that ‘at nature’s mighty feast

there is no vacant cover for [the poor man]’ cancelled the relations of reciprocity, demanding a collective submission to the regime of scarcity and death. Malthus reversed Godwin’s claim that progressive politics inhered within society itself; the imminent principle of dearth and hunger is the fearful ghost within the machine. Nature’s stern regulator is the market, with its moralizing imperatives of endless labour and sexual restraint. But in a lesson for our own times, it turns out that without popular legitimacy, market forces are impotent to impose discipline on the collective.

Chapter 5 offers a rewardingly fresh study of *Frankenstein*. Turning away from an over-familiar view of the Creature as a figure for the revolutionary mob, Collings conceives it as the ‘common body’ of the new species theorised by Bentham and Malthus. The Miltonic trope of Victor’s godlike power indicates that the attempt to eradicate the sacred from the enterprise of power simply restores it in altered form. But Shelley’s novel allows this bizarre prototype to talk back in a defiant act of figural exchange, as the ‘symbolic counterpart’ of the old model of reciprocity is transformed into modernity’s most striking parable of the political uncanny. Victor’s refusal to create a mate for his ‘hideous progeny’ parallels Malthusian ‘moral restraint’, but in a broader sense the novel critiques attempts to *literalise* humanity’s symbolic relations.

The final chapter surveys the transformation from reciprocity to constitutional reform in post-war radicalism, with a nice focus on the dying William Cobbett’s embrace of Thomas Spence’s agrarian system. Spence’s carnivalesque, parodic and blasphemous radicalism is very much within the popular tradition of Linebaugh and Rediker’s ‘many-headed Hydra’, at odds with mainstream Marxism’s disdain for the ‘lumpenproletariat’. Collings’ achievement in *Monstrous Society* is not just to demonstrate how that earlier radicalism was superseded by modern revolutionary politics, but how much of it *survived*, albeit in mutated forms, in the gothic literary imaginings of the nineteenth century.

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Claire Lamont and Michael Rossington, eds, *Romanticism’s Debatable Lands*. Basingstoke: Palgrave Macmillan, 2007. Pp. 262. £50. ISBN 0230507859

Although this collection is based on papers given at the 2005 BARS conference, with which it shares a name, unlike many such collections *Romanticism’s Debatable Lands* achieves a convincing consistency of theme, bringing together work on regional identities within the British Isles with studies of Romantic representations of Europe and Romantic colonialism. Many of the essays focus on non-canonical Romantic writing, although some by implication suggest fresh approaches to canonical texts. The examination of the relationship between early mountaineers’ accounts of Alpine exploration and later guide-books offered in Cian Duffy’s ‘Interrogating the “Valley of Wonders”: Some Romantic-Period Debates about Chamonix-Mont Blanc’, for example, offers a original perspective on the sublime equation of ‘a gain in altitude... not only to a gain in knowledge, but also to a gain in aesthetic appreciation of the landscape’, which could be very useful in teaching Shelley’s ‘Mont Blanc’, whose ‘anachronistic description of the “inaccessible” summit’ is merely mentioned by Duffy. Similarly, Peter Kitson’s ‘Debating China: Romantic Fictions of the Qing Empire’ briefly but suggestively locates Coleridge’s ‘Kubla Khan’ in the context of the opposition between Chinese civilization and Tartar savagery that characterized European discourse about China. Nigel Leask advances a new context for a key Romantic document in “‘The Shadow Line’: James Currie’s “Life of Burns’ and British Romanticism”, arguing that the ‘Preface to the *Lyrical Ballads*’ represents a Wordsworthian appropriation of the arguments about the Scottish peasantry presented in Currie’s 1800 edition of Burns in the name of an English ‘Harringtonian agrarian idealism’. Joel Faflak’s ‘Philosophy’s Debatable Land in Coleridge’s *Biographia Literaria*’ identifies the presence of mesmeric discourse in Coleridge’s

discussions of enthusiasm and national identity, suggesting that mesmerism functions as the unavowed political unconscious of Coleridgean thought, whilst Deirdre Coleman's examination of the key role played in eighteenth-century thought by polyps and coral, as intermediaries between vegetable, animal and mineral kingdoms, proposes an interesting context for the metamorphosis of the leech-gatherer from 'huge Stone' to 'Sea-beast' in Wordsworth's 'Resolution and Independence'.

Appropriately enough, the theme of borderlands prompts renewed attention to texts which are themselves at the borders of the Romantic canon. Prominent among these is Wordsworth's much neglected *The Excursion*, whose more explicit political stance resonates with the cultural materialist focus of many of the essays. Karen O'Brien's 'Uneasy Settlement: Wordsworth and Emigration' examines the role of Wordsworth's poem, along with writings by Southey and Coleridge, in shaping attitudes to colonial emigration; Alex Benchimol, on the other hand, examines the way in which the poem presents a 'social ethic ... rooted in a moral engagement with landscape', contrasting this with Cobbett's economic mode of interpretation in *Rural Rides*. Scott figures in a number of essays, with Fiona Wilson, in 'He's Come Undone: Gender, Territory and Hysteria in *Rob Roy*', interestingly relating the novel's economic aspect to its theme of male hysteria, Susan Oliver offering a reading of 'The Lady of the Lake' in terms of the Scottish Enlightenment stadial account of history, and Fiona Stafford using Raymond Williams's concept of 'border vision' to compare Scott's approach to traditional culture in *Minstrelsy of the Scottish Border* to the treatment of Irish legend in Seamus Heaney and Paul Muldoon. Carol Bolton's 'Debating India: Southey and *The Curse of Kehama*' argues that competing Evangelical and Romantic conservative discourses about India are expressed in the tension between the poem and Southey's extensive footnotes. Timothy Morton makes use of John Clare's status as romanticized outsider to the established literary canon to interrogate ecological understandings of place, suggesting

that the poem 'I Am' reveals such identities to be 'already crisscrossed with otherness'.

The essays on texts altogether outside the canon share a focus on the way in which borders function to constitute representations of otherness. Within the British Isles, Mary-Ann Constantine examines the career of Iolo Morganwg (Edward Williams) and his construction of a Welshness which resisted the Ossianic stereotype of cultural primitivism whilst drawing on English conceptions of national identity. Janet Sorensen's 'The Debatable Borders of English and Scottish Song and Ballad Collections' revisits the arguments of William St Clair's *The Reading Nation in the Romantic Period* to argue for the distinct nature of Scottish literary culture given greater popular literacy and less restrictive copyright law, a culture which she suggests is anachronistically misrepresented as 'traditional' in English ballad collections. Another group of essays examines the political implications of depictions of Europe, with Nanora Sweet examining the significance of Naples and its revolutions for the sibylline prophetic stance assumed by Staël, the Shelleys, and Hemans, Juan Sánchez considering the implications of the representation of Spanish colonialism in Helen Maria Williams's *Peru* for conceptions of English imperial rule, and Diego Saglia very topically analyzing representations of the Crusades in Romantic drama as setting up 'moments of intercultural contact and exchange which... ultimately confirm the separate and superior identity of the Western dimension'. Altogether, this collection contains many thought-provoking essays on issues of regional and national identity which reflect the increasingly intercultural focus of Romantic studies.

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Clark Lawlor, *Consumption and Literature: the Making of the Romantic Disease*. Basingstoke: Palgrave Macmillan, 2006. Pp. 243. £45. ISBN 9780230020030

Clark Lawlor's excellent study has at its centre a gulf that has always troubled readers sceptical of consumption as a 'glamorous Romantic disease', as he initially puts it – 'an apparent gulf between representation and reality, well-structured narrative and horrific biological fact.' A gruesome description of consumptive death is given on the second page, should we be in any doubt from the start about the nature of the disease. Yet a great strength of this book is its refusal to be biologically reductive or dismissive of the range of (often positive) meanings given to consumption over the period covered. Nor does it engage in the oddly popular activity of assuming diagnostic authority over long disappeared bodies and symptoms. The author understands that any textual representation of disease is a representation of historical ideas about disease rather than just its physical manifestation, and that these were and are subject to ideological pressure in scientific as well as popular and literary writing. So 'what was it about this condition that caused it to be so seductive to both a popular and elite readership?' asks Lawlor. The answers he provides are convincing, well-documented, and historically differentiated. The book covers a large period, from the classical roots of the concept of consumption to the present day (although substantive analysis runs effectively from the seventeenth century to around 1882, when Robert Koch discovered the bacillus that gave consumption its modern pathological identity as tuberculosis). The adeptness with which Lawlor moves between periods shows that the *longue durée* is not necessarily a cause for concern, although in some chapters detailed literary readings and arguments could be augmented usefully (the book itself is not over-long), and there are occasional startling chronological leaps.

The first two chapters address the association of consumption with the literary traditions of love melancholy and *ars moriendi*, or the 'good death'. Lawlor suggests that the features of consumption commonly identified by medical writers in the early modern period (youth, hope, preternatural energy and a 'refined' spirit, possibly attractive weight loss) fed into 'a flexible and gendered discourse' about love. Along with these features, its reputation as 'the easy and certain death', with a slow period of serene decline in which to contemplate and repent, also proved useful for seventeenth-century religious narratives about dying, such as Walton's life of Donne. (It would have been interesting to read more about how these two traditions fed into each other.) More significantly for Romanticists, the book then moves towards the late eighteenth century, tracing the increasing influence of physiological models of the nerves and their importance to medical aspects of the culture of sensibility. A rich and useful discussion of medical contexts is followed by a section on the consumptive heroine, with an extended reading of the death of Richardson's Clarissa, contrasted with others in Sarah Fielding, Smollett, and Sterne; then an analysis of the contrasting treatment of consumptive masculinity, especially in relation to the latter two authors' own illnesses. The book then arrives at the 'familiar ground' of Romantic poetic genius and consumption, where it finds that existing models were reformulated by the Brunonian theory of nervous stimulation (the coverage of *materia medica* is very good throughout the book, but in this period reference is less diverse, and there is perhaps a little too much emphasis on Brown). There is a sensible discussion of Keats biographically, together with consideration of the image of the consumptive poet, but given his central place in this image there is surprisingly little about how Keats's own poetry embodies, reflects upon, or critiques it. Lawlor cites Hermione de Almeida's discussion of the 'Ode on a Grecian Urn' in the context of nervous irritability (in her *Romantic Medicine and John Keats*) but regrettably does not provide similar analyses. There is a suggestive section on Shelley (partially

dismissed as ‘conniving’ and ‘wheedling’), and how *Adonais* ‘allowed an extended focus on the dying mind of the overreaching poet—as well as embodying that very excess’, but this is one of those instances in the book where interesting arguments are unfortunately curtailed in the rush to the next subject and period. *Consumption and Literature* concludes with interesting although again rather flighty chapters on the ‘medical hectoring’ of the female consumptive, and the persistence of Keats’s role and a ‘cometary death’ for young male poets in the nineteenth century (less famous authors covered include Mary Tighe, Lucretia Maria Davidson, Henry Kirke White, Robert Pollok, and David Gray). The conclusion teems with ideas and lines of departure into the twentieth century, further indication that this is a book, like the consumptives it describes, in which a slender frame belies vital force and purpose.

James Whitehead
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Peter W. Graham, *Jane Austen & Charles Darwin: Naturalists and Novelists*. Aldershot: Ashgate, 2008. Pp. 214. £50. ISBN 9780754658511

Anthony Mandal, *Jane Austen and the Popular Novel: The Determined Author*. Basingstoke: Palgrave Macmillan, 2007. Pp. 265. £50. ISBN 9780230008960

Eric C. Walker, *Marriage, Writing & Romanticism: Wordsworth and Austen after War*. Stanford University Press, 2009. Pp. 297. £53.50. ISBN 9780804760928

Modern critical studies of Austen rarely treat her work in isolation. For the last two decades, her novels have been discussed in relation to an apparently endless catalogue of predecessors, contemporaries, heirs, or admirers, as well as

contextual concerns of every kind. ‘Jane Austen and...’ may be followed by something as general as ‘Representations of the Regency’ or by a much more specific signpost into contemporary culture – the body, food, leisure, the clergy, the navy, the theatre, the Enlightenment or the English landscape. Such titles almost constitute a distinct sub-genre of literary criticism. And as anyone teaching or pursuing serious research into Austen’s work knows, this kind of criticism is invaluable in its detail and has cumulatively deepened our understanding of both the novels and the Romantic period. The appearance of three more contributions is therefore welcome, especially as each provides a fresh approach to the inexhaustible novels that form the centre of the ever-increasing circles of contextualisation.

The title of Anthony Mandal’s study might raise expectations of a cults-and-cultures kind of analysis, but instead of *Bridget Jones* or *Pride and Prejudice* and *Zombies* the cover depicts the frontispiece of Mary Brunton’s *Self Control*. Mandal’s ‘popular novel’ is that of Austen’s own lifetime and his critical discussions draw extensively on his work for the database of *British Fiction, 1800-1829*. Such detailed knowledge of the late eighteenth and early nineteenth-century publishing trade makes this an especially important contribution to Austen studies, and was anticipated by Mandal’s 2006 article in *The Review of English Studies*, which shed such helpful light on the old puzzle about Crosby’s failure to publish *Susan*. *Jane Austen and the Popular Novel* includes similar evidence from publishers’ archives and analysis of contemporary book sales, but extends the discussion into consideration of emerging trends in fiction during the opening decades of the nineteenth century. The Evangelical novel, the national tale and the historical novel all became popular in the years when Austen was writing her novels and so Mandal demonstrates that *Mansfield Park*, *Emma* and *Persuasion* were each engaged dialogically with the new forms of fiction. His analysis of *Persuasion* thus complements Jocelyn Harris’s recent *A Revolution Almost Beyond Expression* in its emphasis on Scott’s significance for Austen,

despite the overtly male voice and public concerns of the *Waverley* novels. While Mandal's analysis is illuminating in its discussion of specific aspects of Austen's fiction, however, its greatest value lies in the repositioning of Austen's political context. Though *Sense and Sensibility*, *Pride and Prejudice* and *Northanger Abbey* had their origins in the 1790s and can therefore be legitimately read in the light of the revolutionary debates of that era, all of Austen's novels were actually published in the 1810s, with the later three being composed shortly before publication. It is therefore more fruitful to read them in the light of the politics of the Regency and the later stages of the Napoleonic wars, however long-lived the earlier war of ideas might seem. *Jane Austen and the Popular Novel* may be unassuming in appearance but its scope and significance are far from modest.

