

The BARS Review

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Foreword

Welcome to the second online issue of *The BARS Review*. This issue contains a bumper crop of high-quality reviews that showcase the rich and varied interdisciplinary field of Romantic studies. We are particularly pleased to include a section on ‘European Romanticism’ and we hope that subsequent issues will extend our reach to the Far East and Australasia.

The switch to online publication of *The BARS Review* is one of a number of initiatives aimed at promoting BARS’ role as the UK’s national association for Romantic Studies: other developments include online interviews with authors (‘Five Questions’) and a First Book Prize (winner to be announced at ‘Romantic Imprints’, BARS’ 2015 conference in Cardiff in July).

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Cecilia Feilla, *The Sentimental Theater of the French Revolution*. Farnham: Ashgate, 2013. Pp. xiii +258. £65. ISBN 9781409411635.

Cecilia Feilla's book is an important contribution to studies of the French Revolution and reflects a broader trend to consider the most successful cultural productions of the decade alongside the most politically explicit. In this respect, her monograph complements nicely my own *Narrative Responses to the Trauma of the French Revolution* (Legenda, 2012) in that we both start by asking why certain theatrical or literary texts were so popular. Feilla takes as her corpus the sentimental plays that vastly outperformed the more obviously patriotic plays which have thus far attracted scholarly attention. By reintegrating the role of the sentimental in Revolutionary culture, she provides us with a much fuller understanding of the cultural landscape of the period and corrects long-standing assumptions about the interaction of politics and artistic production during the Revolution.

Feilla's starting point is a corpus of over a hundred plays which allows her to draw conclusions on the sentimental mode across political, social and generic divides. The size of her corpus gives considerable weight to her assertion that 'Revolutionary theater was remarkably and undeniably sentimental' (4). Her first chapter explores, through case studies, why sentimentality dominated the Revolutionary stage but this is simply the starting point for a much more ambitious exploration of how sentimental and civic notions of virtue blended on stage and presented 'not just complementary but sometimes competing and contradictory prescriptions for virtuous citizenship and virtuous government' (16). Chapter 2 explores how the role of the tableau changes during the Revolution. Feilla draws on Helena Maria Williams' letters from France and David's paintings to place the use of the theatrical tableau in a broader awareness of visual culture and persuasively assesses how sensibility becomes the key medium for rethinking society not just in the theatre but in art as well.

The focus of the third chapter is on theatrical re-enactments of the Fête de la fédération of July 1790, an occasion which continues to divide scholars as to whether Revolutionary festivals unified or factionalised the Parisian population. The crisis surrounding the King's oath-taking at the Champ de Mars is played out on the Parisian stage. In particular Feilla uses careful textual analysis of Collot d'Herbois' *La Famille patriote* to show how plays reaffirmed the affective dimension of oath-taking during the Revolution.

Chapter 4 is a fascinating exploration of the implications of François de Neufchâtel's *Paméla* during the Terror. Feilla convincingly argues that 'Jacobin politics share a number of assumptions and conventions with sentimental aesthetics (132), not least a valuation of virtue and transparency. She extends her analysis of the play text and its amendments to an assessment of the language of legal briefs, which by the end of the Ancien Régime had largely adopted the language and tropes of sentimental narratives.

Following on from the examination of the role of English virtuous heroines on the French stage, in Chapter 5 Feilla looks at the mediating role played by theatre between classical models and contemporary history with a study of Voltaire's *Brutus*. The chapter looks at the history of filicide plays in the eighteenth century and explores the reasons behind the renewed enthusiasm for Voltaire's play during the Revolution. Feilla also explores performance history and the intertextual links between theatre and art as she analyses how the actor Vanhove recreated on stage the image of Brutus from David's painting *Les Licteurs rapportent à Brutus les corps de ses fils*. Reviews from the performance underscore the extent to which audiences identified with the plot. Examining the continued appeal of *Brutus* during the Revolutionary decade leads Feilla to nuance Lynn Hunt's argument that the family romance is replaced by a fraternal model after the death of the King. She shows instead that the father figure remains a key component of the sentimental stage but that those figures choose the state over their children and thereby emerge as true fathers of their people.

The final chapter takes the actor Talma as the starting point for a broader reflection on the development of acting techniques and how the rise of melodrama marks a ‘shift in the body’s representational mode from pantomime to physiognomy’ (222). By this Feilla means that in melodramas such as those by Pixierécourt from the late 1790s, the emphasis is on an embodiment of the fixed truth of the self, whereas sentimental drama had privileged the representation of a series of states of mind visible through the externalisation of emotions in the face and body. The end of the Revolutionary decade therefore marks a shift in the link between sentimentality and the socio-political.

Overall this is an ambitious, wide-ranging and thought-provoking monograph which is set to become required reading for everyone working on cultural production of the Revolutionary decade and the early nineteenth century.

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Fabio A. Camilletti, *Classicism and Romanticism in Italian Literature: Leopardi’s Discourse on Romantic Poetry*. Warwick Series in the Humanities. London: Pickering & Chatto, 2013. Pp. 204. £62.81. ISBN 9781848932876.

Fabio Camilletti’s book comes to fill a gap in studies on European Romanticism and nineteenth-century literary history not only by providing the first complete English translation of Giacomo Leopardi’s *Discourse of an Italian on Romantic Poetry* (with Gabrielle Sims) but by offering an original and stimulating discussion of its potential contribution to the famous Classicist/Romantic polemic which dominated the Italian literary scene in the late 1810s and early 1820s (Leopardi’s essay wasn’t published until 1906). The study makes us alert to the ‘puzzling nature of Italian Romanticism’ (9) as well as to the fact that the critical debate surrounding the concept of Romanticism at the time points to questions beyond those of nomenclature and literary definition. Indeed, as Camilletti persuasively argues in his lucidly structured introduction, Leopardi’s 1818 text does not merely reflect the author’s loyalty to classicism and his enmity towards the Milanese Romantics whose position he sees as an affront against Italian identity and tradition, but has a much broader scope in that it ‘proposes itself as an artistic manifesto for a renovation of Italian culture’ (7). Indeed, the negotiation of a revolutionary classicism is one of the most far-reaching ideas of the *Discourse*, and one which further testifies the text’s resistance to easy categorisation: classicism, according to Leopardi, is the only truth because the only natural one. At the same time, the *Discourse* critiques modernity and discloses ‘the tensions that arise in the aftermath of political, social and cultural trauma’ (10) in Bourbon Restoration Italy. The analysis of this last point constitutes one of the definite strengths of this book.

The English translation of Leopardi’s *Discourse* which lies at the heart of this study is preceded by two chapters which place the essay in the context of the Classicist/Romantic debate and usefully relate it to the Italian author’s thought, ideas, and literary output in the years surrounding its composition. Even though Leopardi’s early foray into literary politics was written as a riposte to Ludovico di Breme’s review of Byron’s *The Giaour* (translated into Italian by Pellegrino Rossi), Chapter 1 thoughtfully anchors the essay’s intellectual origins in the wider debate conducted among European intellectuals about the terms ‘Romantic’ and ‘Romanticism’: Madame de Staël, Byron, Goethe, Foscolo, Manzoni, Breme, Borsieri, Pellico and Berchet – whose views are duly cited here – were all confronted to various degrees with

the ambiguities and uncertainties of a literary quarrel which, as Camilletti contends, concerned in effect the ‘troubled transition from *Ancien Régime* Italy to the process of Risorgimento’ (46) and the painful ‘cultural fracture produced by the Enlightenment at the dawn of modernity’ (7). This chapter illustrates its point by weaving together selected writings of the protagonists of the dispute into a meaningful mosaic which reflects the cross-fertilization of ideas as well as the extraneousness of Leopardi’s position. Accordingly, Leopardi’s polemical defence of poetry is considered by the author to move beyond polarities and dichotomies and articulate the narrative of the post-revolutionary subject – a narrative which raises significant questions about ‘legitimacy and tradition, usurpation and subversion, and ultimately ... about father–son relationships’ (15).

This last premise is further pursued in Chapter 2. Camilletti deploys the insights of psychoanalysis to interpret the culture of a traumatized post-revolutionary Europe as well as Leopardi’s vexed relation to Italian tradition and identity. Reading the Classicist/Romantic polemic as an Oedipal story, Camilletti claims that Leopardi in his *Discourse* attempts to resolve the dichotomy precisely by refusing to dichotomize; his text, thus, configures a post-Oedipal narrative which can be performed only through the subject’s self-destruction enacted in Leopardi’s symbolic self-sacrifice near the end of the *Discourse*. This challenging read offers a new perspective on Leopardi’s sensibility and on his relationship with language, politics, authorship and authority. It also lends insight into the years following the *Discourse* which register his gradual change in perspective on antiquity and modernity as revealed in the *Operette morali* and the *Zibaldone*, both briefly mentioned in the book’s conclusion.

The translation of the *Discourse* rewards the reader in every way. Despite the syntactical complexities, asyndeta and heavy lexical figurativeness that characterize the Italian text, its English version is graceful, fluent and confident, capturing in large measure the essay’s distinctive but often ambivalent style. However, the reader would have benefited more if the translation had been annotated and supplemented with explanatory notes, textual and contextual information. This caveat aside, Camilletti has made a substantial contribution to studies in the field, one which is bound to incite further research in areas of related interest. Significantly, this study establishes Leopardi’s *Discourse* as a seminal text in the history of ideas which offers important vantage points from which to view the shifting literary and political setting of Italy (and Europe) after the 1815 restoration.

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Stuart Andrews, *Robert Southey: History, Politics, Religion*. New York & Basingstoke: Palgrave Macmillan, 2011. Pp. xiv+250. £55. ISBN 9780230115132.

As an exploration of Southey’s ‘polemical prose’ and its ‘rhetorical richness’ (x), Andrews’ book tackles questions of a historiographic and ideological nature in relation to ‘history, politics and religion’ – indeed, more specifically religion in connection with politics and history. In particular, the volume centres on Southey’s treatment of history, politics and religion in connection with Catholicism, starting from his earliest encounters with it in the Iberian peninsula. As Andrews usefully demonstrates, this initial experience of the Catholic faith as a foreign and exotic reality continued to resonate in Southey’s lifelong polemical analysis of it as an alien body in Britain and a threat to the Constitution of the United Kingdom. It is in this perspective that the book investigates Southey’s problematization of the ‘divided allegiance’

of the national Catholics (139) – simultaneously as subjects of the monarch and the Pope – which, for him, as for many other Anglican commentators, constituted a Janus-faced cultural-political condition posing a critical danger for the country.

The second chapter explores Southey's Iberian sojourns and his experiences of Catholicism in Lisbon (in 1796 and 1802) and during his shorter stay in Madrid in 1795-6. In addition, Andrews lays emphasis on Dublin as another cardinal point in Southey's map of capitals of foreign Catholicism. Appropriately, Dublin is also the focus of Chapter 9, which deals with Southey's article on Ireland and Catholic Emancipation in the *Quarterly* for October 1828, a piece inspired by the unrest caused by the Clare by-election of July in the same year, when Daniel O'Connell was returned to Westminster but, as a Catholic, was not allowed to take his seat.

