

# *BARS* Bulletin & Review

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## *Editor's Column*

Welcome to the first 2012 number of the *BARS Bulletin and Review*. I am sorry to say that it will be David O'Shaughnessy's final *Bulletin* as Reviews Editor. David has done great service to the Association in this important role, and I am personally grateful for his hard work, professionalism, and good humour. An invitation for applications to take over from him has gone out via the mailbase. The role may prove particularly attractive to an early career academic looking to develop their contribution to Romantic studies. Please send a short CV (two sides maximum) and covering email (500 words maximum) explaining why you are a suitable candidate to me at [d.higgins@leeds.ac.uk](mailto:d.higgins@leeds.ac.uk) by 1 August 2012. If you have any questions about the role, please feel free to contact David ([d.p.o-shaughnessy@warwick.ac.uk](mailto:d.p.o-shaughnessy@warwick.ac.uk)).

Apart from an excellent range of reviews, this issue contains the usual notices and calls for papers. There are also reports on conferences likely to be of interest to members – including the very successful BARS Early Career and Postgraduate Conference at Newcastle University – and a new section of reports from recipients of the Stephen Copley Postgraduate Research Awards. These Awards are one of the significant ways in which the Association supports Romantic studies and I hope that members will agree that it's valuable to learn more about the excellent use to which they are put.

As always, I would love to hear from members with ideas for material that could be included in the journal. I would like to maintain the range and quality of conference reports, while also adding other material: details of large research projects, accounts of public engagement activity, reviews of plays and exhibitions, and so on. Please do email me with any ideas, and have a great summer.

*David Higgins*  
Editor

## *Notices*

### **BARS WEBSITE**

**[www.bars.ac.uk](http://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](mailto:padmini.raymurray@stir.ac.uk)) or by post at the Department of English Studies, University of Stirling, FK9 4AL.

### **BARS MAILBASE**

As a BARS member, you are entitled to receive messages from the electronic BARS mailbase. This advertises calls for papers, events, resources and publications relevant to Romantic studies. If you would like to join, or post a message on the mailbase, please contact Neil Ramsey, the co-ordinator, by email ([neil.ramsey@uws.edu.au](mailto:neil.ramsey@uws.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](http://www.jiscmail.ac.uk/lists/bars.html)

### **BARS MEMBERSHIP**

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 £25 (waged) and £10

(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, Fern Merrills, at: romanticstudies@hotmail.com

## **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 sometimes make a financial contribution of 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). In the event of possible 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 and archives 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 please visit our website). 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. Reports will also be published in the *Bulletin*.

Please send the following information in support of your application:

1. Your name and institutional affiliation.
2. The title and a short abstract or summary of your PhD project.
3. Details of the research to be undertaken for which you need support, and its relation to your PhD project.
4. Detailed costing of proposed research trip.
5. Details of current or recent funding (AHRC award, etc.).
6. Details of any other financial support for which you have applied/will apply in support of the trip.
7. Name of supervisor/referee (with email address) to whom application can be made for a supporting reference on your behalf.

Applications and questions should be directed to the bursaries officer, Dr. Daniel Cook, University of Wisconsin-Madison (dcook4@wisc.edu). Reports by recent bursary holders appear later in this number of the *Bulletin*.

## **NORTH EAST NINETEENTH CENTURY**

This is a new postgraduate research group for work on the long nineteenth century by PhD students and early career researchers in the North East of England. North East Nineteenth Century (NENC) aims to create and sustain a network of scholars by running monthly reading group sessions and a website, through which members can discuss any aspect of working in this period, and can keep updated about relevant CFPs and other similar events. We hope to

promote the work being undertaken in the universities of this region, and to enable collaborative links with other postgraduate students and institutions. The group is currently jointly organised by the Universities of Northumbria and Newcastle, but includes members from across the region. For more details, please see the website: [www.northeast19thcentury.org](http://www.northeast19thcentury.org)

## **NINETEENTH-CENTURY COLLECTIONS ONLINE**

This Spring, Gale, part of Cengage Learning, is delighted to announce the forthcoming release of the first four archives in Gale's multi-year *Nineteenth Century Collections Online* programme. Scholars of the Romantic period – and Romantic literature especially – will be particularly interested in the release of the second archive in the programme, *Corvey Collection of European Literature: 1790-1840*. This unique collection of monographs includes a wide range of Romantic literature published in English, French and German. Sourced from Corvey Abbey in North Rhine-Westphalia, Germany, the Corvey Collection is one of the most important collections of works from the period. With a special focus on rare works, more than 7,700 titles will be included, comprising approx. 5 million pages.

With the Corvey Collection of European Literature, scholars can research and explore a range of topics, including Romantic literary genres; mutual influences of British, French and German Romanticism; literary culture; women writers of the period; the canon and Romantic aesthetics.

To pre-register for a trial to this unique collection, please email [emea.marketing@cengage.com](mailto:emea.marketing@cengage.com)

For more information about the Nineteenth Century Collections Online programme visit [www.gale.cengage.co.uk/ncco](http://www.gale.cengage.co.uk/ncco)

## ***NORSE ROMANTICISM: THEMES IN BRITISH LITERATURE, 1760–1830***

Romantic Circles is pleased to announce the publication of a new edition, *Norse Romanticism: Themes in British Literature, 1760–1830*:

<http://romantic.arhu.umd.edu/editions/norse>

This collection of texts illustrates how the ancient North was re-created for contemporary national, political and literary purposes. The anthology features canonical authors (such as Thomas Gray, William Blake, William Wordsworth, Robert Southey, Walter Scott, and Ann Radcliffe). Standard editions of these authors' works generally lack the contextual framework and necessary commentary that explain the way in which they repurpose Norse material. There are also more unusual selections of lesser known writers, whose texts have not previously been available to modern readers. The range of material presented in the edition has the scope and breadth to allow for new research into the Norse-inflected writing during the period.

The anthology shows how a number of writers used the Norse tradition to address issues of political and cultural concern, and to provide new aesthetic models for their poetry. Importantly, the interest in Norse literature and mythology came at a time when the need to recover ancient literary heritage came under tremendous pressure. Before the discovery of Beowulf (and the realization of its importance), the Norse past was taken up in an attempt to substitute for a missing Anglo-Saxon tradition. In England, the need for Anglo-Saxon heroic verse was given an increased sense of urgency as Celtic antiquaries began to publish heroic traditions associated with Wales, Ireland and not least Ossian's Scotland. The Norse material also appealed to romantic-era writers for its ideals of Liberty, while the dark Norse imagination was exploited as a vehicle for the creation of Gothic terror. Therefore, the anthology contains texts that will be of relevance to researchers and

students pursuing a number of different projects.

The introduction, headnotes and extensive annotations place the texts in relation to their original Norse sources. The extensive editorial matter also discusses the perception of the Norse Middle Ages, as these were shaped by sometimes fanciful antiquarian and romanticizing discourses in the period. The electronic edition is a unique resource that makes it easy to compare and search for the characters, themes and ideas that were central to the Norse revival in English letters.

## **THE CHARLES LAMB SOCIETY: NEW WEBSITE**

[www.charleslambociety.com](http://www.charleslambociety.com)

The Charles Lamb Society's new website is now live online. Please visit to find out more about the Society's work, and for details of how to become a member.

The new website will become an important new resource for the study of Charles and Mary Lamb and their circle. It includes detailed biographical articles on the Lambs written by Duncan Wu and Jane Aaron; information about the Society, its history, events, and biannual journal, *The Charles Lamb Bulletin*; as well as useful lists of printed and online resources for further study.

The Society is also in the process of digitizing the back catalogue of *The Charles Lamb Bulletin*; this will be made available on the new site soon.

## **HELEN MARIA WILLIAMS, A TOUR IN SWITZERLAND,**

EDITED BY PATRICK VINCENT AND FLORENCE WIDMER-SCHNYDER

Geneva: Slatkine Press, ISBN: 978-2-05-102265-1, 494 pages

Hailed by her contemporaries as possibly her best book, Helen Maria Williams's *A Tour in Switzerland* offered readers across Europe an original travel narrative which, more than two hundred years later, has lost none of its freshness or interest. Williams (1759-1827) was a controversial British author, salon hostess and radical thinker. While she is best known for her eight volumes of letters defending the French Revolution, *A Tour in Switzerland* was widely reviewed and translated into four languages, notably in French by the economist Jean-Baptiste Say. Published on the eve of the French invasion of Switzerland in 1798, her book provides rare insight into the mind of a well-informed, curious and politically engaged Revolutionary-era woman writer and exemplifies recent critical assertions that travel writing offered women an important medium of public expression.

The *Tour* describes Williams's five-month stay in Switzerland with her partner John Hurford Stone and the exiled politician Benjamin Vaughan in 1794. If her descriptions of the Alps are written in a lively style mixing science and sensibility, her reports on Switzerland's institutions and inhabitants are deeply ironic and highly partisan, serving to deconstruct the Swiss myth of natural liberty. A hybrid text, Williams adds a review of post-Thermidorian Parisian society and a political synopsis on the Swiss republics all the way up to late 1797. This edition brings together a newly edited and annotated text that includes variants in Say's French translation along with an introduction, chronology, map and five appendices which provide new details on Williams's tour and help situate the book's place within the debate on Swiss republicanism.

## Events

### **Contested Views: Visual Culture and the Revolutionary and Napoleonic Wars**

19-20 July 2012

Tate Britain, Clore Auditorium 10.00 –17.45

Plenary Speakers: Mary Favret, Gillian Russell, Susan Siegfried, Paul White

In July 2012, in advance of commemorations of the bicentenary of the Battle of Waterloo, Tate Britain will be hosting a two-day conference exploring the profound impact of the Revolutionary and Napoleonic Wars on visual cultures from the outbreak of pan-European conflict in 1792 to the present day. This international event will gather speakers from a range of disciplines and will foster knowledge and understanding of the ways in which the 'First Total War' has been mediated in visual cultures in Britain and continental Europe and throughout the world.

Organised by Satish Padiyar (The Courtauld Institute of Art), Phil Shaw (University of Leicester), and Philippa Simpson (Royal Museums Greenwich) for the Tate Research Centre: British Romantic Art

Attendance is free, but booking is essential: [www.tate.org.uk/whats-on/tate-britain/conference/contested-views](http://www.tate.org.uk/whats-on/tate-britain/conference/contested-views)

This event is supported by The Courtauld Institute of Art Research Forum, Tate Britain, and the AHRC.

### **Indian Pluralism and Warren Hastings's Orientalist Regime**

18-20 July 2012

University of Wales Conference Centre, Gregynog, Powys.

Plenary speakers include Dr Natasha Eaton (King's College, London); William Dalrymple; Professor Carl Ernst (North Carolina), Professor P. J. Marshall (King's College, London), Professor Daniel White (Toronto).

The aim of this conference is to provide a more complete and multidisciplinary picture of the amateur Orientalists of the Hastings circle and the politico-cultural significance of their work. Jones sought similitude between West and East, and part of this overarching project was to stress the compatibility of Hindu and Islamic mysticism. There was an imperialist ideological dimension here; it was a means of aligning the regime's need to appear both neo-Brahmanical and neo-Mughal. The establishment of authoritative texts of the *Bhagavadgīta* and of Hāfiz bolstered the authority of the colonial regime, encouraging socio-political stability. Nor was this political instrumentality reductive; the Hastings circle revered these Hindu and Muslim texts, admiring their potential to transcend differences of birth, of culture, and of religion. Jones's fascination with Sufi poets such as Sa'di, Jami, Hāfiz and Amir Khusrau, and with Indo-Persian linguistic and ethnological affinities entailed both his intellectual investment in pluralism, and his fervent belief in the syncretic co-existence of Hinduism and Islam. His choice of reading and that of his Asiatic Society friends frequently seem very similar to that which would have been found in enlightened Mughal libraries.

The interdisciplinary research of delegates might explore the literary, linguistic, and scientific contributions of key members of the Hastings circle/Asiatic Society. The Persianist Francis Gladwin, for example, was the most published author in late eighteenth-century Calcutta, and his work deserves to be better known. They might investigate the publications

and contributions to academic journals and newspapers of figures such as Nathaniel Brassey Halhed, Charles Wilkins, Richard Johnson, Charles Hamilton, David and James Anderson, Jonathan Scott, Reuben Burrow, Samuel Davis, Henry Vansittart, Antoine Polier, Claude Martin, Sir Robert Chambers, William Chambers, William Kirkpatrick, and John Gilchrist. Delegates might consider the extent and cultural implications of these amateur Orientalists' marriages to, or cohabitation with, Indian women; their working relationships with Indian officials and businessmen; their collaboration with each other, with 'President' Jones, and especially with Indian informants and scribal communities, Hindu pandits, and Muslim munshis and moulavis. This is not to mention: poetical and political Islam; high-caste sipahis and 'barracks Islam'; the politics of language and of 'language-money'; Sufi mysticism and Sufi militarism; political, commercial and military significance of *gosains* and *bairagis* (Śaivite and Vaishnavite monks), colonial mimicry of Mughal patronage.....

For further details please contact Dr Michael J. Franklin, Department of English, Swansea University, Singleton Park, Swansea SA2 8PP. [m.j.franklin@swansea.ac.uk](mailto:m.j.franklin@swansea.ac.uk)

## CALLS FOR PAPERS

### **Melancholy Minds and Painful Bodies: Genealogy, Geography, Pathogeny**

University of Liverpool, 9-11 July 2013

One of the major developments in the study of melancholia over the last thirty years has been the rise to aesthetic and cultural prominence of varieties of negative emotions proposed and discussed as melancholy, including different conceptions, analyses, and portrayals from grief to insanity. Most recently, Lars von Trier's film *Melancholia* (2011) happens to be the melodramatic adaptation of the concept fuelled by cinematic symbols. Correspondingly, often observed as 'a central European discourse', melancholia has resurfaced to embody complementary or paradoxical notions not merely in the literary analysis of texts and contexts, but it has also emerged to retrieve its historical categorization. The cultural and social history of emotions entwined with modern medical and psychiatric lexicalization has opened new pathways to provide relative definitions of melancholia. However, theories about the choice of analogies for melancholy, whether aesthetic, cinematic, religious, or medical, somehow fail to distinguish the connections between contrary factors involved in melancholia.

It is also noteworthy that theories of characterization, no matter of what kind, tend to reformulate and evaluate contrary factors for the sake of preserving 'superiority' according to prevalent taste at each moment in time. In Britain, for example, individual and collective melancholia has been appreciated as a sign of genius and national pride at one time and announced as a national malady at another. Analogous is the contemporary history of behavioural rather than cognitive attributes to grief, e.g. tearfulness. Pain, in comparison, is bodily and often mental distress which in the past was closely perceived in relation to melancholia, but today research on pain is

divorced from depression let alone *melancholy*. Thus, we miss the ‘melancholy-pain bridge’ in contemporary scholarship of mental and physical suffering. On the other hand, while pain is seen through the lens of universality, with management models stretching from Chinese medicine to Latin America, melancholia has rarely been investigated beyond the Western borders with regard to its genealogy, pathology, pathogeny, and management. Whether this geographical focus is a matter of re-establishing pre-eminence or in want of psycholinguistic reference, thereby centred on a gap in universal scientific communication, it invites intriguing and challenging enquiries.

We welcome contributions from different fields in humanities, social and life sciences in the following categories and other relevant areas:

- Diversity in the geography of melancholia and pain
- The relationship between Western theories of emotions and Oriental conceptions
- The European hypothesis of melancholia-pain in non-European cultures
- Orientalism, grief, and abstinence
- Emotionality as negativity
- Gender attributes and tearfulness
- Art history, muscle tension, and the painful posture
- Interpretation, assumption, semantic relation
- Fear, Pain, and melancholy dominance
- Depression and pain
- Paranoia, melancholia, and pain
- Misconceptions; cyclothymia and bipolar disorder
- Melancholy appropriation, ethnicity, multicultural perspectives
- Cosmology and elegiac pain management
- Cinematic symbols
- Literary emotionality, fictive superiority
- Embodied cognition
- Anaesthetics, the relationship between medical management and other models
- Lyric manifestation of melancholy and pain

Abstracts and panel proposals of up to 300 words per 20-minute papers are welcome plus a short biographical note. If you wish to attend without presenting a paper, please email the organisers with your CV and a statement as to how your research relates to the conference. Postgraduate students can apply for Dr Wasfia Mhabak Memorial Grant by sending your abstract, 1000-word research statement, and CV to the conference board.

A selection of papers expanded and edited after the conference will be considered for publication in the *International Journal of Literature and Psychology* (issues 2014). Further particulars: <http://paranoiapain.liv.ac.uk>

Submission Deadline: 28 February 2013

Email your proposal to: [painpara@liv.ac.uk](mailto:painpara@liv.ac.uk)

## Midlands Romantic Seminar

The Midlands Romantic Seminar (MRS) is issuing a call for papers for a one day seminar to take place at Nottingham Trent University on Friday 26 October 2012 on the subject of ‘Romantic Legacies’. A broad understanding of Romanticism and literary, cultural, political and historical legacies is intended, and an interdisciplinary audience and contributions are welcomed.

A plenary paper from guest speaker Damian Walford Davies (Aberystwyth University) will be followed by papers received in response to this CFP, and a round table discussion of the material presented to close. Depending on the level of response, the seminar might run over the course of an afternoon, or the whole day. Tea, coffee and biscuits will be provided. A programme will be confirmed after the deadline for papers.

Abstracts of 250 words for papers lasting around 20 minutes should be forwarded to Carol Bolton [c.j.bolton@lboro.ac.uk](mailto:c.j.bolton@lboro.ac.uk) or Tom Knowles [thomas.knowles022011@my.ntu.ac.uk](mailto:thomas.knowles022011@my.ntu.ac.uk) by Tuesday 31 July 2012. Please don’t hesitate to get in touch if you require further information.

# Conference Reports

## The 11th Hazlitt Day School

*University College London, 9 June 2012*

Thanks to the organisational efforts of Uttara Natarajan and Gregory Dart, the annual Hazlitt Day School has now completed its move from Oxford to London. And very successfully so, for on 9 June 2012 it drew an audience as eclectic and substantial as the range of papers delivered. About sixty participants, including established scholars, lay readers, journalists, and graduate students learned about Hazlittian topics as diverse as semantics, pugilism, and horology – to name only a few. It all took place in the stimulating atmosphere of University College London, and it ended in a convivial wine reception in the institution's English Department. An assortment of the day's papers is intended to appear in the 2013 issue of the *Hazlitt Review*.

Professor Fiona Robertson (Birmingham City University) quickly dispelled any Saturday-morning fatigue in her audience through her paper centring on Hazlitt's 1826 essay 'On Depth and Superficiality'. Drawing on the work on her forthcoming monograph entitled *The United States in British Romanticism* (OUP 2012), Robertson addressed Hazlitt's treatment of aesthetic judgement and political situation between Britain and the US, as well as that of related paradoxes in logic. Hazlitt's definition of depth as 'resolving the concrete into the abstract' emerged as the most telling linguistic conceptualisation of geographical circumstance, and the paper's conclusion that a 'negative catalogue' of attributes 'underpins Romantic accounts of the US' was clearly and convincingly elaborated. Much of the following discussion then centred on the eventual loosening of such perspectives – of the placing of the US in 'unexpected situations in British

Romantic writing', according to Robertson – through the increasing authoritarian developments in Europe and the US's growing promise as a Western outpost of liberality.

Next, Dr David Stewart (Northumbria) spoke on 'Hazlitt, Print and Ephemerality', highlighting Hazlitt's idea of the mutual exclusiveness of literary fashion and merit. Ephemerality was skilfully brought into view as problematic in its proximity to nothing, as was Hazlitt's overall disappointment with the living poets as agents of spurious longevity. As contemporary culture resembles a glittering yet empty nothing, high art, according to Hazlitt, materialises in posthumous reputation with 'the spirit of man surviving himself in the minds and thoughts of other men, undying and imperishable' (Lecture VII: 'On the Living Poets'); or, the 'dust and smoke and noise of modern literature' only momentarily clouds the 'pure, silent air of immortality' ('On Reading Old Books'). In this claim, impressively worked out by Stewart, a historicity in Hazlitt's aesthetics that detaches both author and reader from the potentially selfish motives of the present and future showed itself.