Equally ambitious, though very different in focus and method, is Peter Graham's innovative conjunction of Austen & Darwin (the ampersand, as he explains at the outset, signifies juxtaposition and comparative analysis, rather than implying a real relationship.) Rather than pursue Darwin's reading of Austen, which might have produced some fruitful connections, Graham is interested in the similarities between the naturalist and the novelist – 'both Austen and Darwin are naturalists who look with a clear cold eye at the concrete particulars of the world around them... both Austen and Darwin are novelists who rely on storytelling and the verbal strategies that it entails'. Rather than invite his own readers to regard his book in purely objective scholarly spirit, he suggests that we might gain personally from his chosen authors – 'attuned to reading the world by reading Austen or Darwin'. The suggestion that reading great authors might help us 'to look closely at the social and natural phenomena around us, to form opinions based on attentive individual judgement rather than on transmitted opinion' makes this a book for our times just as much as for Austen's, though its very originality may defeat some students in search of easy downloadable answers. Since this is not a study of influence, the book is organised into a series

of interlocking essays which juxtapose Darwin and Austen with a variety of results. The starting point is the uncontentious emphasis on their capacities for careful observation, but by the end of the book we find Darwin's son becoming interested in the geography of Lyme Regis after reading *Persuasion*, while Anne Elliot's story is read as a rejection of the 'dying dinosaurs among whom she's lived', which makes the fossiliferous cliffs of Dorset the perfect setting for her reanimation. Not all readers will be persuaded by the juxtaposition of Austen and Darwin's last works (*The Formation of Vegetable Mould, through the Action of Worms*, and *Sanditon*), but it is a characteristically thought-provoking parallel with which to conclude. The unusual, though not unbecoming, conjunctions throw up focal points such as blushing or sibling relationships that help reveal new aspects of both Austen and Darwin's work, making for an intriguing, refreshingly multi-faceted study.

Eric Walker's new book is similarly built from juxtapositions, but this time Austen is paired with another contemporary literary giant: William Wordsworth. Like Mandal, Walker recognises the importance of Regency contexts for Austen and extends the insight to encompass Wordsworth, similarly shifting the traditional critical emphasis on the revolutionary decade to the post-Waterloo period. Walker's analysis of the literary representation of marriage is thus seen in the context of the peace that followed long years of warfare, though this does not lead to an interpretation of marriage as a harmonious conclusion. If Romantic-period marriage plots can be read as allegories for political Union, they can also, apparently, signal compromise and covert conflict. Taking his lead from Cavell, Walker presents an unsentimental view of the early nineteenth-century married couple, 'lacking in poetry, frozen between the terrors of the only other ways to try to be human, alone or in a crowd'. Where many readers of *Persuasion* have seen the Crofts as a happily-balanced pair, Walker goes to great lengths to reveal dark possibilities in Mrs Croft walking 'for her life' through the streets of Bath. He also reminds us that when Wordsworth was composing odes

apparently occasioned by the British victory at Waterloo, he was also contemplating the marriage of his daughter, Caroline, which took place in February 1816. This book wouldn't make a tactful wedding present, filled as it is with memorable comments such as Johnson's on second marriages ('the triumph of hope over experience'), but it is certainly one to see before it is placed, jacketless, on a library shelf. The cover is the most stylish of the three books under discussion, with its splendid full-colour reproduction of Anna Letitia Aikin's 'A New Map of the Land of Matrimony', with its numerous offshore hazards and attractions – 'Rocks of Jealousy', 'Syren's Islands' and the nearby 'Bay of Repentance'. The map does reappear in the opening chapter, though, where we are told that the authoress gave the print with a wedding-day address to her new husband Rochemont Barbauld, who later committed suicide.

Each of these studies offers an unusual approach to Austen – and each reveals ways in which Austen may shed unexpected light on her contemporaries and heirs. Though very different in method and purpose, all repay careful reading and are likely to provoke further critical discussion of Austen and the Regency period.

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Samantha George, *Botany, Sexuality & Women's Writing 1760-1830 – From Modest Shoot to Forward Plant*. Manchester University Press, 2007. Pp. 261. £55. ISBN 9780719076978

Samantha George introduces this compelling interdisciplinary study with a clearly defined purpose; to explore the science of botany as a specific 'discourse of female sexuality', and its subsequent bearing on the issues of nation, morality and gender underpinning the cultural history of Enlightenment Britain. She begins by linking the groundbreaking eighteenth-century emergence of sexualised plant taxonomy (instigated by Carl Linnaeus) with the image of

the era's controversially progressive, and contemporaneously vilified, 'sexually precocious' female. Using this foundation, George strives to reinstate the important cultural context of botanical study in shaping the figure of the Enlightened woman of science. The Victorians, by contrast, did much to reclaim the serious study of natural sciences as a masculine realm, and George argues that this led to the decline of female interest in botany to a more superficial love of floristry and aesthetics. Her subsequent method, then, is to showcase British women writers' original and well-informed literary and practical engagements with the new methodology posited by Linnaeus during the course of the long eighteenth century.

George is swift to identify her critical predecessors in this contextual research field (Barbara T. Gates, Ann Shteir, Londa Schiebinger), but positions her own study as divergent in its more overtly literary focus, which includes new considerations of epistolary, dialogic and poetical interpretations of botany. George makes particular reference to the importance of the familial dialogue as a specifically feminised form in botanical literature, a textual vehicle through which women writers could project their scientific interests and, indeed, knowledge, in a socially acceptable, sexually suitable manner. George's book actively traces this form through the poetry of Charlotte Smith as well as other more explicitly instructive texts by lesser-known writers such as Priscilla Wakefield, Maria Jacson and Harriet Beaufort, in order to fully establish the role of botanical science in the collective education of women.

One of the great strengths of George's work lies in its academic function as both a recovery of historically obscured yet significant texts, and as a gendered and well-informed interrogation of the cultural and discursive history of eighteenth-century Britain. Her linguistic exploration of the word 'cultivation' and its connotations of both botanical and educational growth, is a particularly successful example; George argues that eighteenth-century femininity is perpetually portrayed as a form of either *over*-cultivation or *minimal* cultivation, and situates this idea within

the Enlightenment polemic of Jean-Jacques Rousseau and Mary Wollstonecraft. George's research on key philosophical figures of the period reveals fascinating dialogues between Rousseau's *Lettres*, a seminal botanical text in France, and the work of British women writers such as Wollstonecraft, alongside the poetry of Charlotte Smith and Anna Seward. George also uses the botanical link between artificially cultivated flowers, such as tulips, and women's luxurious fashion of the period as an illustration of the seemingly dangerous and degenerative form of over-cultivation and hyper-feminisation.

George deserves much praise for her ability to historicise and further contextualise women's writings of the period; the literary relationship she posits between Anna Seward and Erasmus Darwin (with reference to the botanical Lichfield Circle and Darwin's sexually explicit *Loves of the Plants*), provides an important and exemplary historical revision of female contributions to science whilst also dealing with contemporary issues of gendered social boundaries. For George, it is the link between science and literature that defines both the philosophy and the literary output of that which we define as the Romantic era, and her book is consequently a work of literary criticism executed through the specific discursive lens of eighteenth-century scientific context. Her structural focus thus creates a rigorously researched and innovative text, whilst inviting further academic study on the literary nature of these newly rejuvenated female-authored texts.

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Denise Gigante, *Life: Organic Form and Romanticism*. New Haven and London: Yale University Press, 2009. Pp. 302. £27.50. ISBN 9780300136852

Evoking the famous unanswered question at the end of Shelley's unfinished *The Triumph of Life*, 'Then, what is life...', Gigante seeks to explicate the answers provided by four Romantic poets in four major poems:

Christopher Smart in *Jubilate Agno*, William Blake in *Jerusalem*, Percy Shelley in *The Witch of Atlas*, and John Keats in *Lamia*. The context of the poets' responses, described in Gigante's introduction, is the pervasive cultural debate in philosophy and natural history about the idea of 'life' as it found expression in a Romantic aesthetic between 1760 and 1830, an aesthetic which the author terms 'epigenesist poetics.' The author succinctly summarizes the development of the idea of 'epigenesis' from Aristotle to Coleridge and the European *Naturphilosophen* that created a 'Zeitgeist of living form' in the Romantic period which provided the context for 'wide-sweeping inquiry into the phenomenon of life' and the founding of an 'aesthetics on an organic model.' In poetics of the era, the focus became unity and form, a focus, according to Gigante, that became obscured in literary scholarship (though not in the history of science) when the paradigm of the biologist's cell theory replaced the natural historian's vitalism. Gigante's book is an effort to make 'sense of the life contained in the poetry of the time, at the level not only of content but also of form... and offer a pragmatic methodology for reading certain seemingly formless poems and central figures contained within them as living forms'.

While much has been written on Blake's poetic attacks on the New Science and the intellectual rigidity of Enlightenment methods and laws, Gigante cunningly enlists Christopher Smart in the battle as antecedent and inspiration. Here, the concept of 'epigenesist poetics' serves admirably to explicate the various intentionally unconventional and fluid rhetorical forms encountered by the reader of *Jubilate Agno*. These include the extraordinarily long yet lively lines ('versicles') of 'self-conscious meditations on generation, poiesis, and autopoiesis' intended to rival Newton's scientific principles and the statements based on the English alphabet whose relationships to one another are organic rather than sequential or logical in meaning as they would be in scientific taxonomy. In addition, there is an abundance of animals mentioned in Smart's vital poetic world whose names, understood as puns and Latin phonemes, provide

occasion for rhetorical playfulness rather than systematic classification, and there are metaphoric transformations of Romantic scientific obsessions—colors and rainbows, pneumatics—from mechanical into living forms. Each of these narrative experiments is intended to stand alone yet be conceived as analogous to the others—rather than sequential or progressive as in scientific argument—so as to create the organic form that is *Jubilate Agno* as a whole. Blake, when he lived in Felpham, knew *Jubilate Agno* from the manuscript in William Hayley's possession, and Gigante credits Smart with inspiring Blake's long rhetorical line to express the 'Living Form' of *Jerusalem* in rivalry to the dead and deadly rhetoric of vitalistic scientists. Blake's version of 'epigenesis poetics' resulted in the human-vegetable forms represented in the frontispiece to *Jerusalem*, and Gigante explicates it, and other puzzling plates, as expressions of Blake's revelation of an organic vision of life in opposition to the intellectual rigidity and imprisoning notions of the New Science.

Gigante warns readers that in her argument there is a 'rift' from the 'poetry of epigenesis' of Smart and Blake to the 'more symbolic one' of Shelley and Keats. By the time that *The Witch of Atlas* and *Lamia* were written, the vitalistic debate had shifted its materialistic focus from the circulatory system and the blood to the nervous system and the brain, electrical theory had emerged as an issue, and philosophical debate had become focused on an ineffable consciousness as the indwelling center of life and site of the 'soul.' As a result, in *The Witch of Atlas* the idea of epigenesis is expressed through a cluster of symbols rather than through the allegorical forms of conventional narrative. In Gigante's interpretation, Shelley's figure of The Witch, at the core of this cluster, is vitalistic poesy at work trying to liberate humanity from the limitations of materialistic scientific and restrictions of artistic systems; the boat, which is The Witch's vehicle, suggests a transcendental physiology of the soul. The Hermaphrodite, which The Witch creates out of the classical elements air, fire, and water, embodies an ethereal Living Form that is figureless and

sexless, a fluid conception of Life without material substance.

Gigante finds meaningful parallel between the *The Witch* and *Lamia* as symbols of a self-propagating vitalism, and she argues that Keats employs his knowledge of medical and biological theorizing in his time to imagine *Lamia* as a 'monstrous beauty' whose disturbing appearance mocks the mechanically organized and dull rainbow of a materialist like Newton and whose form is animated (like Dr. Frankenstein's creature) by an electrical 'spark of life.' The fascinating background of early nineteenth-century Romantic science is nicely evoked in the explication of *Lamia*, and the chapter provides a fitting conclusion to Gigante's argument for a poetics of epigenesis in an age in which Enlightenment thought is breaking up into the rival cultures of art and science.

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Simon Bainbridge, *Romanticism, A Sourcebook*. Basingstoke: Palgrave Macmillan, 2008. Pp. 317. £18.99. ISBN 9780230000353

In addition to extracts from key primary texts arranged by subject, the Palgrave Macmillan Sourcebook series contains illustrations, maps, a timeline, and a chronological list of major literary texts. Simon Bainbridge's *Romanticism* succeeds in creating a valuable resource for students of the period, identifying a comprehensive context for the study of both canonical and non-canonical British texts of the period.

In his Introduction Bainbridge discusses the way the term 'Romanticism' has evolved, beginning with what now seems to be a very narrow definition from René Wellek writing in the 1960s. Despite contributions to the debate from Frye, Erdman, and others, Bainbridge justifiably argues for the persistence of Wellek's model, which he concludes was 'based... on the work of only a few exceptional writers working

in a single genre', poetry. Part of the explanation for this relates to the aftermath of the Second World War on the perception of Anglo-German cultural relations in the nineteenth century, the crucial period for the development of Romanticism as a defining literary term. This takes the discussion beyond the range of Bainbridge's Introduction, but in this respect, Wellek's essays on German, English, and American cultural exchange in the nineteenth century, written during the war, then brought together to be published as *Confrontations* in 1965, reveal the full extent of his tendency to minimise European – specifically German – influences on Anglo-American Romanticism.

When later twentieth-century critics did begin to have an impact, Romanticism as a concept began to be significantly problematised. The major issues are clearly outlined here, reflecting in particular the debates around genre and gender. Having introduced Anne Mellor's thesis 'that it is possible to distinguish between "masculine" and "feminine" Romanticism', (to the distinct advantage of women), Bainbridge goes on to argue that fundamental to all these twentieth- and twenty-first-century critical developments is 'a commitment to the location of texts within broader contexts.' This informs his brief, perceptive, and provocative account of the relationship between 'new' and 'old' historicism, an issue that inevitably informs the concept of a Sourcebook such as this.