As emerges also from such writings as his article on the Inquisition published in the *Quarterly Review* in 1811, Southey's awareness of the tragic history of Continental Catholicism invariably fed his assessments of its presence in Britain and Ireland. In Don Manuel Alvarez Espriella's *Letters from England* (1808), for example, he anxiously depicted the destabilizing influence of Catholics in Britain by recording the overwhelming presence of French émigrés in Winchester. Years later, in *Vindiciae Ecclesiae Anglicanae* (1826), he stated in no uncertain terms that his knowledge of the real threat of Catholicism in Britain and Ireland came from his experiences in the Iberian peninsula, where 'he had seen what the Roman Catholic religion is [...] in practice' (131). Andrews' detailed historical account – from the Catholic Relief Act of 1791 to the Catholic Emancipation Act of 1829 – makes it clear that Southey's investigations of the impact of Catholicism on foreign countries ('Italy and Spain, and Catholic Germany and France', 134) determined his participation in the theological and political debate about its presence in the United Kingdom. Particularly significant, in this respect, were his polemical interventions in the evolving Catholic-Anglican diatribe, which led him to engage with outstanding Catholic apologists and polemicists such as Charles Butler (Chapter 6) and John Milner (Chapter 7).

Entitled 'After the Act: Southey, Coleridge, and Anglican Englishness', Chapter 10 is the book's final section and, at first sight, seems to offer a familiar picture of the mature Southey as the flag-bearer of a blinkered and Establishmentarian patriotism. Andrews, however, interestingly turns his focus to the pivotal role of established religion in Southey's definition and promotion of an intellectually engaged and, above all, proactive conception of the national identity. The chapter accordingly charts the ways in which, between the late 1820s and early 1830s, the Lake poets developed independent but related visions of the Anglican Church as an 'embodiment of national identity' or 'Englishness made visible and corporate', as Andrews puts it (p. 195). In this context, his overview of Southey's formative impact on the 'Young England' movement is especially valuable, as it enriches recent research in this area by William Speck and Virgil Nemoianu, and provides additional evidence of the relevance of Southey's intellectual and ideological legacy. Once again, as intended at the outset, Andrews emphasizes how the author's investment in 'Anglican Englishness' must be read in light of his international Catholic reflections and their multifarious perspectives. What Andrews terms 'the shadow of Ireland' (186) regularly looms large over Southey's elaboration and promotion of an idea of 'Anglican Englishness'.

If England and Protestantism were vital preoccupations (indeed, obsessions) for Southey, he repeatedly discussed them from a transnational viewpoint in which Catholicism and its fraught histories played a major role. This multiple perspective on the Catholic question as a nexus of history, politics and religion runs through Southey's polemical prose – from his periodical essays and reviews to his travel writings and socio-political commentary (as well as his translations, poetry and letters, though Andrews tends to sideline them). In all of these works and texts, Southey's Catholic obsession – one which comprised geographical and

cultural themes, as well as political and historical concerns – emerged as one of the staples of his ‘peculiar conservatism’(xii), which continued to stimulate and influence writers, intellectuals and politicians for the rest of the nineteenth century.

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Michael O’Neill and Anthony Howe, eds., with the assistance of Madeleine Callaghan, *The Oxford Handbook of Percy Bysshe Shelley*. Oxford: Oxford University Press, 2013. Pp. 689 + xxi. £98. ISBN 978019955836.

This hefty volume of 42 essays over almost 700 pages ‘seeks both to reflect and to shape current Shelleyan scholarship and criticism’ (1) and there can be little doubt that this superb addition to the *Oxford Handbook* series succeeds in its dual ambition. With the assistance of Madeleine Callaghan, Anthony Howe and Michael O’Neill have brought together a stellar cast of international scholars to reflect on the state of Shelley studies within the field of Romanticism.

The book is divided into five sections. ‘Biography and Relationships’ has five chapters which build on the biographical work of Holmes, Cameron, Bieri, and Wroe and wish to be ‘biographical studies that will reconcile the poetry and prose’ (8). Thus in the first chapter ‘Shelley and the British Isles’ we have Shelley in Dublin egging on the downtrodden Irish and then contemplatively writing various poems; that said, it was not quite clear to me how recording these events chronologically represented any life-writing ‘reconciliation’ that might be thought of as particularly insightful or innovative, well written and appropriately detailed though all these pieces were. By way of aside, one wonders too what the anti-colonial Shelley might have thought of the decision to go with the politically-loaded term ‘British Isles’ in the opening essay title? In any case, these are informative pieces for someone looking for more than what the *DNB* offers. ‘Shelley and his Publishers’ by Stephen C. Behrendt is worth singling out as it exemplifies the rich depth of many essays in the *Handbook* series: the meticulous detail in which Shelley’s interactions with the publishing world are offered provides a suggestive overview of early nineteenth-century London’s publishing world more generally.

The second and third sections on ‘Prose’ and ‘Poetry’ (8 and 12 essays respectively) neatly reveal the breadth of the book’s achievement. ‘Poetry’ is marked by a committed formalism – O’Neill, at least, clearly admires the critical tradition that postulates Shelley as ‘a poet who embodies the quintessence of poetry’ (1) – but there is scrupulous attention paid in ‘Prose’ (and beyond) to the political, philosophical, and historical contextual backdrop of Shelley’s writings. Michael Scrivener’s piece on ‘Politics, Protest, and Social Reform’ is particularly rich as it traces Shelley’s early philosophical anarchism but teases out other formative influences such as materialism and liberalism. The editors have done a careful job in ensuring that understudied prose works, such as Shelley’s statement on the freedom of the press, his *Letter to Lord Ellenborough* (1812), receive adequate discussion

There are a further 12 essays in part 4 ‘Cultures, Traditions, Influences’ and 5 in the final section ‘Afterlives’. Here we have chapters which consider Shelley’s debt to figures such as Rousseau, Tasso, Goethe, Milton, Spenser, and Pope. Ian Balfour’s discussion of ‘Shelley and the Bible’ includes a fascinating snippet on the image of Ezekiel’s chariot within Shelley’s poetry and his debt to Robert Lowth, a writer mentioned usually in relation to Blake. ‘Editing Shelley’ is Michael Rossington’s contribution and as one of the Longman editors he is particularly well placed on this subject. The editing issue, as O’Neill’s introduction and many other essays as well as Rossington’s make clear, is crucial to our current understanding of

Shelley as a major poet. Certainly, the very existence of the *Handbook* is largely attributable to a series of remarkable editorial endeavours, both completed (*Bodleian Shelley Manuscripts*, 23 vols 1989–2002) and ongoing (Longman's *Poems of Shelley*, 3 volumes of a projected 5 complete and Johns Hopkins University Press's *Complete Poetry of PBS*, 3 volumes of a projected 8 complete). These projects seek to mediate a significant consequence of Shelley's early death for literary scholars: that manuscript drafts and fair copies are the sole authority for a large chunk of his work. The Longman edition, for instance, anticipates 450 poems, a large increase on the 70 that were offered in the 1904 Clarendon edition. The availability of these editions, buttressed by budget-friendly editions by Norton and Oxford, have largely enabled the scholarly rehabilitation of Shelley. Moreover, a great strength of these essays, taken as a whole, is the degree to which information within these recently edited manuscript sources is synthesized with published material. With the advent of The Shelley-Godwin Archive (<http://shelleygodwinarchive.org/>), a joint endeavour of the New York Public Library, the Maryland Institute for Technology, and the Bodleian Library, Oxford, scholars will soon be able scrutinize these manuscripts themselves and having the *Handbook* under one's belt will be a helpful first step in identifying areas of interest.

This reader had a couple of reservations. Firstly, the contributors are heavily weighted in favour of senior academics. Undoubtedly, there are many benefits to accruing such accomplished scholars but a couple of more emerging voices may have been facilitated within such a compendious collection. Secondly, while it is certainly true that the essays have a long critical view and offer a splendid account of the evolution of Shelley studies, it does not feel quite up-to-date. The final essay on 'Shelley Criticism from Deconstruction to Present' takes as its subject how Shelley was dealt with by the Yale School (somewhat depoliticized) and by New Historicism (radicalism recuperated). However, what of Shelley and ecocriticism or gender studies – or even post-colonialism? These are strange absences in an otherwise extremely impressive achievement.

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Ross Wilson, *Shelley and the Apprehension of Life*. Cambridge: Cambridge University Press, 2013. Pp. 241. £60. ISBN 9781107041226.

Peter Larkin, *Wordsworth and Coleridge: Promising Losses*. New York: Palgrave Macmillan, 2012. Pp. xx. £58. ISBN 9780230337367.

Two new books from Ross Wilson and Peter Larkin show the life Michel Henry's thought has breathed into the parts of Romantic Studies it has reached. They are also, perhaps, enveloped in the ambient, inspirational hum of J.H. Prynne's 1988 essay, 'English Poetry and Emphatical Language'. Wilson quotes Henry's remark that 'Descartes's brilliant intuition, [is] that the sensations which result in the world giving itself to us under the appearance of a sensible world are not in the things but only in us, in our spirit' (7). We are conscious of ourselves feeling – and 'That which feels itself immediately, internally we call subjectivity or life'. For Shelley, in 'On Life', however, 'we live on, and in living lose the apprehension of life.' Protesting Yeats's judgement that Shelley 'hated life', Wilson proposes that 'Shelley's hatred, such as it is, is not for life but for life that does not live' (8). Living on is not life 'but aimlessly enduring vegetation . . . just eating and excreting like plants similarly rooted to the ground' (9-10). For those living on, Wilson glosses Shelley, 'life becomes its own tomb, a tomb which does not merely contain

what has gone dead but perpetuates it, horrifyingly, as a perverse form of living . . . [and] “man becomes a sepulchre of himself”.

This is not, however, because Shelley agreed with those British empiricists for whom ‘life turns out not so much to be grasped in, but rather eroded by, its living’ (19). On the contrary, according to Wilson, Shelley believed social and political conditions were responsible for travesty life into ‘survival alone’ (10). This diagnosis is difficult to act upon, though, because along with the brutalisation that is a consequence of exploitation and tyranny those of us who live on are also presented with a disabling ‘cognitive deficit: we lose knowledge about life’ (13). Formulae secretly replace thought; anhedonia squeezes out feeling.

Although both mind and body are in a state of arrest, Shelley claims that poetry can revive apprehension. Wilson writes:

poetry knows life in a way not routinely available to us; poetry bears . . . this knowledge not in theses or world views extractable from it, but in its ‘physical qualities’, in, in particular, the sounds of its words and letters; and, since this knowledge is concerned with us ‘as living beings among other living beings’, it is in no way separable from ethical and political concerns. (15)

Poetry’s ‘musical or . . . poetic thinking’ (16) is the ‘apprehension of life’ Shelley wants, and – drawing imaginatively on Adorno and Simon Jarvis’ reading of the same – Wilson brilliantly traces its movement in his wonderful book. With the emphatic life of poetry, Shelley enchants us out of the bad enchantment of damaged life.