After a break for tea and coffee, Professor John Strachan (Northumbria) delivered the first of two plenary lectures of the day, entitled 'Hazlitt, Reynolds, and the Rhetoric of Fighting'. Strachan, using ample visual material in order to illustrate the nature and compelling illegality of pugilism at the time, situated Hazlitt's 1822 essay 'The Fight' among the landmark events and personalities of the day, as well as the literary responses they drew. For instance, the light-weight boxer Jack Randall (mentioned by Hazlitt in the opening scene of 'The Fight') and John Hamilton Reynolds's 1820 sonnet to Randall provided a lively backdrop against which Hazlitt's achievements of creating a mock-epic atmosphere – so similar to much of today's sports journalism – came to pass. Subsequently, the 'charm of pugilism' as a combination of fair competition from a 'classical impulse' with 'sublime, high Romantic imagination' oscillated with the vividly conveyed, utter brutality of the affair, all of which Hazlitt's account of the December 1821 fight between Tom Hickman and Bill Neat

encompasses. Ultimately, Strachan's lucid explication of nineteenth-century boxing and its rhetoric sparked some controversy on the subject matter in the following discussion – but what could have been more Hazlittian than that?

Lunch followed, and afterwards Dr James Grande (King's College London) spoke about 'Dissenting Legacies: Hazlitt and Godwin after 1828'. Grande, drawing on his experience of working on the digital edition of Godwin's diary (<http://godwindiary.bodleian.ox.ac.uk>), explained that Godwin's record of his later years – when the success of *Political Justice* and his early novels had faded – is no less detailed and valuable than his record of the 1790s. The audience learned how Hazlitt features in Godwin's commentary after the disintegration of their friendship following the former's attack on the latter in his 1826 'On the Qualifications Necessary to Success in Life', in which it was alleged that Godwin 'in conversation has not a word to throw at a dog'. Grande compared Hazlitt's account of sixteenth-century history in *Lectures on the Dramatic Literature of the Age of Elizabeth* with Godwin's unpublished 'Prospectus of a History of the Protestant Reformation in England', showing how both writers saw in the Reformation and the vernacular Bible the individual mind's freeing from ideological fetters and, subsequently, the foundation for the pursuit of liberty and truth through the exercise of reason. He contrasted these accounts with William Cobbett's bestselling, pro-Catholic *History of the Protestant "Reformation"*, before thinking about Hazlitt and Godwin in relation to the Repeal of the Test and Corporation Acts in 1828: a decisive break in dissenting history, but one neglected by both writers.

It was then my turn to demonstrate, on the basis of my work with the Crabb Robinson collection at Dr Williams's Library, how Robinson's critical appreciation of Hazlitt's writing stood untainted by deepening cracks in their friendship. I attempted to accentuate the similarities between Hazlitt's and Robinson's metaphysics, stressing the notion of other-centredness of an independent, truth-generating mind that both men had sustained faith in. While Hazlitt, however, turned historicist in order to

free the mind from the potentially selfish motives of influencing the past and future, Robinson took on board Schelling's premise of free artistic creation resembling divine creation and merged it with his grounding in Godwinism in a theory of perfectibility. The men's opposed 'hatred' of past political evils (Hazlitt) and 'fear' of future ones (Robinson) reflected this conceptual divergence on nevertheless common metaphysical ground.

In the concluding lecture, Dr Marcus Tomalin (Cambridge) impressively explicated not only the material circumstances behind Hazlitt's 1827 essay 'On a sun-dial', but also delivered a series of insightful observations and original puns on the varying degrees of naturalness behind the time-telling devices of Hazlitt's reference. From, at the bottom, hour-glasses, French clocks, and repeaters of varying degrees of refinement via the full hunter watch, the open face watch, and church bells to the wooden and, most favourably, the iron sundial – Tomalin gave a captivating in-depth account of Hazlitt's (perhaps not all-too-serious) horological hierarchy. The underlying criteria of appreciation, however, were easily reconciled with overall Hazlittian principles: where the time can be told as openly and with as little human intervention as possible, or where (as in the case of the church bell) it serves the denotation of the end to the labourer's workday, the related device's ethical value increases.

All in all, the 11<sup>th</sup> Hazlitt Day School proved a rich, insightful day of scholarly discourse, lively exchange of reading and research interests, as well as friendly socialising. In the name of the organisers, I very much hope that we will be able to carry out an equally thriving Day School in 2013, to which new and returning Hazlitt readers are, of course, warmly invited. Please see [www.williamhazlitt.org](http://www.williamhazlitt.org) for details and updates.

*Philipp Hunnekuhl*  
*Queen Mary, University of London*

## Romantic Connections: Networks of Influence, c. 1760-1835

Newcastle University, 1 June 2012

This year's BARS Early Careers and Postgraduate conference was something of a meta-event; networking researchers discussed Romantic networks, considered the ways that the Romantics influenced each other and ourselves, and asked how that influence is reflected by twenty-first century academics. Thirty papers were given by postgraduate and postdoctoral students from diverse universities across Europe and America, including the host institution, Newcastle University.

The evening before the conference, delegates were invited to attend the penultimate instalment in Gary Kelly's Leverhulme Lecture series. The paper, 'Sixpenny Romanticism', anticipated the extra-canonical interests demonstrated at the conference. Kelly examined the economic implications of the rise in readership in the early nineteenth century, and provided an overview of the booming sixpenny book trade. He noted that a sixpence remained a symbolic coin from long before the Romantic era; it remained a common price point well into the twentieth century. Discussion continued in the on-campus theatre, the Northern Stage, and set the tone for a conference which lived up to its title.

Delegates returned to Newcastle's Research Beehive the following morning to be welcomed by co-organiser Matthew Sangster, who introduced the conference. Sangster highlighted the self-aware nature of the conference, and expressed the hope that historical Romantic connections would enable attendees to begin to forge modern networks. The day consisted of three sets of three parallel panels, and as such any report cannot avoid being somewhat subjective. I apologise for those papers which do not receive the attention here that they undoubtedly deserve.

The morning session I participated in, 'The Coleridge Connection', demonstrated the variety of approaches possible to the conference theme, and was ably chaired by the Jennifer Orr (Oxford). Philip Aherne (King's College London) opened the session with his paper

'Coleridge: The Teacher and the Talker', which explored Coleridge's interest in and influence over male education from the 1820s. Aherne examined the role of *Aids to Reflection* as a 'thinking tool' alongside Coleridge's legendary status as a 'talker'. He suggested that talk could be treated as an object between Coleridge and his audience, creating a space between speaker and listener which was interacted with by both but inhabited by neither. Aherne argued for a unified reading of Coleridge's verbal fragments (represented by volumes such as Henry Nelson Coleridge's *Table Talk*), suggesting that those excerpts communicate with each other in a tessellatory fashion.

Newcastle University's Beatrice Turner followed with a paper entitled 'A Bare and Solitary Branch: Hartley Coleridge Re-writes his Family Tree'. Turner suggested that Hartley was figured as a textual being from infancy, noting the repeated descriptions of him by both his father and Wordsworth as being an 'ideal' or 'fairy' child. She explored the impact of this textualisation on Hartley's adult life and own career, and reflected on his self-conscious inability to remove himself from the texts of his father's generation. Turner suggested that the Romantic child becomes akin to Frankenstein's monster; made up of so many literary parts, the child encapsulates the creative methods of the Romantic poets. My own paper, entitled 'The transition of debt between Lord Byron and Samuel Taylor Coleridge', closed the panel.

The 'Connections Roundtable' began, subsequent to an all-important coffee break. Speakers Kerri Andrews (Strathclyde), Jeff Cowton (Curator at Dove Cottage), Matthew Grenby (Newcastle), and Gary Kelly (University of Alberta) each gave a short presentation of their personal connections experiences, particularly through collaboration and project affiliation. Andrews, who is in the process of beginning a new collaboration with Hannah More's letters as its focus, suggested that, daunting as it may be, initiating contact with a more experienced academic can be a liberating and awarding experience, and Grenby and Kelly each agreed that establishing these sorts of connections can be fruitful (although Kelly also noted the difficulties which can arise from such

relationships). Jeff Cowton highlighted the public outreach work which has been undertaken by the Wordsworth Trust and the Jerwood Centre in recent years, extending the notion of connection beyond literature and the institution.

The early afternoon session, 'Paradigms of Communication', complemented this discussion. Rose Pimental's (University of St. Andrews) paper, 'Transforming Spaces: Stoicism and the Bluestockings', interrogated the interpretation of stoicism by eighteenth-century women writers. Pimental observed that in Ancient Greek, a 'stoic' was a porch, a liminal space between the domestic and the public spheres. Transposing this definition to Enlightenment intellectual life, she suggested that stoicism, an early part of female classical education, operated as a liminal space in women's approaches to eighteenth-century literary life, allowing them to enter into that conversation without rejecting the more traditional, domestic female role. Bill Hughes's (University of Sheffield) 'Sociability, Antagonism, and Dialogue: Communicative and Strategic Action in English 'Jacobin' Literature' followed, and complemented similar themes of dialogism, and investigated the ways a broad spectrum of Jacobin literature was descended from works of eighteenth-century satirists like Swift. Clare Webster's (Newcastle University) paper 'Sara's Willing Suspension of Disbelief: Love and Drama in *The Eolian Harp*' continued this exploration of Romantic dialogic form. Webster suggested that Sara, as a representation of will, is as necessary to the poem as Coleridge's imagination; only by combining the two can the poet create. The 'One Life' passage acted to separate Sara from the rest of the poem, ironically proposing unity whilst acting in a dualistic manner. Hongxia Xu's (Edinburgh University) paper, 'The Textual History of 'There was a Boy' and Wordsworth's Changing Concerns of Education' translated this dualistic idea from author to text. She examined the reasoning behind the placing of the 'There was a Boy' passage of Wordsworth's *Prelude* in the 'Poems of the Imagination' section of his collections, rather than with the poems of childhood, ultimately suggesting that Wordsworth is a teacher of the imagination, and

that he positions imagination as central to his pedagogical theory.

The final session, 'Romantic Lineage', appropriately returned delegates to the twenty-first century. It began with Joanna Malecka (University of Glasgow), whose paper 'A Mirror Gallery: Carlyle's (Re)vision of German Romantic Writing in the Richter Essays' explored Carlyle's interpretations of his Germanic inheritance through his readings of Richter. Paige Tovey (Durham University) explored the Romantic, and particularly Wordsworthian, inheritance of Gary Snyder through her paper, 'Countless Cross-Fertilizations: Gary Snyder as Post-Romantic Poet'. Tovey interrogated the ways Snyder explored formations of the poet, arguing that, despite Snyder's rejection of a traditional poetic lineage, a Wordsworthian inheritance is clear in his work. Finally, Stephanie John's (University College, Cork) paper, 'Visions of the Poet: Authorship, Creativity and Romantic Communities on Film' investigated the ways that Romantic authors have been represented in films like Ken Russell's *Gothic* and Jane Campion's *Bright Star*. John explored the academization of such films, and interrogated the notion of the feminization of period drama. She questioned the cultural impetus behind representations of Romantic poets, and analysed the cross-decade differences between them.

Jon Mee's closing keynote appropriately returned the conference to the economic factors affecting the Romantic era, in this case the Literary Fund. Mee's talk provided an overview of the development of the Literary Fund throughout the 1780s and 1790s, and in particular interrogated its impact on popular radical culture between 1792 and 1795.

The conference organisers, Matthew Sangster, Matthew Ward and Helen Stark, should be congratulated for organising a conference that truly fulfilled its topic. It was clear that no Romantic writer can truly be said to have worked alone. It is, perhaps, a good reminder for the solitary postgraduate or early career researcher that we, too, are part of a network of influence.

Jo Taylor  
Keele University

## Spaces of Work 1770-1830

*University of Warwick, 28 April 2012*

This interdisciplinary conference examined the intersections of work and space in Britain from the years 1770-1830. We hoped to interrogate unconventional approaches to the concepts of both space and work, and anticipated that the interdisciplinary focus of the conference would yield productive overlaps between various spaces and types of work. Dr Karen Harvey opened proceedings with a keynote address examining the intersection of 'vocations and locations' in terms of men's roles in the home through the long eighteenth century. Harvey revealed a complicated and diverse topography of male work at the level of rooms, the house, and the estate. By examining the active roles of men in oeconomy—in managing the economic and moral resources of the home—Harvey complicated received notions of, for example, feminized domesticity, gendered shopping patterns, and the public/private spheres. Harvey drew from many sources, including journals, account books, and house plans, compellingly analysing their textual spaces and thereby expanding the notion of the spaces through which work can be understood. The morning panel included Dr David Fallon's examination of two booksellers' apprentices, William Upcott and Michael Faraday, and drew out the complex interrelations of space, work, and interpersonal relations in fashioning subjectivity and knowledge acquisition. Dr Kate Smith recuperated the activity of the shopping lady as skilful labour in the context of the urban shop. Meanwhile, Ada Sharp explored the labour of managing feelings in terms of familial roles and private and public spheres through a reading of Mary Brunton's novel *Self-Control*.

In the afternoon session, Deborah Brown used Charlotte Smith's novel *Desmond* to demonstrate how representations of country estate management offer commentary on wider political preoccupations. The 'mercantile vernacular' architecture of London's Thames-side warehouses and wharfs were examined by Spike Sweeting in terms of security, discipline, and work-place hierarchies. Dr Robert Jones

discussed Drury Lane theatre as a site of myriad forms of labour, drawing on the evidence of the letters of Mary Tickell, a women party to the many intricacies of the day-to-day running of the theatre. To conclude the day, a plenary address from Dr Jennie Batchelor—read by Professor Jacqueline M. Labbe—embedded the female Romantic-period writer in the material conditions of her craft, bringing the examination of spaces of work down to the minute level of the writing desk and the work conducted there.

The day's focus on space and work proved a fruitful intersection. Most papers questioned easy distinctions between types of work and spaces, such as the domestic and professional. Moreover, papers developed the theorization of types of work that critics have not conventionally understood as 'work'—shopping and female accomplishments, for instance. The interdisciplinary nature of the conference also brought to attention under-analysed spaces. For example, due to Romanticism's traditionally rural focus, literary critics of this period have only recently begun to interrogate urban spaces. So Kate Smith's interrogation of the urban shop and the act of shopping from both a historical and literary point of view was particularly useful. The overlap of work, space, and power was evident throughout; a few papers considered, for instance, access to knowledge in this context, raising questions about what kinds of knowledge are valuable, who has access to knowledge, in what spaces, and through what kinds of work. Through the day, a range of spaces and work were examined within diverse disciplinary and theoretical approaches, prompting us to think about what is meant by both concepts and how they can come to bear on each other in the investigation of a range of issues such as gender, class, and culture.

*Joseph Morrissey and Kate Scarth  
University of Warwick*

## Copley Award Reports

### Adam White (Manchester)

I used the Stephen Copley Bursary to make trips to the British Library and the Deansgate Library (Manchester), carrying out vital research related to my PhD thesis – “‘The Fancy Painting Eye’: the Aesthetic in John Clare’s Poetry” – which was submitted in late 2011. Clare’s poetry is the subject of an ongoing editorial debate and it is evident that the current preference in Clare Studies is for the uncorrected, ‘raw’ versions of the poems from manuscript, as contained in the nine-volume Oxford English Texts edition. My thesis argues for Clare’s self-conscious ‘literariness’ and unlike much modern scholarship my preference is for using ‘modernised’ or corrected (regular spelling and punctuation) versions of Clare’s texts. However, due to the complicated nature of the editorial debate, it was necessary for me to consult the original editions of the poems published in Clare’s lifetime – this enabled me in most cases in my thesis to quote texts of poems which Clare would have authorised (as opposed to modern reprints) and that readers have had access to since publication.

During my visit to the British and Deansgate libraries I consulted editions of the four volumes published in Clare’s lifetime – *Poems Descriptive of Rural Life and Scenery*, *The Village Minstrel*, *The Shepherd’s Calendar*, and *The Rural Muse*. I checked the relevant poems in these collections against each of the relevant quotations used in my thesis. I did not find a great deal of difference between the poems in the original editions and most of the corrected versions found in modern editions of Clare’s poetry. The key thing was, however, that the series of close comparisons and checks that I undertook at both of these libraries enabled me to proceed on a surer footing in regard to the quotations in my thesis, as well as getting an

improved sense of editorial approaches to Clare’s texts more generally. Due the research that I undertook at the British and Deansgate libraries, I was also able to more clearly identify the divisions and running order of the poems in these original editions – in so doing I was able to get a clear sense of the way in which Clare was presented as a poet to his contemporary readers – this was important given the deep anxieties in Clare’s letters about the way in which his work was received. I am grateful to the British Association for Romantic Studies and the Stephen Copley Bursary for the research funding.

### Andrew McInnes (Exeter)

I used the Stephen Copley Bursary to fund travel to and accomodation at Oxford from 24 to 28 January 2011 to make use of the Abinger Collection at the Bodleian Library. I researched Godwin's diary entries on and correspondence about the composition and publication of his *Memoirs of the Author of 'The Rights of Woman'* (1798) and *St. Leon* (1799) to develop the second chapter of my thesis on these two texts. His diary entries showed the speed at which he worked on both texts. His correspondence revealed the range of reactions to his biography of Wollstonecraft: from cautiously expressed sympathy to outrage to concern. Most revealing was his correspondence with Thomas Holcroft on *St. Leon*, who levelled some harsh but fair criticisms on the development of the novel and its narrative and character weaknesses. I also researched Mary Shelley's abortive biography of Godwin, from her excerpts of his *Memoirs of Wollstonecraft* to her tortured accounts of his and Wollstonecraft's friendship and love affair. This was most helpful in the drafting of my fifth chapter on Mary Shelley's engagement with Wollstonecraft's life and writing, particularly her sympathetic account of Godwin's revolutionary writing which she contrasts with her own post-revolutionary context. I plan to make use of her assertion 'We are children of a calmer time' to explore Shelley's authorial irony here and elsewhere: her writing forces us to evaluate each of the terms in this declaration, first as she is in fact the child of two great revolutionary writers; second, that the 1830s constitute a 'calmer time' in view of the rise of authoritarian governments

against struggles for independence and reform; and thirdly, that even if this time is 'calmer', if that is necessarily a good thing.

### **Melanie Buntin (Glasgow)**

My thesis aims to challenge critical constructions of eighteenth-century Scottish literature which have relied on the notion of revival predicated upon nationalist sentiments stimulated by the Union of 1707. For these critics, 'revival' constitutes a literary restoration of the Scots vernacular and older Scottish forms and is primarily politically motivated. My primary foci are Allan Ramsay (1684-1758) and James Thomson (1700- 1748) through whose corpora I explore the wider forms of Augustanism in Scottish literature, often overlooked as a result of the perceived literary oppositions between these contemporaries. My thesis evaluates Ramsay's and Thomson's contribution to an emerging British poetic which incorporates competing discourses of national, regional and political identity and aims to delineate the forms and scope of the influence these two important Scottish writers had on British Romanticism.

The Stephen Copley Postgraduate Research Award I received was used to partially fund a research trip to the British Library from 13 February 2012 to 17 February 2012 to consult manuscript sources relating to Allan Ramsay and James Thomson. In the case of Allan Ramsay, there is a wealth of primary material housed in collections at the National Library of Scotland and at Edinburgh University Library which I can access with relative ease from my base in Glasgow. However, the British Library houses a number of autograph manuscript sources which proved even more valuable to my research than I had anticipated. I was able to access a notebook of Ramsay's, offering insights into his poetic and editorial practices and processes. Furthermore, the trip proved timely in terms of the chapter I am currently writing for my thesis. This chapter explores the effect of different audiences and the dynamics of patronage upon poetic productions and I was able to view the autograph manuscript of Ramsay's address to a patron, 'To his Grace

John Duke of Roxburgh, the Address of Allan Ramsay'.

In the case of Thomson, there is a paucity of manuscript sources extant, rendering those that are accessible all the more valuable. I was able to view an autograph manuscript of an early poem by Thomson and to consult the papers of George, 1st Baron Lyttleton, a friend and patron of Thomson's. Among these papers was a manuscript containing verses written to Thomson by Lord Lyttleton: 'Upon Reading Mr Thomson's Seasons'. This text emphasised the reciprocal and complex dynamics of the poet/patron relationship and has suggested new directions for my research in this area. In addition to these manuscripts, I was able to consult other sources, including the draft manuscript of Sir J. Mackintosh's *Sketches of Distinguished Characters for a History England* which contains a sketch of Thomson. As this was written in 1811, at the height of Thomson's Romantic period popularity, it will prove an invaluable primary source in my evaluation of Thomson's influence on and reception in the late eighteenth century.