Bainbridge explains that the extracts here are from material 'widely available during the period itself', but likely to be unfamiliar to twenty-first-century students. This aspiration is probably least evident (and understandably so) in the first section on 'Historical Events'. The French Declaration of Rights, Richard Price's *A Discourse on the Love of our Country*, and Helen Maria Williams' *Letters From France* are all required reading, as are Burke, Wollstonecraft, and Paine. Hannah More's *Village Politics*, however, will be less familiar; this helps to identify complexities which surround the conservative position, easily missed if we rely on the familiar arguments (and rhetoric) of Burke. This is also why the decision to include Richard Whately's assessment of

Napoleon is so helpful. Whately's contention that Napoleon's life has been written as fiction, 'everything upon that grand scale, so common in epic, so rare in real life', introduces what is potentially a very modern suggestion of ironic suspicion of a textual record that purports to be historically factual.

The central place of women as writers, readers, and activists in the Romantic period has long been recognised. What still seems to be a point of debate, however, is how to deal with this when it comes to teaching Romanticism. Bainbridge's 'Women' section contains five extracts by women: Macaulay, Wollstonecraft, Hays, More, and Jane West. Two men are included, James Fordyce and John Gregory, and finally there is an extract from *Appeal of One Half of the Human Race* co-authored by William Thompson and Anna Wheeler. Across the other nine sections, just seven passages by women are included. Regardless of how you view this, Bainbridge does appear to privilege the male voice, although his Introduction to the 'Women' section (as well as his general Introduction to the book as a whole) makes the case for extending the student's opportunity to read what women were writing in a wide range of genres. What this collection of material will not do is lessen the need for volumes dedicated specifically to the female writer.

One particularly helpful aspect of this book was Bainbridge's decision to include the occasional extract from a writer not normally considered an expert in the nominated topic. Leigh Hunt appears in 'Religion and Belief', while Volney (frequently now considered a 'historian' because of Mary Shelley's use of him in *Frankenstein*) is properly located and explained as a philosopher. The extract from David Samwell's *Narrative* of the death of Captain Cook is similarly an unexpected but extremely helpful inclusion in 'Empire, Slavery and Exploration'. The student of Romanticism who might have known what to expect from J. S. Mill in relation to his discovery of the Romantic poets (Wordsworth in particular), is presented with a less familiar, but no less important and challenging revelation of how he justified

British Imperialism in India through an extract from his *History of British India*.

This book offers students a comprehensive, clear guide to a wide ranging context for the study of British Romanticism; it also indicates the significance of European, as well as British sources, for establishing that context.

John Williams
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Jerome de Groot, *The Historical Novel. New Critical Idiom*. London: Routledge, 2009. Pp. 208. £12.99. ISBN 9780415426626

The shortlist for the 2009 Booker Prize last October was comprised exclusively of historical novels. The best known, most generous and widely publicised among literary prizes, the Booker's selections at once reflect and influence contemporary literary taste and, importantly, sales. The dominance of historical fiction among the prize's final six titles is only the latest evidence of the present consolidation of a protean genre, variously popular and dissected in academic fora, formulaic and experimental, mindlessly escapist and politically engaged.

Jerome de Groot's timely introduction to the historical novel seeks to examine the range of expressions of the genre, aiming at both diachronic sweep and synchronic specificity. In this, perhaps self-consciously, the author replicates the very characteristics of his subject. Beginning with a survey of the historical novel which emphasises the diversity of its examples (even if with a tendency to argue by lists), the book proceeds to discuss the popular historical romance in relation to patriarchal and feminist ideologies, before examining the opposite pole; 'serious' nineteenth-century European historical novels that were expressions of a particular philosophy of history. De Groot then moves on to the revival of the genre at the turn of the twenty-first century, a phenomenon he persuasively attributes to the supra-national impact of postmodern attitudes towards knowledge, representation and narrative, and

concludes with a somewhat cursory exploration of the use of the genre in marginalised discourses, such as gay/lesbian and post-colonial rewritings of the past. The result is a book that provides a useful snapshot of the historical novel, but largely fails, despite a number of insights, to locate a fulcrum for a fully developed argument on the genre's longevity, its unequal fortunes and current success.

There is a danger inherent in general introductions to generic forms, especially those as ductile as the historical novel, that a desire for comprehensiveness and the widest reach is only achieved at the expense of argumentative and intellectual coherence. *The Historical Novel* does not wholly eschew the danger. The book shows commendable breadth in the choice of subject for the chapters. For instance, the discussion of popular historical romances in Chapter 3 is especially illuminating, because it deliberately dwells on the range of ideological positions they embody and accompanies it with an overview of the success of this market. Similarly, Chapter 5 probes the relationship between postmodernism and historical narratives with both gusto and theoretical clarity. It is all the more disappointing, therefore, that the question of whether there is any relationship between the two manifestations of historical fiction (beyond the use of the label itself) is not raised in the book, let alone answered. As a result, de Groot offers a collection of interesting, well-researched, but ultimately independent essays on the numerous facets of the historical novel, which do not quite add up to a coherent overview of the genre. So, the informative exposition of the market for historical romance, while interesting in itself, does not immediately reverberate to other areas of the book – for instance to an examination of the reasons for the prevalence of a Victorian setting in contemporary historical fiction.

Regrettably, what is missing is a clear and consistent definition of what constitutes a historical novel beyond the lowest common denominator of detailing action taking place in the past. It seems to this reviewer that there are both cognitive and narrative differences between novels set one hundred years ago and those

whose plot unfolds in the 1980s (one of the examples the author gives is Alan Hollinghurst's Thatcher-era *The Line of Beauty*); differences pertaining to the novelist's experience of the past, that past's accessibility and availability to memory as opposed to the reliance on documentary evidence for its reconstruction, the perception of estrangement from, and otherness of, the past to readers. It is no coincidence that the subtitle to Walter Scott's *Waverley*, arguably the first example of the genre, is 'tis sixty years since'. This points to a moment in time beyond the lived experience and memory of the author, which requires him to engage with the past through the mediation of textual and material evidence. Indeed, in the 'Introductory' chapter to the novel Scott situates his work between the poles of 'a romance of chivalry' and 'a tale of modern manners', before proceeding to outline the features of his pioneering work, namely, a limiting of the historical scope of the representation, a qualified retrospection on events, an awareness of the historical process and the use of the imagination at the service of truth. These have formed the centrepieces of subsequent attempts to define the historical novel.

In what is an otherwise intelligent discussion of the historical novel, it is a pity – and a limitation of de Groot's intervention in this field – that the book barely engages with what legitimately constitutes its subject.

Mariadele Boccardi
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Fiona Stafford, *Brief Lives: Jane Austen*. London: Hesperus Press, 2008. Pp. 115. £6.99. ISBN 9781843919063

Janet Todd, *Cambridge Introduction to Jane Austen*. Cambridge University Press, 2006. Pp.152. £11.99. ISBN 9780521858062

In these two excellent short introductions to Jane Austen's life and works, Fiona Stafford and Janet Todd both seek to provide a solution to the puzzle of Jane Austen's enduring popularity with critical and popular readerships. Stafford suggests that Austen's appeal lies in 'the enticing balance between intimacy and distance' that her style enacts, simultaneously providing the reader with intimate access to the minds of her characters and tactfully preserving their privacy. Stafford characterises Austen's narration as 'at once intimate and elusive, inviting and in retreat', and Todd agrees, suggesting that Austen's achievement is to represent the impossibility of 'absolute knowability', thus mirroring the failures of real life experience in her fictional world. In Todd's account, Austen 'forces us to become actively involved' with the characters and the fictional worlds she creates, and leaves us after every re-reading of the novel with her characters and their lives as 'part of our own mental landscapes'. In 1925, Virginia Woolf made a similar observation, suggesting that the sparseness of Austen's style 'stimulates us to supply what is not there'. The 'trifle' Austen provides, she explains, 'expands in the mind' of the reader, and Austen's novels thus enlist the reader's imagination in the process not only of seeing, but also of *creating* their fictional worlds.

Stafford's brief biography is beautifully written, subtly weaving together accurate information about the events of Austen's life with an elegant analysis of the works. Stafford's approach is never heavy handed, and she neatly avoids the major pitfalls of biographical criticism. She is refreshingly candid about what we still do not know about Austen's life, making

the connection between the scarcity of available information and our curiosity regarding Austen's life: 'As so often, the known facts are interesting enough to generate lively imaginative interpretations, but insufficient to establish any full, authoritative account of crucial moments in her life'. This is nicely related to her recurring argument that the spareness of Austen's style gives licence to the imagination.

The book is arranged chronologically, following the traditional biographical trajectory from birth to death, but the chapters are structured around Austen's writing, covering the juvenile works, the six novels, the letters and the unfinished later manuscripts, and ending with the final poem on Winchester races. *Brief Lives: Jane Austen* is particularly good, albeit brief, on the role of the early Steventon theatricals and their place in showing Jane Austen what 'art could mean'. Stafford also deals well with the early manuscript writings and their part in Austen's artistic development. She covers historical context briefly, and a light touch places Austen's mature work in fruitful juxtaposition with her Romantic contemporaries – Blake, Wordsworth, Coleridge, Keats, Shelley and Byron – but the major focus of the biography is rightly kept on Austen's life and the works themselves.

Similarly, Janet Todd provides a helpful introduction to Austen's life and times, and the literary context in which she wrote, but dedicates the majority of her book to analysis of the six novels, with some commentary on the manuscript writings. Todd sees Austen's novels primarily as 'investigations of selfhood, particularly female, the oscillating relationship of feeling and reason, the interaction of present and memory, and the constant negotiation between desire and society', and she relates these various concerns to Austen's literary, philosophical and religious affiliations. Todd examines Austen's intellectual debts to a number of writers – the discussion of Hume is particularly worthy of note – but eventually presents her as a writer who learned much from her reading but was never overwhelmed by it. Austen wrote to James Stanier Clarke, the Prince Regent's librarian, when refusing his advice to

write a history of the House of Saxe-Coburg: 'I must keep to my own style & go on in my own Way; And though I may never succeed again in that, I am convinced that I should totally fail in any other'. Her 'own style' included burlesque, mimicry and parody of her predecessors and peers, and Todd suggests that by writing in her 'own way', Austen 'almost single-handedly made most of her contemporaries seem excessive, artificial, or absurd'.

In Todd's readings of her novels, Austen is also revealed as a writer about passion, fascinated with its 'literary construction and narcissistic power – and at times its absurdity'. It is in the discussions of *Sense and Sensibility* and *Persuasion* that the focus on passion is most clearly demonstrated, although Todd's analysis of Darcy's suppressed passion is impressive, and unexpectedly moving. Despite the focus on passion, however, Todd is at pains to stress the difference between Austen's characters and the solipsistic heroes of Romantic poetry. She shows that Austen's vision differs both from the 'egotistical solitude' of the first generation of Romantic writers and the 'visionary narcissism' of the second generation, all of whom sought to remake society while standing outside it. In contrast, neither Austen nor her characters 'accept the nineteenth century's estrangement of the writer from the material world of labour and things'. Her heroines, Todd stresses, are 'embedded in time, place and fashion', and Austen herself in her society and time.

Neither of these books presents new information either about Austen's life or about her works. They do not set out to do so. Instead, both works neatly and economically introduce their readers to Austen and her writing in a clear and helpful way, synthesizing the major trends in Austen criticism over the last two hundred years, and providing stylish and intelligent readings of the novels. Both Todd and Stafford are excellent and sensitive readers of Austen, and they are especially alive to the shifts of narrative tone that destabilise and problematise Austen's novels. Todd in particular comments on the fluidity of Austen's narrative voice, suggesting that 'there is no single secure moral

or socio-political vision that cannot be investigated, a little ironised, or a little mocked’.

Each generation of critics, as both Fiona Stafford and Janet Todd point out, reinvents Jane Austen for its own time, finding in her books reflections of its own cultural preoccupations. Her earliest critics saw her as a moralist. The Victorians enlisted her as a representative of the feminine domestic ideal, and F. R. Leavis as the mother of the ‘great tradition’ of male writers in the early twentieth century. The New Critics admired her style, and feminist criticism of the 1970s reclaimed her as part of an important and ignored female tradition. The Austen of the early twenty-first century emerges from these two introductions as a writer of considerable subtlety and sophistication, an innovator, a humorist, but above all a serious literary professional. These two affordable volumes not only offer students approaching Austen’s works for the first time an accessible introduction to her *œuvre*, but also provide a model of lucid and stimulating criticism.

Katie Halsey
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David Duff, *Romanticism and the Uses of Genre*. Oxford University Press, 2009. Pp. 256. £60. ISBN 9780199572748

David Duff’s fine new book reconsiders the significance of genre for canonical and non-canonical Romantic-era authors alike. That period, Duff contends, witnessed a wholesale rethinking of genre as writers attempted simultaneously to write in ‘new’ ways and to sustain ‘old’ literary models and genres. The coexistence of these ‘contradictory tendencies,’ as Duff calls them, yielded a distinctive new aesthetic that highlights the competing pressures to dissolve and to transcend traditional genres and their familiar paradigms, to consolidate and reformulate those familiar models even as they exploited them. It is no coincidence, Duff argues, that the Romantic era saw the flowering of ‘generic literature’ like the Gothic; rather, new

forms were natural and inevitable results of ‘the larger workings of the literary economy’ of the times. As scholars have during the past decade or so reconsidered what it meant to be a ‘reader’ during this era, scholarship has begun to reassess both the demographics of Romantic reading audiences and the nature of the reading activity itself. *Romanticism and the Uses of Genre* offers illuminating new insights that will necessarily affect how we think about all these matters in the future.

The expansion of literacy (and reading) at the end of the eighteenth century meant that there were proportionally fewer erudite and essentially gentrified readers of wide interests and broad capacities. While those readers did not disappear, there arose more and more ‘niche’ readerships whose members sought out more particularized reading matter – not just Gothic or sentimental fiction but also works intended for children or ‘new’ readers, for working-class readers, or for consumers of evangelical writing. These new readers constituted potentially lucrative markets, especially as broader reading patterns were fuelled by circulating libraries, daily and periodical literature, and other stimuli. Writers (and their publishers) exploited the seemingly insatiable ‘popular-culture’ appetite by combining the comfort of familiarity with substantial doses of the novel, the exotic, or the titillating. The Gothic filled the bill, abundantly so, but so did ‘older’ forms like the ballad, reimagined as an indigenous form in the wake of projects like Percy’s *Reliques of Ancient English Poetry* (1765) in England or Charlotte Brooke’s *Reliques of Irish Poetry* (1789) in Ireland. Likewise, authors of romances (in verse and in prose) blew new life into a genre historically associated with a relatively ‘general’ audience. Not surprisingly, writers in the post-Revolutionary Romantic climate found these more ‘popular’ generic forms particularly suitable for loading with ideological content, from radical to reactionary. In both transforming established generic models and evolving new ones from them, Duff convincingly demonstrates, Romantic writers illustrated their era’s distinctive fondness for linking the progressive and the retrogressive, the dynamic

and the static, in works whose innovative recombinations of tradition may startle (like Shelley's *Prometheus Unbound*) or puzzle (like the countless Romantic 'fragments') but always and unfailingly *engage* their readers.