Shelley and the Apprehension of Life is compelling, beautifully executed and, to use one of Wilson’s key terms, profoundly animating. There are some excellent pages on how, for Shelley, ‘Human life is . . . not self-animating . . . but interanimated by liberty and by communion with others. Parasitic exploitation of the kind condemned from *Queen Mab* to *The Triumph of Life* is a grotesque travesty of this interanimation’ (85). While his writing on promises, wishes and anticipation is criticism at its rarest, it is Wilson’s close readings, always guided by a simultaneously urgent and subtle thinking hovering nearby, that will press silvery images on the reader’s memory. For fear of ruining the surprises, this on the Fourth Spirit’s ‘On a Poet’s lips I slept’ (*Prometheus Unbound*, I. ii. 737-51) will have to do:

the Poet does not exactly watch the bees themselves: ‘He will watch from dawn to gloom / The lake-reflected sun illumine / The yellow bees in i’ the ivy-bloom’ . . . The bees, even if they are not seen, are there, it would seem, in the poem after all, persistently making themselves heard in the sonic modulations of the following three lines: ‘The yellow *bees* in i’ the ivy-bloom, / Nor heed not *see*, what things they *be*; / But from *these* create he can’. (99)

Wilson is careful to say that he does not simply prize Shelley here for his artistry with onomatopoeia: ‘song is no song . . . without the music of the bees’. Poet and bees interanimate one another – the latter’s humming awakening the former to the ivy-bloom that catches the sunlight off the bees’ yellow stripes, which in turn harmonise with the sun and its image in the water.

If Wilson would push through, and even past, philosophy to reach the musical thinking contained at the level of letter, syllable and sound in Shelley, Peter Larkin’s *Wordsworth and Coleridge: Promising Losses* steeply itself in the post-Heideggerian tradition in order to explore arguments that touch often on ecological questions. Henry and Jean-Luc Marion are important intellectual sponsors, but there are also fine discussions of Merleau-Ponty, Deleuze, Derrida, Jean Luc Chrétien, and others, in Larkin’s book. His writing on Wordsworth and scarcity – which freely develops ideas from, for instance, Timothy Morton and Paul H. Fry – is probably his best known. Yet, perhaps his most provocative essay is on Wordsworth’s late work.

The problem late Wordsworth faces, according to Larkin, is that he is wholly dependent upon a youthful creativity that must remain intact and unrivalled while, at the same time, he

has to demonstrate that he is its 'capable inheritor' (29-30). Wordsworth discovers – or must persuade himself that he discovers – that 'The pleasure of recalling only the nostalgia of recall is sufficient to seal the present of the poem without representing its prior source of security' (21). What Wordsworth inherits from his youth, though, is of ambiguous value, to say the least. 'Composed by the Sea-Shore', for example, 'conveys less a bitterness against the insecurity of human experience as the necessity of rest from a course of personal history' (24-5). The poem also reflects upon 'what an inheritance leaves for it to be inherited by'. Increasingly interested in the posthumous life of his *oeuvre*, Wordsworth finds that losing touch with the source of his meaning brings with it some blessed relief from the labour of meaning. Larkin's considerations of Wordsworth's poetry of the 'counter-sublime, sufficient mutuality, and provenience' – the poet's response to his delicate and thankless task – is sometimes as moving as it is astonishing (29).

Even a poem as early as 'Anecdote for Fathers' has to deal with the 'mature' difficulty of trying to think of home as more than 'mere preference' but less than paralysing loss (74). Larkin elaborates a fascinating theory of how to 'live beside' power's sources (such as youth and nature) rather than in submission or opposition to them. Like Wilson who reads Shelley as a poet of animation, Larkin sees in *The Ruined Cottage* the revelation of 'a bond [with nature] that renews and refreshes itself' (90-1) through poetry. Unlike Wilson, however, Larkin directly addresses the theological implications of the lines of thought made possible by Henry and Marion.

Launching off from the Prynian notion that in the *Rime of the Ancient Mariner* 'the self's relation to nature essentially involves a continuity under tension in which the asymmetry of domains is reimagined as in harmony when held under positive stress' (140), Larkin homes in on the Mariner's praise of churchgoing at the end of the poem:

To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends,
And youths and maidens gay!

Praying with others temporarily liberates the Mariner from the agonising repetition of his story and the self to which his story is tied, effectively allowing him thereby to re-enter time. This freedom, in fact, exceeds the poem's bounds – as Henry and Marion say life always will – and gives Larkin the opportunity break the spell of the Mariner's 'glittering eye' for a moment and turn his attention elsewhere. He expands on his idea of liturgy: 'evening, the vesper time, is the liturgical moment, a time when diurnal human action is made redundant in diminishing light, giving place to a vulnerable time of maximal exchange between heaven and earth' (202). It opens us up, argues Larkin, to a 'perpetual fulfilling of the very possibility of character in and through a transfiguring of the world as such' (202-3). The interanimation between poem and reader so vital to Wilson's argument is not exhausted, for Larkin, in philosophical reflections on musical thinking. Only theology has the right spirit: liturgy – that is, poetry in society – awakens the human through the divine overflow of imagination.

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Michael Rossington, Jack Donovan and Kelvin Everest, eds., *The Poems of Shelley, Volume Four, 1820-1821*. Oxford: Routledge, 2014. Pp. xxxiii + 390. £140. ISBN 9781405873536.

The recently published and penultimate fourth volume of *The Poems of Shelley* continues the editorial principles first established by F.W. Bateson and set out in the first volume by the general editor John Barnard. The series' stated focus is an 'ideal of comprehension, for the reader, combined with comprehensiveness, for the poet' (Vol. 1, x). To achieve this focus, the editors mean to print the poems in chronological order, to give contextual (both literary and historical) detail, whilst modernising the presentation and spelling where appropriate in order to ease 'the reader's sympathetic response' (x). The editors also stress however, the need to be flexible in their methodology.

Volume Four continues the high standard set by the series, using freshly edited texts with expansive headnotes. However, it is important to recognise that, whilst the book covers 1820-1821, it does not cover the entirety of either year, instead running from the poems completed in the late Autumn of 1820, to those completed in the late Summer of 1821. As such, the major poems included are *Epipsychidion* and *Adonais*. The volume also includes Italian translations of small excerpts from *Prometheus Unbound* and *Laon and Cythna* and these are of particular note. The inclusion of Shelley's Italian poems placed alongside their English translations are of particular merit and will be of use to those researching the impact of Italy on the British Romantic Poets. The treatment of the Italian poems written during Shelley's time in Italy may be of use to scholars seeking to situate Shelley as a poet in dialogue with his creative sources. However, neither *Prometheus Unbound* nor *Laon and Cythna*, both being poems covered by the series elsewhere, are accompanied by their English translations. This would have been a useful addition, and aided discussion of the passages Shelley translated. Again, the commentaries are full and informative on contextual details and allusions.

In discussing their aims the editors have stressed clarity for the reader and in this they have largely succeeded. The commentaries in *The Poems of Shelley*, for example, are excellent. Yet this clarity has come at a cost and academics seeking to research textual variants in each poem will also require *The Complete Poetry of Percy Bysshe Shelley* (Johns Hopkins), also being published at this time and which does place emphasis on the textual variants in each text. The challenge of combining comprehensiveness with clarity is one which, as yet, has not been solved, but, simply may not be possible.

The discussion of each poem is always clear and states where the editors have found the original sources for each text. Michael Rossington, for example, in his discussion of 'Unrisen splendour of the brightest sun' notes that 'the fragment is drafted in ink in the upper half of *Nbk 17* p. 121 immediately below the sketch of a tree' (Vol. 4, 201) before going on to note its connection to *Adonais* through the stanza form. The headnote to *Adonais*, given by Kelvin Everest, is especially useful, covering its background, composition, publication, sources and influences, as well as a list of some of the most interesting and useful essays on the poem. The discussion of the composition is particularly good, noting the arguments that previous scholars, such as Donald Reiman, have used for the order in which the poem was composed. Similarly, the thorough commentary on the sources and influences which characterise the poem is of especial note. This commentary on influence also delves into how Keats's own influences affect Shelley's choice of allusions. In addition to this commentary, the notes to the poem themselves explore in further depth the allusions studied throughout *Adonais*. Importantly, where Shelley has been influenced by other poets, the editors have given full stanzas of the appropriate works and discuss their relevance to *Adonais*.

Although expensive, this series is of definite value and will be of use to scholars and libraries particularly when the final fifth volume, which covers the remainder of Shelley's life, is complete. How the editors decide to discuss *The Triumph of Life* will be interesting indeed. The inclusion of the Italian with translations as well as the commentary makes this a valuable book not only for those studying Shelley, but for scholars of the engagement between the British Poets and Italy (and by extension, Europe). This excellent contribution to Shelleyan scholarship provides a solid ground from which to work on Shelley's poetry.

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Cian Duffy, *The Landscapes of the Sublime, 1700-1830: Classic Ground*. Basingstoke: Palgrave Macmillan, 2013. Pp. 233. £50. ISBN 9781137332172.

'Classic ground': a term originally used by Joseph Addison in his *A Letter from Italy* of 1701, assumed by Mary and Percy Shelley in 1817 to describe the Alps in their *History of a Six Weeks' Tour*, and fittingly reiterated here, by Duffy, to introduce a new sublime paradigm. It is a phrase which represents the 'amalgamation of physical and imaginative geography' (12) – the notion that an individual's encounter with the ostensibly 'natural sublime' (10) is, in fact, predicated on a pre-existing or emergent 'range of culturally determined and topographically specific associations'. As such, it is a model which fundamentally challenges Kant's conception of the individual's 'disinterested' (8) engagement with the sublime. One's response to the sublimity of landscape was, according to Duffy's latest work, 'quintessentially *interested*' (8), whether seen through the lens of the financial and the commercial; the national, the colonial, the generally political – in terms of class, gender, race – or the locally significant; the scientific; the religious, philosophical or aesthetic. As Duffy succinctly phrases it, 'when it came to the encounter with "natural sublime", it mattered what you saw; it mattered who you were and where you were when you saw it; and it mattered why you were there looking at it in the first place' (8).

Duffy's aim is not to 'offer any kind of corrective reading of any given position within this genre of philosophical aesthetics' (12), but rather to widen and to challenge its interpretative horizons and limitations by generating 'new cultural histories of various species of the "natural sublime" during the eighteenth century and Romantic period' (13). With this in mind, Duffy definitely delivers. What follows his introduction is a stunningly artful tour of eighteenth-century poetry, prose, history and philosophy: one which traverses the heights of the alpine mountainside, scrambles back down to the dark craters of Italian volcanoes, thrusts us out toward the seemingly blank spaces of the Arctic and Antarctic – then pulls us toward those of the deserts of central and southern Africa – before, finally, making us stand still to consider what is above and beyond these earthly sites of enquiry: outer space, astronomy, as a final, different mode of engaging with the sublime.