My research trip to the British Library was thus even more rewarding than I had expected, not only in terms of yielding fascinating primary source material, but in terms of helping to clarify and enhance my thinking in several complex areas. I am sincerely grateful to the BARS Executive Committee for awarding me the funding that facilitated my trip.

### **Jeongsuk Kim (Sussex)**

The Stephen Copley bursary enabled me to travel to Pisa in Italy to investigate the interior of Byron's house, Casa Lanfranchi, which is now open to the public as the Archivio di Stato di Pisa. The main purpose of this research trip was to obtain pictures of the house, especially Leigh Hunt's room. These are essential for the second chapter of my thesis on the interrelationship between private space (cottage/house) and public space (city of London) in terms of visual culture in the nineteenth century.

The Archivio di Stato di Pisa was kind enough to allow me to undertake my research, and in particular Dr. Christine Pennison, an archivist at

the archive, provided great assistance through both her interpretation of and guidance to the house. Unfortunately, however, the archive did not possess any record of Hunt; the interior of the house had been drastically renovated in the mid nineteenth century. They were not even sure which would have been Hunt's room among those on the ground floor. I was only allowed access to two of the three rooms. The first room was located on the right side of the front of the building and was divided into two sections. There were two windows with reinstated bars facing the main street and the river Arno, which Hunt described in his letter published in *Lord Byron, Leigh Hunt and the Liberal* (1925). The second room was inside the house across the main hall. This room was slightly larger than the first, and was separated into three sections. Each section had a window with bars towards the garden where Hunt's children had played. Most interestingly, the biggest section of the room was painted with the image of an idyllic Italian landscape. The walls and the ceiling were covered with trees and a blue sky with billowing clouds. According to Dr. Pennison, the image was painted around 1930 anonymously. Nevertheless, this visual image is reminiscent of Hunt's decoration of one of those rooms with a fresco of classical temples and trees. Furthermore, the vaulted ceiling with a blue sky certainly suggests the decoration of Hunt's 'prison-house' in Surrey Gaol where he painted a blue sky with dotted clouds on the ceiling. The main reason that I very much wanted to come to Pisa was to take pictures of these rooms. My findings will concretize the image of the decoration of the 'prison-house,' which I regard as a springboard for the emergence of Hunt's rich interaction with the public visual world before he returned to Hampstead Cottage.

Even though it is difficult to know which Hunt's room was, and though both the rooms were partially hidden by bookshelves and files of documents, these photos will undoubtedly support me to concretize the argument in my thesis. The trip was rewarding and invaluable and I would like to thank the BARS Executive Committee for their generous support.

### **Andrew Lacey (Newcastle)**

Over the course of my three-day (13-15 April 2011) study visit to the Jerwood Centre, Grasmere, I consulted eight of William Wordsworth's manuscripts, and I found my study richly rewarding. The manuscripts consulted variously contained drafts and fair copies in the hands of both William and Dorothy Wordsworth of work towards *Lyrical Ballads* (1798- 1805) and *The Excursion* (1814). The following four manuscripts yielded findings of direct significance to my project (a dual-subject, four-chapter thesis, provisionally entitled 'The Philosophy of Death in the Poetry of William Wordsworth and Percy Bysshe Shelley', containing one chapter each on *Lyrical Ballads* and *The Excursion*):

*DC MS. 19 ('Small notebook of miscellaneous descriptions and notes by DW, and also fragments of essays and verse by WW in his hand')*: Contains a revealing draft revision of a poem from the second edition of *Lyrical Ballads* ('There was a Boy').

*DC MS. 20 ('Notebook of verse and prose by DW')*: Contains an illuminating draft variant of lines towards a poem from the first edition of *Lyrical Ballads* ('Lines Related to 'The Complaint of a Forsaken Indian Woman'').

*DC MS. 28 ('The Recluse and The Excursion: interleaved on Coleridge's Poems on Various Subjects')*: Contains an illuminating draft variant of an episode from Book VI of *The Excursion* (the life of Wilfred Armathwaite).

*DC MS. 29 ('Homemade notebook of verse by WW in the hands of WW and DW')*:

Contains a revealing draft revision of a poem from the second edition of *Lyrical Ballads* ('The Waterfall and the Eglantine').

Permission to reproduce pending, all four of these findings will be of direct use to my thesis. Each has enriched my understanding of Wordsworth's process of poetic creation and revision, and each provides a valuable insight into the developing thought behind Wordsworth's writing on death of the period. Significantly, I also believe one of my findings has hitherto gone unnoticed, making it an original contribution to Wordsworthian textual scholarship. I am currently seeking clarification on this point.

I also consulted DC MS. 15 ('The *Christabel* Notebook'), DC MS. 16 ('Red leather pocket book of verse by WW in the hands of WW and DW'), DC MS. 25 ('Notebook of journal entries by DW and verse by WW, each in the hand of the author') and DC MS. 33 ('Notebook of verse by WW in the hands of WW and DW, mainly taken up with *Peter Bell* MS. 2'). Although these manuscripts were not directly useful to my project, they have given me a better sense of the textual history of *Lyrical Ballads*. In addition to my work on Wordsworth, my study visit also afforded the opportunity to consult the first edition of Percy Bysshe Shelley's *Alastor; or the Spirit of Solitude* (1816) held in the Jerwood Reading Room, thus allowing me to clarify a minor editorial point. Again, this will be of direct use to my thesis.

I am grateful for the generous financial assistance of BARS, and to the Wordsworth Trust's Assistant Curator, Rebecca Turner, who provided invaluable help over the course of my visit. It was a privilege to work with such valuable artefacts in such beautiful surroundings, and my work on Wordsworth has certainly benefited.

## *Early Career and Postgraduate Column*

### **Romantic Connections: Networks of Influence, c.1760-1835**

'Romantic Connections: Networks of Influence, c.1760-1835', this year's BARS Postgraduate and Early Careers Conference, was held at Newcastle University on Friday 1 June 2012. As Matthew Ward explained in a previous column, we chose our theme to speak to the increasingly innovative ways in which academics are making connections between individuals, projects, and institutions. With this in mind, we were delighted to welcome four speakers to our roundtable on academic and literary connections. Kerri Andrews (Strathclyde) began by describing the approaches she has taken in putting together a project to digitise Hannah More's letters and discussed the logistical and methodological issues that have to be surmounted as the plans move forward. Jeff Cowton, curator of the Wordsworth Trust, gave some fascinating insights into the huge range of projects currently being undertaken at Dove Cottage and encouraged delegates to creatively engage with the Trust's holdings, the largest collection of Wordsworth manuscripts in the world. We were treated to a tour of William Godwin's many connections by Matthew Grenby (Newcastle), who wittily explored what links the U.S. Capitol and Coffee (a secret I won't give away here, but which will be revealed in the new edition of Godwin's letters). Finally, Gary Kelly (Alberta) spoke candidly both about the benefits of digital projects and about the problems he has encountered in putting them together. The refreshing frankness of our speakers provided many enlightening insights into the various investigations in which they are involved and into the increasingly-

interconnected directions in which the field is moving.

The conference was officially ‘launched’ the previous evening (31 May) with an eye-opening lecture from Gary Kelly on ‘Sixpenny Romanticism’ in which we were treated to handling original ‘sixpenny’ Romantic texts while exploring the world of cheap print in the early nineteenth century. This kickstarted an event which merged scholarship, enthusiasm, and conviviality. Sixty delegates attended – an increase on the London numbers from last year – and thirty speakers gave papers in three sets of triple-parallel sessions on topics ranging from boxing to empire, theatrical localities to utopianism, and on writers from Elizabeth Inchbald and Samuel Thompson to Robert Browning and Gary Snyder. The papers spoke particularly well to each other in the panel on ‘Politics and the Personal’, which covered Hannah More’s treatment of dialect (Cato Marks), the relationship established between Frances Burney and Charlotte Smith in their negotiation of cross-Channel marriage (Sophie Coulombeau), the portrayal of the mother in representations of the Peterloo Massacre (Alison Morgan), and monstrosity in periodical discourses (Jessica Evans). The papers given by David Snowdon, Catherine Redford, and Imke Heuer in the panel on ‘Competition and Masculinity’ provoked fruitful and engaging discussion which ranged from the meaning of boxing in the ‘Lancaster style’ to the interconnectedness of literary debts and rivalry. For an account of the some of the papers that I was unable to attend, see Jo Taylor’s report above.

Jon Mee rounded off the day with a fascinating and entertaining plenary lecture titled “‘If any thing can be called a man’s property it is the produce of his mind’”: The Literary Fund and *Claims of Literature* (1802)’. Jon brought together the strands of the conference perfectly as he explored the many connections and interests which come together in an organisation such as the Literary Fund and unpicked the complex implications of shifts in the Fund’s Committee and its ideologies. He also introduced our delegates to some excellent toasts, which proved to be very useful at dinner!

Newcastle University were generous hosts and the smooth running of the conference was ensured by Sinead Devlin from the Faculty and Rowena Bryson from the School of English. We’d like to thank the BARS Executive for helping to finance and underwrite the conference; Oxford University Press, Ashgate, Edinburgh University Press, and Four Courts also generously provided support. We are very grateful to all those who assisted us in the organisation and to all those who attended and created such a warm and welcoming atmosphere, particularly our guest speakers, who were generous contributors throughout the day.

*Helen Stark*  
*Newcastle University*

## Reviews

**Fiona Stafford, *Local Attachments: The Province of Poetry*. Oxford and New York: Oxford University Press, 2010. Pp. 356. £32/\$55. ISBN 9780199558162.**

In order to understand the place of poetry, Fiona Stafford observes at the outset of *Local Attachments*, we must first understand the poetry of place. This chiasmus, with its telling emphasis on place rather than poetry, lies at the heart of her account of Romanticism, here understood as the period ‘when local detail ceased to be regarded as transient, irrelevant, or restrictive, and began to seem essential to art with any aspiration to permanence’ (30). Stafford’s formulation is integral to what she calls ‘the paradoxical power of creative work to be both local and universal’ (2). Whereas Samuel Johnson characterized ‘local poetry’ in terms of its preoccupation with ‘some particular landscape, to be poetically described’ (qtd 72), Stafford reads in the Romantics a valorization of the local as an essential attribute of any art that aspires to permanence. The ‘place’ of poetry, in this account, has everything to do not only with its immediate physical location but, beginning with the Romantics, its vital place in modern society.

*Local Attachments* is organized in an introduction and seven chapters, which address the writings of Burns, Wordsworth, Scott, Lamb, Keats, Dickens, Heaney, and others. Although there are individual chapters given over to Wordsworth, Scott, Burns, and Keats, Stafford has organized her argument in such a way that it is far more than a series of encounters with individual authors. The central figures—Heaney, Burns, and Wordsworth—appear and re-appear at various junctures, lyrically reverberating in nearly every chapter. Thus it is that Burns is integral to Stafford’s reading of Wordsworth (she goes so far at one point as to suggest that Wordsworth’s ‘whole direction as a poet had

been redeemed by Burns’ (124)), that the chapter on Scott begins and ends with an account of the Wordsworths’ 1803 tour of the Scottish Borders, and that her numerous readings of Wordsworth almost invariably take their cues from Heaney.

In many ways, the central figure in Stafford’s argument is Heaney. Stafford begins by taking her bearings from Heaney’s 1995 Nobel Lecture, ‘Crediting Poetry’, for it is here, according to Stafford, that Heaney most persuasively suggests that ‘the question of poetry’s role in the modern world is inseparable from its origins in a particular culture and environment’ (1). Integral to poetry’s role is what Heaney calls its ‘adequacy’, its ability to be ‘equal to *and* true at the same time’ (qtd 12)—that is to say, equal to telling the truth of the matter (documentary adequacy) as well as to telling it in terms of what Heaney calls ‘the sheer in-placeness of the whole poem as a given form within language’ (lyric adequacy; qtd 15). ‘Completely adequate poetry’ may thus be said to be the ‘poetry of “resolved crisis”’ (97), and has unmistakably Romantic origins.

Stafford’s consideration of ‘completely adequate poetry’ is arguably the most complicated and pressing concern of *Local Attachments*, and is nowhere more effectively delineated than in her reading of Wordsworth’s ‘Resolution and Independence’. Taking her bearings from Heaney’s formulation of ‘the resolution and independence which the entirely realized poem sponsors’ (qtd 13), she reads in Wordsworth’s lyric a poem ‘adequate to contemporary conditions and adequate in its form and language’ (118). That is to say, Wordsworth’s 1802 poem of crisis demonstrates documentary adequacy in the truthfulness with which it confronts its immediate world, and lyric adequacy in its mastery of a stanza form appropriate to the stately speech of the leech gatherer (rhyme royal with a concluding Alexandrine). Stafford’s nuanced reading of ‘Resolution and Independence’ is one of the highlights of *Local Attachments*. It is here that she concentrates all three of her principal writers (underscoring the poem’s tribute to Burns) and makes her most persuasive arguments for ‘fully adequate poetry’ (96). In the ensuing chapters,

claims regarding adequate poetry are occasionally merely assertions or lingering questions. Although the chapter on Scott asks 'What constituted an adequate poem at moments of upheaval?' (169), Stafford's analysis of what she terms 'border writing' does not provide a compelling answer. Her claims regarding Burns's 'lyric adequacy', however, are deftly supported in her readings of his late songs, which represent for her an ideal of 'local work' (223). My one real reservation about *Local Attachments* has to do with what it doesn't do: as strange as it is that there is no treatment of John Clare in a study of Romanticism's local attachments, stranger still is the absence of any rationale for this exclusion.

Upon receipt of the 1800 *Lyrical Ballads*, Charles Lamb wrote Wordsworth, 'My attachments are all local, purely local' (qtd 273). Lamb's remark might well serve as an epigraph for *Local Attachments*: 'purely local', such attachments adhere to their particular place; 'all local', they put their own specificity in the service of a larger cultural good. Such attachments attest to what Stafford calls 'the necessary connections between the poet and his "first place"' (38) and to what she succinctly formulates as 'the adequacy of local work' (297). In *Local Attachments*, Fiona Stafford offers a compelling account of the 'place of poetry', one which shows it to be simultaneously intensely local and necessarily, improbably vast—the world which is the world / Of all of us'.

Charles Mahoney  
University of Connecticut

**David Fallon and Jon Mee, eds,**  
***Romanticism and Revolution: A Reader.***  
**Oxford: Wiley-Blackwell, 2011. Pp. xii**  
**+ 201. £19.99 (pb).**  
**ISBN 9781444330441.**

Although the editors do not state the point, it is clear that this collection of 'revolution debate' texts is designed as a successor to Marilyn Butler's pioneering anthology *Burke, Paine, Godwin, and the Revolution Controversy*, first published in 1984 as a companion to her equally innovative *Romantics, Rebels and Reactionaries*. The great virtue of Butler's book was its range of authors and its masterly, concise introductions and commentaries. The 21 writers in her selection included both the 'core' sequence of the controversy (Richard Price, Edmund Burke, Thomas Paine, Mary Wollstonecraft and William Godwin), the important intervention of women writers (in addition to Wollstonecraft, we have Helen Maria Williams and - on the counter-revolutionary side - Hannah More) and several lesser known (or lesser studied) radical and conservative polemicists and pamphleteers (Horne Tooke, John Thelwall, Daniel Isaac Eaton, William Cobbett, Thomas Spence, Joseph Priestley and the *Anti-Jacobin* circle). Butler's expansion of the number of textual participants in the culture wars of the 1790s influenced most subsequent anthologists. Her attention to print culture accorded with the breaking down of 'Romantic ideology' and the turn to a materialist notion of a public sphere within which there is textual dialogue, interaction and performance rather than Romantic transcendence – this is nowhere more clear than in the heated political prose of the 1790s which by definition was 'engaged' and responsive to other texts. Of course this dislodging of older definitions did not in itself solve the vexed question of the precise relationship between literary Romanticism and its political context – to what extent is the former conditioned by the latter? Butler addressed this issue obliquely by placing passages from Wordsworth's Preface to *Lyrical Ballads* at the end of the book like a segue to literary history, at the same time characterising

the text's tone as abuzz with the 'anti-aristocratic animus' of its polemical genesis. What her book proposed and demonstrated was that key Romantic texts could not be fully understood, appreciated or (more trickily) interpreted without a wider comprehension of what used to be called the political 'background' but which could now be understood as a discursive field within which writers competed for mastery of tropes and rhetorical effects.

In the last twenty years the field of Romantic anthologies aimed at undergraduates has expanded massively and literary and non-literary texts now sit happily alongside each other. Duncan Wu's tome-like *Romanticism: An Anthology* (also published by Wiley-Blackwell) is probably the most successful of this new generation of inclusive miscellanies, though there are many others including Simon Bainbridge's *Romanticism A Sourcebook* (Palgrave 2008) and Broadview's *The Age of Romanticism: Second Edition* (2010). All these books are designed as undergraduate course readers and are (or should be) competitively priced in paperback form. What sets Mee and Fallon's *Romanticism and Revolution* apart in this crowded marketplace is its limited focus and the generous portions of text this more circumscribed coverage allows. A comparison with Butler's *Revolution Controversy* shows that her broad vision has been abandoned in favour of longer excerpts from the five 'core' writers: Price, Burke, Paine, Wollstonecraft and Godwin. This is both a gain and a loss: the opportunity for more in-depth study of the chosen excerpts is certainly to be welcomed – on average there is about twenty pages per text; yet the decision to focus only on the 'first wave' of responses (roughly up to 1793) is not fully explained and rules out important radical texts such as Paine's *Age of Reason* and equally important conservative writers such as Hannah More. The generous excerpts from Wollstonecraft's two *Vindications* are an asset but the absence of Helen Maria Williams is conspicuous.

The interested student will of course read beyond the pages of this book and a mastery of the material in this anthology will certainly form a sound basis for further study. As the editors note, one of the points of an anthology is to

recreate a dynamic context in which texts respond to each other and compete for narrative dominance (and it might be added that the radical anthology of political texts was basically a Romantic invention, perhaps best known in its demotic guise as *Pig's Meat*). Given Burke's enduring influence on notions of Englishness and constitutionality, the editors rightly emphasise that challenges to his 'polarised' version of revolution (bloodless intellectuals versus feeling communities) lay at the heart of the controversy. As the student riots of 2010 showed, the anti-Jacobin stereotypes of violent mob rule and irresponsible rabble-rousing still have currency in the mass media. This Burkean bias makes the political history of the revolutionary 1790s an even more vital source of inspirational and instructive texts. As Alfred Cobban once said (cited by the editors), the debate on the French revolution was 'the last real discussion of the fundamentals of politics in this country' – there is no better recommendation for this anthology.

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**Philip Connell and Nigel Leask, eds.,  
*Romanticism and Popular Culture in  
Britain and Ireland.* Cambridge:  
Cambridge University Press, 2009.  
Pp. xiii + 317. £56.00.  
ISBN 9780521880121.**

The superb introduction to *Romanticism and Popular Culture in Britain and Ireland* is titled after William Hazlitt's "What is the People?", which question begs the formation of the Romantic *polis* as both metaphysically abstract entity and socio-politically specific body. Teasing out the historical and critical tendency to elide 'people' with 'popular,' and thus to see either term as being at one with itself, the editors and their contributors trace a rather more varied and volatile Romantic public sphere than previously imagined. The volume addresses diverse popular forms through which Romantic culture viewed itself – broadsides, ballads, theatrical performances, periodicals, chapbooks,

songs, to merely start the list – yet with more than an eye merely to reclaiming overlooked aspects of Romantic cultural identity. As the editors state: ‘The chapters gathered here collectively acknowledge the irremediably protean, particularized character of ‘the popular,’ while mapping some of the strategies through which writers and artists of the Romantic period sought to accommodate, incorporate, or exclude the realm of popular experience and tradition’ (7). Remaining faithful in Romantic culture to both this ‘character’ and the time’s strategies for its containment is one hallmark of this volume’s success. Another is its attention to how Romanticism’s complex mediation of culture materialized and galvanized a diverse array of ideological interests to produce subsequent understandings of ‘the Romantic.’ Focusing this volume’s efforts, then, is ‘not just the changing nature of ‘popular culture’ in Britain and Ireland, but the relationship between that culture and the realm of polite arts and letters that would later come to be identified with the concept of Romanticism’ (4).