The individual chapters in *Romanticism and the Uses of Genre* proceed from an essentially historical, interdisciplinary perspective upon British writing framed by an Anglo-German aesthetics in which the Schlegels (Friedrich especially) are conspicuous. Not surprisingly, Coleridge and Wordsworth figure prominently too, both as subjects and as illustrations. Writing about Wordsworth in 1815 (in Chapter 2), for example, Duff observes that despite Coleridge's inescapable presence for later criticism he was a less visible presence in his own time than Wordsworth, whose works, paradoxically, embody so much of the Anglo-German aesthetics he imbibed freely from his erstwhile friend. Duff examines both the preface to Wordsworth's 1815 *Poems* and the complex interrelations among the poems that the poet's dense and theory-laden preface itself glosses for the attentive (and patient) reader. Later (in Chapter 5), Duff assesses the 'combinatorial method' represented in Shelley's notions about the 'great poem' (illustrated by his mixed-genre masterpiece, *Prometheus Unbound*), notions that are indebted to the other Schlegel (A. W.) and that Shelley would articulate more formally in 1821 in *A Defence of Poetry*. In his great lyrical drama, Duff contends, Shelley demonstrates that variety of creative recombination of genres and forms that Schlegel associated with an ideal 'progressive universal poetry' characterized by the inspired intersection of original genius with the historical heritage of genre.

Duff's is one of those books whose reader continually experiences moments of both revelation and assent; there is much nodding in agreement, much marking in the margins. Duff's elegant, lucid prose and his careful documentation reinforce his compelling thesis that during the Romantic era genres (and genre theories) were neither degraded nor compromised but were, to the contrary, revived, subverted and – most of all – recombined for strikingly new artistic and ideological purposes.

Books that offer a genuinely 'fresh' look – a startlingly new perspective – are rare: this is one such book, and reading it is richly rewarding.

Stephen C. Behrendt
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Frederick Burwick, *Romantic Drama: Acting and Reacting*. Cambridge University Press, 2009. Pp. 345. £50. ISBN 9780521889674

Frederick Burwick, fresh from the recent kerfuffle over the authorship of a *Faustus* translation, returns to the more genteel world of Romantic period drama with this offering. This is ground he has covered before with his well received *Illusion and the Drama: Critical Theory of the Enlightenment and Romantic Era* (1991), a book which considered the function of aesthetic illusion in English and continental drama. In this equally wide-ranging study, Burwick argues 'that all aspects of theatre and performance were interrelated, and that each aspect involved a fundamental duality or bifurcation'. With that rather brief outline of his argument Burwick continues in the introduction to 'describe changes taking place in performance, in theatres and audiences, and in the kind of plays that gained popularity'. He then proceeds to familiar ground with succinct accounts given of such contemporary phenomena as William Betty (the 'infant Roscius'), the one-man show exemplified by practitioners such as John Bannister and Joseph Grimaldi, sniffy contemporary complaints about the degeneration of the drama, the increase in the size of the patent theatres, and so on. These set the scene for the rest of the book.

Romantic Drama argues that Georgian theatre 'is a drama of dichotomies and contrarities, persistently exposing its own strategies' in the course of its nine chapters. Chapter 1 introduces John Waldie, a contemporary theatre-goer and critic, whose journals Burwick has partly edited and which are available electronically through the University of California's website. Waldie's reviews and opinions on plays and actors he saw

in London, Newcastle, and elsewhere are threaded through the book. Chapter 2 considers the 'opposing tensions between Francophobia and Francophilia'. In chapter 3 Burwick re-jigs some of his earlier work by discussing illusionism and realism. The acting styles of the period and how they evolve from Garrick to Kemble to Kean are the subject of chapter 4. Chapter 5 is concerned with transvestism and in chapter 6 Burwick argues that the stage and settings of the Romantic period were 'transgressive, always converting then to now, here to there, there to here'. To those who might query whether this is not true of any drama of any time, Burwick counters that in the Romantic period 'relocating time and place was sometimes a manoeuvre necessary to circumvent the constraints of cautious censorship'. The final three chapters are closely related being engaged with the Gothic's potential for both comedy and horror, the evolving representation of women in different versions of *Blue-beard*, and the stage vampire.

There is a tremendous amount of archival work on display here. Burwick's study is rich in anecdote and references to many playwrights from the period. The discussion of *Blue-beard* and stage vampires was particularly interesting, the former being a play much referenced in the literature of drama scholars and here situated in a broader historical framework to much effect. But there are a couple of problems with *Romantic Drama*.

Firstly, it reads more like a collection of essays than a monograph. Each chapter – with the exception of the final three – seems detached from the others and they have the most cursory of conclusions. Indeed, the book as a whole ends quite abruptly with no summation of what the book has achieved by way of overarching argument. There is a lot of archive material and wide reading of the period's drama on display but it is not coherently organized into a sustained argument: to say that the drama of the period is one of 'dichotomies and contrarities' is a somewhat general statement that does not get developed in a more interesting critical way. The argument that it was a 'bifurcatory period' for theatre is a little undeveloped, yet a useful

way to facilitate the display of Burwick's undoubted prowess in the archive. The claim that 'all aspects of theatre and performance were interrelated' has been illustrated many times before. This brings us to another flaw.

The problems with the underdeveloped arguments of the book are exacerbated by the Burwick's failure to engage with the rich critical field of Romantic drama. The work of David Worrall on theatrical subcultures and censorship, for example, would surely have merited some discussion but it is nowhere to be found. Nor are exemplary scholars of Romantic theatre such as Julia Carlson, Jane Moody, Gillian Russell, or Julia Swindells and the book is the poorer as a result. Situating his work in relation to these critics would certainly have grounded his argument a little better. What does come through strongly is Burwick's love of the theatre of the period, unsurprising from someone who has directed revivals of plays by Thomas Morton, Elizabeth Inchbald, and even the Marquis de Sade (who features significantly in this book). The primary materials are rich and manifold: it is a real pity that the tremendous research gone into this book was not matched with a more careful and considered argument to bring together all the wonderful anecdotes and illuminating extensive readings that Burwick provides.

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Jonathan Shears, *The Romantic Legacy of 'Paradise Lost'*. Aldershot: Ashgate, 2009. Pp. 221. £50. ISBN 9780754662532

Coming sixteen years after the last book-length study on this topic, Lucy Newlyn's *'Paradise Lost' and the Romantic Reader* (1993), Shears's monograph is a timely re-evaluation of Romantic responses to Milton. This engaging and stimulating discussion seeks to recover Milton's original reading paradigm and show how Romanticism sought to alter it. Shears argues convincingly that for Milton, epic

meaning coheres under one overriding argument and that Milton uses the narrative of the Fall to 'foreground his belief in the desirability of man's obedience to God through the exercise of his (free) will'. Milton declares this argument in the opening lines of his epic: '[to] justify the ways of God to men'. For Milton, epic interpretation is generated through narrative progression and causality: 'on the fulfilment offered by plot organised through the temporal successiveness of events'. Thus Satan fell because he coveted Christ's place at God's right hand; Adam and Eve because they succumbed (through free will) to Satan's temptation. While Newlyn had argued that classical allusion in *Paradise Lost* is a source of ambiguity which qualifies any moral message Milton intended, Shears observes that such an interpretation undermines Milton's paradigm. Allusion does not seek to subvert his argument but to 'sharpen expression'. Thus his depiction of a heroic Satan evokes Homer and Virgil in order to undermine classical notions of heroism. But while this might mean the epic contains many styles and genres, this 'plurality of modes is always yoked to his declared argument'.

Shears contends, therefore, that Romantic interpretations of *Paradise Lost* are a 'misreading': an 'assumption that there exists a reading congruent with the originating circumstances of the text'. This *misreading* manifests itself through the Romantic 'fragmentary aesthetic'. Fragment poems prompt readers to complete texts and generate meaning: if a poem's meaning is not produced through narrative causality (beginning, middle, end) but just stops, then readers are forced to develop other interpretative strategies. In this reading paradigm, Romantics emphasise the primacy of the imagination: readers create the missing parts of the text. It is this paradigm that Romantics impose on *Paradise Lost*: sections (fragments) are given 'competitive precedence over large-scale meaning'. Milton's argument, constructed through narrative causality, is replaced by particulars, and, more importantly, the reader's response which reorganises the text by privileging certain sections and producing meaning from these.

In chapter two Shears shows how Edmund Burke's *Philosophical Enquiry into our Ideas of the Sublime and Beautiful* (1757) begins to alter Milton's paradigm. Burke separates the rational from the imaginative stating: 'So far as the imagination and the passions are concerned... reason is little consulted'. Anticipating Romanticism, Burke creates an animus between reason and imagination. In his reading of *Paradise Lost* he focuses on the sublime descriptions of Satan, foregrounding 'natural and poetic forces and images that excite pain and awe'. He is not concerned with the morality of Satan – Milton's rational argument – but with the 'creative power' of the mind to ordering and combining images received by the senses in the process of reading.

Focusing on the Romantic aesthetic, chapters three, four and five depict how Blake, Wordsworth and Coleridge were (to varying degrees) less interested in narrative causality and more in the visionary moment and the many interpretations of that epiphanic moment. In Blake's *Milton*, such an epiphany occurs in Plate 14 when Milton enters Blake's left foot. Blake shifts emphasis from a Miltonic argument toward the many interpretations of this visionary event by characters within the poem and by readers of the text. Similarly, Wordsworth's *Prelude* should be considered more a lyrical outpouring less concerned with Miltonic argument and causality, instead cultivating a more organic narrative format: 'whither shall I turn,/ By road or pathway, or through trackless field'. Interest, Shears notes, rests in the 'imagination's responses to the natural world'. Wordsworth's moments – 'spots of time' – are not accurate versions of events, but show how the mind/imagination represents them. Causality is a secondary concern. Like Blake's *Milton*, events could be reordered yet still leave the same impression on the reader.

Subsequent chapters examine the responses of Shelley, Byron and Keats (respectively) to *Paradise Lost*. Keats, for example, rejects Milton's epic paradigm. 'Negative capability' seeks to replace the rational causality of Milton's verse whereby the reader is forced to make a moral choice between good and evil.

Instead, Keats's 'Mysteries' and 'doubts' become what Shears calls an 'aesthetic opportunity' privileging and stimulating the imagination. Shears ends with a challenging chapter revealing how far Romanticism has influenced twentieth-century criticism of *Paradise Lost*. Thus the contributions of critics Stanley Fish and William Empson are reactions to twentieth-century neo-Romantic *misreadings* of *Paradise Lost* that neglect 'Milton's epic intention'. Whatever doubts one may have of Shears's thesis, his argument is compelling and makes a significant contribution to the study of Romanticism.

Cato Marks
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Nicholas Reid, *Coleridge, Form and Symbol: Or The Ascertaining Vision*. Aldershot: Ashgate, 2006. Pp. 189. £45. ISBN 0754653277

Richard Berkeley, *Coleridge and the Crisis of Reason*. Basingstoke: Palgrave Macmillan, 2007. Pp. 231. £45. ISBN 0230521649

These two interesting and valuable books focus primarily on Coleridge the philosopher, with Reid exploring the implications of his thinking on imagination and symbol, and Berkeley the role of the 'pantheism controversy' (or *Pantheismusstreit*) that both energised and enervated the post-Kantian philosophical moment which so fascinated Coleridge. As ever with Coleridge, philosophy and theology subsume each other, and in pursuing their quarry both authors are led into the heady realms of his later speculative metaphysics – and with the maze of relevant Coleridge manuscripts only published a few years back, with the last volumes of the notebooks and the Bollingen *Opus Maximum*, this will have the feeling of fresh territory for many readers.

Reid's book comprises three parts. The first puts forward a theory of art in the form of a theory of mind, which fruitfully entwines

Coleridge's scattered remarks on symbol with the contentions of Reid's own grandfather, the philosopher Louis Arnaud Reid, to argue for a view of the mind as an active, creative participant in its perception of the world. Coleridge vehemently opposed any idea of the mind as a 'lazy Looker-on', entirely passive to sense-impressions, instead proposing that the senses are dependent on the mind, and Reid highlights the similarities with his grandfather's claims for 'the active nature of imaging, as opposed to the notion of an immediate and passive image'. This emphasis on the dynamic activity of the mind lays the basis for the book's larger points. 'Form' is distinguished from 'shape' and 'likeness'; it is 'the outcome of a transformative process', the product of 'imaging', and in this sense, form equals content. All meaning, because all idea, depends on form, and the identity of form and idea is symbol. For Reid, and Reid's Coleridge, these processes are fundamental to human consciousness: all perception is transformative, and hence art is not a rarefied or pathological activity, but an extension of ordinary perceptual activity. Reid impressively defends his position by drawing on modern neurophysiological theory, which he explains concisely and clearly, and consciously presents his findings as an alternative to the twentieth century scepticism on the very existence of 'mind' found in Frege, Ryle and the varieties of behaviourism. Reid 'places the imagination... squarely back at the heart of aesthetics' – where it functions as the symbol-making power, and 'symbols' are at once forms of 'Reason' and 'concrete and sensuous entities'.

In Part II of the book, Reid turns to Coleridge's poetry of the later 1790s – especially 'The Ancient Mariner' and the 'conversation' poems – as the works in which he developed the techniques he would later translate into literary and philosophical theory. Reid suggests how in *thinking with* nature, that is, through *imaging* the world we inhabit, the poems come to treat the forms of nature as symbols. In the case of 'The Ancient Mariner', Reid usefully relates this to the process of thinking with myth. Reid is alive to the way Coleridge rejects 'the reification of the symbol,

or its allegorisation as a counter of meaning', so it is a little disappointing to find what look like instances of just such reification in his discussion of the 'Mariner'. The bride at the wedding-feast, for example, becomes 'a symbol... of the true community of the Church in its relation to Christ', as juxtaposed to Life-in-Death, who symbolises the sin of 'despair'. If idea and form are identical in the symbol, one might ask, surely there can be no symbol of anything, because the symbol *is* in some sense the thing itself – symbols being 'consubstantial with the truths, of which they are the *conductors*' (as Coleridge has it).