The structure of *The Landscapes of the Sublime* is, in itself, impressive. Any attempt to offer a comprehensive introduction to a new model for understanding the sublime does, of course, face the difficult challenge of acknowledging and engaging with the wealth of scholarship that exists on the subject to date without allowing these to overshadow the matter at hand. Duffy, however, offers a thoughtful and lucid introduction to, and overview of, studies on the sublime hitherto – Burke emerges as the most obvious influence as the book progresses – before turning to his first case study: 'The Alps and the Poetics of Ascent' (28). Duffy's decision to start each chapter with a specific moment, writer, poem, extract, before launching into a wider consideration of the site in question proves highly effective throughout. In Chapter

1, our starting point, or figure, is Wordsworth – specifically, in Book VI of *The Prelude*, the moment at which he describes crossing the Simplon Pass. Indeed, it would be fair to say that Wordsworth wanders across nearly all of the classic grounds Duffy presents; even in Chapter Two on ‘Vesuvius, Etna and the Poetics of Depth’ (68) where the poet proves elusive, Duffy’s claim that the spectacle of volcanic eruption is politicised in Romantic writings resonates with aspects of Wordsworth’s verse (the ‘volcanic force’ of war ‘upheaved / the ground’ in *Sonnets Dedicated to Liberty*, for instance). Shelley, De Quincey and the now little-known Patrick Brydone are but three of the other writers compellingly considered.

It seems appropriate that a poetic individual dominates, given that – in light of the layers of cultural coding that, Duffy claims, cloak classic ground – one must reconceive and relocate “‘the sublime’” within perceiving subjects rather than perceived objects’ (25). Duffy posits that ‘the sublime which the individual describes becomes implicated with their own persona through the act of description’; their presence in the landscape ‘becomes part of the cultural associations which that landscape is in the process of acquiring’ (25). For the sake of scope, as Duffy acknowledges, domestic tourism in places like North Wales, the Lake District and the Scottish Highlands is, unfortunately, not considered. A focus on local or national identity in relation to the notion of sublime subjectivity would, though – especially on the basis of his brief but engaging comments on Ossian and the ‘mountain sublime’ (59) – certainly constitute a worthwhile subsequent project for Duffy, to further probe, develop and elucidate the innovative insights of this one.

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Jeremy Davies, *Bodily Pain in Romantic Literature*. New York & London: Routledge, 2014. Pp. 169. £80. ISBN 9780415842914.

In his engaging new book, Jeremy Davies illuminates the contribution of bodily pain to Romantic period thought, ranging from Bentham’s utilitarianism to Shelley’s poetry. The Romantic period was ‘almost the last era’ before the advent of surgical anesthesia in 1846, despite the existence of the technology to achieve it (8). This mystery, brought up in the first chapter and filling the conclusion, provides a sense of bodily pain’s historical significance as well as a sense of excitement.

The first chapter places the idea of bodily pain both historically and theoretically. Evaluating modern theories of pain, Davies comes to describe ‘bodily pain’ as ‘an experience that calls attention to our background sense of embodied existence, and hence as a reflexive feeling of our capacity for feeling’ (2). Pain is, Davies writes, ‘both extraordinarily intimate and extraordinarily, irreducibly alien’ because it draws our attention to ‘the most elementary level of our perceptual power’ yet gets in the way of that perception (24). This chapter works as a fine introduction to pain studies, including a thoughtful critique of Elaine Scarry’s *The Body in Pain* that interprets her idea of pain’s ‘negativity’ – its status as ‘an event that situates itself outside of representation’ – not as a linguistic dead end but as a claim for pain’s ability to inspire new representations, a view in keeping with the Romantic writers Davies examines (33).

The body of the book centers on Bentham, Sade, Coleridge and Hartley, and Shelley. This study is at its most compelling when it confronts the knotty contradictions involved in pain, and in Chapter 2, Bentham’s defenses of torture present one such contradiction. According to Bentham, the pain of torture would be enough to guarantee a confession; also according to Bentham, confessing the name of an accomplice might outweigh the pain of

torture. For his solution, Davies looks at what Bentham's writing on extreme pain says about his theory of the 'commensurability' of pleasure and pain, and *vice versa*. 'To preserve his commensurabilism' (61), which tends to 'erase' the individual (53), Bentham must demonstrate that 'all motivations...will give way if they are opposed by stronger ones' (61). Torture provides the means of this demonstration (62). But, since extreme pain is defined 'by the fact that it fills up a single, finite consciousness', Bentham's attention to 'pain that overcomes the will...readopts the finite irreducible individual' (64).

Like Bentham, Sade's libertines attempt 'to render sensations homogeneous' (5) and to abstract them from the individual. For the Sadean libertine, 'all kinds of experience', even extreme pain, 'can be felt as pleasure' (5). In their victims, the libertines desire pain itself rather than the victim, separating 'sensations from the bearers of those sensations' and turning pain into an exchangeable 'object' (87-8). Yet, in the victims' singular experience of pain, which the libertines desire but cannot experience, Sadean victims 'cannot be reduced to the structures dominated by the libertines' (89); as in Bentham, the pain that seems to underwrite homogeneity also heralds the return of the individual.

Whereas the chapters on Bentham and Sade discuss the failure of attempts to make pain homogeneous, the final two chapters examine how Coleridge's and Shelley's individual experience of pain inspired some of their most characteristic thinking. Davies argues that pain helped lead Coleridge away from David Hartley's Unitarianism and towards Trinitarianism rooted in 'reflection on Christ's experience of pain' (99). During the 'abstruse researches' period, Coleridge's attention to 'local pains in "disordered" parts of his body' contributed to his organicism through its illumination of 'the active sensibility' of healthy organs (110). And it is through Coleridge's loss of 'volition', or the ability to 'carry out the acts that we will ourselves to perform', that he finds assurance of free will (114).

Appropriately, Davies ends with Shelley's 'commitment to taking bodily pain as a way to envisage possibilities of renewal' (132). Shelley's experience of pain contributed to 'his ideal of non-teleological, self-revising creativity' (132). Davies's fields of interest here are *Laon and Cythna*, *The Cenci*, and *Prometheus Unbound*, which display Shelley's connection between pain and 'the thought of perpetually self-altering processes' with the ability 'to renovate stale and corroded structures, and so represent our best hope of political liberation' (161).

As Davies acknowledges in his preface, the study does not cover 'group differences in pain experiences', such as those between women and men, rich and poor (xiii). While a discussion of how his formulation of bodily pain applies to women's writing would certainly be interesting, its absence does not detract from the goal of this work. The significance of Davies's contribution lies in his development of a concept of bodily pain specific yet flexible enough to fit the Romantic authors he discusses. More broadly, the book offers an exciting new history of the relationship between the body, the senses, and literary production.

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Philip Shaw, *Suffering and Sentiment in Romantic Military Art*. Farnham, Surrey and Burlington, VT: Ashgate, 2013. Pp. 248. £58.50. ISBN 9780754664925.

Adding to a growing body of research into Romantic cultural responses to war, Philip Shaw's *Suffering and Sentiment in Romantic Military Art* focuses on representations of the military in British Romantic painting. In this, his book can be placed alongside earlier studies by J.M.

Hichberger and Peter Paret, while it also builds on Shaw's own earlier *Waterloo and the Romantic Imagination*. Shaw, however, wonderfully expands upon this previous material, providing a beautifully written, theoretically deft and historically detailed study that focuses on the humble forms of genre painting rather than sublime history paintings or military panoramas. In doing so, he pays careful attention, as his title suggests, to the complex issues of suffering and sentiment that inform this material.

Shaw shows how paintings of military scenes, such as Henry Bunbury's *Affliction* (1783) and *The Deserter* (1784), or William Hodges's *The Effects of Peace* (1794) and *The Consequences of War* (1794), repeatedly drew upon sentimental strategies for depicting the impact of war on domestic life. Images of burning villages and broken families served as powerful tropes of the suffering caused by war. But the main thrust of Shaw's argument is, nonetheless, to question the precise effect of these sentimental depictions of war. He claims that however much sentimental military art enabled a consciousness of war's suffering by inviting audiences to respond with compassion or pity for war's victims, this art typically did little to question the underlying commitment of the nation to war. The benevolence of sentiment could enable audiences to attenuate the shocking sight of the war wounded, while the soldier who feels cared for could be encouraged to fight all the harder. Far from directing audiences to take action against the waging of wars, therefore, sentiment was recuperated in the service of a national war effort. Soldiers appear in military painting principally as figures of stoic heroism, manfully bearing their suffering as a noble sacrifice for the nation.

Although focussed on painting, Shaw also draws frequent attention to the related efforts of Romantic artists and authors to portray war through sentimental techniques. Many of the paintings featured in this study even took their initial inspiration from 'poems, aesthetic treatises, travelogues and journalistic accounts of war' (5). Shaw thus proposes, for example, that Hodges's sentimental paintings of war's devastation provide a visual equivalent to moral tales by Wollstonecraft or Charlotte Smith (108). William Wordsworth's 'The Discharged Soldier' is also a constant touchstone for the study. Representative of Wordsworth's oft expressed concern in his early poetry for the victims of war, the poem also draws attention to the complex ways in which the traumas of the battlefield haunted Romantic culture.

Shaw believes that, for the most part, poetry offered a more complex response to war and its horrors than military painting. Nonetheless, he views the sentimental as representing a 'risky business' because of its affective indeterminacy (5). The starkly realised image of pain and suffering inherent to the sentimental could refuse to be appropriated by social, political or medical discourses. Shaw thus draws attention to a handful of paintings that he believes instantiate this greater indeterminacy, most notably John Opie's *The Tired Soldier* (1806) and William Mulready's *The Convalescent from Waterloo* (1822). Both present their viewers with returned soldiers who appear as embodiments of trauma. Subtly refusing to accede to a viewer's compassionate gaze, they remain haunted by war's injury.

The study also offers strikingly detailed analysis of David Wilkie's *Chelsea Pensioners* (1822), highlighting the 'baleful expression' of a young mother and the equivocal look of a disabled veteran in response to the news of Wellington's victory at Waterloo (164). Standing in contrast to the painting's depiction of patriotic joy, both figures point to the possibility that the correct affective response to war could be open to contestation. Shaw strengthens his claim by drawing attention to the surgeon Charles Bell's *Essays on the Anatomy of Expression in Painting* (1806), a book written to help artists accurately portray emotions. It offers a description of melancholy that could well have served as a source for Wilkie's depiction of these two figures. Shaw also notes how Bell himself made innumerable sketches of wounded soldiers following Waterloo that similarly reveal such individuated, doleful expression even as they strive for an objective 'medical impersonality' (187). Bell's paintings may never have been exhibited in the public galleries, but they do reveal a 'distinctive melancholia of Romantic

visions of war' that Shaw views as the earliest stirrings of an effort to understand and represent the brutality and waste of war (217).