After surveying recent criticism, the editors offer an expansive definition of ‘the popular’ (borrowed from Roger Chartier via Michel de Certeau) as the manifestation of what subjects do with cultural objects ‘in inverse proportion to the control exerted by the institutions of the school, the church, and the law’ (13). This marks popular culture as neither autonomous from nor subsidiary to dominant values, but instead marks its imbrication of, within, and by these values – a way of both thinking them and thinking them otherwise. As such, contributors map the matrix of aesthetic, political, social, economic, and cultural forces that express the interplay between revolution and reaction, transgression and tradition, formation and reformation, low and high, popular and elite, defining British and Irish culture of the Romantic period. Thus careful to avoid essentializing Romantic popular culture, contributors nonetheless risk shaping our understanding of the field. Nigel Leask opens with an essay on ballad poetics and oral tradition as they trace the ‘birth’ of Romantic popular culture from the spirit of an emergent popular

antiquarianism. This antiquarianism represents a British tradition that, by discovering its lost, distinctly English past, defines the ‘people’ as inevitably and naturally constituted by this past. It thus also rescues ‘Englishness’ from obscurity over against other, equally viable traditions. Leith Davis thus traces in the writing of Charlotte Brooke the civilizing function of an enduring *Gaelic* antiquarianism that supported as much as it wrote against the metropole, a support that claimed Ireland’s right to autonomy by, paradoxically, conserving its identity. For Kirsteen McCue the popularity of song in print among the four nations refigured the supposed decline of oral culture by refashioning of a rural, antiquarian past as the native soil upon which a polite nineteenth-century public might stake its legitimacy.

The implicitly fraught politics of such mediations, taking their cue from this volume’s intentionally uneasy isolation of Ireland as part of Britain’s national-cum-imperial archipelago, emerges in the next trio of essays by John Barrell, Kevin Gilmartin, and Ian Haywood, each of which examine how popular politics reforms public manners. For Barrell, popular radicalism redeploys the pastoral elegy as the site of an ongoing public education that risks sentimentalizing the urgency of a collective politics. A similar risk inheres in Gilmartin’s essay, which explores as the early nineteenth-century conservative public writer’s constitutive possibility her co-dependence on both the fall of Jacobinism and the rise of other forms of political protest. In Haywood’s essay, Shelley’s *The Mask of Anarchy* keeps its enemies closer via a potent mix of the visual and the textual to produce an allegory of potent feminine resistance and power that, by popularizing political discourse, might sing that much more powerfully to the broadest audience. A subsequent trio of essays addresses this audience’s urban interpellation. For Ina Ferris, Robert Chambers’s 1825 *Traditions of Edinburgh* exemplifies how civic antiquarian history was re-written as an urban ‘tradition’ that popularized the city as a simulacrum of popular culture itself. Gillian Russell’s account of Keats’s urban theatre-going, both legitimate and illegitimate, allegorizes the quest of the

‘natively’ unrespectable writer-citizen for a class consciousness that, to materialize its aspirations, at once requires and abandons the theatre of popular culture. Such acts of social will inform Gregory Dart’s essay on Benjamin Haydon’s *The Mock Election* (1828), which visualizes a stoic political defiance of the urban trauma of debt and thus of economics, circumstance, and history. This tragi-comedy ironically elides the political itself to produce something more enduringly popular: the cult of a personality surviving beyond politics.

The volume ends with Mina Gorji’s account of William Hone’s *The Every-Day Book* (1825-26), an almanac/encyclopedia that anthologized English literature as the cultural sum of its various antiquarian parts, thus popularizing an otherwise disparate group of writers from Spenser to Keats as exemplars of a homely vernacular that spoke of a common English heritage. Fittingly, this hegemony isn’t quite so stable in Philip Connell’s final essay, which returns to the introduction’s account of Wordsworth’s appropriation of ‘the popular’ in *Lyrical Ballads* in order to address the post-Romantic popularization of a Wordsworth who ‘both anticipated, and challenged, the unstable fault-line dividing ‘popular’ and ‘polite’ culture in nineteenth-century society’ (279). Connell’s account shows how the popularizing effects of Romantic popular culture organized the public as a political and ideological entity both at one with and against itself. Something similar might be said for this volume, whose parts jostle with one another to produce an admirable sum that refuses to add up, for this is precisely the nature of popular culture as it relates to the public it at once defines and contests. It is very much via the ‘accommodations, incorporations, and exclusions’ of ‘the popular,’ as a way of defining what ‘the people’ stood for or against, that we have come to understand ‘Romanticism’ at all.

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**Alex Benchimol, *Intellectual Politics and Cultural Conflict in the Romantic Period: Scottish Whigs, English Radicals and the Making of the British Public Sphere*. Surrey: Ashgate, 2010. Pp. 236. £55. ISBN 9780754664468.**

The story of our ‘contested cultural modernity’ can be told in many ways, but in one form or another, these accounts are inflected by the need to come to terms with the long shadow of the Enlightenment, whose legacy of promise and complicity remains central to political and theoretical debates today (11). Which is to say, these assessments of what we have come to think of as the long history of the unfinished project of modernity are bound up with our related judgements on the dream of a public sphere, in which, as Jürgen Habermas famously put it ‘the private people, come together to form a public, readied themselves to compel public authority to legitimate itself before public opinion’ (25). As Benchimol notes, the revisionary debates generated by Habermas’s work have been partly responsible for the sociological turn in Romantic criticism, which has attuned us to the vital role that debates about literature played as a potent site for many of the broader cultural and political struggles of the age. Aligning his study with the groundbreaking work of critics such as Jon Klancher and Kevin Gilmartin, Benchimol casts fresh light on these dynamics, not by unearthing new aspects of these stories but by adopting the opposite approach, fusing an exceptionally broad focus with close attention to key works by some of the leading participants in these debates.

The originality of Benchimol’s approach lies in his insistence that ‘the intellectual politics and cultural conflict played out in the British public sphere of the early nineteenth century reflected the culmination – and opposition – of two very distinctive institutional trajectories, rooted in the modern national cultural histories of Scotland and England’ (65). Benchimol tackles this double focus by splitting the book into four chapters tracking the history of these developments in both of these national contexts. Chapters 2 and 4, which focus on cultural

leadership in Scotland, centre on Francis Jeffrey's efforts to position the *Edinburgh Review* as a leading voice in the challenge faced by early nineteenth-century thinkers to adapt the philosophical legacy of earlier Enlightenment theorists to the challenges of an industrial age, and at the same time, to assert his generation's intellectual independence by gently qualifying the ideas of his mentors. Benchimol takes the full measure of these complexities by focusing on three reviews by Jeffrey that responded, first to Dugald Stewart's *Account of the Life and Writings of Thomas Reid* (1802), and then in 1810, to Stewart's *Philosophical Essays*, followed by an important review of Madame de Stael's *De La Literature* in 1813, which provided Jeffrey with an occasion to reflect more directly on the literary implications of these issues. The first two of these reviews were more significant events than some readers might have recognized. In 1800-1801 Stewart had given a series of important lectures on political economy that had been attended by 'the ambitious coterie of students' associated with the founding of the *Edinburgh* in 1802 – Jeffrey, Henry Brougham, and Francis Horner – who would also become some of the leading Whig politicians and liberal intellectuals of the early nineteenth century (102).

Stewart's vision had itself been shaped by the influence of the extraordinary generation of thinkers that had passed through Edinburgh University in the 1730s and 1740s – William Robertson, Hugh Blair, Adam Ferguson, John Home, and Alexander Carlyle – and by contemporaries such as David Hume and Adam Smith. Collectively, they had forged a vision of commercial modernity grounded in a liberal Presbyterian insistence on the centrality of social morality as a counterbalance to the cacophonous realities of the marketplace. Stewart's emphasis, both in his lectures and in his *Account of the Life and Writings of Thomas Reid*, on the importance of 'an 'enlightened' guidance of liberal capitalism' by a caste of suitably educated cultural leaders reflected their optimism (107). Jeffrey, however, used the occasion of his review to qualify Stewart's vision by adapting it to the demands of his own post-Enlightenment age by insisting that, as correct as Stewart may

have been, the time for academic speculation had given way to the need for a more practical and tough-minded form of intellectual practice directed by critical engagement in socially relevant fields of inquiry.

It was simultaneously a declaration of independence from the influence of their former mentors and a manifesto for new forms of cultural authority required in a post-Enlightenment age. But, as Benchimol notes, by 1810 this evenhandedness had tilted increasingly towards pessimism about the middle class's capacity 'for any further intellectual and moral progress', even as growing Luddite agitations cast the sustained viability of the industrial order into question (113). Having traced Jeffrey's philosophical influences back into the mid-eighteenth century, Benchimol concludes his study by pursuing the culmination of this post-Enlightenment perspective forward through a reading of Thomas Carlyle's embrace, in a series of landmark essays in the *Edinburgh*, of German Literature as a means of rejecting reason in favour of the primacy of a philosophical approach that privileged interiority as the only means of warding off the alienation of industrial modernity. Making these connections across generations enables Benchimol to cast some of the most familiar aspects of Romantic aesthetics in an exceptionally nuanced historical light.

Adopting an even longer historical perspective, the other chapters track the origins and impact of plebeian radicalism from its seventeenth-century roots through the impact of Wilkite radicalism and across two generations of Romantic reformers. In doing so, Benchimol demonstrates another, very different account of the role of print culture in shaping decisive chapters in the history of modernity. Having situated the rise of eighteenth-century radicalism in the longer context of Gerard Winstanley and the Diggers, Benchimol shifts his focus to the ways that Wilkes's strategic use of the *North Briton* as an organ of dissent reflected a new understanding of 'how journalism could be used to politicize a mass audience through its manipulation of political symbolism' (83) – an insight that would emerge in more extreme ways in the work of 1790s reformers such as Thomas Paine and John Thelwall, and even more so, in the journalistic

efforts of nineteenth-century radicals such as William Cobbett and T. J. Wooler. A valuable reading of Thomas Spence's *The Restorer of Society to its Natural State* (1801) as an important and often neglected transitional text bridging two very different eras in radical journalism enables Benchimol to develop his history of the growth of early nineteenth-century popular radicalism in ways that implicitly parallel Francis Jeffrey's very different struggle to forge a post-Enlightenment vision during these same years. Nor were the two unrelated. Benchimol tracks this shift in radical journalism through a series of readings of Cobbett's 'Perish Commerce' articles of 1807-08 and 'Paper Against Gold' articles of 1810-11 (165), which launched a sustained attack on the social inequalities that had been licensed by the dangerous abstractions of the 'Scotch feelosofers' whose work on political economy was central to Jeffrey's vision (168). If Cobbett's reputation never fully recovered from the impact of his departure to America in 1817, T. J. Wooler's use of radical journalism in the *Black Dwarf*, much of it animated by a rhetorical style drawing on Wooler's role within tavern debating societies, represented yet another advance in understandings of print as a basis for new forms of cultural praxis. Benchimol takes the measure of this struggle to forge an activist mode of radical journalism by concentrating on Wooler's extraordinary series of articles in the weeks before and after Peterloo, which ranged from an active leadership role on the eve of the meeting to gothic melodrama, dark satire, and radical oratory designed to mobilize downhearted reformers in the wake of the massacre. As Benchimol notes,

the economic arguments of the Chartists and Socialists in the middle and later nineteenth-century were clearly a strategic advance on the more emotive plebeian discourse of 'Old Corruption'. But in recognizing this strategic step forward, cultural historians should not overlook the way these later formulations built upon the cultural politics of the plebeian public sphere to articulate

their own visions of an alternative national social order. It was out of the extended ideological conflict with economic, political and intellectual elites initiated and sustained by plebeian radical leaders like Spence, Wooler and Cobbett that a coherent sense of cultural opposition was established for use by popular radical movements later in the century (207).

Read alongside each other, as the structure of Benchimol's book invites us to do, the two very different histories which form the subject of *Intellectual Politics and Cultural Conflict in the Romantic Period* constitute an eloquent and wide-ranging assessment of both the extraordinary complexity and the enduring influence of these two very different struggles to forge a post-Enlightenment vision at the limits of convention definitions of the public sphere. Benchimol's insights could not have been more timely. Beset by enduring economic woes which have in turn prompted a utilitarian shift in research funding towards market-driven applied knowledge, our own age is poised at the unsettling intersection between them.

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**Erin Mackie, *Rakes, Highwaymen, and Pirates: The Making of the Modern Gentleman in the Eighteenth Century*. Baltimore: The Johns Hopkins University Press, 2009. Pp.231. \$57.00. ISBN 9780801890888.**

**Jessica Richard, *The Romance of Gambling in the Eighteenth-Century British Novel*. Basingstoke: Palgrave Macmillan, 2011. Pp. 201. £50.00. ISBN 9780230278875.**

Mackie opens her study by stating that it ‘grows out of the observation that the modern polite English gentleman shares a history with those other celebrated but less respectable eighteenth-century masculine types: the rake, the highwayman, and the pirate’ (1). These figures are all involved in the ‘reformulation of patriarchy’ that began with the reformulation of aristocratic ascendancy associated with the political settlement of 1689 (3). They also ‘share a historical status as *modern* masculine figures’ (3) – they are all masculine figures in the new patriarchy’s emphasis on gendered subjectivity. Moreover, they all make culturally successful claims on prestige.

Mackie’s first chapter introduces the subsequent specific discussions of the highwayman, the rake, the pirate, and the gentleman and also outlines the historicization of masculinity and criminality more generally. In the seventeenth and eighteenth centuries, the criminal figures and the modern polite gentleman were often juxtaposed as they were invested in the same set of developments in the status of aristocratic ideology, the ethos of absolutism, and the conceptualization of gender. Such once conventional comparisons have been lost in scholarship partly because of a division between histories of manners (which look at ideas of the modern gentleman) and those of labour and dissent (which consider criminality) – Mackie forges the missing links between these discourses. This introduction is a rich resource of current theory and criticism on masculinity, manners and criminality.

For many critics, the polite modern gentleman represents post-1689 hegemonic masculinity secured not through rank but through virtue, civility, and complementary relations between individuals. Mackie argues that the modern gentleman does not alone embody hegemonic masculinity, but is ‘one among a set of culturally prestigious masculine types—notably the rake, the highwayman, and the pirate—through which hegemony is secured’ (5). Through the book, Mackie’s ‘examinations of the three criminal types concentrates on how and why they attain and preserve their prestige, and thus on the means by which dominant culture gains access to powers and structures of authority that, in order to sanction its own legitimacy, it officially renounces’ (5). Much of the illicit figure’s attraction and prestige comes from his use of modes of masculinity that have been, at least officially, disowned by the masculinity of the new patriarchy. For instance, the prestigious criminal embodies an out-dated, indeed criminalized, aristocratic ethos of absolute authority in which his individual will is sovereign and social relations are hierarchical. Dominant culture disavows such behaviour, and the illicit figure is imbued with a ‘nostalgic allure’ that romanticizes him, granting him glamour and prestige (11). Society safely labels the nostalgic and romanticized figure as ‘other;’ he is removed from ethical accountability and he can be brought back into mainstream culture ‘in heavily stylized and reified form’ (12). Masculine power thus continues to ‘rely on modes of privilege, aggression, and self-authorization’ even while officially renouncing them (2).

From this introductory chapter, Mackie goes on to examine each of her prestigious masculine figures in more detail. Chapter 2 ranges over the long eighteenth century from Rochester’s rambler to Richardson’s Lovelace to explore how the rake’s criminality and masculine prestige operate in relation to subjective authenticity and performativity. The chapter is particularly interested in how the rake’s prestige has persisted and how both his contemporaries and later scholars usually overlook his egregious criminality. Chapter 3 considers the highwayman as a social stereotype and as a

performer of personal subjectivity by focusing on John Gay's Macheath (1728), Boswell's journalistic use of Macheath, and William Harrison Ainsworth's depiction of Dick Turpin in the novel *Rookwood* (1834). This chapter looks specifically at the generic and formal features influencing the evolution of the modern highwayman as he balances cultural prestige with judicial and moral illegitimacy. The chapter's final section on *Rookwood* would be of particular interest to Romanticists – here Mackie outlines how Ainsworth 'produces the modern myth of the romantic highwayman' (73). Chapter 4 looks at the early modern pirate and Maroon—interestingly juxtaposed with their late modern incarnations—to investigate how they were organized in opposition to and in complicity with dominant colonial cultures of plantation slavery and the navy. Chapter 5 will be most relevant to Romanticists. This chapter integrates the two dominant concerns of this study: it looks at discourses of masculine prestige and criminality in the reform of manners in Frances Burney's *Evelina*, and the role of these discourses in the articulation of radicalism and dissent in William Godwin's *Caleb Williams*. By thus integrating histories of manners and dissent through this study, Mackie meticulously and persuasively revises notions of eighteenth-century masculinity, criminality, and culture more generally.

Romance, prestige, and a tinge of the illicit also colour Richard's investigation of eighteenth-century gambling. Richard opens her study by emphasizing gambling's myriad meanings in the eighteenth century. Beyond its stereotypical coding as decadent and corrupt, gambling was also polite, symbolizing, for instance, social cohesion. Gambling is pervasive across eighteenth-century experiences and genres expressed in both metaphor and actual wagering. Of course, gambling exists across space and time, but eighteenth-century gambling was a particularly compelling emblem of identity as it had a foundational role in the eighteenth-century development of public credit; moreover, forms of early finance capitalism that transformed the British economy and culture were inspired by and dependent on gambling

Richard centres her study on the 'dynamic tension between chance and control in gambling' (12). Many daily experiences had both unknowable and predictable outcomes—this was a function of the eighteenth-century cultural and economic shift to capitalism. While other critics focus on gambling as 'a way of controlling contingency,' Richard wants to showcase the 'ecstasy of gambling' that is also apparent in eighteenth-century texts (6). This book also revises scholars' propensity to articulate a repression of chance in the eighteenth century due to the rise of rationality and the rules of probability. Richard sees both chance and control working together to optimistically reflect the opportunities promised by a gambling-based capitalizing economy. As her title indicates, Richard is also interested in 'the romance of gambling.' This phrase reflects how the gambler 'practices a mode of engaging with the world that we can call romance, a mode that, with rhythms of repetition that promise control, celebrates the chance incalculable event, the heroic achievement against all odds' (5). Through gambling figures, novels explore the role of chance and control in early capitalism and in the formal development of the novel; for example, the eighteenth-century novel continues to use many of the tropes of prose romance, such as improbable or chance occurrences.

Chapter 1 lays out the foundational argument, crossing the divide between public economic development and private gambling. It looks at how gambling, specifically in the form of state lotteries, founded the national debt. Richard then turns to how Samuel Richardson and Frances Brooke use gamblers to interrogate the role gambling, and specifically chance and control, plays in the economy, in individuals' lives, and in novelistic strategies. Chapter 2 looks at mid-century fiction and games manuals to investigate the episodic nature of gambling and the tension between chance and control. The rest of the book will be of more interest to Romanticists. Chapter 3 shifts forward to include Frances Burney's *Cecilia* and Ann Radcliffe's *The Mysteries of Udolpho*. Richard describes two types of men with gambling identities: the man of feeling and the sublime gambler. The sublime gambler revels in the multiple, simultaneous

possibilities of ecstatic gambling episodes. Meanwhile, the sentimental gambler wagers to show that his real feelings are spent elsewhere—he cares for people, not money. Chapter 4 also considers Burney (this time *Camilla*) to interrogate the female gambler who extends and complicates understandings of women's roles in a credit economy founded on gambling. Chapter 5, on Maria Edgeworth's *Belinda*, considers gambling through the lens of empire and education to see how it both inspired the credit economy and was a leisure activity in everyday culture. Finally, Chapter 6 demonstrates how Jane Austen borrows heavily from prose romance in *Persuasion*. While lacking any direct reference to gambling, Richard argues that the novel is replete with the tropes and language of gambling. Austen investigates characters' personal choices in a transforming economy where chance trumps control; for example, Anne and Wentworth's marriage relies on romance, on wagering on improbable events. Richard presents an immensely engaging argument that explores gambling through an impressive breadth of topics; this work would be of interest to anyone looking at the rise of the novel especially as tied to culture, finance, and the economy.