If this is a slip from symbol into allegory, however, of the kind de Man might have pounced on, it is soon forgotten as Reid turns his sights on aspects of Coleridge's later metaphysics, in the final part of the book. Beginning with a dense chapter that credits Coleridge with moving beyond the impasse Schelling left him with, Reid makes a brave attempt at explaining the hotch-potch in the 'philosophical chapters' of *Biographia Literaria* and beyond – even ingeniously extrapolating its missing transcendental deduction from materials contained in the *Logic*.

Although the book's three parts (and even individual chapters – for example, the one on Akenside) can feel rather independent of each other at times, Reid's over-arching purpose is felt in each, which is to present Coleridge's treatment of 'form' as the common ground between his aesthetics (based on symbol), and his Trinitarian idea of God, including the relation between God, humankind and the rest of the universe: 'Just as "images" are the constructions by which we know the world, so the Son is the constructed image through which the Father knows Himself'. The shape (or form) of this ambition, which gives the book its feel, is therefore coloured by two heterogeneous impulses. While Reid begins his book by insisting that Coleridge's 'aesthetic views can be defended in a non-theistic context', the work is driven throughout by an openly conservative determination to remain true, as Reid sees it, to Coleridge's philosophical theism. Reid is convinced that Coleridge had a 'system', and

presents Part III of the book as 'perhaps the first systematic account' of that system. Reid is fully aware that he has to fill in gaps to achieve such an account, and frequently qualifies his comments with the word 'presumably'. At these key moments, Reid presumes Coleridge's theological orthodoxy, where the texts themselves are often more open-ended. The question arises how theistic Coleridge's metaphysics truly are, when they can so readily form the basis of a non-theistic aesthetic. Reid refers to the Trinity as 'the bedrock of Coleridge's thinking' and 'the origin of Coleridge's view of form' – but this surely puts the cart before the horse, besides drifting into anachronism. Nevertheless, the book is refreshingly open in its purposes and direct in its claims, and at its best when advancing the importance of dynamic form and the activity of the imagination for the very structure of Coleridge's thinking.

The question of how active the mind really is in its participation in reality is as fundamental to Berkeley's *Coleridge and the Crisis of Reason* as it is to Reid's book, but Berkeley comes at the issue from a different angle. Rather than setting out to establish a successful philosophical system in Coleridge's name, Berkeley concentrates on the contours of the problem itself, as played out in the *Pantheismusstreit*. Indeed, the very notion of 'system' is kept in its place: 'System is not an achievement. System itself is a philosophical claim'. Berkeley is not so much concerned with affirming or denying Coleridgean solutions to the pantheism controversy, as with the fact that 'pantheism' was perceived as a threat at all – a threat, he maintains, that dominated Coleridge's intellectual life.

The problem derives from the age-old dilemma of the One and the Many. If the Many are One, how far can they have a distinctive existence at all – and how can autonomy, freedom and rationality be anything other than delusions? And if the Many are not somehow One, how can unity itself be possible? In the post-Kantian context, Spinoza is the central figure here, as the internal conflicts of his philosophical monism raised all the big

questions – over the nature of God, infinity, free will and evil, for example – in ways susceptible both to mystical, religious, atheist and determinist readings, making his work a remarkably apt point of contestation for European thinking in the late eighteenth and early nineteenth century. Berkeley's exposition of Spinoza and his place in that intellectual context is excellent, not least because he keeps the battle-lines of the debate to the fore of his narrative. He deftly describes the unfolding of an intellectual drama, bringing in logical progression each of the characters of this grand philosophical dialogue – from Coleridge, Spinoza, Lessing, Jacobi, Mendelssohn, Kant, Maass, Fichte, Oken and Schelling, and back to Coleridge. Berkeley is good on the dynamics of Coleridge's initial attraction to Spinoza, through his apprehension of the 'One Life' as an 'omnipresent creativeness', and subsequent doubts as he worked through the determinist implications raised by his post-Kantian contemporaries: 'in Spinoza Coleridge sees the "one life" and the "inanimate cold world" superimposed on one another, and he never escapes the torment of it'.

Berkeley is striking in naming a single target within Coleridge criticism that he wishes to bring down, and he harries it relentlessly throughout: Thomas McFarland's influential *Coleridge and the Pantheist Tradition*. Berkeley's point is that for all the work's vast learning – and continuing value as a source of reference – the 'I am'/'It is' divide into which McFarland forces Western intellectual history is too crude to be of lasting value, chiefly because it elides the nuances that characterise philosophy itself. The justice of the critique becomes clear when remembering that McFarland corrals the likes of Plotinus, Swedenborg, Spinoza, Hartley, Priestley, Boehme, Blake, Bruno, Hermeticism and Cabbala into his 'pantheist' 'it is' category, which he opposes to a broadly Christian 'resolution' in what he calls 'Platonico-Christo-Kantism'. Instead of presenting the *Pantheismusstreit* as a contest between these two ontological approaches, Berkeley argues that the controversy revolved upon the efficacy of 'reason' itself. Jacobi's antipathy to the

systematising tendency of Enlightenment rationalism – which he traced back to Spinoza – is pivotal here, because for Jacobi 'the use of connected philosophical reasoning leads to atheism and determinism'.

Coleridge's 'plagiarism' is something of an assumed value throughout Berkeley's book, though mainly because he uses the patterns of Coleridge's textual incorporations to 'trace out the underlying anxieties, and the unsettled interpretive cruxes that are sculpting Coleridge's conceptions of reason, being and God'. In the context of the present review it is worth noting that Berkeley takes issue with Reid's reconstruction of Coleridge's transcendental deduction; instead of a successful (but deferred) resolution, Berkeley sees 'the theatrics of the interrupting letter' in chapter 13 of the *Biographia* as a direct result of the 'anxiety of pantheism' – the notion that 'his own thought and beliefs might contain some kind of hidden pantheistic tendencies'. That said, he does argue, like Reid, that in his later conception of the Trinity, Coleridge succeeds in avoiding 'Schellingianism, Spinozism or any form of pantheism'.

Berkeley has an admirably clear style, which packs a certain pugilistic bravado; his purpose, he declares, is 'to remedy the central weakness in Coleridge studies'. In his single-minded pursuit of the pantheism controversy, however, Berkeley at times risks repeating McFarland's tendency to group nuanced positions under one term ('pantheism'). Berkeley is at least aware of the problem – something as much an issue in Coleridge's day as it is for readers of this book – but perhaps some desynonymising is required. Coleridge's poetry is swept up in this difficulty, as for Berkeley the poems of the 1790s express the specific problems of pantheism he has in mind. This raises questions about whether poems are justifiably read this way, and indeed how to approach Coleridge's writings as a whole. For Berkeley – as he was for McFarland – Coleridge is above all a philosopher. I wonder what he would make of Hazlitt's point, that it was poetry that saved Coleridge from pantheism.

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Paul H. Fry, *Wordsworth and the Poetry of What We Are*. New Haven: Yale University Press, 2008. Pp. 256. £35. ISBN 9780300126488

In this study Paul Fry argues that unity is the central subject of Wordsworth's poetry. The unity or equality that Wordsworth perceives is neither political nor social, rather it is ontological. For Fry Wordsworth's originality is rooted in the poet's commitment to a belief that all modes of being are united by the very fact that they share the property of existence. The nonhuman is Fry's term for that ontological 'thing' which all modes of being have in common. This notion of ontic unity therefore means that the poet perceives the natural landscape, animals, the spiritual, the religious, marginalised humans and corpses in a radical way.

The Poetry of What we Are is moderately philosophical: in particular Fry is influenced by the phenomenology of Hegel and Heidegger. Fry claims however that his own methodology is deliberately under-theorized. His premise is that studies of Wordsworth since the 1970s, which articulate a calculated theoretical position, leave little room for intricate, sensitive thinking about the poetry itself. In this study Fry is therefore responding to a field full of critics who have (mis)used Wordsworth's poetry as a means of signalling their theoretical allegiances. Having said this, Fry could have given more time in the first half of the volume to a close analysis of the primary texts themselves. The reader has to wait until chapter 5 for the first significant sight of close reading. Throughout the volume however Fry's respect and reverence for Wordsworth's texts is evident. We see this for instance in his zealous reproof of those who take Wordsworth's supposed egotism for granted.

This volume is a valuable addition to Wordsworth studies for a peculiar reason. It stands out because it implicitly questions the value of the field to which it belongs. Fry's underlying message is that the most fruitful way to understand the poet is to try to detach oneself from the network of debates that constitute

'Wordsworth studies' itself. Fry does not want his reader to see Wordsworth within a preconceived field of interpretation. Therefore chapter by chapter we see Fry skirting past commonly granted presuppositions in order to regain an unbiased understanding of what is original in Wordsworth. In chapters 2 and 3 Fry examines the foundations of Wordsworth's reception. A lengthy though convincing argument shows how and why Wordsworth's ontological permissiveness was at odds with Coleridge (chapter 2) and misunderstood by Jeffrey and Byron (chapter 3). Then in chapter 4 — after providing a useful summary of the past forty years of Wordsworth criticism — Fry quite refreshingly reasserts that Wordsworth is essentially a nature poet after all. Even Wordsworth's own bias towards his own work is subtly examined in chapter 5 where Fry compares the earliest landscape poems, such as *An Evening Walk*, with later ones.

Chapter 6 is where Fry really begins to unpack the symbiosis Wordsworth perceives between the human and the nonhuman. This chapter stands out because in it we see Fry in a formalist mode. In a close examination of a number of poems, including 'The Idiot Boy' and *Benjamin the Waggoner*, Fry develops an original and insightful argument about metric time. He does this via a remarkable discussion of the poet's recurrent figuring of feet as hoofs and the connection between the qualities of some marginalised humans and horses.

By naming chapter 7 'The Poem to Coleridge' Fry once again shows his preference for all things original. Although this chapter discusses various parts of *The Prelude* quite sporadically and shows Fry in his most philosophically-informed mode — he breezes through Locke's ideational theory, Kant's theory of imagination and Hartley's associationism in a single page — it is an engaging discussion of Wordsworth's struggle with the transcendent. Chapter 8 which focuses on the religious pronouncements of *The Excursion* seems dry in comparison. In chapter 9 Fry successfully concludes that the spiritual and animal impulses of human consciousness reunite that consciousness with the natural world. At the end of this volume we see one of Fry's strengths

in the sheer volume of Romantic poetry and philosophical works he is able to bring to mind and reconcile with his thesis.

This volume would sit well alongside works such as Simon Jarvis's *Wordsworth's Philosophic Song*, but in his notion of ontic harmony Fry also has something to say to ecocritics. This volume opens up new questions about the value of getting away from the network of debates that constitute Wordsworth's reception history, and back to the root of the poetry itself. After all, Fry convinces us, the key to understanding Wordsworth lies in the notion of 'being', which is the most primary property we know.

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David Simpson, *Wordsworth, Commodification and Social Concern: The Poetics of Modernity*. Cambridge University Press, 2009. Pp. 292. £50. ISBN 9780521898775

David Simpson's Introduction to his latest representation of Wordsworth begins by foregrounding Wordsworth's 'almost obsessive representation of spectral forms and images of death in life'. In his poetry these are seen to 'embody a metaphysical intuition about the death-directedness of all life' – something that makes Wordsworth a precursor of Freud, Heidegger or Sartre. The uncanny and 'difficult' Wordsworth, whose view of the world is often complicated by anxieties of self-projection and self-doubt is, initially, Simpson's focus in this study. And the particular influence of both David Ferry's and Geoffrey Hartman's readings of Wordsworth are acknowledged. But rather than reading Wordsworth's anxieties as the subjective expression of an 'exemplary' romantic who, according to Jerome McGann's influential characterisation, 'lost the world merely to gain his own immortal soul', Simpson's latest figuration of Wordsworth's reality finds his poetics 'reflecting a general condition of radically disoriented subjectivity'.

Wordsworth's reaction, in 1800, to the pressure of 'a multitude of causes unknown to former times' is driven by his deliberate response to – rather than evasion of – historical circumstances. Unlike much recent new historical criticism of Wordsworth, Simpson recognises Wordsworth's almost obsessive concern with the ethical dilemmas of his time. He foregrounds the manner in which the characters and situations represented in his poetry portray 'a crisis of ethical subjectivity itself, one not open to good faith solutions but articulating a profound alienation that could be stated and explored but not surpassed'. Simpson's sensitive appreciation of Wordsworth's actual historical ethos recognises 'the deep bite of Wordsworth's self-critique' (something that might be seen to give his poetry its cutting edge).

But rather than looking back into the past to locate the influences that constructed Wordsworth's classical republican and rhetorical frame of mind, Simpson's concern is to look forward and discover, in Wordsworth's work, a poetics of modernity. Wordsworth's troubled poetic mind is evidence of a deep sensitivity to human affairs that is also the basis of a prophetic insight. In *The Prelude* Wordsworth related how he had pursued the vocation of a *vates* poet in his youth, and how he later discovered it to be a false calling – a false consciousness – because not based on a true understanding of Nature. The idealised 'Prophets of Nature' represented at the end of *The Prelude*, who will be capable of 'teaching' humanity are only able to do so if they are in harmony with Nature. But the sense of Nature that Wordsworth aspired to reconnect with was a 'sense sublime' belonging to a bygone era. And in his troubled heart Wordsworth knew that, despite the impressive rhetoric of his 'Address to Coleridge', he entertained something of a 'vain hope' in attempting to persuade either Coleridge, or his later audience.

Simpson honours Wordsworth's attainment of self-consciousness, finding him to be a prophet-poet who was capable of recognising and articulating that the signs of the times were not leading to some great millennial resolution of human conflict – as the youthful Wordsworth

had hoped – but signalled the birth of ‘a culture governed by industrial time, machine driven labour and commodity form: the culture whose profile would eventually be theorised much later by Guy Debord in *The Society of the Spectacle*’. In his new reading of Wordsworth Simpson revisits the ‘natural delineation of human passions, human characters, and human incidents’ portrayed in poems that had caught his imagination in his two earlier studies of Wordsworth. In revisiting these poems from a perspective on modernity defined after the events of 1989 and September 2001, Simpson applies a postmodern Marxian approach, one revived and reconfigured by his reading of Derrida’s *Spectres of Marx*. He argues that ‘Wordsworth’s narrative persona, in its very efforts at ontological security, stages an indeterminate social identity that registers the presence of something sinister and invisible governing everyday life, something whose considerable powers cannot be readily apprehended or controlled: the dynamics of commodity form’.