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Jens Martin Gurr and Berit Michel, eds., *Romantic Cityscapes: Selected Papers from the Essen Conference of the German Society for English Romanticism*. Trier: Wissenschaftlicher Verlag Trier, 2013. Pp. 263. €28.50 (pb). ISBN 9783868214895.

Paul Westover, *Necromanticism: Travelling to Meet the Dead, 1750-1860*. Basingstoke: Palgrave Macmillan, 2012. Pp. 217. £53. ISBN 9780230304437.

These two books contribute to a growing literature redefining and broadening the definition of Romanticism in recent years. As Pascal Fischer explains in his contribution to *Romantic Cityscapes*, 'the very title of this volume [...] bears testimony to [this] redefinition' of Romanticism 'in the singular' 'synonymous' with the 'Big Six', to plural Romanticisms (203). Shifting the emphasis from the natural countryside to the industrial city, the papers collectively explore how '*la condition urbaine* affect[s] human individuality, society, and cultural production' in this period (8).

The volume succeeds in depicting plural Romanticisms on multiple levels, not least through its urban focus. The book explores an impressive array of literary forms, from Ian Duncan's wide-ranging discussion of serial publication in *Blackwood's Edinburgh Magazine* (33-43) to Fischer's focus on Anti-Jacobin novelists, often overlooked in favour of their more radical counterparts (203-15); from Frederick Burwick's exploration of staged adaptations of Pierce Egan's *Life in London* (147-55) to Cian Duffy's insights into Carsten Niebuhr's and Edward Daniel Clarke's travelogues (249-55). Taken in aggregate, *Romantic Cityscapes* presents a good balance of canonical and non-canonical, male and female authors. While London predictably features heavily in the book, it also includes discussions of more marginal metropolitan spaces, not least the suburban spaces of Cambridge (67-77) and Bath (33). Duncan's focus on the competing cityscape of *Blackwood's Edinburgh* acts as a companion piece to Anthony John Harding's essay on the *London Metropolitan Magazine*, which also succeeds in keeping 'secondary towns of the kingdom' in view (167-68). Katharina Rennhak's portrayal of the 'national unspecificity of Dublin' (197) in the romances of Anne Plumtre, Sydney Owenson and Maria Edgeworth is another important contribution for this reason.

However, there are limitations to these plural Romanticisms. Arguably, there is an imbalance in the number of reappraisals of the conventionally rural aesthetics of Wordsworth in the volume: Julian Wolfreys, Torsten Caeners, Mark Bruhn, Kiyoshi Nishiyama, and Joel Faflak all address this to varying degrees of sophistication. In Caener's essay, especially, this Wordsworthian emphasis threatens to outweigh and diminish his titular focus on Mary Robinson. Similarly, the Spaniard Don Manuel Alvarez Espriella's impressions of London, discussed in Wolfreys' excellent opening essay, are significantly those of a fictional persona of the English author Robert Southey rather than of an actual foreigner (20-21). If Rennhak presents Dublin's Irish locality as a conspicuous absence in the texts themselves, this also serves to highlight the absence of any discussion of Cardiff or of other British imperial cities in the volume. That this is recognised by the editors is suggested by the placement of Duffy's

essay at the end of the collection, which is alone in focussing on a foreign cityscape, Istanbul, as if Duffy's essay points towards a more cosmopolitan emphasis for future colloquiums.

These limitations are combatted, however, by the emphatic interdisciplinarity of the selected papers, which map the Romantic city from various angles, combining multiple disciplines to offer a well-rounded picture (10-11). Drawing on the discourses of history, archaeology, architecture, art, theatre and medicine, the papers collectively mimic an urban sprawl. Markus Poetzsch's summary of Leigh Hunt's urban philosophy or 'townosophy' as 'not a body of knowledge to be attained solely by [...] conventional modes of research', but 'a peripatetic epistemology, a way of knowing the world by walking it, threading it together and mapping it', provides an accurate description of many of the critical approaches evidenced here (141).

Several of the essays concentrate particularly on 'peripatetic epistemolog[ies]' and in doing so defy scholarly convention in Romantic Studies. Both Poetzsch and Mihaela Irimia are informed by Michel de Certeau's *The Practice of Everyday Life* (140, 175), while Rolf Lessenich and Harding separately construct Charles Lamb as flâneur. Lessenich rallies against previous representations of Lamb as 'domesticated city flâneur', conjuring him up as 'a free flâneur of the type of the drug addicts De Quincey and Baudelaire' instead, comparing Lamb's love of London to 'Baudelaire's orgiastic *bain de multitude*' (130, 128). Harding also includes the implied reader of Lamb's and Hazlitt's essays as complicit in this peripatetic philosophy – 'ha[ving] something of the *flâneur* and something of the art connoisseur' about him (171). Further drawing on the practice of *flânerie*, Torsten Caener's juxtaposition of Wordsworth's rural and Georg Simmel's urban aesthetics as essentially two sides of the same coin, if encroaching on Mary Robinson's status, nevertheless offers an original take on the Lake poet (53-59). As Wolfreys astutely observes, this emphasis on urban walking practices 'signifies a shift from constative to performative discourse', a shift which these essays correspondingly represent in Romantic studies (23). The application of modernist and poststructuralist theories of walking in the city gives the movement a decidedly modern flavour, emphasising the 'porous borders' of Romanticism and Victorianism (24).

Furthering this deconstruction of Romantic/Victorian binaries, although through the perspective of graveside nostalgia rather than citywide progression, is Paul Westover's rigorously researched *Necromanticism*. Westover 'take[s] up the story [...] of long Romanticism' by providing a history of literary tourism from 1750 through to 1860 (142) that similarly emphasises 'performative' Romanticism; this time in terms of tourists' 'act[ing] out their reading' beside author's headstones and memorials (151). A crucial development in the field of literary tourism, Westover's book views this phenomenon as part of a more general Romantic obsession with the dead. Further nuancing Nicola Watson's analysis of the graveside origins of literary tourism, Westover argues that 'graves were not only first, but also paradigmatic' (5), with '[b]urial grounds and libraries becom[ing] symbolic equivalents' (53). Westover coins the term 'necromanticism' to refer to 'a complex of antiquarian revival, book-love, ghost-hunting, and monument-building that emerged in the age of revolutions and mass print' (3). Although a literary historian 'by training', Westover explores necromanticism from multiple perspectives, having consulted travel historians, sociologists, thanatologists and anthropologists during the book's development (9). The book similarly takes in a wide range of literary forms from the poem to the essay and from the travelogue to the critically neglected illustration book in a broad definition of travel literature.

Westover's book is particularly insightful in providing literary touristic practices with a theoretical underpinning. He reads the Romantics' obsession with reliquaries as an extension of Lord Kames' concept of 'ideal presence' in *Elements of Criticism* (1762), wherein Kames argues that literature derives its force from its ability to convince readers of the reality of the fictional world (18). Even when Westover is stepping on trodden critical ground, he provides

a fresh perspective through subtle analysis. While Chapter 2 relays a relatively straightforward history of the development of literary tourism, for example, Westover's contestation of the 'secularization thesis' of literary pilgrimage, or 'Romantic literary tourism as a straightforward, secular replacement of a sacred practice' (33), probes deeply into the psychology of the literary tourist, going beyond earlier scholarship in the field. Astutely, Westover links literary pilgrimage with Benedict Anderson's location of the cultural origins of nationalism in death (70). William Godwin's *Essay on Sepulchres* (1809), discussed in Chapter 3, emphasises the nationalistic ideologies underpinning literary tourism even among radicals: Godwin's 'vision of community' is 'a republic of letters built on shared reverence for canonized forefathers' (65). Chapter 4 explores more personal motivations for literary pilgrimage, construing Felicia Hemans's graveside conversations as both 'instruments of literary canonization' and '(auto)canonization' (78, 83).

Westover describes the book as 'stretch[ing] at its seams' (11) and while this adequately represents the wealth of Westover's own research, it is also perhaps a commentary on the book's less than perfect structure. Many original insights are crammed into a questionably located 'Interlude' (92-106). Moreover, although Westover convincingly argues for Sir Walter Scott being foregrounded in his final chapter on illustrated books, no such reasons are given for his choice of Godwin's essay. While a refreshing departure from more canonical accounts, the selection of *Essay on Sepulchres*, which Westover admits was relatively neglected in Godwin's own time as the main emphasis for a 'core chapter' would benefit from greater elucidation (12). Notably absent from the book is any extended textual analysis of domestic travelogues. In fact, Westover's more traditional treatment of the 'quotation work' (117) or intertextuality of American travelogues about Britain in Chapter 5 is arguably the most cohesive. However, these slight imperfections are simply consequences of the breadth of Westover's contribution to a relatively new critical field. As with *Romantic Cityscapes*, *Necromanticism* is valuable reading for nineteenth-century scholars across the disciplines of the humanities.

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Kevin Hutchings and Julia M. Wright, eds., *Transatlantic Literary Exchanges 1790-1870*. Ashgate Series in Nineteenth-Century Transatlantic Studies. Farnham, UK: Ashgate, 2011. Pp. 226. £60. ISBN: 9781409409533.

The systematic engagement with cultural, economic, military, and political interrelations across the physical and fictional space of the Atlantic is an interdisciplinary field of research still in formation. Published in a book series dedicated to shaping this development, *Transatlantic Literary Exchanges* is a worthy contribution to that conversation and the chapters individually point in directions worthy of further pursuit. The series launched in 2008 with *The Atlantic Enlightenment* (ed. Susan Manning and Francis D. Cogliano) and has to date published fourteen volumes, together representing an impressive array of how Atlantic Studies has reinvented itself as Transatlantic Studies in the wake of Paul Gilroy's *The Black Atlantic*. *Transatlantic Literary Exchanges* focuses on gender, sexuality and race; categories of difference all too familiar in literary scholarship since the late twentieth century, but it strikes a successful balance between existing research and taking new perspectives on well-known terrain. Although the individual chapters deal with very different genres, subjects and cultural locations, each chapter stands on its own; the idea of intersecting various transatlantic crossings with such categories of difference

ultimately provides coherence and productive, sometimes unexpected synergies.

The volume groups its nine chapters in three parts that add structure and support this coherence. Part 1 sketches perspectives on the intersections between transatlantic mobility and gender (or sexuality) with readings on Charlotte Turner Smith's *The Old Manor House* (1793) and Anna Brownell Jameson's *Winter Studies and Summer Rambles in Canada* (1838), and a comparative reading of Felicia Hemans' *The Forest Sanctuary* (1825) with Herman Melville's 'The Paradise of Batchelors and the Tartarus of Maids' (1855). The first two essays deal with the political crisis after the American War of Independence in the tension between Britain's imperial military project and a nostalgic sense of 'national domesticity' (Jared Richman) and the New World as an imaginary space in which British identity as an imperial power and European aesthetic theory are reconfigured along the lines of gender (Charity Matthews). In a very different vein, Daniel Hannah's chapter provides an insightful and provocative reading of Hemans' narrative poem alongside Melville's diptych to examine 'the complicated interrelations of desire and displacement that sometimes structured the nineteenth-century transatlantic imaginary' (61). Incorporating ecofeminist and queer readings of transatlantic literary relations, this section most distinctly fulfills the volume's promise of freshness.