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**John Gardner, *Poetry and Popular Protest: Peterloo, Cato Street and the Queen Caroline Controversy*. Basingstoke: Palgrave Macmillan, 2011. Pp. 296. £55. ISBN 9780230280717**

John Gardner's lively and engaging monograph explores the narratives of Peterloo, the Cato Street conspiracy and the Queen Caroline affair. By regarding these three events as inextricably linked, Gardner claims that this new approach enables a more complete understanding of the political moment of 1820 and, by extension, the poetry inspired by such turbulent times. Through a historicist approach which, in homage to Jameson, places the political interpretation of

literary texts at the fore, Gardner aims to illustrate the interdependency of poetry and culture through the examination of texts by both canonical and non-canonical writers and seeks to establish reasons for the similarities found within them. In addition Gardner also explores the work of caricaturists such as Cruikshank alongside other squibs to demonstrate the breadth of the shared discourse of this period. Gardner aptly situates this work in the arena of Romantic scholarship that is shifting away from the self and towards a more inclusive approach to Romantic poetry in which it is regarded as contributing to both popular culture and political events.

Divided into three sections, the book deals with the three events mentioned above in chronological order, with Peterloo being the first to be considered. As with all three sections, Gardner begins with an outline of the event and the principal players involved. This background information, written with a deftness of touch and accessibility of style, provides an invaluable introduction to readers unfamiliar with such events. However, whilst the historical background provided is of interest, I would prefer a more detailed close reading and consideration of the literariness of the selected poems. Such an interesting collection of texts, I believe, warrants a closer exploration.

Gardner focuses on the immediate poetic responses to Peterloo by Percy Shelley and Samuel Bamford together with the pamphlets of William Hone. Following a somewhat brief consideration of the shifting stance of Bamford from youthful radical to middle-aged conservative, Gardner's chapter on Hone, with well chosen illustrations, admirably demonstrates the popularity and influence of Hone's pamphlets. In addition the consideration of Hone's forgery of the third canto of Byron's *Don Juan*, effectively illustrates Gardner's wider argument of the blurring between "high" and "low" culture" during this period. Similarly the links between Shelley's *Mask of Anarchy* and poems in the radical press are evidence of the intertextuality of this era, although I am sceptical of Gardner's assertion that Shelley was familiar with the post-Peterloo radical weeklies and Hone's pamphlets, as he was in Italy

throughout this period. The investigation into the common currency of Shelley's 'slop-merchant from Wapping' in *Peter Bell the Third* combines rigour with an entertaining journey through the literary and political underworld of Regency London.

The comparative brevity of the section on Cato Street aptly illustrates the scarcity of literary texts produced in response to the conspiracy, an issue considered by Gardner, particularly in comparison with the wealth of material produced after Peterloo. However the chapter on Byron's *Marino Faliero*, which, Gardner argues, is concerned with Cato Street, is strengthened by new evidence of the links between Byron's friend, John Cam Hobhouse, and the Cato Street conspirators. This leads Gardner, albeit tentatively, to suggest that there are parallels between the character of Marino and Hobhouse, resulting in an intriguing reading of the drama.

In the final section, Gardner provides a plethora of contemporaneous material on the Queen Caroline affair, effectively highlighting the conflicting opinions of loyalists and radicals, embodied in Byron's own vacillations towards the putative Queen. Gardner understandably questions the support of radicals, including Shelley, for a morally questionable aristocrat and interestingly points to the politicisation of women as a product of the appalling treatment of Caroline by both her husband and the British government. Gardner then turns his attention to Shelley's *Swellfoot the Tyrant*, demonstrating its primary concern with Caroline rather than Malthus, as argued by Michael Scrivener. Again, through the example of a specific trope (that of pigs!), Gardner convincingly argues for the intertextuality of Shelley's work and its indebtedness to a range of texts, although the claim that Shelley would have been familiar with radical weeklies from the 1790s, such as Daniel Isaac Eaton's *Politics for the People* lacks conviction and highlights the need for further research to be undertaken into Shelley's knowledge of the radical press.

*Poetry and Popular Protest* is a highly enjoyable read with broad appeal and Gardner effectively combines scholarly investigation with a lightness of touch. Its demonstration of the interdependency of a range of cultural

representations of 1819–1821 is to be welcomed and strengthens our understanding of the links between poetry and these political events. The wide range of material used in this book is one of its strengths, although, as Gardner himself acknowledges, in relation to Peterloo and Queen Caroline, it is only the tip of the iceberg, thereby highlighting the need for more work to be done in this area.

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**Anne Markey, ed., *Children's Fiction, 1765-1808* by John Carey, Margaret King Moore, Lady Mount Cashell, Henry Brooke. Dublin: Four Courts Press, 2011. Pp. 189. €40.50 (hb). ISBN 9781846822872; €17.95 (pb) ISBN 978184682288-9.**

*Children's Fiction, 1765-1808* has been assembled from an Irish perspective. The authors of the selected texts have a demonstrable interest in Irish causes. As editor Anne Markey points out, Irish authors (or at least their Irishness) have largely been neglected in discussions of eighteenth-century children's books as cultural documents, Maria Edgeworth being 'the only Irish writer of early children's fiction to have attracted sustained and informed critical commentary' (9). With the exception of Toby Barnard's essay in the festschrift to librarian and bibliographer Mary Pollard, children's books in early modern Ireland have received relatively little scholarly attention, and this is intended to begin to fill that gap. Markey's intent goes beyond the Irish context however; she argues that these works 'help stake out a claim for the importance of children's fiction ... for anyone concerned with literature, Irish or otherwise'. (29) Her choice highlights the diversity of the moral tale, ranging from fables through rags-to-riches stories to travel narratives.

Two of the works included here appeared in multiple editions into the 1860s; multiple retellings of the third were published. Their authors all wrote for other markets beyond their

publications for children. Margaret King Moore, the Countess of Mount Cashell, was a former pupil of Mary Wollstonecraft. Henry Brooke, who attended Trinity College, Dublin, was a lawyer and the son of a wealthy Anglican rector. John Carey, the only Roman Catholic author represented here, was a middle-class schoolteacher educated on the Continent. After the failure of the Irish rebellion of 1798, Moore produced political pamphlets arguing against the union of Britain and Ireland. Brooke argued in print for a relaxation of the Penal Laws, and Carey, whose brother Matthew had fled to America in 1784 after also urging the repeal of the Penal Laws, inserted some political statements into later editions of *Learning Better than House or Land* (1808), a book Markey describes as a Catholic 'emancipation narrative'. (15) In reviewing the book, contemporary critics appear to have missed Carey's political agenda, assessing it as a straightforward moral tale. But as Markey reminds her readers, by setting his story in America, Carey was illustrating what he perceived as a more egalitarian society. An amendment to the fourth edition informed his readers that: 'the American Constitution admits no distinction on account of religion'. (14)

Markey's intent is to offer insights into Irish cultural production reflecting 'broader adult anxieties' and to 'encourage and facilitate further research' (9) into the Irish dimension of these works. But only her analysis of Carey's work really places it in its Irish context. Although she notes that Moore's correspondence with Godwin included a discussion of 'the baneful effects of tyranny on young minds', (17) *Stories of Old Daniel* (1808) are discussed, first, in the broader context of English-language juvenile fiction and, second, in terms of Moore's relationship with her publisher, William Godwin, and his first wife, Mary Wollstonecraft. The excerpt from *The Fool of Quality* (1765) is described as exemplifying an 'intriguing continuum between adult literature and children's fiction'. (22) Although the novel was not written for children, the fable of the three silver trout was excerpted from it and 'took on a life of its own', (23). Two of the many English retellings are reprinted following the excerpt. Markey's analysis of the changes to the

fable makes fascinating reading, but one is left at a loss as to how these reflect Irish experience.

On a practical note, the use of endnotes rather than footnotes and the lack of an index are annoying. It would also have been helpful to have the notes numbered rather than merely asterisked. Words and phrases likely to be unfamiliar to a modern audience are glossed, but the choice of what to annotate appears somewhat erratic and is much more extensive for Carey's text than for those of Moore or Brooke, although the introduction deals at some length with the work of each author. Bibliographically, variations in the title pages of the early editions of *Learning Better than House or Land* are addressed in some detail in the notes, but no mention is made of the fact that the facsimile title pages and illustrations for all three works have been enlarged from the originals.

But overall, the volume is a useful contribution. The parallel Markey draws between Ireland's juvenile status in relation to Britain and the 'unequal power relationship' 'central to the dynamics' (28) of children's literature may feel a bit strained, but the texts remain of interest both to scholars of children's literature and those of Irish studies and the discussion highlights current academic debates. The editors of this series of critical editions of Irish prose fiction published between about 1680 and 1820 are to be commended for including them among the works they have chosen to reprint.

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**Eugene Selzig, ed., *Romantic Autobiography in England*. Surrey: Ashgate, 2009. Pp. 219. £55. ISBN 9780754663669.**

In his introduction to this edited volume, Eugene Stelzig states that he aims 'to map the debateable, unsystematic, and hybrid practice of Romantic autobiography in England from a variety of perspectives and in a variety of genres and modes, and by a broad spectrum of practitioners' (4). This collection more than meets its aim of eclecticism and demonstrates through its breadth and variety of approaches, the richness of Romantic autobiography as a field for study.

Despite this variety, there are some common themes which emerge throughout the volume, one of which is a recurring emphasis on what Miriam L. Wallace calls 'communal and relational' (66) subjectivity; that is, a selfhood which is not given or innate, but rather made, through various intersubjective activities. Wallace shows that through Mary Hays's use, in *Female Biography*, of the written lives of others to promote an educated feminine subject, Hays participates in a discourse which places human relations squarely at the centre of selfhood. Elsewhere, Frederick Burwick similarly recognizes the influence of other subjects on life writing as he examines the role of appropriated memories in Thomas De Quincey's autobiographical writings, wherein 'construction of self drifts into confusions of identity and alterity' (127), and Sue Brown considers how Joseph Severn felt obliged to 'rearrange his past to live up to the image others had created for him' (137).

The contributors reject models of autobiography which posit that texts are lingual transmissions of ordered and coherent selves, rather suggesting that life writing has a role in shaping the life it professes to record. Joshua Wilner considers 'the precarious stability of a subject that only comes into being as the function of a recursive structure of self-dramatization' (113) as part of his study of structures of expectation in *The Prelude*, and Diane Long Hoeveler's study of Mary Shelley's

autobiographical texts identifies the necessity of writing as a bridge between trauma and recovery.

Women's autobiography is given more than a tokenistic presence here, and is not only considered in Part 1, 'The Variety of Female Life Writing', but also outside of the gender binary, in Part 3, 'Genres and Modes', usefully highlighting both continuity and disjuncture between men's and women's autobiographical writings. Kari Lokke's study of Dorothy Wordsworth's *Journals* reveals Dorothy's desire to resist the Romantic impulse to incorporate the other through a close reading of her descriptions of daily minutiae. Sharon M. Setzer does much to read fresh meaning in the writings of Mary Robinson, who, after her affair with the Prince of Wales, found her selfhood appropriated by the British press, which painted her as a multifaceted and duplicitous character. Whilst I am not fully convinced by Setzer's analysis of Wordsworthian 'spots of time' in Robinson's *Memoirs*, the attention that she pays to the nuanced writing of a woman whose life story has too often been misrepresented by gossip is admirable.

Mary Wollstonecraft's *Letters Written During a Short Residence in Sweden, Norway, and Denmark* is the subject of Christine Chaney's worthwhile analysis in Chapter 13, where she deploys Michel Beaujour's idea of the literary self-portrait, as a category distinct from autobiography to great effect. The *Letters* can be considered as such, Chaney argues, because they fulfil Beaujour's criteria of having a lack of both continuous narrative and temporal closure; instead Wollstonecraft's meditations upon selfhood emerge through 'a system of cross-references, anaphoras, superimpositions, or correspondences among homologous and substitutable elements' (201). The approach is fruitful and allows Chaney to explore the workings of the intimacy which Wollstonecraft creates through her writings, yet Chaney underplays the author's intentions in her analysis. By insisting that the sentimental effects of rhetoric are 'no "calculation" on her part' (203), Chaney reduces Wollstonecraft's artistry to a mere accident. It is true that much of the text implies that selfhood is a 'found object' on the journeys through Scandinavia, but in

underestimating the editorial role of Wollstonecraft as has been carefully detailed by Mary Favret, Chaney risks downplaying the politics of Wollstonecraft's radical style.

As with many studies of autobiography, the issue of genre looms large, and Chaney is not alone in paying critical attention to life writing which does not conform to the retrospective and evaluative framework of, for example, Rousseau's *Confessions*. Chaney, along with Kevin Binfield in his study of labouring class autobiography and Stephen C. Behrendt who explores 'staged presence' in autobiography, considers so-called 'incidental' life writing which occurs during the contemplation of other subjects. For Behrendt, such textual presence serves to imbue narrative with a first person derived authenticity and to demonstrate the universality of events or feelings which are rendered specific in the text. His essay provides new ways of thinking about texts which have traditionally resisted classification as autobiography, and its fresh approach is in good company within this thought provoking and considered collection which reaches outside of the canon and pushes the boundaries of what we know as autobiography itself.

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**Jacques Khalip, *Anonymous Life: Romanticism and Dispossession*. Stanford: Stanford UP, 2009. Pp. 248. £53.50. ISBN 9780804758406.**

Jacques Khalip's *Anonymous Life: Romanticism and Dispossession* is an impressively learned, and ultimately rewarding, attempt to think about the political value of social anonymity and marginality. Containing discussions of Hazlitt, Keats, Godwin's *Caleb Williams*, the Shelleys (treated separately), Wollstonecraft and Austen, it covers a lot of ground well in a short space. While sponsored by theorists such as Blanchot, Levinas, Derrida and Irigaray, Khalip's work represents a move towards shaking up, if not quite yet abandoning, much of American literary

scholarship's continued enchantment with post-structuralist habits of mind.

In addition to the French heavyweights listed above, there are countless other philosophical influences here – most notably Adorno, a thinker praised for his interest in 'engaged withdrawal or strategic reticence' (3). While this is pretty close to a notion of 'determinate negation,' more often than not Khalip has pre-chewed the Frankfurter to blend him with the deconstructive notion that individuals are self-dismantling constructions – Transformers for eggheads to play with, in essence. That said, the presence of even this declawed Adorno, as well as occasional appearances from the wonderful Denise Riley, enlivens what could have been a very long walk.

The strongest chapter is probably the one in which Khalip proves himself a fine reader of Hazlitt's elaborate phenomenology of identity slippage and its uses for radical politics. 'Being is always other insofar as the other is always heterogeneous,' Khalip writes. 'In this sense, otherness cannot be construed as intrinsically incommunicable since alterity is a feature that is in advance of, indeed anticipates, the self's actions' (36). In a section on Hume, the book implies that French theory might be a cover for liberal economics. The Scottish philosopher, according to Khalip, discovers that while anonymous freedom from self renders the subject a 'reflexive entity . . . subject to exchange and transfer,' the same subject increasingly feels that such access to the market 'depends on loss' (138). This embryonic attention to the human cost of anonymity's supposed political gains marks out *Anonymous Life* as something rare and much more compelling than the usual slick demonstrations of institutionalised reading practices. Although I rarely agreed with the author's larger conclusions, I enjoyed watching a fascinating struggle emerge.

The Hazlitt and Hume sections contrast with a more conventional reading of Keats's *Moneta*, whose non-identity, Khalip has it, renders her liberatingly 'immune to all solicitations' (61). Later – in sections on Wollstonecraft, Mary Shelley and Austen – the problem with this effort to flip female passivity into a '68-ers idea

of progress becomes clear: ‘the female melancholic is perceived as ambivalently participating in and challenging what Wollstonecraft will call “making an appearance in the world,” or the project of developing the social terms under which one makes oneself known and available to others’ (135). This does make some political sense, but I was less convinced by the view that *Persuasion*’s Anne Eliot is a melancholic who, by experiencing loss ontologically, ‘contests the Enlightenment pressure to resolutely *be* and *act*’ (139). In fact, I am not completely sure Khalip believes his own argument at moments like this – and that is exactly what makes his book such a stimulating read. It is as if he deliberately over-commits to a set of ideas so that he can no longer deny they creak.

Towards the end, Khalip seems much less interested in plonking the abstract, and frankly ineffectual, radicalisms of Left Bank Baby Boomers onto Romantic texts, and starts considering the possibility that the political consequences of artworks are much harder to settle. Letting himself sound like a Booker judge for a moment, he tries to persuade us that the “‘privateness’ of the novel comes to promote a readerly experience of isolated yet transcendently attentive knowing—an experience common to what Benedict Anderson has called the “‘imagined community” of readers who interpret “‘fiction [as seeping] quietly and continuously into reality, creating the remarkable confidence of community in anonymity” that underwrites the broadly sympathetic and remotely *atomistic* acts of readerly identifications’ (161). Unsure himself about this piece of cosiness, Khalip evokes Denise Riley’s essay ‘The Right to Be Lonely’ to help him propose that, rather than bring down the Enlightenment, the literature of anonymity’s strength might be its wholesale lack of concern with politics as we know it. He does not go far in this direction, but it reads like a significant moment. I hope that in the future he will step back from Continental anti-humanism and do something with Riley’s idea (nearly quoted in the book) that language does not produce feeling-effects, but is itself imbued with flesh: ‘Language is hot and language is historical . . .

There is an emotive topography in [for instance] that spatial conceptualization of “inclusion” and “exclusion” (2).

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**Laura Mooneyham White, *Jane Austen’s Anglicanism*. Farnham: Ashgate, 2011. Pp. 215. £50. ISBN 9781409418634.**

**Massimiliano Morini, *Jane Austen’s Narrative Techniques: A Stylistic and Pragmatic Analysis*. Farnham: Ashgate, 2009. Pp. 163. £50. ISBN 9780754666073.**

Laura Mooneyham White’s *Jane Austen’s Anglicanism* re-examines Austen’s work through the lens of her Anglicanism. It is both a valuable exposition of the finer points of Anglicanism in Austen’s period, which will be of interest to scholars and readers of all denominations in Romanticism, as well as a detailed work of literary close reading which forces reconsideration of entrenched Austen readings.

Chapter 1 outlines Austen’s religious inheritance, drawing attention to highly specific areas of debate and concern within her Anglican world, including the problems of absenteeism, pluralism (whereby a clergyman holds multiple livings), and non-residence (whereby a clergyman does not ordinarily reside in his parish). From these matters of material and practical concern, the emphasis shifts to the detail of the contemporary Anglican world view, examining such notions as ‘natural theology’ and ‘natural law’: a broad set of beliefs that understand the natural world as a reflection of God’s reason. Even this purely historical introduction prefigures the main thrust of the rest of the book: one finds oneself re-thinking moments of Austen’s works in light of a more nuanced historical understanding.

Taking the focus more specifically to Austen herself, chapter 2 draws on the evidence of Austen’s letters, her prayers, and her familial

setting to elucidate the huge part religion played in her day-to-day living, as well as in her firm belief of an ultimate meaning to existence, which could not have failed to have had profound consequences on her sense of identity and values. In particular, White emphasizes the sheer volume of prayer and church going Austen would have undertaken. Equally pertinent for White is the essentially repetitive nature of contemporary Anglican sermons, prayers, and habits of church going, and we are invited to consider the effect such a relentless hammering of scripture might have had on Austen's consciousness. Finally the chapter examines the presence of Austen's Anglicanism in the novels, warning us that the relative lack of explicit religious material should not be seen as evidence that religion is not powerfully informing the plot and the ideas expressed. Indeed, White argues that narrating the religious grounding of Austen's characters would be the equivalent of speaking of the actual physical ground upon which her characters walk. The literal earth may be invoked to progress the plot – such as when Elizabeth Bennet walks to Netherfield in the mud – but by and large it is considered so matter of fact that it is taken for granted.

Chapter 3 reads Austen Anglican world-view into her novels in a more explicit vein than in the previous chapter, shifting from providing evidence of the pervasiveness of religion in her writing to emphasis on the specific effects on structure and language Austen's Anglicanism engendered. White draws attention to Austen's belief in 'The Great Chain of Being', 'Natural Law', and 'Providence' to bring us to a more nuanced understandings of the precise (religious) meaning of the language she employed, to add resonance to the transgressions of social climbers such as Mrs Elton by understanding them as transgressions against God's plan and the Natural Order, and to explain Austen's plot resolutions as being informed by her belief in Providence to bring the world into order according to divine will.