There is not space here to analyse Simpson’s justification for linking Wordsworth’s fascination for the spectral to the ghostliness of commodity form. In his Introduction he explains that his argument about commodity form is highly complex and that he will take up the task a bit at a time, ‘Only at the end will the reader gain a sense of the larger pattern’. This hermeneutical approach, one employed by Wordsworth in his wanderings in *The Prelude*, presupposes a reader who already has a good appreciation of Wordsworth’s poetic art. It is not so much about Wordsworth, but situating Wordsworth in a modern frame of reference – one in which he might be able to enter into dialogue with Marx.

Simpson’s argument is both provocative and challenging. Many times in the early chapters I felt myself ‘lost as in a cloud’, due to the abstruseness of some of the Simpson’s claims. The poems he discusses, though few in number are said to ‘stand for and point to others and represent... an important structuring energy for much of Wordsworth’s poetry. Much of which comes from insights into the operations of

commodity form, itself the ghostly heart of all sorts of communications and exchanges in the modern world’. But Simpson’s argument seems at times to be invoking the spirit of commodity form to explain far too many of the finer points of Wordsworth’s distinctive poetic voice. Rather than Wordsworth having the opportunity to talk to Marx, it is as if Marx is given the role of speaking for Wordsworth. But by Chapter 5, as Simpson began to pull the threads of his argument together I found myself able to ‘break through’ into a greater appreciation and admiration for what this work was attempting to achieve. In the final chapters I was more at home with Simpson’s ‘late modern’ representation of Wordsworth as I came to better understand the canniness of his argument about Wordsworth’s uncanniness.

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Norman and June Buckley, *Walking with Wordsworth in the Lake District*. London: Frances Lincoln, 2010. Pp. 157. £8.99. ISBN 9780711229310

There has been considerable critical interest in Romantic (and Wordsworthian) walking in the last fifteen years or so, initiated by Jeffrey Robinson’s wonderfully reflective *The Walk: Notes on a Romantic Image* (1989) and taken forward in various ways in the more scholarly work of Wallace, Langan, Jarvis, Bennett and others. Attitudes towards *actual* rather than intellectual pedestrianism, however, remain rather less clear for the academic community. In *The Literary Tourist: Readers and Places in Romantic and Victorian Britain* (2006) Nicola Watson, notes that ‘the co-existence of academic textual studies with tourism is thoroughly uneasy . . . Purists and professionals should find the literary text in itself enough, it should not need supplementing or authenticating by reference to externals’. At the same time, however, the presence of this little volume in the *BARS Bulletin & Review* would seem to lend credence to Watson’s observation that the

‘embarrassment palpable to literary scholars over the practice of literary pilgrimage co-exists with a marked willingness to indulge in it as a private or even communal vice’.

This little book, conveniently pocket-sized, is certainly designed for the unquestioning enthusiasms of the literary pilgrim rather than the sceptical snortings of the post-Authorial academic. The book is very clearly organised and structured with each of its twenty walks providing a local watercolour map with a series of instructions relating to it and leading around it, as well as a second short section of relevant information about Wordsworth’s life and poetry relating to that walk. Whilst many of these are fairly predictable, (Greenhead Ghyll and ‘Michael’, Easedale Tarn and Dorothy’s *Journal* entries) the maps do cover quite a wide geographical range and provide some useful information. So, for example, Walk 11 from Wythburn to Keswick clarifies Coleridge’s route in relation to the pre-reservoir landscape as he regularly strode along the 13 miles between himself and the Wordsworths, whilst other walks encourage the walker to wander as far afield as the Duddon valley, Loweswater and Pooley Bridge. Quite specific information is given in relation to each walk as to why the poet and his sister were there. My only real quibble with it is that I would have liked more of this detailed information section, and perhaps a specific text to read out at a certain site during the walk. Norman and June Buckley are clearly Lake District enthusiasts rather than literary experts – their previous volume in the series is *Walking with Beatrix Potter* – but there is no reason to disparage their efforts. This book successfully provides an initial literary focus and context for those exploring the delights of the region, and is small enough even for the literary critic to hide in his or her anorak pocket.

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**Graham Tulloch and Judy King, eds,
Walter Scott@ The Shorter Fiction.
Edinburgh University Press, 2009.
Pp. 263. £55. ISBN 9780748605897**

The Shorter Fiction of Walter Scott is the twenty-fourth volume of the Edinburgh Edition of the Waverley Novels (EEDN). It gathers together for the first time all the stories and sketches contributed by Scott to four periodicals between 1811 and 1831, including *The Edinburgh Annual Register* (1811), *The Sale-Room* (1817), *Blackwood’s Edinburgh Magazine* (1817-1818) and *The Keepsake* (1828-1831). The publication history of these stories covers the full span of Scott’s career as a novelist, and these works occupy a unique position among the series, as they are Scott’s contribution to the short story – a developing literary form prompted by the emergence of the periodical. Scott wrote short stories throughout his career and many of his famous tales, such as ‘The Fortunes of Martin Waldeck’ in *The Antiquary* (1816) and ‘Wandering Willie’s Tale’ in *Redgauntlet* (1829), are embedded within the larger narrative of the novel and cannot be easily detached from the main text; however, the works collected in *The Shorter Fiction* were originally published by Scott as ‘detached pieces’ with lives of their own.

Despite their importance in Scott studies, not all of these stories have been easily available since their first publication. Only three among the eight stories, ‘My Aunt Margaret’s Mirror’, ‘The Tapestry Chamber’ and ‘Death of the Laird’s Jock’, were later included in Scott’s first collected edition of his fiction, the *Magnum Opus* edition of 1829-33. Others have never been collected within a single volume. *The Shorter Fiction*, as with all the volumes of the EEDN, contains all the full texts based on the first published version, followed by an ‘Essay on the Text’ by the editors of the volume offering a detailed and comprehensive account of the genesis, composition, and editorial history of each work. It also includes an ‘Emendation List’ made to the first editions, comprehensive historical accounts, explanatory notes and a

glossary. These supplementary materials will be indispensable to scholars and students alike.

The stories in this volume are complementary to Scott's other works, not only because of their distinctive form but also because they have a strong connection, in their themes and concerns, with Scott's novels. These eight short fictions fall broadly into three categories: satirical sketches; ghost stories; and Scottish anecdotes. The first group of stories, including 'The Inferno of Altisidora' (1811), 'Christopher Corduroy' (1817), and 'Alarming Increase of Depravity Among Animals' (1818), are mocking pieces. The 'Inferno' is a satirical allegory on the state of periodical criticism, which was monopolised by a small number of critics whose judgment of literary works was mainly based on their political allegiances. The work is best understood alongside the reading of Scott's own essay, 'On the Present State of Periodical Criticism', published in the same volume of *The Edinburgh Annual Register* in 1811, as the latter provides a general background of periodical criticism – key to an understanding of the former work. 'Christopher Corduroy' can be read together with 'The Surgeon's Daughter' (1827) having as its focus the criticism of 'the vanity of human wishes'. However, there are also remarks concerning the Orient and the imperial enterprise in both of the tales. 'Alarming Increase' is ostensibly about theft by animals, but it is in effect based on the famous case of the 'Murdieston and Millar' of the early 1770s, thereby censuring human avarice.

'Phantasmagoria' (1817), 'My Aunt Margaret's Mirror' (1829) and 'The Tapestry Chamber' (1829) are ghost stories, but they, to a large extent, focus on the definition of love and the betrayal of it. 'Phantasmagoria', with the history of the Black Watch as its background, can be read as the prequel of 'The Highland Widow' (1827), as both of these Highland tales deal with parental concern for children who are away with the army. 'My Aunt Margaret's Mirror' is a tale of the profound love shared between siblings, while 'The Tapestry Chamber' is about the violation of friendship and hospitality. 'Death of the Laird's Jock' (1829) and 'A Highland Anecdote' (1832) are

Scottish tales. The former recalls and illustrates the long-standing conflict between the Scots and English, as it is the subject of 'The Two Drovers' (1827). The latter tale, a relatively less ambitious work in its theme, recounts the injury to a Highlander due to his close fight with a deer.

These eight works represent Scott's significant contribution to the development of shorter fiction as a generic form in a newly invented modern professional literary sphere, the periodical. However, their function within the realm of periodicals and the relationship between the shorter fiction and the periodicals still await proper study. Moreover, their diversity in themes and originality in style also merit critical and scholarly attention.

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Johnny Rodger and Gerard Carruthers, eds, *Fickle Man: Robert Burns in the 21st Century*. Dingwall: Sandstone Press. Pp. 319. £23.99. ISBN 9781905207275

In recognition of the poet's 250th birthday, 2009 was a bumper year in Burns studies, and a good year to assess the poet's image and reception. In their introduction, the editors of this volume signal a collective intention to grapple with controversial issues in Burns' legacy. Burns is a great and accessible poet, and it is that very accessibility which has made him amenable to many and various appropriations.

The book consists of three smartly designated sections: 'The Image of Burns', 'Burns and the Enlightenment', and 'Burns Abroad'. The first essay is Tim Burke's discussion of Burns's place in the 'Plebeian poetic tradition'. Burke studies 'the often complex and sometimes contradictory relationships between Burns, the labour he performed, the working communities in which he lived, and contemporary understandings of creativity amongst the so-called "uneducated" classes of society'. Gerard Carruthers – editor and author of two articles in this collection, co-author of two more –

similarly seeks to question, in rather an irreverent way, Burns's 'political and sexual solidity', as represented in Andrew Noble and Patrick Scott Hogg's scholarship. Burns, these early essays indicate, was not one definite thing or another; our understandings of his life and work need to reflect his complexity, and that of his milieu.

The emphasis then shifts to physical images of Burns, with Sheila Szatowski asking first why Edinburgh's eighteenth-century paparazzo John Kay never painted Burns. Though they would have shared certain wry observations on Edinburgh society, Szatowski concludes that Burns 'did not satisfy Kay's requirements for visitors to be eccentric, whimsical or comical'. Johnny Rodger then supplies a substantial and compelling survey of a hitherto neglected aspect of Burns's legacy: those architectural monuments to his work which are to be found in towns and cities across Scotland. Concluding this section, Alistair Braidwood investigates the dearth of images of Burns in twentieth-century cinema. He proposes that the reasons for this absence are as complex as the poet himself but suggests also that, should Burns's life and career be re-imagined on screen, it might be an occasion for modifying and/or renewing globally understood symbols of Scottishness.

The essays in the second section explore an issue which goes to the quick of our perception of Burns, and indeed of his period. Was Burns an Enlightenment figure? And what might such a term mean for a poet whose work is so often associated with tradition and a threatened rurality? Ken Simpson begins by situating Burns in terms of a 'vernacular enlightenment', and argues that 'Holy Willie's prayer' is 'one of the great Scottish Enlightenment texts'. Such a claim argues for the radicalism of his poetics as much as his politics and undoes, according to Simpson, too easy a distinction between high and low art. Ralph Richard McLean nuances the 'Enlightenment Burns' further, and suggests that 'Burns was both of, and not of, the enlightenment'. More than a fetishised primitive performing for people of sensibility, Burns was as complex and as contradictory as the Enlightenment itself. In his stimulating essay,

Murray Pittock situates Burns alongside Adam Smith. Though influenced by Smith, Burns conveyed in his poetry a form of egalitarian sympathy from below, less theoretical than the neurotic identifications found in the canonical works of authors such as Smith and Henry Mackenzie. There is in Burns an immediacy of identification which stems, perhaps, from the sheer physicality of his work, its frequent origin in lust and libation, origins explored in Pauline Anne Gray's connection of sex and social commentary. Nigel Leask concludes this section with a fascinating historiography of our perception of Burns as a great poet troubled by unruly passions and boozy excess. In particular, Leask studies the mediation of this perception with reference to eighteenth-century medical theories of genius and its neuropathology.

The last section surveys 'Burns Abroad', not just in terms of his reception but also the extent of his sympathy for the plight of others in other scenes. Carruthers and Mitchell Miller in their essays discuss Burns's compromised critique of slavery, and the nature and extent of that compromise. Miller in particular, in comparing the attitudes of Boswell and Burns, makes the important observation that republicanism never necessarily entails abolitionism. Thomas Keith makes the case for Burns's sympathetic rendering of a female voice in song, while Rhona Brown and Kirsteen McCue defend 'The Beautiful Nymph of Ballochmyle' from accusations of mawkishness. Fine essays both, but they seem a little out of place between discussions of slavery and the concluding sequence of pieces on Burns's attitudes to, and influence in, the revolutionary scenes of Ireland, America and France. Carruthers co-authors two scholarly essays which examine Burns's radical credentials. In the first, Carruthers and Norman Paton suggest that Burns's authorship of 'The Tree of Liberty' should suggestively be kept in question. With Jennifer Orr, subsequently, Carruthers argues, against some legend and not a little speculative scholarship, that Burns did *not* send guns to revolutionary France.

Finally, two essays towards the conclusion of this book deal with the influence, political and poetical, of Burns's work in Ireland. Carol

Baranuik's essay argues that Burns's work has been problematically co-opted in Ulster politics, by republicans and loyalists alike, and that he might be retrieved as a poet of all the people. Owen Dudley Edwards sees out the volume with a wide-ranging survey of Irish appropriations, from the writings of the 'Irish Burns', Thomas Dermody, through to the branding as 'Sweet Afton' of a famous Irish cigarette, through to the reflections in prose of Seamus Heaney. Burns, writes Edwards, 'was a bridge between Jacobite and Jacobin, between religious conviction and enlightenment scepticism, between country and city, between Europe and America, between Gaelic and English, between old learning and new tradition, between books and memory, between Highland and Lowland, between medieval and modern, between tragedy and comedy'. The connection of a late Jacobitism to a newer democratic sensibility is particularly intriguing; counter-intuitive to some, such a connection describes a structure of feeling which prevailed across substantial sections of Irish and Scottish society.

This collection is timely and stimulating, and for the most part intelligently conceived. It is, however, very poorly copy-edited. That last point is no matter if the book, no doubt a little rushed in its current form and context, can, as it should, survive to a less anarchically punctuated paperback edition. Such a publication would be an indispensable addition to Burns scholarship.