Part 2 then turns to issues of race, engaging literature with history and political writing. Tim Fulford looks at Robert Southey's epic poem *Madoc* (1805) in the context of Native American cultural expression, empire and religion. Bridget Bennett revisits the concept of the 'color line', tracing it through Frederick Douglass's conceptual movement across the Atlantic and his experience as African American abolitionist travelling in Britain. Sarah H. Ficke analyzes three adventure novels in terms of British anxieties over race and national identity. The concluding Part 3 deals with transatlantic print culture, tourism and political thought. The operative term that holds this part together is 'exchange', and though its internal coherence is somewhat loose, each of the chapters here speaks back to earlier sections in suggestive ways. For example, Kevin Hutching's analysis of tourist discourse around Niagara speaks to Charity Matthews reading of how the engagement with the natural environment and aesthetics came together to rethink gender and nation; Eve Tavor Bannet's chapter on the transatlantic role of the popular Minerva Press highlights issues of genre relevant to earlier chapters engaged with transatlantic print culture; Wil Verhoven's exploration of Charles Brockden Brown's 'geopolitical' writing provides an – albeit paradigmatic – historical contextualization for the volume as a whole.

The book sets out as a contribution to nineteenth-century transatlantic studies, engaging in particular with crossings between Canada, Britain and the United States. This focus on the Northern Atlantic is also its limitation, since it keeps the interdisciplinary exchange largely within English departments, even if they are themselves located across the Atlantic in the US, the UK, Canada, and the Netherlands. Yet its omissions may be just as important in triggering further research as its inclusions, and some of the chapters already point towards such work. The inclusion of Frederick Douglass's work calls for a more extensive engagement with his relation to Africa; the inclusion of Michel Maxwell Philip's *Emmanuel Appadocca* (1954) invokes more sustained attention to connections with South America; the inclusion of the Queer Atlantic may suggest an extension of the timeframe to, for example, include poets who responded to Whitman in different languages; the inclusion of black pirates opens the door to work done on the Atlantic itself not just as a space to be crossed but as an awe-inspiring, fluid meeting place.

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Evan Gottlieb and Juliet Shields, eds., *Representing Place in British Literature and Culture, 1660-1830*. Farnham, Surrey and Burlington, VT: Ashgate, 2013. Pp. 221. £60. ISBN 9781409419303.

Jennifer Phegley, John Cyril Barton, and Kristin N. Huston, eds., Preface by David S. Reynolds, *Transatlantic Sensations*. Farnham, Surrey and Burlington, VT: Ashgate, 2012. Pp. 278. £70. ISBN 9781409427155.

These substantial essay collections are new additions in two Ashgate series, each of which has the expressed goal of highlighting interdisciplinary inquiry. Together they span 230 years of British and American literature, domestic and foreign settings, circulations, and influences, and a wide gamut of genres and forms. But what draws them together – and makes each volume a useful resource for interdisciplinary researchers of Romanticism – is their committed and persuasive contributions to un-thinking the nation-state as a primary unit of analysis.

Representing Place participates in Ashgate's series devoted to placing British literature of the long eighteenth century more fully in its historical contexts, and as the title suggests, Gottlieb and Shields focus specifically on historicizing Restoration to Romantic writers' understanding of place-based community. In their excellent introduction, the editors unveil the volume's commitment to eschewing current theories of place, nation, and community in favor of exploring what kinds of communities eighteenth-century writers imagined. They argue directly that their essay collection 'challenges the primacy of the nation-state' (8) by revealing the multiple and interdependent local and global affiliations that contributed to eighteenth-century notions of belonging. The volume is intuitively divided into three sections that each push against the nation-state by showing how it was traversed instead of bolstered. The section headings, 'From Local to National', 'From National to Global', and 'Romanticism And The Return To The Local', emphasize movement between, and mutual influence among, categories of place-based community, in lieu of the fixed borders and central status of national belonging that scholars influenced by Anderson's 'imagined community' have lately taken for granted. Grouped conceptually rather than chronologically, then, each section covers a wide span of literary history.

'From Local to National,' for instance, offers essays on Restoration drama, Defoe's fiction, Scots vernacular poetry, and the prose pastoral genre of the Romantic period. But these diverse contributions are held together by their interest in how local attachments, particularly defined within an urban/rural antagonism, pushed back against British national collectivity while also helping to stitch it together out of places understood as distinct. Juliet Shields's chapter on early eighteenth-century fiction employs a devolutionary reading method that pushes beyond metropolitan and center-periphery lenses. Reading Haywood, Aubin, and Defoe, she argues that after the 1707 Acts of Union, authors explored the concept of collective British identity by depicting distinct regional and non-metropolitan communities and that such emphasis on particularity attended the rise of the novel. Similarly attuned to rural/metropolitan dynamics, Paul Westover's chapter on graveyard writing will particularly interest Romanticists; he argues that the prose pastoral's focus on rural graveyards was a reaction against increasingly urban, secular, displaced, and anonymous burial sites that signaled a disturbing alienation of the living from the dead. He shows that literary and touristic mourning for the loss of rural community also nostalgically stitched this very sense of belonging into the national identity.

Evan Gottlieb's essay on the transnational settings of Gothic novels opens the second section, and it also implicitly offers a methodological model for the collection as a whole. Gottlieb reads the late eighteenth-century Gothic novel as growing increasingly cosmopolitan

in its global settings and transnational sympathy before retracting into a post-revolutionary xenophobic localism haunted by the global and colonial others it was retreating from. The other two chapters in this section similarly take the scope of the volume beyond the national boundary, and James Mulholland's in particular offers provocative claims about how eighteenth-century writers in India might have broken down the center-periphery model or been able to 'unthink' the nation long before twenty-first-century literary scholars took up the task (120). Just as Gottlieb's essay suggests a certain trajectory of geographic expansion and retraction, so the collection itself returns in its final section (perhaps not rendered distinct enough from the first), revisiting the question of how writers joined the local to the collective. Deidre Lynch's essay returns with a useful difference, arguing that the local 'haunts' of Jane Austen and Mary Russell Mitford's fiction evoke both the particularities of one's known environment as well as the ghostly hauntings of increasingly attenuated communities that stretch across time and space. Readers of this collection will come away with provocative new ways of theorizing place and decentering nation, and Dafydd Moore's insightful coda helps connect such models to broader trends in place-based research.

Transatlantic Sensations begins with the Romantic period and moves forward into the late Victorian, but it works from the same assumption that the nation-state is a category in need of interrogation. The fourteen essays in Phegley, Barton, and Huston's collection (far too many to recapitulate here) make a sizable contribution to Ashgate's series on nineteenth-century transatlantic studies. Each helps build the volume's central and persuasive claim that sensation literature swelled beyond the temporal confines of the 1860s and the geographic confines of national tradition that it has typically been placed within. Expanding to what Barton and Phegley in the introduction term 'a century of sensation' (16) from 1790-1890, the editors aim to show that the popular genre was, as Christopher Apap argues in his chapter on the mutual influence between William Godwin and Charles Brockden Brown, 'transatlantic at its inception' (25). Organized chronologically, the volume allows readers to select essays from a particular era of interest or to read straight through for a substantial transatlantic history of the sensational genre. The contributions give a convincing account of British and American sensation fiction as deeply imbricated across national boundaries and also with related genres including the Gothic, popular crime literature, city-mysteries, and the domestic novel.

Many of the essays, including Apap's, reveal lines of influence, whether between two authors on opposite sides of the Atlantic or between broader British and American notions of each other's (salacious) literary character. David Bordelon, for instance, shows that *Oliver Twist* impacted American culture in ways that ranged from making inroads into vernacular language to being used as an advertising tool to sell other sensational texts. He further claims that Dickens's novel helped inaugurate the American genre of city literature and therefore reveals 'cross-fertilization' within the two national traditions (60). Other essays show how authors used sensation to explore contemporary transatlantic political issues, such as slavery and copyright. Kimberly Snyder Manganelli and Jennifer Phegley contribute two nicely paired chapters on the way that the 'Tragic Mulatta' figure was uncomfortably deployed both in abolitionist and detective fiction (Manganelli), and also became a symbol for the 'enslavement' of British texts by lax American copyright laws (Phegley). One of the volume's more compelling contributions to the field is its expansion of who belongs to the history of the genre, as in Julia McCord Chavez's persuasive re-reading of Thomas Hardy through venues and reviews on both sides of the Atlantic that understood *The Return of the Native* as a participant in sensation.

Transatlantic Sensations will be a valuable resource to scholars of sensation fiction, genre fiction more broadly, and those who study British-American publishing and literary influence, which are the collection's central methodological approaches. While the essays engagingly reveal such transatlantic roots and routes of sensational literature, they offer

somewhat less of the inverse – that is, an account of how sensation fiction might help us theorize and expand the transatlantic. In 2011, Joselyn Almeida’s contribution to this same Ashgate series, *Re-Imagining the Transatlantic, 1780-1890*, made good on its title by arguing for greater attention to the multi-lingual ‘pan-Atlantic.’ While transatlantic studies has helped dismantle the false binary of British and American literature – and this volume is an exemplar – it can often reify a false boundary between what it accounts for (the Anglophone Atlantic) and what it leaves out: Iberian, African, Caribbean, and Latin American communities that helped form the category ‘Atlantic’ in the first place. Chapters near the end of *Transatlantic Sensations* broaden the collection’s geographic scope: Narin Hassan, Tamara S. Wagner, and Ana Savic Moturu link British and American sensation fiction to the activities of empire and the practices of othering. Wagner’s interest in the ‘transpacific’ (221, ff.) depiction of New Zealand is an especially fresh approach. But the collection’s commitment to troubling the nation-state is ironically least robust when it travels outside of Britain and the United States, tending to see such migrations as ways that sensation fiction reaffirmed nationalist sentiment over and against the foreign. *Transatlantic Sensations* is a great asset for the study of the sensational mode as it circulated in various forms and national literatures. It is a strong foundation on which more work might build – work that, in keeping with Almeida’s call to examine the pan-Atlantic, might continue the process of decentering by seeking out challenges to the nation-state beyond the Anglophone community.

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Simon Davies, Daniel Sanjiv Roberts and Gabriel Sánchez Espinosa, eds., *India and Europe in the Global Eighteenth Century*. Oxford University Studies in the Enlightenment. Oxford: Voltaire Foundation, 2014. Pp. xii+341, 13 ills. £65 / €85 / \$115 (pb). ISBN 9780729410809.