Part 2 of the book, entitled *The Sins of the Author*, utilizes close literary analysis to explore the sin Austen herself felt she was most guilty of, and dramatized in such characters as Elizabeth Bennet and Emma Woodhouse: the propensity

to ridicule others with wit. The depth of analysis here is impressive: White draws on structural narratology, contextual data, and a wide range of previous Austen criticism to make salient arguments regarding Austen's concern with this dilemma. Part 2 continues with a second chapter which examines the role Anglicanism plays in Austen's views on imagination. White argues that for Austen an over-active imagination was dangerous and a violation of proper Christian morality, most clearly seen in characters such as Emma Woodhouse and Catherine Morland. White insightfully demonstrates how Austen requires that her heroines undergo a personal chastisement of their imaginative fantasies before being rewarded (presumably by Providence) over and above their now more moderate fantasies. Linking these ideas to the debates around the perceived dangers of novel reading in the period, White argues that for Austen novel reading could and should enact a schooling of imaginative fantasy, thereby arguing against contemporary opponents of the novel.

There is great deal to recommend *Jane's Austen Anglicanism*. The historical exposition will interest both lay readers and scholars, and the literary criticism represents a timely intervention into debates around Austen's plot resolutions, her narrative style, and her views on class and gender.

Massimiliano Morini's book *Jane Austen's Narrative Techniques: A Stylistic and Pragmatic Analysis* attempts to explain how the colossal canon of Austen criticism has differed so widely in attributing moral, political, and ideological beliefs to Jane Austen. In part 1 of the book Morini argues that Austen's narrators – self-confident, omnipresent, and persuasive – actually undermine their own authority in various ways. Part 2 shifts the focus onto Austen's dialogue, elucidating the multiplicity of meaning and ambiguity inherent in Austen's prose. Both sections work towards forming a structural explanation for the myriad conflicting, but equally plausible, arguments put forward concerning Austen's world-view. Whilst primarily concerned with the technical aspects of Austen's prose, Morini's book nonetheless makes a useful interjection into debates

surrounding aesthetic ideological production and the performance of gender amongst other more historically grounded concerns. By identifying the mechanisms whereby Austen's narrative style alternatively invite and frustrate inferences about what she 'really thought', the book gestures towards wider historically orientated debates whilst simultaneously providing the reader with a sharpened set of interpretative tools with which to tackle these issues.

The first chapter deals with the problem of narrative evaluation in Austen's works. Morini argues persuasively that Austen's narrators, whilst putatively inviting the reader to endorse their value judgements, actually oscillate between seeming omnipresence and unsettling ignorance, between endorsing a character's actions only to refute them later, and sometimes remaining ominously silent. Morini draws on a rich body of narratology in making his argument, demonstrating in detail and at the micro-level of the text how Austen's narrative techniques work to undermine her reader's ability to make value judgements. Chapter 2 begins to sketch out the various techniques Austen employs in her different novels, drawing subtle and useful distinctions between the different narrative games she plays. The final chapter of the first part of the book provides a detailed reading of narrative technique in *Mansfield Park*, demonstrating Austen's narrative opacity in depth.

In the second part, Morini provides an overview of theories of conversation, emphasising the different rhetorical devices – often defined by gender – people use to gain social advantages. The polite conversation of Austen's world is theorized within this context, and Morini draws-up broad but useful conversational categories into which all of Austen's characters can be more or less accurately placed. Chapter 5 shifts the emphasis from the role of conversation in the construction of character to the role of conversation in the construction of plot, analysing each of Austen's novels as a 'conversational machine'. The final chapter of the book, entitled *Winning the War of Conversation in 'Emma'*, brings all the previous insights of conversation's role in Austen's works to bear on the famous 'Box-Hill' scene. Morini

reads the scene as a struggle for dominance, in which all characters engage in a conversational game of tennis in attempting to score points against each other, making the best use they can of the rhetorical strategies available to them, and always attempting to remain within the codes of polite, genteel conversation which set the boundaries of the game as such. Morini employs an interesting methodological approach here: he compares Austen's original text with three Italian translations. In doing so, Morini is able to emphasize the multiplicity of meanings inherent in Austen's presentation of dialogue by demonstrating how subtle layers of meaning are lost in translation. In sum, the analysis points to the complexity and ultimate impossibility of assigning definitive meanings to Austen's dialogue.

*Jane Austen's Narrative Techniques: A Stylistic and Pragmatic Analysis* is an excellent application of technical narratological theory in explaining the ongoing difficulties in assigning a belief system to the historical person Jane Austen. More than this, in its awareness of Austen's contemporary historical context it invites scholars of ideology and gender theory to make use of its insights in furthering the critiques of Romantic-period class and gender formations.

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**Susan Matoff, *Conflicted Life: William Jerdan, 1782-1869: London Editor, Author and Critic.* Brighton, Portland & Toronto: Sussex Academic Press, 2011. Pp. 660. £65. ISBN 9781845194178.**

This is a very sizeable biography of a figure now relatively obscure. In his own lifetime, however, William Jerdan was a considerable presence in literary society, the editor of the *Literary Gazette* from 1817 to 1850, a friend of the great and good, and a member and instigator of numerous clubs, societies and networks. Through this biography Susan Matoff seeks to bring back to light 'a complex and one-time

highly influential figure in English periodical literature and journalism' (x).

The sources available mean that this is no easy task. In her short preface Matoff baldly states that 'William Jerdan is an enigma – a writer who left few written clues as to his personal life – no diaries or journals, and almost no private letters' (ix). He did leave a four-volume *Autobiography* (1852-53), but this is a complex source, written at a time when Jerdan was suffering from the fallout of financial disasters, its narrative carefully controlled regarding his (scandalous) personal affairs. Contributions to the *Literary Gazette* were unsigned and much of Jerdan's other work was pseudonymous or anonymous. While Matoff has uncovered many of his other identities and attributed numerous articles through reference to archives, much else remains beyond definitive recovery. The nature of the available materials means that the conflicted life promised in the book's title is difficult to animate through primary evidence and while Matoff makes excellent use of her sources the Jerdan in her pages is necessarily more public face than inner life.

This, though, contributes to one of the biography's great strengths – its wide-ranging and vibrant portrayal of half a century of London society. In his prime Jerdan was a man in the thick of the action. While working as a parliamentary journalist he happened to be present at the assassination of Spencer Percival and helped to apprehend and restrain the (unresisting) killer, John Bellingham. He was a close friend of George Canning, who made time to meet with Jerdan on his first morning as Prime Minister. He was a regular at the theatres and at London's shows, both of which he wrote on for the *Literary Gazette*. He had an island named after him by the Antarctic explorer James Weddell. He negotiated contracts on behalf of Charles Dickens and was an early champion of Hans Christian Andersen. He was instrumental in the foundation of the Royal Society of Literature and the Royal Geographical Society, suggested the motto of the Garrick Club, was an active member of the committee of the Literary Fund and was a member both of the Society of Antiquaries and of its boozier spin-off, the Society of Noviomagus. These associations

were the sources of many excellent scrapes, such as Jerdan's solving the Literary Fund's problem with an unflattering portrait it had commissioned of Sir John Soane by breaking into its offices and slashing it to ribbons.

The most compelling relationship in Jerdan's life in his own account and in the eyes of posterity was his discovery and promotion of Letitia Landon (L.E.L.), whose works appeared in and were praised to the skies by the *Literary Gazette*, for which she also produced a great number of reviews. Rumours circulated at the time of an inappropriately close relationship between the editor and his poetical protégée, and Matoff works through the lacunae to marshal convincing evidence for this, including records of three children and their descendants.

While Jerdan made fabulous sums of money during the *Literary Gazette's* years of success – Matoff estimates that his income in 1828 was almost £2000 – his high living, poor record-keeping and unfortunate speculations led to his losing control of the *Gazette* in 1850 and a poverty-stricken old age bringing up his children from a third family he begun with a nineteen-year-old at the age of fifty-four. His parlous circumstances in the last twenty years of his long life are a salutary reminder of the difficulties of living by the pen and of both the importance of and the transience of connections.

This book will be a useful point of reference for scholars whose subjects' lives intersected with Jerdan's, as well as those dealing with societies, periodicals and sociability in the long period the book covers. Matoff's accounts of incidents are detailed and careful. Read from beginning to end, the book becomes occasionally repetitive – the reader is told a number of times about Jerdan's bad head for figures and his wish to keep politics out of his paper, and some of his acquaintances are more fully reintroduced when they reappear than perhaps was necessary. However, reading the whole book also gives a strong and helpful sense of the changes and continuities in literary culture. Bridging the divide between the periods conventionally denoted as Romantic and Victorian, it situates a number of key shifts in publishing practices, readerships, popular magazines, practices of sociability and literary

generations which are often occluded by the common neglect of the 1820s and 30s. While this is explicitly a chronological and evidential biography rather than one which advances a particular critical argument, it succeeds in confirming Jerdan's considerable interest and throws light on a huge number of neglected facets of literary culture in the first half of the nineteenth century.

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**H. B. de Groot, ed., *Highland Journeys*. Edinburgh : Edinburgh University Press, 2010. Pp. 404 Pg. £45. ISBN 9780748624867.**

**Gillian Hughes, ed., *The Collected Letters of James Hogg, Volume 3, 1832-1835*. Edinburgh University Press, 2008. Pp. 409 Pg. £45. ISBN 9780748616756**

The spectacular trajectory of James Hogg's literary career – his transformation from a curious peasant-poet of the Scottish Borders to a celebrated author with serious international appeal – is particularly highlighted by examining these two volumes together. Hogg's *Highland Journeys* is amongst his earliest literary endeavours, while Gillian Hughes's much anticipated final volume of *The Collected Letters of James Hogg*, covers the final years of his life. Both are products of the extensive archival research and careful textual scholarship, which have become hallmarks of the Stirling/South Carolina Research Edition of *The Collected Works of James Hogg*, and both contribute substantially to our understanding of one of the most important Scottish Romantics.

Hogg journeyed to the Highlands during the summer months of 1802, 1803, and 1804, as part of an ultimately frustrated attempt to lease a sheep farm on Harris. When he set out in July 1802, he was on the lookout for a suitable farm to relocate both himself and his aged parents and was generally surveying the state of sheep farming in the Highlands. However, his written

accounts, which take the form of letters addressed to Walter Scott (not yet 'Sir'), also reveal his budding literary talent and his ability to deploy the nuances of epistolary style to excellent effect. His accounts of local superstitions, traditional song culture, country sport, drunken revelries, ephemeral love affairs, singular characters, and sublime scenery, set amongst an acute critique of Highland society at the beginning of the clearances, are rich fodder for understanding his later works, and his comments on the temporal unevenness of Scotland will be of particular interest to theorists of Scottish Romanticism.

During Hogg's lifetime, only a portion of *Highland Journeys* appeared in print. The first five letters of the *Journey* of 1802 were published in the *Scots Magazine*, along with an introductory letter by Scott, between October 1802 and June 1803. After a substantial hiatus, the *Journey* of 1804 was also published in the *Scots Magazine*; however, the *Journey* of 1803 remained in manuscript. While Hogg intended to publish the collected *Highland Journeys*, along with his 'Essay on Sheep-Farming in the Highlands', in book form, the current edition is the first full realisation of his plan. In examining the detailed, 'Note on the Texts', one gets a keen sense of the complexity of bringing this edition together. In order to reconstruct the most complete text possible, in addition to the published letters, de Groot draws upon Hogg's manuscript notebooks held by Stirling University Library, a portion of the *Journey* of 1803 published by Hogg's youngest daughter, Mrs. M. G. Garden, in *The Scottish Review* (1888), and an early transcript of a now lost Hogg manuscript, discovered by Gillian Hughes in the Library of Washington State University at Pullman. De Groot's introduction fully addresses the complex composition and publication history, and, within the main text, sub headers guide the reader regarding the source text.

Some of the most attractive features of de Groot's edition are the maps that accompany each significant section of Hogg's journey, allowing the reader to track Hogg's progress visually. Overall, the explanatory notes and brief glossary are thorough yet user-friendly, and the

notes are particularly rich with secondary references. My one slight reservation is regarding the appendices. The information on the chronology of Hogg's *Highland Journeys* and Janette Currie's essay on 'Hogg's Harris Venture' might be more usefully placed just after the introduction, such that the reader can approach the main text with more clarity. All other appendices are supplementary rather than integral and are appropriately placed. The unusual number of subsections in the introduction also deserves comment. While these subsections allow readers to target areas of particular interest, such as, 'The Manufacture of Kelp' or 'Hogg's Letters of Introduction', the fluidity of the introduction read in its entirety does suffer slightly.

One now wonders how Hogg scholarship progressed prior to the publication of *The Collected Letters*, and this volume is the culmination of a project that first began in the 1970s. As Gillian Hughes points out in her introduction, the first volume of letters (published in 2004) might well be called the Scott volume, which fits nicely with the epistolary style of *Highland Journeys*. While the second is dominated by Hogg's correspondence with William Blackwood, the final volume, covering the period from 1832 through Hogg's death in November 1835, is more varied and the letters more numerous, despite the smaller time frame, as Hogg has made his way onto the world stage. As Hughes summarizes, 'These letters portray the close of a journey in authorship that began with a newly-literate shepherd's ambitions in 1800 and ended in the achievements of a national, and even international, celebrity' (xlii).

The volume opens on a high note, with Hogg's self-promotional journey to London in the winter of 1832. The letters sent home to his wife, Margaret, and their children offer a rare glimpse into their domestic life, and within the explanatory notes, Hughes provides extracts from Margaret's responses, including her gentle chidings for neglecting to have his stockings mended, overindulging in drink, and purportedly mounting the table to speechify at a Burns dinner (which Hogg, of course, vehemently denies). The letters from January-March 1832

are usefully subdivided from those of April-December 1832, neatly marking Hogg's return to Ettrick and making the unusually high volume of letters in 1832 more manageable. Hogg's feud with John Gibson Lockhart regarding his publication of *Familiar Anecdotes of Sir Walter Scott* (1834), his ultimately frustrated attempt to publish more than just the first volume of his own collected works, and his successful publication of *A Series of Lay Sermons on Good Principles and Good Breeding* (1834), a 'Memoir of Burns', *Tales of the Wars of Montrose* (1835), along with numerous contributions to periodicals and annuals, are all covered in this volume. Clearly, Hogg's startling statement in the first letter of 1833, that 'the best days of my writing are over', does not entirely hold up; however, Hogg's approaching death is indeed hauntingly ever-present, in references to reoccurring bouts of illness and a weakened constitution.

As is the case with the previous two volumes, Hughes's introduction concisely provides both a biographical and general historical frame of reference for the reader: in this case, the turbulent 1830s, which saw the Reform Bill of 1832 and the resultant upsurge in cheap periodicals, such as *Chamber's Edinburgh Magazine*. Hogg can be seen as adapting to the times admirably and also taking advantage of his growing fan base in North America. With Hogg's increasing celebrity, he also gained access to the valuable system of 'franking' letters, and Hughes's section on 'The Ettrick Shepherd and the Postal System' provides an insightful discussion of this practice.

As the final volume of letters, 'Undated, Doubtful, and Additional Letters' are also included, along with the full index, which had previously been made available as a work in progress via the Stirling University website. One gets the impression of a yet on-going worldwide scholarly treasure hunt in locating Hogg's surviving correspondence, and Hughes's encouraging openness to the plausible existence of further letters should be exciting to the next generation of Hogg scholars. My one very minor reservation regarding this section (which, in fact, stems from curiosity rather than scepticism) is the lack of clarity as to how the two 'doubtful'

letters are so defined, as not all letters in the main text are printed from original manuscript copies. Perhaps a slight addition to the 'Note on the Texts' would have allowed more room for such discussion. However, that said, the scholarship in this volume is a very apt tribute to the on-going reclamation of one of Scotland's greatest writers.

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**Alexander Dick and Angela Esterhammer, eds., *Spheres of Action: Speech and Performance in Romantic Culture*. Toronto: University of Toronto Press, 2009. Pp. viii + 306. £42. ISBN 9780802098030.**

Starting from the premise that language is a form of action, and that during the Romantic period much attention was dedicated to the manner in which people spoke, the editors of this collection of essays, Alexander Dick and Angela Esterhammer, introduce the volume as an examination and critical reflection on how that concern affected the development of Romanticism, both as a literary movement and as a cultural practice.

As a consequence, the volume seeks to recover the Romantic speaking voice, exploring the function of gesture, dress, and other forms of embodiment determining the effect of social practices on textual forms such as poetry, journalism, and the novel. Since language has a power not only to describe the world but to shape it, the editors point out several ways in which words constitute controlling acts, and how the study of language and literature becomes accustomed to social and political effects of speaking and writing, such that language can be even translated into political power. The volume is divided into two main sections, "Public Speaking" and "Body Language": the former focusing on language, physical space, media, and institutions, and the latter concentrating on performance and body action.

Judith Thompson, for example, introduces in her article the fascinating theories elaborated

during the nineteenth century by the elocutionary movement, which studied public speaking, pronunciation, together with elocution strategies and their political and social influence on the audience. For instance, Thomas Sheridan was regarded as the most prominent and representative elocutionary theorist of the eighteenth century, together with Dugald Stewart, a linguistic philosopher; however for the Romantic movement the major elocutionist, therapeutic practitioner, and theorist of speech in Britain was without a doubt John Thelwall whose interdisciplinary elocutionary theory and literary practices, and, above all, their application for a varied audience, are analysed in this contribution. Then, another innovative and very pertinent discussion is offered by Alexander Dick, who presents a new reading of William Wordsworth's elegiac verse, specifically the lament. Employed by the romantic poet as an alternative genre to the mourning verse, the lament is a performed poem, which endorses the self of the speaker, with potential subversiveness, through a written text. Also adopted by women poets – for example by abolitionists such as Helen Maria Williams and Amelia Opie, or by Charlotte Smith – the lament had significant political as well as gender implications.

The second part of the volume opens with a noteworthy essay by Frederick Burwick, where he investigates the changes promoted by actors – from David Garrick, through Sarah Siddons to John Philip Kemble – and manuals in the use and meaning of gesture in Romantic performances. In particular, he focuses his analysis on theories of gesture, which pointed out the difference between true and false emotions in acting and representation. The actors Kemble and Edmund Kean, are then compared – with the help of useful plates – to underline their different techniques for expressing feelings, gestures and emotions, with special reference to the devices they adapted in order to stage madness and the duality of their characters. Finally, as two suitable representatives of these performative strategies, Burwick discusses Hannah Cowley's comedy *A Bold Stroke for a Husband* (1783) and Joanna Baillie's tragedy *De Monfort* (1800).

Marjean D. Puriton also investigates women playwrights, with specific attention to the issue of cross-dressing and the performance of gender, connecting the Romantic period with postmodern feminist and queer theories of performativity. As Puriton points out, in the middle of the nineteenth century the role of cross-dressing had changed considerably both within and beyond legitimate theatre, and, as a consequence, “the signification of cross-dressing took on different references in the context of the emergent separate-sphere ideology that the stage helped simultaneously to construct and to destabilize”. Three comedies are then explored, – *The Widow’s Vow* by Elizabeth Inchbald (1786), *The Old Oak Chest; or the Smuggler’s Sons and the Robber’s Daughter* by Jane Scott (1816), and Catherine Gore’s *Quid Pro Quo; or, The Day of the Dupes* (1844) – in order to display the ways in which the meanings and functions of the cross-dressed performer shifted profoundly in the Romantic period.

This interesting and much inspiring volume collects highly valuable contributions, which not only throw a new light on the study of Romantic drama and performance, but expand the analysis from literature to cultural, social and political studies, opening up this field of research to a more comprehensive speculation on theory and material practice linked to the sphere of human action and speech in the Romantic period.

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**Sue Chaplin and Joel Faflak, eds., *The Romanticism Handbook*. London and New York: Continuum, 2011. Pp. 284. £17.99 / \$29.95 (pb). ISBN 9781441190024.**

*The Romanticism Handbook* is clearly presented and well set out in easily-digestible chapters with manageable cross references, a useful glossary, and a broad-ranging annotated bibliography. The constituent chapters are coherent in their aims and the editors convey a clear message: that Romanticism is socially, politically, and culturally sprawling; as a discipline, it is alive and continues to develop in

new directions; it will not settle neatly into homogenous categories or clean definitions; it is enriched by otherness, strangeness, and resistance. While guiding the complete beginner safely into this moving vortex, this valuable volume reminds the more advanced reader why Romantic literature and culture are so compelling. The editors begin with detailed historical, literary, and cultural timelines. These set the conceptual tone for the volume, which is concerned with ‘the fact that the difficulties of defining the period are symptomatic of the history of debates over *how* to define the period’ (xiii). In other words, this handbook is acutely aware that it is speaking at a particular moment in the history of the study of Romanticism and one of its tasks is to unravel that history.