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Suzanne Gilbert, ed., James Hogg, *The Mountain Bard*. Stirling/South Carolina Edition. Edinburgh University Press, 2007. Pp. 528. £55. ISBN 9780748620067

P. D. Garside and Richard D. Jackson, eds, James Hogg, *The Forest Minstrel*. Stirling/South Carolina Edition. Edinburgh University Press, 2006. Pp. 404. £60. ISBN 9780748622887

Thomas C. Richardson, ed., James Hogg, *Contributions to Blackwood's Edinburgh Magazine. Volume 1: 1817-1828*. Stirling/South Carolina Edition. Edinburgh University Press, 2008. Pp. 575. £60. ISBN 9780748624881

Douglas S. Mack, ed., James Hogg, *The Bush aboon Traquair and The Royal Jubilee*. Stirling/South Carolina Edition. Edinburgh University Press, 2008. Pp. 207. £60. ISBN 9780748634521

Jill Rubenstein, Gillian Hughes and Meiko O'Halloran, eds, James Hogg, *Midsummer Night Dreams and Related Poems*. Stirling/South Carolina Edition. Edinburgh University Press, 2008. Pp. 235. £65. ISBN 9780748624409

Janette Currie and Gillian Hughes, eds, James Hogg, *Contributions to Annuals and Gift-Books*. Stirling/South Carolina Edition. Edinburgh University Press, 2006. Pp. 424. £60. ISBN 9780748615278

**Gillian Hughes, *James Hogg: A Life*.
Edinburgh University Press, 2007.
Pp. 349. £29. ISBN 9780748616398**

**Gillian Hughes, ed., *The Collected Letters of James Hogg. Volume 2: 1820-1831. Stirling/South Carolina Edition*.
Edinburgh University Press, 2006.
Pp. 538. £60. ISBN 9780748616732**

After having immersed myself in these impressive volumes, I can confidently say that James Hogg's world was one of constant and vigorous competition against all the odds: physical, financial, social and literary. Readers new to Hogg might begin with the important and scholarly biography of him by Gillian Hughes. She describes how the seven-year-old Hogg had to become accustomed to life as a chilly little farm servant in the Scottish Borders, surviving frequent brutal weather to become a promising shepherd in 1788. She reconstructs the early life ('days of vision') of the young Hogg, describing his fondness for running races against himself – often losing his clothes in the process – and how he came to spend long hours listening to the traditional tales and legends of his elders. Hughes suggests that Hogg's growing dissatisfaction with the routine life of a shepherd became less urgent with his service to a new master, James Laidlaw of Blackhouse, in 1790. It was with the Laidlaws that Hogg's alternative future as an author really became possible through their encouragement of him, and his longing to learn. They were a congenial and kindly family, interested in books and reading. Hogg began keeping a notebook of his experiences as well as composing verse, songs and plays.

Before Hughes, the only modern biography of Hogg was Karl Miller's *Electric Shepherd: A Likeness of James Hogg* in 2003. While Miller's work is vividly entertaining, Hughes's contribution is both authoritative and thorough, exemplifying the depth of scholarship and research associated with the S/SC edition of

Hogg. Each of these review volumes provides a wealth of information and historical context for the study of Hogg without hindering the reader's sheer pleasure in his work. Thus, the modern edition of *The Mountain Bard*, first published in 1807, then revised for 1821, contains both of these editions: double helpings that reveal Hogg's gradual construction of himself as the true Borders Minstrel based on his first-hand knowledge of traditional ballads. Suzanne Gilbert ably describes the context surrounding the production of Hogg's 1807 volume and considers the influence of Walter Scott in securing its publication. The relationship between Hogg and Scott is especially interesting, given that Hogg was clearly alert to the advantage of having Scott as a powerful patron but refused to be overwhelmed by him. Despite Hogg's admiration of the *Minstrelsy of the Scottish Border*, 1802-3, Gilbert suggests that he purposefully set out to present an alternative version of Borders ballads, championing the oral tradition of Ettrick forest, and defying Scott's Enlightenment reliance on the authority of the printed text.

One of the intriguing aspects of *The Mountain Bard* is Hogg's inclusion of the 'Memoir of his Life'. This 'Memoir' details the difficulties that Hogg has overcome and his early efforts to make his literary reputation as an authentic Scottish bard. One of his undoubted strengths was song writing, and in *The Mountain Bard*, Hogg included eleven 'Songs Adapted to the Times' with the intention of establishing and promoting his credentials as a 'natural songster'. He clearly hoped to be accepted as an author and folk musician in the tradition of Ramsay's *Tea-Table Miscellany*, 1724-32, and Beattie's *The Minstrel*, 1771-4.

The reception of *The Mountain Bard* was generally warm, although some reviewers pointed out practical difficulties for the author in combining poetry with labouring. Their reservations proved all too prescient. Hogg's earnings from this volume would partly fund one particularly disastrous agricultural foray into Nithsdale, Dumfriesshire, even though he lacked experience as a tenant farmer and his abilities were, at best, unproven. It ended in humiliating

retreat to Ettrick where he met with a cold reception from family and friends. In desperation, he moved to Edinburgh, determined to persevere as a literary man and fell back on his last resource: songs. He managed to convince Constable to publish *The Forest Minstrel*, 1810, described as ‘a selection of new Scottish songs, adapted to the most favourite national airs, and divided into the following classes: *pathetic, love, national, and comic songs*’. Hogg’s instincts were true: the editors P. D. Garside and Richard D. Jackson point out that Scottish tunes were then very popular and Hogg might have expected sales to be buoyant. Hogg was venturing once more into the competitive publishing arena that was Edinburgh. The volume contained over eighty songs of which fifty-six were by Hogg. He had secured the contributions of several friends: Thomas Mounsey Cunningham, William Laidlaw, John Grieve, James Gray and John Ballantyne, thereby enhancing the literary credentials of his project.

The editors of this edition of *The Forest Minstrel* have produced a truly remarkable volume for the modern reader, providing extensive information on the development of Hogg’s musical knowledge as well as the context for his talents. There is also one significant improvement on the 1810 edition. Originally, the songs were printed without musical notation in order to keep publishing costs down, probably on Constable’s insistence. Here, the songs are printed with this detail. The accompanying CD even allows the reader to hear an approximation of ‘the musical world of the genteel middle-class drawing-room’ as the editors suggest.

By this stage, Hogg was no stranger to literary collaboration. He was also accustomed to defend his literary ambition in the teeth of frequent difficulty, and succeeded in publishing *The Queen’s Wake* (1813) to general acclaim. He became famous, making new literary friends such as R. P. Gillies and John Wilson. He also formed one especially significant working relationship with the publisher William Blackwood. In the first volume of Hogg’s *Contributions to Blackwood’s Edinburgh*

Magazine, the editor Thomas C. Richardson notes that Hogg’s involvement with Blackwood, and his *Magazine*, would endure from the first issue in April 1817 throughout eighteen years. His final contribution would be published in April 1835, only months before Hogg’s death. Richardson describes the remarkable variety of Hogg’s contributions: ‘songs and lyric poetry, narrative and dramatic poetry, sketches of rural and farming life, review essays, ballads, short stories, satirical pieces, and even a “screed” on politics’. Richardson also discusses Hogg’s involvement with the infamous, and satirical, ‘Chaldee Manuscript’ and describes the scandal of its publication in the *Magazine* of October 1817.

Hogg’s relationship with the *Magazine*’s editorial team of J. G. Lockhart, John Wilson, and Blackwood himself, was one of initial warmth, and even goodwill, before sliding into bitter and damaging rivalry. Richardson is especially good on the role of Wilson as an editor of destructive force, and describes how Hogg eventually found himself reinvented within the *Magazine* as the bumbling and drunken ‘Ettrick Shepherd’ of the *Noctes Ambrosianæ*. Hogg seized the opportunity to display the range of his talents, even while striving to combat the snobbish and patronising attitudes of Wilson and Lockhart. It was a painful struggle, but, as Richardson notes, Hogg’s eventual triumph is visible in the author’s damning portrait of editorial folly in *The Private Memoirs and Confessions of a Justified Sinner* (1824).

Identifying and collecting Hogg’s contributions to *Blackwood’s Edinburgh Magazine* in volume form is clearly a tremendous advantage for students and scholars without ready access to the original issues. In keeping with the ethos of this edition, there are also some previously unpublished works, for example, the pastoral *Dramas of Simple Life No. II* that Hogg would later revise extensively for publication as *A Bush Aboon Traquair* in the posthumous *Tales and Sketches* (6 vols, Glasgow: Blackie, 1836-7).

The excellent edition of *The Bush aboon Traquair* and *The Royal Jubilee*, edited by

Douglas S. Mack, contains two versions of Hogg's lively pastoral drama, with songs, as well as his masque, written as part of the welcoming celebrations for George IV's visit to Edinburgh in 1822. Given Hogg's experience as a shepherd, the genre of pastoral drama might seem particularly apt. As Mack notes, *The Bush aboon Traquair* can be seen as a response to Allan Ramsay's *The Gentle Shepherd* (1725). However, where Ramsay's popular drama conformed to the neoclassical unities of time and place, and provided a happy ending for its young lovers, Hogg's drama is a characteristic celebration of the earthy vigour and dynamic good sense of his Borders men and women engaged in real sheep farming.

The editor's introduction discusses the significance of the full title of *The Bush aboon Traquair; or, The Natural Philosophers*. Mack reflects on Hogg's emphasis on the limitations of formal education. His rural characters have had no academic schooling. Instead they must rely on their religious faith, innate good sense and on wisdom derived from living a life close to nature. Hogg considered his literary talent to be a gift of nature that was equivalent, even superior, to the academic prowess of university men, such as Wilson and Lockhart. If Hogg's literary standing within *Blackwood's Edinburgh Magazine* was directly affected by his lack of education, and lowly social status, then *The Bush aboon Traquair* offers an artist's alternative vision.

Sadly, the recent death of Professor Douglas S. Mack has deprived the world of Hogg studies of one of its most important members. The editors of *Midsummer Night Dreams and Related Poems* note that this edition had been in preparation by the late Professor Jill Rubenstein and that Gillian Hughes and Meiko O'Halloran have now completed her work. *Midsummer Night Dreams* was first published as part of a four-volume collected *Poetical Works* by Constable in 1822 and contains some intriguing poetry. His title refers to the evening before 24 June (Midsummer Day) when the old worlds of superstition and magic hold sway; the reader discovers a supernatural world of dreams and visions, associated with the pre-Enlightenment

traditions of rural Scotland. Rubenstein suggests that Hogg's *Midsummer* poems reflect his anxieties about the loss of such traditions and his belief that stability and order can only be restored with their return. In Hogg's eyes, the departure of the fairies diminishes Scotland, and indicates loss rather than progress.

Hogg's concern with the preservation of the fantastical reappears in his many *Contributions to Annuals and Gift-Books*, edited by Janette Currie and Gillian Hughes, and now collected in volume form. Significantly, his first publication was the poem 'Invocation to the Queen of the Fairies' which appeared in the *Literary Souvenir* for 1825. Annuals were both fashionable and popular, though characterised by polite restraint. Nonetheless, Hogg found that his poetry and tales were in demand and the Ettrick Shepherd's contributions appeared both in British and American annuals.

Hogg published ballads, poetry and prose. However, he would never have dreamt of publishing his letters. He objected strongly to the intrusion and loss of privacy implicit in literary biography. However, *The Collected Letters of James Hogg, 1820-1831*, edited by Gillian Hughes, is an essential volume for everyone interested in Hogg and Hogg's Edinburgh. It is meticulous, detailed and exemplary in its breadth of scholarship.

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Simon P. Hull, *Charles Lamb, Elia and the London Magazine: Metropolitan Muse*. London: Pickering and Chatto, 2010. Pp. 217. £60. ISBN 9781851966615

In November 1820, *Blackwood's Magazine*, normally a sure-footed commentator on periodical culture, made a fool of itself. William Maginn referred to a writer named 'Elia', the author of articles in the rival *London Magazine*, as a 'Cockney scribbler'. John Scott, editor of the *London*, gleefully pounced on the slip, pointing out that *Blackwood's* had always

professed an admiration for Charles Lamb's writings. Maginn responded rather shamefacedly, but defended himself by remarking that 'the society with which we mix must gradually impart to us a tinge; and it is little wonder that being bound up in the same cover with Hazlitt, and others of that deplorable set of men, should contaminate'. The exchange suggests two connected difficulties which critics of Lamb have always had: the extent to which 'Lamb' and 'Elia' represent separate authorial identities, and the extent to which his essays are 'bound' by the covers of the magazines in which they appeared. Simon Hull's carefully argued book places these two issues at the heart of a new and sensitive reading of Lamb's *London Magazine* essays.

We are now used to the idea that we ought to read a periodical writer 'in context', and the last twenty or so years have sent critics scurrying back to what Lamb called the 'dishabille, or half-binding' of the periodicals in which famous essays and poems first made their appearance. Rather than praising writers for their ability to transcend that ephemeral status, achieving the permanence of the single-author book, critics such as Mark Parker and Mark Schoenfield have suggested we focus our attention on the way that such writing makes its unique cultural intervention precisely on account of the activities of editors and publishers who weave the individual essay into the ideological fabric of the issue. Hull sees the limitations of this position without, quite, wanting to return to the older model. Such 'contextual' reading risks removing all agency from Elia, but to ignore the context is, equally, to suggest Elia's 'trans-historical' inability to make a difference to the world around him. Hull proposes that we recognise that Elia 'embraces instead of resists the marginalizing condition of writing for periodicals'. Rather than the victim of a format associated with marginality, fragmentation and authorial powerlessness, Elia assertively 'appropriates' a fragmentary, powerless status. Lamb's engagement with his context prompted him to produce 'Elia', a figure which represents, for Hull, 'a parodic engagement with the anxiety-ridden figure of the periodical writer'.

For all that Maginn was a little embarrassed by his failure to conflate Elia and Lamb, Scott's criticism might seem misplaced: Elia, but not Lamb, is a product of the 'Cockneyish' binding of the *London Magazine*.