Editors of this collection of fourteen essays explain that, by placing the relationship between the two terms from the title in the ‘global’ context, they seek to avoid the commonplaces of historiography and imagination. As a result, ‘some significant individual figures receive but little or passing mention’ by the contributors (11). This may be the volume’s most significant contribution: it shows how a shift in perspective populates the historical imagination with new cohorts of historical characters and requires new accounts of historical relationships.

The new characters emerge from essays that seldom suggest what ‘global’ third terms may disrupt the static images of ‘India’ and ‘Europe’ in the history of colonialism. More often the essays suggest that the primary terms stand in need of rethinking, and the historical imagination in need of reaching beyond the ‘significant individual figures’ and familiar narratives about hierarchies and distributions of power. The broader context brings about a range of perspectives around which editors remain ‘conscious that other narratives might be constructed’ (12). The volume discusses ‘aspects of Enlightenment theory; European and Persian historical representations of India; economic history; war and piracy; material culture and display; book history and translation; travel writing; critical theory and fiction; European missions and British evangelicalism; Hellenism and orientalism and Mughal history and culture, among other topics’ (12). The collection makes clear how a ‘global perspective’ on the seemingly bilateral relationship may be indispensable, but also disorienting. This is a broad landscape of narrative and methodological possibilities. Keeping up with all the novelty requires an array of competences few can marshal.

The central question guiding this collection may be about the materials with which to probe the nature of 'India' and 'Europe' and their interactions. To put it more politically: has this been, above all, a relationship of representation, always framed by the asymmetrical connections of colonization, and then by the political commitments of historiography? Stories about relationships between texts of India and England can seem familiar, tracing the paths of dissemination and appropriation of 'Oriental' thought and iconography in European canonical literature. Some in this collection are not so easily subsumed under the 'Orientalist' dynamic, and offer new ways of imagining relationships between 'indigenous' texts and their 'European' uses. Indian and English texts could be triangulated, for instance, by authoritative texts from traditions seldom mentioned in histories of contact between Britain and India, as in Claire Gallien's account of the role of Indo-Persian historiography in Britain's colonial historiography. Or they could present themselves as European 'translations' for which there is no equivalent in any Indian language, as in Javeed Majeed's examination of John Richardson's 'A Dissertation of the languages, literature, and manners of Eastern nations'. They would even suggest that Britishness was shaped by loans from the global textual traffic, especially by romance and the gothic, cultural influences long disowned. The essay by Gabriel Sánchez Espinosa concerns the adventures of a Spanish translation of a French text about 'India' as a focus of questions about Enlightenment's viability as a political program and blueprint for reform. The eighteenth-century Spanish publication market becomes a vibrant scene of tension between reformists and the Inquisition, a rare sight in a publication in English.

Since most readers of scholarship in the dominant languages of European colonialism in India will know next to nothing of these new historical characters and conditions, the essays are experiments in what to say against the backdrop of available theories and narratives. Sometimes a scholarly argument can amount to little more than a presentation of names and shapes of eighteenth-century people and institutions: Mogens R. Nissen shows that there was a Danish East India Company (or, rather, several), along with droves of eighteenth-century Danish politicians, patricians, and merchants, all of them named and somehow motivated. Lakshmi Subramaniam explains that there was a tenuous difference between 'piracy' and 'privateering' on a site she defines as 'India's western littoral', amidst the East India Company's ambivalence towards local political and market forces long since irrelevant. Subramaniam, much like Florence D'Souza and Seema Alavi in their essays, suggests that the most formidable limitation to a richer historical understanding of relationships between India and Europe may lie in the prevailing protocols of documentation and narrative habits. D'Souza reminds us of textual evidence that Surat was a site of encounter on the west coast long before Mumbai, important to remember because 'constant adaptation to evolving circumstances ... prevailed over any legalized stability or any long-term arrangements' (307). Alavi suggests that insistence on 'the myth of Mughal decline' hides from view the continued existence of important intellectual communities in South Asia. To surpass such melancholy narratives about colonialism, historians should attend to 'the creation of wider conceptual spaces' in the period, and see how they 'served as critical arenas' in which historical agents could 'connect in fresh ways to global influences' (285). The broad range of scholarship here will guide many experienced researchers to the volume, in search of particular essays, or clusters of essays on specific research questions or focal areas. The same breadth may recommend the entire volume to teachers keen to show their students that transnational history of colonialism is a thriving interdisciplinary field in which much exciting work remains to be done.

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John Kirk, Michael Brown and Andrew Noble, eds., *Cultures of Radicalism in Britain and Ireland*. London: Pickering & Chatto, 2013. Pp 249. £60. ISBN 9781848933446.

This work is the third in a welcome new series entitled 'Poetry and Song in the Age of Revolution'. Bringing together work on Ireland, Wales and Scotland, its originality lies in the connections drawn between them, as well as in the use of source material in Welsh, Scots Gaelic and Irish, as well as English. Michael Brown's formidable introduction places the contributions in a broad intellectual context by offering suggestive thoughts on the connections between Enlightenment and revolution, in Britain and Ireland, and placing emphasis on what he calls 'the processes of politicisation' (19).

Delineating politicisation is no simple task. One of the most straightforward means is to take an individual case study, which is exactly what Bob Harris offers in his consideration of the radical career of Basil William Douglas, Lord Daer, who acted as an influential intermediary between radical reform politicians in London and Edinburgh. The core of this collection explores the value of songs, ballads, hymns and poetry, which were sung, recited and in many cases written by ordinary people. Three essays on Wales find plentiful, if complex, evidence of the 'processes of politicisation' at work. E. Wyn Jones concentrates on the hymns of William Williams of Pantycelyn, to argue that William's postmillennialism encouraged a movement for social and moral regeneration with Enlightenment as well as Methodist roots. Ffion Mair Jones argues that Welsh language ballads and poems carried in newspapers, almanacs and periodicals offer strong evidence of politicisation, if not necessarily radicalization, during the American War of Independence. Marion Löffler takes up the story in the 1790s through Welsh language poetry published in newspapers, almanacs and periodicals and assesses some striking works, including a Welsh adaptation of *La Marseillaise* entitled 'Cân Rhyddid' ('Song of Liberty').

Recent decades have witnessed a vigorous debate about what the surviving corpus of songs and poems in Irish tell us about the political ideas of lower-order Irish Catholics. Breandán Ó Buachalla and Vincent Morley have emphasized the continuing significance of Jacobite imagery in these works. Niall Ó Ciosáin reminds us that one of the most striking features of Irish radicalism in the 1790s is the almost complete absence of printed work in the Irish language (one still spoken by the majority of the population in the late eighteenth century). Ó Ciosáin provides a valuable service by contextualizing this absence within the printing histories of Welsh and Scots Gaelic, as well as Irish. Maura Cronin's study of popular songs from Munster in the first two decades of the nineteenth century suggests that radicalism was largely absent from the world of the *cosmhuintir* (ordinary people), arguing that 'apparent radicalization was only surface deep' (157). While Cronin is certainly not the first to raise doubts, her claim that 'the more closely popular songs are examined, the more it seems that *politics of any sort* – let alone radicalism – was at the very bottom of the popular agenda' (154, *my italics*) is startling, for it contrasts strongly with the case for popular politicisation in the 1790s articulated by many historians building on the pioneering work of Louis Cullen, James S. Donnelly Jr and others. Indeed, Cronin's argument also seems to have serious implications for recent understandings of the connections between Irish Jacobitism and Irish nationalism (vide. Vincent Morley's *Ó Chéitinn go Raiftearaí: Mar a Cumadh Stair na hÉireann* (Baile Átha Cliath, 2011)).

Though it is a secondary theme, the collection also makes it clear that radical politicisation was contested aggressively at all levels of society. Christopher A. Whatley's important essay on the reception of Burns' poetry from his death to the centenary of his birth illustrates in detail how admirers and readers in Scotland and Ulster projected both conservative and radical constructions of his work. Dan Hunt discusses how *Blackwood's Edinburgh*

Magazine defined itself by a sustained attack on Leigh Hunt for, among other things, his supposed religious and political radicalism. The backlash against radicalism was underway well before this, of course. It is no accident that, as Marion Löffler notes, opportunities for the dissemination of Welsh radical poetry had effectively disappeared by 1796. Finally, it is worth pointing out that the collection is not naïve about ‘cultural transfer’ between the nations either. Martyn Powell, for instance, identifies a curious strain of Scottophobia running through Irish Patriotism from the 1760s to 1780s.

Cultures of Radicalism offers fresh and engaging perspectives, drawing on frequently overlooked source material and underlining the value of comparative thinking. It would be too much, however, to expect neat responses to the kind of programmatic questions set out in Brown’s introduction (which should, nonetheless, become an important contribution in its own right to the emerging literature on the ‘Irish Enlightenment’).

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Rhona Brown, *Robert Fergusson and the Scottish Periodical Press*. Farnham: Ashgate, 2012. Pp. 280. £65. ISBN 9781409420231 (hb); ISBN 9781409420248 (ebk).

Sebastian Mitchell, *Visions of Britain, 1730–1830: Anglo-Scottish Writing and Representation*. Basingstoke: Palgrave Macmillan, 2013. Pp. 304, 32 b/w illus. \$90. ISBN 9781137290106.

Rhona Brown’s *Robert Fergusson and the Scottish Periodical Press* and Sebastian Mitchell’s *Visions of Britain* are two new monographs that consider national identity through language (Brown) and the relationship between text and image (Mitchell). They are considerably different publications: Brown’s book is a single-author study while Mitchell considers a range of Anglo-Scottish writers and artists, but both offer intriguing new insights into their subjects.

Rhona Brown’s exploration of Robert Fergusson’s literary output and his role as ‘house poet’ of Walter Ruddiman Jr’s *Weekly Magazine; or Edinburgh Amusement* in the years 1771 to 1774 is a nuanced, thoughtful and convincing re-examination of a poet often seen merely as a precursor to Burns. It encourages us to re-evaluate Fergusson’s work through its magazine contexts, and retrieves him from the vernacular shadow of his popular Scots poems.

The introduction carefully sets out the argument of the book: that reading Fergusson as Burns’s predecessor is far too limiting an approach, and that Fergusson’s works should be seen in the context of the Scottish periodical press of the 1770s, where he quickly established himself as public poet and a cultural spokesperson on political, literary and aesthetic matters. Approaching Fergusson in the context of the *Weekly Magazine*, Brown argues, ‘sharpens the focus of his poetic career and [...] ambitions’ (8), and allows us to see the other side of Fergusson: as ‘contemporary literary spokesman’ (8).