Faflak provides a clear overview of key historical landmarks including the Act of Union, the French Revolution, the Napoleonic Wars, the Enclosure Acts, the Slave Trade Act, Catholic Emancipation, and the Regency crisis (chapter 1), followed by Chaplin’s introductory list of key literary figures, genres, and movements (chapter 2). From this stage onwards, the reader is led to question the prominence that was previously granted to ‘canonical’ male writers and presented with the comparative popularity and success of their female contemporaries. Joanna Baillie for example is rightly introduced as ‘a prolific and highly influential playwright’ who achieved ‘considerable literary success’ (16); Hannah More is an ‘extremely successful writer’ who made a ‘considerable fortune’ (26); Charlotte Smith is ‘important’ and ‘influential’ (32). The relative importance and poetic merit of ‘the Big Six’ is implicitly challenged throughout the volume.

The movement into chapter 3 is a considerable jump in terms of complex critical engagement. Rhian Williams demonstrates how an appreciation of Romantic nature poetry can be of active benefit in today’s world of ecological crisis. She combines ‘ecological mindfulness’ with close reading (54) and shows, with reference to Cowper, Coleridge, Clare, and Keats, that close reading of nature poetry can avoid practical criticism’s legacy of isolationism and myth. She joins the rest of the handbook’s contributors in asking for ‘a loosening of canon

formation' (57) but Williams's is perhaps the most successful attempt, due to the sensitivity of her engagement with the primary texts themselves.

Next, Chaplin provides an appraisal of six critical texts that significantly transformed the study of Romanticism — de Man, McGann, Mellor, Fulford and Kitson, Bate, and Sedgwick. These texts were carefully chosen to reflect the themes of the volume: identity, ideology, Gothicism, colonialism, eco-criticism, and gender. Perhaps most notable about this selection is the prominence it gives to the Gothic and to marginalised figures — women, slaves, and the lower classes. Adeline Johns-Putra delves into these issues more broadly in chapter 5, which reiterates 'key critical concepts', beginning again with canon, class, and gender.

The following two chapters are especially useful for undergraduate students of Romanticism and for those devising Romanticism modules respectively. Faflak plots the theoretical trends — Liberal Humanism, New Criticism, Poststructuralism, New Historicism, Postcolonialism and beyond — through which Romantic texts have passed. Simon Kövesi follows with a thought-provoking discussion of why issues of canonicity are important and how they are perpetuated by university reading lists.

In chapters 8 and 9, Elizabeth Fay and Carol Bolton discuss themes of 'Sexuality and Gender' and 'Race and Ethnicity'. Fay makes interesting links between sexual identity and gender performance in terms of the theatre. Bolton clearly and straightforwardly introduces the reader to the contexts of eighteenth-century racial theory and the slave trade. Peter Kitson provides an apt conclusion with his summary of current critical endeavour, including Orientalism, Empire, and Sensibility. He ends by pointing towards the global, digitized future of Romanticism of which the final online-only chapter is an example.

Two themes dominate this study: gender/otherness, and canonicity. In fact the volume might be summarized as a handbook to the 'gendered re-canonisation' (104) of Romanticism. Although the broadening of the canon has been a vital development of the past

decades, and so the volume presents an accurate picture of how the field looks today, it is important to be wary of prejudicing undergraduate students against traditionally central concepts and to avoid ring-fencing certain groups because they happen to be white and male. By perhaps over-emphasizing the importance of previously under-studied writers and themes, we can lose sight of complex themes such as imagination, truth, and beauty which have troubled and enchanted Romanticists for so many years.

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**Kevin Hutchings, *Romantic Ecologies and Colonial Cultures in the British-Atlantic World, 1770-1850*. Montreal, London, and Ithaca: McGill-Queen's University Press, 2009. Pp. 240. £ 55. ISBN 9780773535794.**

One can safely assert that Kevin Hutchings's contribution to the development of contemporary humanities is substantial. His latest book, *Romantic Ecologies*, addresses a number of significant, if not crucial, issues from the perspective of our contemporary world, related to ecocriticism, political history and, last but not least, gender studies. It is particularly noteworthy that the Canadian scholar succeeds in unifying and harmonizing apparently divergent fields of research under the generous aegis of post-colonial studies, thereby furnishing important critical tools. Hutchings's position is modestly non-assertive, but it should be noted that his dense book fashions itself as a stimulating and convincing synthesis of an overwhelmingly complex picture of transatlantic patriarchal policies, aimed at controlling nature and climate, on the one hand, and human beings (be they slaves or women), on the other.

Taking its cue from such influential works on green romanticism as Jonathan Bate's *Romantic Ecology* (1991) and *The Song of the Earth* (2000) or Onno Oerlemans's *Romanticism and the Materiality of Nature* (2002), Hutchings's discourse strives, albeit in a cautious manner, 'to imagine non-human creatures and natural

environments as they exist apart from their relationship to culture' (11). He adds a caveat: he is aware of the fact that 'these imaginings are themselves products of human consciousness, representational artifacts reflecting the discursive or ideological practices that shape our subjectivity' (11). The book is well-balanced, succeeding in attaining a middle path between arid and didactic theory and astute and vivid literary exegesis.

Hutchings's study is divided into seven main chapters, to which its author adds a well-written introduction (aimed at emphasizing the relationship between political and literary elements in late 18th- to mid 19th centuries) and an afterword (aimed at pointing out the cultural exchanges between colonialism and ecology). The first two chapters are mainly theoretical, and they shed light on a welter of colonial issues, such as slavery and the intellectual associations between the ideas of race and animality in Britain and North America. Hutchings proves conclusively not only that the colonizing white peoples saw themselves 'as emancipators of subject peoples' (48), but also that 'both Africans and Native Americans were subject to various forms of colonial abuse, justified by the notion that they were, at best, not fully human and, at worst, akin to animals' (69). Chapters 3 and 4 are devoted to two important English romantics: William Blake and Samuel Taylor Coleridge, whose respective works, *Visions of the Daughters of Albion* and *To a Young Ass*, are read in terms of social and political manifestos, set against sexual constraints and physical brutality. Chapter 5 and 6 focus, respectively, on William Richardson's *The Indians, A Tragedy* and Thomas Campbell's *Gertrude of Wyoming*, illuminating several aspects related to the often intriguing cultural politics of Native America. The final chapter of the book takes into account Sir Francis Bond Head's and George Copway's positions vis-à-vis the colonization of America and the baffling image of the idealized 'Natural Man'. Hutchings concludes his study by expressing the hope that his latest work has initiated 'a productive dialogue between ecocriticism, on the one hand, and (post)colonial and transatlantic modes of literary theory and historiography on the other' (185).

In sum, Kevin Hutchings's strong points consist not only in a theoretical reshuffle of a new and challenging field of humanities (let us not forget that ecocriticism, as an independent, fully-fledged trend only emerged in the 90s, thanks mainly to Lawrence Buell's 1995 academic hit, *The Environmental Imagination*), but also in an extended and overall persuasive debate of the environmental issues and cultural policies which became dominant in the transatlantic world of the romantic era, the latter being achieved by scrupulous, rigorous and well-applied literary analyses. Once again, Hutchings has proved that a biunivocal relationship may successfully be established between texts and contexts, between facts and implications, between man and nature.

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**Rebecca Cole Heinowitz, *Spanish America and British Romanticism, 1777-1826: Rewriting Conquest*. Edinburgh: Edinburgh University Press, 2010. Pp.ix + 254. £70. ISBN 9780748638680.**

Romantic studies has discovered a renewed interest in geography, although it is now broadening out from concerns with the picturesque and British regional localities to examine Romantic-era texts in relation to the transnational and transoceanic. This includes examining not only the more familiar terrain of the British empire, but equally the remoter regions of the Pacific, Eastern Europe or, in Heinowitz's new book, Spanish South America. Written as part of the Edinburgh University Press Series *Studies in Transatlantic Literatures*, Heinowitz argues that South America was an object of intense scrutiny for British writers across the Romantic era. Her study explores this interest in work by writers as diverse as Robert Southey, Helen Maria Williams, Byron (who toyed with the prospect of settling in Venezuela), Samuel Rogers, and even the quintessentially English Felicia Hemans.

Although it reaches well beyond the borders of the British empire, the question of imperialism

nonetheless remains central to Heinowitz's study. She claims that an informal empire prevailed between Britain and Spanish South America, that although Britain's interest in the continent was commercial, its commercial interests were themselves tantamount, and at times expressed as a desire for, territorial possession. This was particularly the case from the 1780s onwards, as Britain positioned itself to take over from Spain as the world's leading empire. British writers thus not only pondered the commercial or possible colonial relationships between Britain and the continent, but the region equally served as an imaginative zone for questioning British imperialism more generally, the texts she looks at foregrounding the 'anxieties, ambivalences and contradictions' of British imperial rhetoric in its established colonies (2-3).

Underlying these responses to the region were two enormously influential late eighteenth-century histories by William Robertson and Abbé Raynal. Both works attacked Spanish imperialism for its abuse and enslavement of the indigenous population, but they also sought to exonerate contemporary Spain for its adoption of liberal commercial practices adopted from Britain. They thus overturned the Black Legend of Spanish colonial rapacity to describe an appealing similarity between Spanish and British rule. Romantic writers sought to counter this claim of Spanish and British equivalence by referring instead to intimate parallels between Britain and the American victims of Spanish rule. In doing so they drew on Jean-François Marmontel's sympathetic account of native South America, *Les Incas* (1777), which directly inspired a number of literary accounts, such as Helen Maria William's *Peru* (1784). Britain was justified in its ascendancy over the Spanish colonies, these writers repeatedly claimed, because of its moral and cultural kinship with the indigenous population, a view that nonetheless easily slid into fantasies of domination or exploitation of the continent.

The book progresses through a series of studies of select literary works on Spanish South America that read these issues of imperialism in relation to gradual shifts in the broader political environment, particularly war with revolutionary

France and its aftermath. Sheridan's *Pizarro* (1799) develops an identification of the Incas, but does so in order to establish a connection between Revolutionary France and the brutality of the Spanish empire. Yet, its condemnation of empire also drew attention to British imperial tyranny and subtly enabled the support of revolutionary sympathies. Southey's *Madoc* (1805), conversely, responds to the possibility of French dominance of South America, by mounting a defense of British colonialism of the region. The book concludes by looking at the Spanish American bubble of the 1820s, wherein the region was finally opened to full commercial relations with Britain, only to lead to financial disaster and a reversal of the trend to identify with the native inhabitants as they were cast as commercially backwards.

The broader theme of sympathy for native Americans was also called into question by the Peninsular War, which fostered dual loyalties in Britain to both Spain, now resisting Napoleonic France, and to the liberty of Spain's American colonies. Given the enormous Romantic enthusiasm for Spanish liberty at this time the study might have probed further the significance of this shift of sympathies towards Spain and its complication of British identification with Spanish South America. Diego Saglia has dealt with the Romantic response to the war at length, but his work is largely absent from Heinowitz's study. The Peninsular War also raises further the question of Brazil. That Heinowitz employs the phrase Spanish South America is in order to mark out a space that does not include the Portuguese colony Brazil. It is completely understandable that the study needed to draw geographic limits, it also declines to consider Britain's response to the Caribbean, but it would have been valuable to have some comparative sense of the differences in British responses to Brazil and Spanish South America, given that Portugal was a long standing ally of Britain. Nonetheless, the study has opened up a fresh area of inquiry in Romantic studies that demonstrates the extent to which authors of the era identified with empire and global politics.

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**Susanne Sklar, *Blake's Jerusalem as Visionary Theatre: Entering the Divine Body*. Oxford: Oxford University Press, 2011. Pp. 310. £70. ISBN 9780199603145.**

In recent years we have seen the rise of what we might call a religious turn in Blake studies. This is of course an anachronism, since the presence of Christian themes, motifs, and sources of inspiration in Blake's works is hardly a recent discovery. Meanwhile, two parallel movements have recently occurred in Blake studies: one representing an increased awareness of Blake's religious context – historical as well as intellectual – within English departments, and one representing a growing interest in Blake amongst theologians. To the first group we count publications such as Robert Rix's *William Blake and the Cultures of Radical Christianity*, Magnus Ankarsjö's *William Blake and Religion*, and Jonathan Roberts's *Blake. Wordsworth. Religion*, and to the latter studies such as Christopher Rowland's *Blake and the Bible* and the present publication, Susanne Sklar's *Blake's Jerusalem as Visionary Theatre*. Add to this the discoveries of Blake's possible connections with the Moravians by Keri Davies and Marsha Keith Schuchard, and enter a productive and lively discourse on Blake and religion that moves forward with every new publication.

Sklar's monograph represents a reading of *Jerusalem* as 'visionary theatre', i.e. approaches the illuminated work as a stage that is 'with, around, and before us' (3). This in practice means that Sklar reads *Jerusalem* in a similar way to the well-known Ignatian tradition of imaginative prayer and meditation, in which one imaginatively enters a gospel scene to experience the narrative from within – in Sklar's version, the text is a theatre, and we enter it both 'holistically' and 'sequentially', 'thinking like both an actor and a director' (251). First, the immediate reaction of the reader of Sklar's book might be one of mild schizophrenia, as one attempts to imaginatively enter into two texts at the same time, *Jerusalem* as well as Sklar's book. But the schizophrenia soon resolves itself, as one falls into a slow rhythm of reading in

which (as Sklar also advises) a copy of *Jerusalem* is kept within reach, as one moves through Sklar's chronological reading of text and images. This admittedly takes some time, but is worth it, as Sklar actually manages to free *Jerusalem* from the widespread critical concern that this 'perfectly mad poem' (8), as Southey famously denounced it in 1811, is out of control with regards to structure, narrative, and plot. By inserting the reader as the missing link in *Jerusalem*, Sklar manages to put her finger exactly on the blind spot of most Blake criticism, namely that Blake's works can only with great difficulty be approached and discussed on a *solely* intellectual basis. This does not mean that they not make *sense* when approached by the intellect or (that dreaded word in Blake criticism) reason, but rather that a dose of something else is required also: a willingness to actually enter the works on their own premises. As Sklar puts it in the introduction: 'The poem is meant to be *heard* – and its luminous images are meant to be *seen*' (2). Have text-based only readings of *Jerusalem* perhaps had their time?

Whereas the premise for Sklar's study (i.e. the function of each individual reader in the narrative of *Jerusalem*) does eventually make itself obsolete, in that it only represents Sklar's own reading of *Jerusalem*, and not the reader's, there is still every good reason to engage with Sklar's book. With great perception she outlines some of Blake's religious contexts and forebears (in particular she shows a comprehensive and sensitive understanding of the German mystic Jakob Boehme, 1575-1624) as well as unfolding the many biblical references in *Jerusalem*, of which many modern readers (including this one) most probably do not pick up the full interpretative potential. The double perspective on both *Jerusalem*'s text and images works well in the text, and the introductory chapters contain a wealth of interesting material – the chapter on Blake's Jesus figure, especially, serves as a reminder of how overlooked this *topos* is in Blake criticism, and just how much more work is needed on it. Sklar's translation of the figure of Jerusalem from passive onlooker to active female force also comes as a welcome reminder of how particular figures in Blake's mythical cast do from time to time need a make-over: in

Sklar's reading, Jerusalem is 'a multinational spiritual corporation, travelling from the Thames to Spain to Poland to Turkey, Libya, France, Ethiopia, Peru, and America, teaching 'the ships of the sea' to sing (J79), bringing 'blessings of gold and pearl and diamond' to the children of all nations (J24)' (74). Finally, as might be evident from this last quotation, Sklar's book is written in a lucid and refreshing language, aiming at opening and making *Jerusalem* come alive to the reader. Does it work? Suffice to say that this reader, at least, is ready to go back and reread *Jerusalem* as soon as possible.

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**Jacqueline M. Labbe, *Writing Romanticism, Charlotte Smith and William Wordsworth, 1784-1807.* Basingstoke and New York: Palgrave, 2011. Pp. 232. £50. ISBN 9780230285491.**

'I was afterwards detain'd by Mr Wordsworth (whom I could not take leave of, till he embark'd) till it was too late to have the pleasure I intended.' Charlotte Smith's letter of November 1791, situates Smith and Wordsworth alongside one another in a way that may discomfort those unused to relating major canonical figures to the 'separate critical space' of lesser known women writers (9). Over the last two decades we have observed an extensive work of recovery in women's writing, encouraging an increasing fascination with women's relationship to Romantic aesthetics. The model of Romanticism has itself been repeatedly challenged, yet women writers are still not truly included as essential contributors to these debates; they are not read alongside the most canonical of (male) Romantic poets. This publication is a bold and important attempt to address that lack.

Labbe argues for a reciprocal influence between Smith and Wordsworth, present in poetic form and content. She examines a selection of traditionally Romantic subjects employed by both poets – self-reflexivity,

nature, and identity. Labbe summarizes that 'by investigating in detail, the poetry, philosophies and cross-fertilizations of the two poets, this study will establish a complex inter-weaving of themes, ideas and philosophies that, taken together, create a more nuanced, and more historical, understanding of Romanticism' (4). Labbe's analysis features the period 1784-1807, covering the formation of Wordsworth's work, concluding with Wordsworth's shift to a more confident tone, and Smith's death.

This publication explores the current state of evidence of the exchanges between Wordsworth and Smith. However, Labbe maps out a relationship more complex than this familiar narrative might suggest, supporting her case with new, detailed analysis of the poetry produced by both writers during their period of interaction. Poem by poem, Labbe identifies repeated phrases or changes in each poet's work, implying a close readerly exchange. Arguing for similarities between the poets' approach to generic manipulation, this book emphasises the consistencies in their use of experimental subjects and amalgamated forms. The first chapter examines the hybridity of poetic form. Labbe reminds the reader of genre categories delineated by Newbury and Blair, and examines to what extent Smith and Wordsworth abide by these. Whilst some conventions were carefully observed, detailed analysis of *Lyrical Ballads* and *Elegiac Sonnets* demonstrates the increasing elasticity of poetical forms. This desire to experiment with genre is evinced paratextually, Labbe explains, in the titles alone. Both authors, rather than appearing hesitant in their generic experimentation, firmly place the responsibility of comprehension upon the reader, who should 'know what constitutes the poetic', despite poetic experimentation (22).

Chapter 2 is a detailed examination of the poets' engagement with the 1790s, a decade of war. Labbe describes a tension between the attempts to transcend temporal events and the immediate experience of revolutionary trouble. Smith and Wordsworth attempt to lift various of their poetic speakers out of immediate distress to gain objectivity and grasp a pattern or solution for contemporary difficulties. However, Labbe explains that these attempts to transcend reality

only return the speaker with more brutality to their situation: 'the more they load [the poems] with figures to enhance the power of the real suffering they describe, the more the poems depart from the world of the real' (73). This in turn leads to a disruption in poetic form and content, as the text probes the possibility of poetic failure.

Given her authorship of the influential study, *Romantic Visualities*, Labbe is on familiar ground in the third chapter. It discusses the anchoring of poetry in landscape, analysing the distinctions within spatial terminology. She draws attention to the temporal and spatial signals evident in the poem titles. Both poets tie their compositions to location; Labbe explores the tension between spontaneity, creation in the landscape, and a more writerly process. In the final chapters, Labbe decries the negative impact of autobiographical reading, and offers alternative, more complex readings of the constructed self, sketching the variety of speakers both authors use to specific purpose and effect, and the impact of this upon poem, reader and poet. The book concludes with a discussion of possible systems or processes behind the organisation of poetry collections.

This publication begins with the suggestion of fertile reading, and concludes with the clear and increasingly emphatic delineation of the relationship between Charlotte Smith and William Wordsworth, and their impact upon the formation of Romanticism. The task Labbe undertakes may seem bold, but the time is ripe for a repositioning of supposedly minor writers amongst the canonical, to enable a more fruitful understanding of all.

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**Anne Frey, *British State Romanticism: Authorship, Agency and Bureaucratic Nationalism*. Stanford: Stanford University Press, 2010. Pp. 216. \$55. ISBN 9780804762281.**

Income tax was first introduced into Britain in 1799 by William Pitt to cover the costs of the Napoleonic Wars. Except for a brief interlude during the Peace of Amiens, the tax was levied throughout the wars until it was abolished a year after the Battle of Waterloo. It was not a popular tax. A letter to the *Times*, written shortly before it was repealed, complained of the 'despotic spirit of this inquisitorial impost, its horde of petty tyrants!' (135). This was the language used to describe the incursions of the government into the private lives of its citizens in the 1790s that John Barrell has discussed in *The Spirit of Despotism*. But this was not the 1790s, it was 1816, and the national landscape had been transformed by war, by Union with Ireland, and by a shifting sense of what the coordinates of nationhood.