Hull names this process 'metropolitanism'. The metropolis, like the periodical text, has the capacity to overwhelm the individual, as Wordsworth recognised in *The Prelude*. But rather than submitting to or attacking that capacity, Lamb produces an 'emancipatory' response to the metropolis marked by 'the appropriation of an environment which would otherwise dissolve or compromise the asserting self'. Metropolitanism, for Hull, suggests Lamb's ability at once to recognise his own feebleness and yet, paradoxically, to offer feebleness as a type of strength. So whereas Pierce Egan attempts to laugh off the notion of the theatrical city that terrified Wordsworth, Elia redeems 'the audience-like reader from the theatricalized crowd by making him into an ideal, unimaginative reader, and in the process empowering the "minor" periodical author as a phantasmal, emancipatory figure'. Others attempted to 'solve' the 'problem' of London beggars, but Elia offers a self-consciously 'tentative' method that makes a clear ethical position through a deliberately ambivalent aesthetic. De Quincey retreats from a threatening city into the Lakes and the fug of opium, while Hunt dismisses the problem from his Hampstead idyll, but Elia produces an engagement with an oddly domesticated city, 'an *explicable* and *penetrable* city, a place where one can find emancipation without losing oneself, or others'.

Hull occasionally displays a historicist's interest in context, such as contemporary debates over the poor laws. But in general this is an avowedly literary study that operates principally as a series of close readings of the Elia essays. The narrow focus of the study produces pleasing results, most particularly Hull's ability to identify and affirm the critical manoeuvres of a writer too easily dismissed for the very indecision that makes him so valuable. Yet one yearns for a little Elian modesty that a greater breadth of reference may have purchased.

Hull is surely too quick to dismiss Lamb's pre-Eliaian work as 'chequered', a decision the more odd in a study that seeks to reclaim fragmentariness as a positive attribute. And Elia, we are told, was uniquely able to produce these effects; but something like his insight that 'bias or prejudice is inevitable in the act of criticism' was shared by writers like the *London's* T. G. Wainwright and, pre-eminently, the *Blackwood's* writers. But the assertion of the critical relevance of bias, tentativeness and ambivalence matters more. This book, allied with Felicity James's excellent 2008 monograph, might prompt Romanticists to see the literary world through Eliaian spectacles.

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Ann Wroe, *Being Shelley: The Poet's Search for Himself*. London: Jonathan Cape, 2007. Pp. 452. £25. ISBN 9780224080781

Timothy Webb and Alan M. Weinberg, eds, *The Unfamiliar Shelley*. Aldershot: Ashgate, 2009. Pp. 369. £60. ISBN 9780754663904

Susanne Schmid and Michael Rossington, eds, *The Reception of P. B. Shelley in Europe*. London: Continuum, 2008. Pp. 391. £150. ISBN 9780826495877

Stephen C. Behrendt, ed., *Percy Bysshe Shelley (A Longman Cultural Edition)*. New York: Longman, 2009. Pp. 372. \$8.80. ISBN 9780321202109

James Bieri, *Percy Bysshe Shelley: A Biography*. Baltimore: Johns Hopkins University Press, 2008. Pp. 832. £60. ISBN 9780801888601

Ann Wroe's biographical 'experiment', *Being Shelley*, offers 'to write the life of a poet from the inside out: that is, from the perspective of the creative spirit struggling to discover its true nature'. No easy task, one might have thought, to get inside the long-dead poet's head and come up with something plausible. But the book has been very well received, with generous reviews in the national press from figures of genuine authority in the field. So an open mind is called for. One way to come at it is through its striking contrast with the other widely-cited new biography of Shelley, James Bieri's two volumes *Youth's Unextinguished Fire 1792-1816* (2004) and *Exile of Unfulfilled Renown, 1816-1822* (2005), subsequently published in one volume as *Percy Bysshe Shelley: A Biography* (2008). Bieri's work is in truth an odd mixture. On the plus side it is a kind of highly discursive and massively inclusive chronology, helpfully arranging just about every known fact and circumstance relating to Shelley into narrative order, and incorporating all of the vast mountain of information piled up over several decades in the many volumes of *Shelley and his Circle*, the Garland diplomatic editions of Shelley's manuscripts in the Bodleian and elsewhere, and the range of scholarly editions of the work and papers of central figures in his life, including Mary Shelley, the Clairmonts, William Godwin, Peacock, and so on. As such it is immensely useful and a great service to the scholarly community. Its usefulness is enhanced by a really helpful index, and a comprehensive bibliography. All Shelleyans are going to need to use it, and indeed it is already installed as an essential reference work.

However, given this usefulness and instant acceptance into the canon of Shelley scholarship, one has to say that it has limitations which border on the alarming. Leaden prose and a complete absence of narrative drive or urgency are faults hardly unique, not least in Shelley biography. But there is a pervasive sense of basic unfamiliarity with British culture and history, sometimes bursting into the light with such a pronouncement as the admiring celebration of 'Byron's feat, despite his foot

deformity, of scoring six goals for Harrow in a cricket match at Eton in 1805'; a feat which must certainly remain unsurpassed to this day. Less endearingly, there is frequent misquotation of sometimes very famous poems, which can be downright embarrassing, as in 'the keen stars are twinkling', 'the devotion of something afar,/From the sphere of our sorrow', 'Dearest, best and brightest, come away', and many more. This is worrying because these errors seem to indicate that metre is not being heard, and sometimes sense not grasped. There are also plenty of simple errors in citing names and titles correctly. More worrying still is the thinness with which the historical context is evoked, with an excessive reliance on just the one major secondary source (E. P. Thompson). More broadly, the scholarship can be poorly controlled and articulated, particularly when clarity is most essential. A prime example is the treatment of the 'Neapolitan baby'. There has been a growing consensus that the child mysteriously registered as 'Elena Adelaide Shelley' in Naples in 1819 was an illegitimate child of Shelley's by a secretive liaison probably with a member of the family or circle of Lady Charlotte Bury. This has always seemed to me inherently implausible for a variety of reasons, and more likely to have been an adoption. So when Bieri comes to treat of the matter, and to state or darkly hint repeatedly that the child was indeed Shelley's, we are entitled to a decisive marshalling of evidence. But it remains impossible to establish what proofs are being adduced, and if anything the situation ends up more confused and undecidable.

Bieri's literary criticism is almost wholly confined to biographical interpretation and surmise, too often limited to unconvincing speculation and underpowered psychologising, and sometimes straying very wide of the mark, as in the characterisation of Shelley's brilliantly funny and fluent translation of the Homeric *Hymn to Mercury* as 'a rare indulgence of anal humour', or in a completely misjudged reading of the equally sophisticated *Witch of Atlas*. In short, Bieri's biography is too limited to capture the quality and scale of its subject's achievement and complex personality. But it is

straightforward, immensely informative, unpretentious, and an invaluable aid to research.

Ann Wroe's *Being Shelley* is completely different. Its method 'takes seriously Shelley's statement that a poet "participates in the eternal, the infinite and the one; as far as relates to his conceptions, time and place and number are not"'. Its narrative track is the poet's quest for truth through the steadily rarefying elements of earth, water, air and fire. It is an adventure story of Shelley's search to discover, in his words, "whence I came, and where I am, and why". The writing is informed throughout by a remarkable close knowledge of Shelley's works in all forms, and of those biographical sources with a claim to eye-witness authority. The book's 'narrative' ignores conventional chronology and moves back and forth between moments in time; quotes and events are threaded together by loose analogy of theme, imagery, mood, and the principal cohering agent is a unity of voice which sustains a sort of highly intelligent rapt wonderment in the contemplation of 'Shelley's' exotic and enchanting strangeness. It is more like a novel than a biography, with its subject's inner life told through the medium of a species of free indirect speech; Wroe allows herself complete freedom to speak for the inner Shelley, repeatedly launching from or tying back to brief quotation from every kind of source. The whole project is grounded in what is clearly a profoundly-felt affinity with a certain image of Shelley. The approach presumes an inwardness with its subject which is impossible to authenticate, but it does not even try to do that. This Shelley is entirely subjective and broodingly introspective, dreamily self-obsessed and humourless, and any evidence to the contrary simply gets left out. It mingles snatches from a wide variety of sources, regardless of provenance, reliability or plausibility. There is a powerful feel for the poetry, its cadences, movement, and imagery; but there is no critical interest, no sustained attention to whole poems. The major longer works entirely disappear, and everything is reduced to the suggestiveness of the fragmentary, the fleetingly self-expressive. We are asked to accept that all of Shelley's experience was co-instantaneous in one grandly

encompassing present moment. The refusal of chronology frees the book from any leaden chains of verifiable circumstance, historical context, or credibility. The price of this freedom is high. We lose in fact almost everything shareable or of wider cultural resonance: the sense in Shelley's history of a strange, deeply eccentric and exceptional young man, growing through terrible suffering and deep study to very hard-won maturity, and unmistakable greatness as a poet. In the end *Being Shelley*, not least in its palpably serious and heart-felt enthusiasm for its subject, aligns itself with a fundamentally distortive tradition of Shelley-worship, reaching back through André Maurois and Francis Thompson to the worshippers at the shrine to his heart in Boscombe.

A genuinely unfamiliar version of Shelley does however emerge from *The Unfamiliar Shelley*, a persuasively conceived project to explore the less well-visited areas of Shelley's extraordinarily diverse career. The editors, Tim Webb and Alan Weinberg, have brought together an outstanding collection of contributors, and the resulting volume is rewarding, although it obviously aims at an academic audience, not something that it would be fair to claim of *Being Shelley*. The relatively specialised audience that this collection addresses is in fact the main caveat one might wish to enter about its success. The consistently thick-textured and sophisticated voices here are really only likely to change the perspective on Shelley of people who already have a career investment in the academy and the Romantics industry. *The Unfamiliar Shelley* is not going to speak to a wider audience as *Being Shelley* looks to do, and so Ann Wroe's fantasised Shelley is probably going to succeed in adding yet a further layer of opaque varnish to the many already applied in successive cultural incarnations.

For all that, the fifteen essays in *The Unfamiliar Shelley* are of very high quality. They are grouped into sections addressing poems, genres or themes that have been relatively neglected by critics in the revival of serious academic interest in Shelley over the past forty years. Amongst the highlights are two

thoughtfully illuminating discussions of the early 'Esdaile' poems and *Queen Mab*, by David Duff and Christopher Miller respectively, which bring a freshness and seriousness which made me think differently about work I thought I knew very well. These essays work together to bring out the contrasting but complementary modes of Shelley's poetry – introspective, subjective and lyrical on the one hand, outward-facing, philosophical and socially engaged on the other – as a duality that is present from the very beginning of his career. There is a quite brilliant essay by Michael O'Neill on Shelley as translator and prose poet, which includes the best critical account I have ever read of how Shelley's prose works. Timothy Morton and Nora Crook each contribute highly original, engaging and informative accounts of Shelley as dramatist in *Swellfoot the Tyrant* and the late fragmentary dramas. But the whole volume is excellent in its slanting of new perspectives across interesting terrain, with confident command of current scholarship and some powerful deployment of contemporary theory too – something Shelley seems to suit especially well – as in Hugh Roberts's characteristically powerful and acute account of the Prefaces. This volume also provides a very good bibliography; all students of Shelley will need to read it. It is pleasing to note that the volume is dedicated to Donald Reiman, whose work has done so much to promote new and wider knowledge of Shelley; and there is an interesting 'Afterword' to the collection by Reiman himself.

There's another unfamiliar Shelley in *The Reception of P. B. Shelley in Europe*, edited by Susanne Schmid and Michael Rossington. This is a poet who grows gradually to prominence, or at least a mode of cultural survival, at first principally by association with Byron, but increasingly for the power of his voice or perceived presence in the theatre of burgeoning European nationalism in the nineteenth century. The successive essays cover an unexpectedly inclusive variety of national situations, and repeatedly demonstrate the power of Shelley's different received images – fated lyrical idealist, revolutionary and outspoken social thinker, ineffectual or reckless angel – to embody

different aspects of cultural crisis. In the twentieth century he looms still larger and more variously, as an epitomising figure for the different intellectual landscapes of fascism and communism. His reception, translation and publishing histories are intertwined with the shifting grounds of opposed and world-shattering ideologies, and it is remarkable how robust in this grand scene are Shelley's poetry and ideas. He has truly become a poet of international stature, with a cultural afterlife of enormous variety and significance. The final essay by Jeremy Dibble on the long and rich European tradition of setting Shelley's poetry to music startlingly points out that in this context Shelley is the most ubiquitous of all English poets, possibly excepting the songs from Shakespeare's plays.

Certain Shelleyan texts tend, unsurprisingly, to dominate in his European reception, although the translation-friendly lyrics are balanced by a widespread understanding of the complex achievement of works such as *Prometheus Unbound*; and *The Cenci* emerges as a very influential European work, with a complex production history and a serious and even shaping influence on European theatre history, for example through the work of Antonin Artaud. This collection is a little uneven, if only in the obvious sense that the style of each of the eighteen essays tends to reflect the academic culture of the various countries covered, with some more descriptive and less analytical, and others strongly marked by Anglo-American influences and mannerisms. By any criteria though this is an extremely informative and interesting volume, with a bibliography of ground-breaking extent in this field, and a fascinating forty-page 'Timeline' of Shelley's European reception which is a significant piece of research in itself. One has to say that this volume is also staggeringly expensive.

Stephen C. Behrendt's Longman 'Cultural Edition' of Shelley is evidently aimed at the higher education market in the United States (it is not available for sale in the UK), with those mainly in mind who prefer their contextual gobbets ready-packaged. Professor Behrendt is a distinguished Shelley scholar, who indeed is

uniquely represented by excellent essays in both the collections here under review. But this edition is too limited by space, convention and copyright to make any impact in research terms. It is essentially an anthology of poems and prose (but not really much prose), with a few items, principally the *Address to the People on the Death of Princess Charlotte*, and *The Mask of Anarchy*, contextualised by passages from relevant contemporary publications. A striking amount of space goes to reprinting *Prometheus Unbound* in its entirety, which takes up well over a quarter of the volume. All the Shelley texts are taken from Forman's nineteenth-century edition, a sensible choice under the circumstances but one which obviously precludes any contribution to current scholarship bearing on Shelley's text. The items are very lightly annotated. There are a series of headnotes which are quite well-judged and helpful for the student, but they are necessarily somewhat abbreviated as is the Introduction to the volume as a whole, which seems too short to make much inroad into its subject. The motivating conviction which drives the choice of text and context here is that Shelley was a political writer, but it's hardly necessary nowadays to make the argument for Shelley's social and historical engagement as a writer and thinker of a manifestly radical persuasion. He was of course also more and more complicated than just that, so there is an air about this edition of serving a particular agenda within the American academy and its current arguments with itself. The close and excluding concentration in this cultural edition on the immediate political context actually ends up returning one to *Being Shelley*, if only because of the frank countenance there of Shelley's visionary aspect and the sheer strangeness of his life and character.

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