In Anne Frey's account government invasions into the private domain were becoming normalized in the early nineteenth century, acknowledged as a necessary consequence of the State's increasingly bureaucratized administrative procedures. The centralized government of king, lords, and commons governing from the metropolitan centre had, by the late Romantic period, begun the inexorable transformation into the bureaus and departments which oversaw an increasingly diverse range of activities at a more specialized, local level, penetrating ever more deeply into individual lives.

Instead of a discussion of the inquisitorial nature of government taxation practices, Frey offers a reading of Austen's *Persuasion*, which concludes with the lines, 'she gloried in being a sailor's wife, but she may pay the tax of quick alarm for that profession which is, if possible, more distinguished in its domestic virtues than in its national importance.' Pointing out that Austen was working on *Persuasion* as the income tax was being debated in parliament, Frey argues that, for Austen, membership of the

nation involved a series of obligations, or 'taxes,' that fused the private and public spheres. Anne's marriage to a naval officer at the conclusion of *Persuasion* recognizes the increasing importance of the professional classes to the administrative procedures of government, while simultaneously suggesting the emotional costs of integrating administrative functionaries into familial life. For Austen, Frey suggests, these highly personal taxes are necessary invasions of privacy that allows the individual to experience integration into the community, and into the nation as a whole.

Buttressing Frey's discussions of late-Romantic conservatism are Foucault's writings on governmentality, which argue that, beginning in the late eighteenth century, European governments developed ways of regulating its citizens, based on a secularized version of Christian pastoral care. The modern state, recognizing that the success of the nation as a whole depended on the success of individual citizens, developed bureaucratic practices that could oversee the well-being of individual members, as pastors had taken care of the spiritual needs of individual congregation members. Acknowledging that society works best when its citizens operate independently, the contradictory function of the modern liberal state was to allow citizens to pursue their own interests, while simultaneously ensuring that those interests, in fact, served the state.

Frey does not merely describe these new administrative structures, however, or the way they are represented in literature. Rather she asks how conservative writers imagined their role as authors within this emerging idea of the bureaucratic state. Wordsworth, for example, the subject of Frey's second chapter, had once believed that his poetry derived organically from the people, and that the poet, endowed with 'a more lively sensibility... a greater knowledge of human nature, and a more comprehensive soul,' could play a nurturing role, helping to improve the tastes and morals of the people. By the time he wrote the *Ecclesiastical Sonnets*, however, Wordsworth had come to believe that only the Anglican church, a state apparatus, could play such a role, and worries that his poetry might usurp the state's pastoral authority.

In each of her five chapters Frey examines the work of a 'State Romantic' – a writer who identifies the state as 'the agency that determines how individuals think, feel, and perceive the world' (4-5) – to determine how each author imagines his or her role as an accessory to state power. Coleridge, in Frey's account of his late writings on Ireland, relies like Wordsworth on the bureaucracy of the Anglican Church to organize the nation into an 'organic form,' and argues that as Catholics, the Irish will remain "fragments" that cannot be assimilated into Britain. In the *Heart of Midlothian*, Scott, similarly committed to a united Britain, argues that novels can serve the State by providing specialized local knowledge to which a rigid legal system, based in the metropolis, has no access. Austen, meanwhile, is more sceptical that an organic state can be adequately imagined, (it is, Frey argues, too 'sublime'), but suggests that the obligations of a local community can hold smaller groups together, which on aggregate might serve the larger, imperceptible, nation. In Frey's reading of 'The English Mail-Coach,' De Quincey denies himself as author any claim to individual agency, placing the responsibility for his words in the hands of a glorious British mail system.

*British State Romanticism* offers clear, coherent, and compelling readings of texts by familiar authors in service of a sophisticated argument about the growth of the bureaucratic state in Britain. It presents a timely challenge to bottom-up theories of national identification, such as Linda Colley's, by reminding us that state institutions played an important role in interpellating its subjects into modern Britain. Moreover, it offers a framework for understanding how literature might serve the ideological apparatuses of the state, and how the categories of early Romanticism were reconfigured to serve a new national agenda in the late Romantic period.

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**Orrin Wang, *Romantic Sobriety: Sensation, Revolution, Commodification, History*. Johns Hopkins University Press: Baltimore, 2011. Pp. 384. £39. ISBN 1421400669.**

Orrin Wang's *Romantic Sobriety* brings together, in three parts, writing on 'Periodicity,' 'Theory' and 'Texts,' some of which dates from 1999. In the Introduction, Wang outlines his book's two distinguishing features. 'The first involves ... Romanticism as an event equally fascinated by the rejection of sensation, equally caught up in a Romantic sobriety' (1). According to this definition, Romanticism is that which repeatedly defines, resists and polices feeling—as in *Tintern Abbey's* 'These wild ecstasies shall be matured / Into a sober pleasure' (20). 'The second ... has to do with a methodology that understands such semantic generation as necessarily involving the aporias of a tropological condition' (2). In other words, Romanticism is the name for a concern with the relationship between sense and sensation. Paul De Man has both a supreme understanding of these issues, Wang argues, and can help clarify 'a number of choices facing the postmodern left today' (2). The first two sections of the book, consequently, reflect on language, philosophy, politics and the institutional context of the study of Romanticism.

The soberest of all the sober, Wang's Paul de Man is a product of Romanticism *and* an 'ascetic' (6) critic of anyone's failure, past or present, to live up to his example. In Chapter 5 ('The Sensation of the Signifier'), Wang places Steven Knapp and Walter Benn Michaels in a long line (also featuring Jerome McGann) of those who have unsuccessfully attempted to 'constrain or do away with the cognitive and ethical lapses of a solipsistic Romantic sensation' (136). The only way to lasting sobriety is to admit, and discuss in a circle, the full extent of the problem. From this perspective, Michaels' 'neo-vulgar Marxist use of class' (113) and general political urgency is nothing more than denial. Wang spells out the implications of this lesson for Romantic Studies: 'There is no simple way to have subjects instead of ghosts,

meaning instead of resemblance, knowledge instead of the uncanny. To try to do so is to indulge in aestheticism' (137). It seems that we are being invited back to the (really quite recent) time when Romanticism was regarded as something to be approached only when wearing heavy-duty (and very, very plain) gardening gloves.

This mention of spooks leads inevitably to Chapter 5's reading of Derrida's 'Ghost Theory.' While Wang thinks *The German Ideology* is right to mock Stirner's wish to exorcise ghosts, he also approves Derrida's observation that 'Marx cannot quite prevent the actions of ghosts and phantoms from contaminating key moments of his own prose' (141). Marx is told off once for trying to draw a line between spectral capitalism and its spectre-free predecessor, and again for carelessly spilling a drink all over his typescript.

The first two sections essentially reassert deconstructive 'rigour' against Marxist 'naivety.' It is quite a relief, then, that halfway through the book Wang largely abandons the word 'troping' and starts to read poetry and fiction, occasionally with brilliance. Sometimes resorting to language more at home with Deleuze than de Man or Derrida, in Chapter 7 ('Lyric Ritalin: Time and History in "Ode to the West Wind"') he describes the world of 'To Autumn' as 'at once a ghost town and an idealized community,' and the poem proper as 'a wry acknowledgement of the pleasures and entrapments of consumer life' (185). In the following chapter, Don Alfonso's sighting of Don Juan's shoes by Julia's bed reveals to the cuckold his 'forlorn fate in a world of dead magical objects' (202).

Chapter Nine ('Gothic Thought and Surviving Romanticism in *Zofloya* and *Jane Eyre*') reverts slightly to the deconstructive plea that, rather than claim 'there has been too much talk about a politics of ideology, ... [*Jane Eyre* actually asserts] that there hasn't been enough' (248). Chapter Ten ('Coming Attractions: *Lamia* and Cinematic Sensation'), however, is right on the money. Drawing on recent research on crowds at Romantic art exhibitions, Wang presents *Lamia* as a tale about 'how visuality becomes the preeminent recourse for negotiating *between*

sensation and *its abstraction* in modernity' (263). Wang cites Levinson's work on Corinth as a pit of commerce and prostitution, and argues that Lamia's commodified and visualised body is the centre of the poem. '[O]ne way to order the notoriously wayward narrative of Keats' poem would be to consider the story a series of staged visual encounters with the titular character, a set of looks that then organizes all the other viewing occurring throughout the work' (266). The passages on *Lamia's* 'social optics' are, surely, the strongest in the book: 'forcing Lamia to become the creature that they want, [her viewers] are also troped as forms of psychic, and then existential, pain' (270)

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**Robert Morrison, *The English Opium Eater*. London: Phoenix, 2009. Pp. 488. £25. ISBN 0753827891.**

Robert Morrison's *The English Opium Eater* begins on a spring morning in 1850 with an elderly man walking seven miles to Edinburgh. He has a somewhat dishevelled appearance: his cape is far too big for his small frame; he has lost virtually all his teeth; his hair is grey and receding. Nevertheless, he has an air of dignity and quiet purpose as he walks three hours to the office of publisher James Hogg. Learning that Hogg has moved to a temporary office across town, he walks a further mile to discuss with the publisher a contribution to the monthly magazine *Hogg's Instructor*. Hogg immediately recognises his rather unkempt visitor as the author of *Confessions of an English Opium Eater* and he greets Thomas de Quincey, and his proposal ('The Sphinxes Riddle'), with enthusiasm. Having reached an agreement with Hogg, de Quincey walks another mile up hill back to the publisher's main office where he delivers the manuscript to Hogg's son. In spite of the writer's fatigue, a long and animated discussion ensues during which de Quincey appears to become possessed by his subject: the famous riddle posed by the Sphinx to Oedipus. During the conversation, de Quincey delivers his manuscript and here Morrison lights upon a

seemingly insignificant detail, a particular idiosyncrasy of this author: he takes a small brush from his pocket and brushes each page, back and front, before handing it over. Morrison states: 'In a life in which chaos so often reigned, it was a vivid token of the pride he took in what he wrote' (3).

The prologue to this biography is a gripping, beautifully written opening. In the hands of a less accomplished biographer, the tone and style here could fall into easy sentimentality and certainly Morrison takes a risk in deploying the trope of the dishevelled stranger who turns out to be a famous writer – an intense, tortured, eccentric 'Romantic' genius with a brilliant manuscript tucked into his oversized coat. But of course Morrison knows what he is doing: he constructs this compelling representation of de Quincey precisely in order to foreground, interrogate and deftly play with the myth of the English opium eater.

Morrison's is the first de Quincey biography in over thirty years and the first since the publication in 2003 of the complete works of de Quincey under the editorship of Grevel Lindop. This fact alone renders the work of considerable critical interest to scholars and Morrison does not disappoint. As well as bringing new insights to bear on the well-known details of his subject's life (Morrison, for instance, convincingly casts doubt on the authenticity of de Quincey's account of his encounter with the young prostitute 'Ann of Oxford Street'), his relation to the Romantic movement and the breadth and influence of his writing, the biography also narrates intimate moments that reveal not only the chaos of de Quincey's domestic and professional life, but the sheer banality of material hardship and drug addiction. The subject that emerges at these moments (and Morrison's attention to the wider global economic and political context is also exemplary) is not a flawed addict-genius, but a desperate man in the grip of a potent drug that was also a highly lucrative commodity over which wars were fought by a powerful commercial imperial force. The craving for and influence of opium (and alcohol, de Quincey regularly consumed over a pint of whiskey a day) produced one of the greatest drug memoirs of the last two

hundred years; its influence has been extraordinary and Morrison is right to remind the reader of the historical and cultural reach of *Confessions of an English Opium Eater*. And yet drug addiction and poverty often necessitated for de Quincey multiple petty, banal deceptions and compromises; the biography reveals these destructive, creative, wretchedly desperate strategies sympathetically yet unsentimentally as an essential aspect of the fraught, slippery ‘persona’ of a subject situated at particular historical, cultural and political moment.

Morrison’s erudition, his commitment over 400-plus pages to narrating with clear sight and judgement a life so complex and conflicted, and around which such a potent mythology has grown, is remarkable. Moreover, in presenting such a wealth of detail, Morrison’s draws extensively from de Quincey’s letters many of which remain unpublished. In the process of researching this biography, he has put together a database of transcriptions of all the letters available in public archives and many of those in private collections worldwide. This in itself is an extraordinary achievement. Scholars will be in Morrison’s debt for some time to come.

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**Emily Rohrback and Emily Sun, eds.,  
*Reading Keats, Thinking Politics.*  
*Studies in Romanticism* (50.2), *Special*  
*50<sup>th</sup> Anniversary Issue*. Boston: Boston  
University, 2011. Pp. 229-372. \$6 (pb).  
ISSN 00393762**

Founded in 1961, *Studies in Romanticism* has been keeping pace with, often setting the pace for the enduring interests and stimulating transformations of the field. Our quarterly date, everyone reads this elegantly produced publication; sooner or later almost all of us write for or find our work studied in its pages. It is famously hospitable: newcomers enjoy encouragement and attention alongside seasoned critics. One happy punctuation has been the guest-edited special-topic issues.

This 50<sup>th</sup>-anniversary one revisits *Keats and*

*Politics*, a forum I edited in 1986 (25.2) in the shadow of Jerome McGann’s ‘Keats and the Historical Method in Literary Criticism’ (*MLN* 1979). The Victorian cleansing of Keats’s Cockney stigma having bequeathed, for better or worse, an apolitical ‘Aesthetic Keats’, McGann summarily arraigned the aesthetics as an escape from political thinking. Wanting to appeal this verdict, I conceded that the conjunction *Keats* and *Politics* flirted with metaphysical conceit, compared to the meditations, activities, frequently activism, of several contemporaries. The path of re-examination was no ready matter of dialing back, however, though there were some handy channels: early sonnets to liberal heroes Hunt and Kosciusko; the anti-monarchal verse at the top of *Endymion III* lashed by *Blackwood’s ‘Z’* (not ‘Blackwell’s’ as one 2011 essayist gives it [353n6]) and the slapdown of this Hunt-ephebe as proxy for the whole ‘Cockney School of Politics, as well as the Cockney School of Poetry’ (August 1818); the proto-Marxist stanzas in *Isabella* on capitalism and labor so admired by William Morris and G.B. Shaw; Keats’s hatred of tyranny, and confidence that he would have banded with the rebel angels in Milton’s Heaven; his impulse to become a journalist on ‘the Liberal side of the question’ (September 1819). Yet Keats was no devoted political writer, even by the measure of political sympathies that Francis Jeffrey could mark off and satirize in *Lyrical Ballads*.

Rising to the challenge, Morris Dickstein, William Keach, David Bromwich, Paul Fry and Alan Bewell produced carefully measured essays that are now landmarks. (Anne Mellor’s bracing review of McGann’s *The Romantic Ideology* at the back of the volume was a lucky addition.) Bewell’s artfully gymnastic conclusion turned out to speak a consensus: whatever the angle (cultural vectors, post-Waterloo despair), ‘Keats’s inability to speak in an assured political voice and his discomfort with the political languages that were available to him as a poet constitute, in themselves, a political viewpoint’, especially on victims, outsiders, silent constituencies (25.2, 229). Across the next twenty-five years politically nuanced work emerged from (among others) Nicholas Roe, Marjorie Levinson, John Barnard,

Daniel Watkins, James Chandler, Jeffrey Cox, and myself, tuned to the inflections of material contexts (gender, race, class, post-Waterloo despair) on Keats's poetic practice and its reception.

*Reading Keats, Thinking Politics* – this nice double-grammar giving the activity to both Keats and his readers – polishes up ‘aspects of Keats’s poetry irreducible to its material context’ (231). I appreciate *irreducible* for respecting Keats’s complexities and, more broadly, for releasing literary imagination from contextual strictures, material or otherwise. This impressive gathering of critics is good company: attentive to recent theoretical developments, adventurously thoughtful about Keats, his place in Romanticism and in the modern world. Yet I found myself thinking that *Thinking Politics* was so elastic that its definitional force was attenuated. Any oppositional vibration could be accommodated: how one looks at something; how one acts or doesn’t; how one begins, imagines, or suspends a process; impersonality that refuses or elides political partisanship. The touchstones the editors array in their Introduction are telling: ‘Negative Capability’, opposition to the ‘egotistical sublime’, the existentialism of the ‘vale of Soul-making’. Not inevitably political markers; not a new map in Keats studies.

The six essays are curious exercises: appealingly inquisitive, yet oddities in ‘politics’-marked with ‘political possibilities’ without claiming ‘authorial intention’ (232). The first and last focus on a ‘politics of indolence.’ In ‘The Politics of the Spider’ Jacques Rancière’s interprets ‘diligent Indolence’ (a paradox and icon drawn from Keats’s playful letter of February 1818 to Reynolds) as a political aesthetic that unsettles the divisions and the teleology of labor, at once reflecting ‘the disorder of the conditions and spirits of the revolutionary age’ (241) and advancing ‘the sensorium of an egalitarian community’ (243). Is this a special pleading for ‘politics’? It’s a question, too, for Brian McGrath’s closing essay, ‘Keats for Beginners’, which reads (via Hannah Arendt) a ‘politics of beginning’ (369) in Keats’s ‘poetics of beginning’ (poem, phase, idea): a mode of openness that enables ‘political

commitment even as it complicates the very idea of political action’ i.e., ‘instrumental . . . intervention in the world of human affairs’ (351-52). So, too, ending. Jonathan Mulrooney’s ‘How Keats Falls’ sees the *Hyperion* poems as refusing an ideology of political progress in history’s ruins, to focus on the ‘traumatic loss’ that ‘eschews recompense or consolation in favor of an affective experience’. From ‘political . . . upheaval’ (251) emerges a lyric mode of ‘deeply political’ engagement with history as a ‘vale of Soul-making’ (269). Such refusal of master-argument is Noel Jackson’s political gauge for ‘The Time of Beauty’: ‘the most utopian or messianic forms of political thought’ (311) are deferred for ‘an aesthetic politics of the present’ (317), plumbing ‘ephemeral moments of “Beauty that must die”’ (314; quoting *Ode on Melancholy*). Rei Terada’s prompt is the reciprocal neutral gaze of *Hyperion* and the stars, ‘openly absorptive, yet withhold[ing] realization’ (278). ‘Looking at the Stars Forever’ constellates a meditation on ‘political process’ (279) in the spectacle and spectatorship of regime-change, wending from post-Waterloo disappointments, to Hegel’s ‘tarrying with the negative’ (a phrase Zizek embraces) of spiritual vision (*Phenomenology of the Spirit*), to Skinner’s cognition theory, to Deleuze’s cinematic theory (for 15 pages, set in a double-column parade with Keats), to post-war deconstructions of activity and inactivity. It may be fate that a Magdalena (Magdalena Ostas) would supply an essay on *The Eve of St. Agnes*, ‘Keats’s Voice’. This is no self-expression but a set of ‘aesthetic, social, and political stresses’ that drive poet, narrative persona, and characters into ‘a poetics and’ (yes) ‘a politics’ of shared experience. Leveling this multi-toned meta-Romance to ‘essential tonelessness’ (338) and erasing Keats’s care with the Spenserian stanza (340), Ostas sifts down to an ‘evacuation of . . . inwardly individuated identity’ from which emerges a selfhood ‘precisely as a political entity’ of common experience (348).

Lyric poetics; momentary intensities of sensation and affect; spectatorship (indolent, impersonal, passive, receptive); the spirit of existential suffering: this is a well-known Keatsian grammar. But is ‘thinking politics’ the

inevitable key? or the latest venture in politicizing Keatsian signatures? Was it a vision, or a waking dream? I leave it to you to decide, while I recall Clarence DeWitt Thorpe's important re-assessment of Keats amid the political turmoils of 1931 ('Keats's Interest in Politics and World Affairs', *PMLA* 46.4). After shaking down the corpus for under-reported political thinking (Thorpe shows quite a bit--often vigorous, indignant and passionate), his conclusion is that 'Keats's maturing poetic genius' (*vide* the *Hyperion* project) 'was turning his powers toward the imaginative recreation of the most intense human experiences, conceived wholly apart from partisan dissension or political creeds' (1245). It could be political *thinking*. Or not: not that there's anything wrong with that.

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