Chapter 1 focuses on 1771, and offers a diligent close reading of the poems published that year. Fergusson first appeared in the Scottish periodical press in February 1771, and over the course of the year published poems in a variety of styles and genres: pastoral, seasonal, elegy, mock-heroic, in polished neo-classic English verse. Together these form his apprentice pieces, showing him as ‘trying his talents’ (39), exploring different literary forms and themes, and, through the poems’ political content, setting him up as a very contemporary, modern writer. In this chapter Fergusson’s politics are contrasted sharply with John Wilkes and his

North Briton: many of his poems from that year show him upset with the inequality of Anglo-Scots relations, and his depiction of city life sets him up as a poet of the present, concerned with all aspects of human life and as an adjustor of traditions.

In Chapter 2 Brown traces Fergusson's rise in 1772. This year saw the publication of 'The Daft Days' in January, and thus is usually heralded as the 'proper' beginning of his literary career. However, as Brown argues, this is not quite true: although 1772 marks a change in the *Weekly Magazine*'s poetry section with its inclusion of vernacular poetry, only eight of the twenty-five poems Fergusson published in the *Magazine* that year were in Scots. Furthermore, 'The Daft Days' 'continues many of the concerns and preoccupations already outlined in Fergusson's English language productions of 1771' (41). Throughout this chapter Brown convincingly continues her discussion of Fergusson as spokesman of Edinburgh's public sphere.

Chapter 3 explores January to July 1773, with particular emphasis on 'The Farmer's Ingle', 'The Ghaists' and 'Leith Races'. Brown's thoughtful readings on these poems in the context of other contributions to the *Weekly Magazine* establishes Fergusson firmly as a popular poet interested in the relationship between the past and present, who, far from being anti-Enlightenment, was keen to satirise current literary fashions, often in a 'characteristic concoction of the comic and serious' (119). This chapter also highlights Fergusson's interest in the law and contemporary politics.

Chapter 4 focuses on Fergusson's best-known poem, 'Auld Reekie'. This period sees the beginning of the construction of Fergusson as a 'vernacular poetic humorist', (166) – a comic poet. Here, Brown again shows that correspondents to the *Weekly Magazine* confirmed Fergusson's popularity. 'Auld Reekie' is shown to be a 'characteristically contemporary poem' (188); its portrayal of Edinburgh striking a balance between pastoral and urban, appearance and reality, and past and present.

In Chapter 5 Brown explores the latter half of 1773 – the period of Fergusson's 'Literary Zenith' (189). The close readings of both vernacular and English poems in this chapter continue the argument set up earlier, of Fergusson as a contemporary poet, keenly aware of both rural and urban issues, and engaged with classical and sentimental themes. In this chapter we see Fergusson largely away from Edinburgh (commenting, for example, on Samuel Johnson's tour of Scotland).

The final chapter traces responses to Fergusson's death in October 1774, particularly through letters and poems published in the periodical press. Brown pulls together a number of 'hitherto unnoticed' responses to convincingly conclude her argument that Fergusson was not, as so often argued, a literary outcast, but instead valued as a poet and astute commentator in his lifetime.

Sebastian Mitchell's *Visions of Britain* takes a chronological case study approach and explores six 'set pieces' in an interdisciplinary fusion of literature and art. The close reading and detailed analysis of individual works sits happily alongside ongoing critical reviews and engages the reader throughout in its meticulous examination of the relationship between art, literature and Britishness.

The first chapter focuses on James Thomson's three major poems, *The Seasons*, *Liberty* and *The Castle of Indolence*. Mitchell argues that each poem corresponds to a different phase of 'Thomson's poetical national representation' (13): Britishness and international outlooks in *The Seasons*, a concern with cyclical history in *Liberty* and the personal, confessional aspects of *The Castle of Indolence*.

In Chapter 2 Mitchell explores a number of Tobias Smollett's works, from *The Regicide* and *The Tears of Scotland* to his well-known novels. Here, Mitchell's argument lies in the relationship between subjective and objective, and Smollett's representation of Britain, he argues, 'is repeatedly structured in terms of the relationship of self to object' (48). In this

‘dialectical nationalism’ the self ‘merges with the national material’ (48) interchangeably, presenting — like Mitchell’s book itself — a series of incidents that together, in their various domestic and international settings, allow us to piece together a subtle view of Britain.

Chapter 3 moves from literature to art: here, Allan Ramsay’s work is explored through the lens of David Hume’s sceptical empiricism. Mitchell’s central thesis here is that Ramsay’s portraits illustrate Hume’s hierarchical view of contemporary Britain, and he convincingly places Ramsay’s political writings in the context of his painting and the sort of social vision explored by Hume.

The fourth chapter is devoted to Ossian. Mitchell persuasively shows that Ossian is not just a means of national representation in the poetry and ongoing critical responses to it, but is indeed as strong in the visual arts. In British culture Ossian ‘often operates on the basis of a visual analogy’ (125), paradigmatically and aesthetically altering our notions of romanticism and heroism, and its odd (but highly successful) combination of the martial and the pacific.

In the fifth chapter Mitchell returns to earlier considerations of the self and the nation in his discussion of James Boswell. Mitchell debates Boswell’s responses to a number of national perspectives in relation with the self in an astute argument that situates Boswell’s (auto)biographical writings in a framework of writing as self-reflection and self-realisation.

The final chapter considers J.M.W. Turner’s illustrations for the 12-volume edition of Sir Walter Scott’s poetical works published by Robert Cadell in the 1830s. In particular, Mitchell examines these as an example of Anglo-Scottish collaboration, arguing that this functions as ‘contributing to a more dynamic envisioning of British experience’ (196) – a fitting ‘closing national vision’ (196) for a study that begins and ends with Scotland.

All in all, Brown and Mitchell offer a re-evaluation of authors, texts and works that have, perhaps, been read too narrowly in the past. Their arguments are convincing and sustained, and their meticulous research and engagement with scholars both contemporary and historic makes for two interesting and well-written companionable books.

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John Barrell and Timothy Whelan, eds., *The Political Writings of William Fox*. Nottingham: Trent Editions, 2011. Pp. 320. £12. ISBN 97781842331422.

This edited collection of pamphlets written by William Fox will certainly be of interest to those working in a broad spectrum of 1790s political thought. The editors note that Fox is a bit of an enigma both in terms of his personal life and his writings. Identifying the correct William Fox as author of the pamphlets is an important development since they have mostly been incorrectly attributed to others with the same name. As the Introduction indicates, little is known of Fox’s life and identity and his writings are difficult to pin-down. It appears he was a Dissenter but may have been an Anglican; he ran a bookshop but may also have been a wealthy landowner. It is unclear whether Fox ever married, but he did have an interesting ideological connection with publisher Martha Gurney, with whom he collaborated on abolition. He is primarily identified here as a Tory, with hints at liberalism in some of his writings.

This volume contains sixteen pamphlets on topics such as abolition, the French Revolution, the war with France, Jacobinism and the treason trials. Yet Fox cannot be placed in either the radical/reform or the loyalist camp, he was ‘an independent thinker’ (ix). His writings float intriguingly somewhere in the spaces between more clearly politically delineated texts such as those by Burke and Paine, both of which Fox criticised. Of course, the fragmented and diverse nature of 1790s ideology is well established by historians, with inconsistency

within or between writings frequently noted. Those of different political affiliations can be found sharing ideas on subjects such as constitutionalism and abolition, and many recanted from one position to another. Yet, Fox often takes a quite unusual position on contemporary issues developing innovative arguments that, as the editors point out, sometimes strike a particular chord today (xxxix).

Fox's abolition pamphlet was apparently his most popular and widely distributed pamphlet. It points out the hypocrisy in Britain's claims to liberty at home while condoning the enslaving of others abroad. The main aim though is to call for a popular boycott of sugar from the West Indies, which, he believes, would have the effect of seriously reducing the slave trade and slavery. Fox's economic argument creates a causal link between the consumption of sugar and the cruelty of the slave trade and slavery. Sugar is an increasing luxury in Britain but it is stained with human blood. Purchasing and eating sugar is a consumer sin as much as a Christian one imbued with the moral geography of empire identified by historians. Fox clearly believed in the power of extra-parliamentary action in response to the failure of the legislature to abolish the slave trade. He states that the people joining together will have the power to impose their will. The abolition movement was one of the first to promote such mass action and Fox was at the forefront of a new consumer mobilisation.

In his criticism of Paine's *Rights of Man*, Part 2, Fox decides to 'take this bull by the horns, and consider Mr. Paine's merit as a financier' (42). Paine has little such merit largely due to his disregard for the all-important issue of the national debt and the need to protect Britain's commercial interests. Fox takes a loyalist Tory position over reform here and strongly supports the landed interest. But his pamphlet on Britain's war with France in 1793 takes a more liberal turn, condemning Pitt and his government for going to war with France for no clear reason. If, as it claims, Britain does not want to interfere with France's affairs or restore the monarchy, then why join the allies in taking aggressive military action (24)? On the treason trials, Fox takes issue with the government's redefinition of treason to include Barend's 'figurative treason'. Fox concludes this work with a statement that 'the absurdity of the new Law of Treason, on principles of common sense, is all which is meant to be discussed' (218). Exploring absurdities in politics and applying common sense thereto can perhaps be identified as the abiding principles behind Fox's approach to the major events of his day.

This is a concise and well-compiled collection that provides useful introductory paragraphs to each text and a lengthy notes section. An attempt at linking Fox's works with those of various other writers of the time would have assisted in continuing the project among historians to identify the ideologies and affiliations of political writers of the 1790s. But that is a considerable task and probably a research project in its own right. As it is, this is a valuable and fascinating collection of writings.

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Katey Castellano, *The Ecology of British Romantic Conservatism, 1790-1837*. New York: Palgrave, 2013. Pp. ix + 219. \$90. ISBN 9781137354198.

Katey Castellano's title aptly sketches her argument, which she develops in a series of compact chapters on Burke, Wordsworth, Bewick, Edgeworth, Cobbett, and Clare. Sensing that green Romanticists have neglected conservative contributions to the environmental tradition (1-3, 15, 164), Castellano argues that Burke's *Reflections* initiated 'a strand of Romantic political conservatism that is committed to environmental conservation' (1). Burke makes no such commitment explicit; but in his emphasis on organic society, in his notion of 'life-rent', in his

ideals of tradition, inheritance, habit, and ‘second nature’, and in his ‘humility’ and ‘long views’, Castellano finds expressions of an ‘intergenerational imagination’ that defers to the past and owns a correlative ‘obligation to future generations’ (19).

Each of Castellano’s chapters explores a variation on this principle or, more broadly, on the ‘conservative, conservationist ethos of Burke’ (100). Thus, epitaphic poems like ‘We are Seven’ and ‘The Brothers’ illustrate Wordsworth’s ideal of the grave-marker as a ‘visible centre of a community of the living and the dead’ (*Essays on Epitaphs*, qtd. 48); even Wordsworth’s ‘living memorials’, such as the old Cumberland beggar, affirm ‘a social ecology that reincorporates the abject back into the community’, transforming ‘loss into a common good’ (59). Castellano’s strongest chapter, on Thomas Bewick’s *History of British Birds* (1797-1804), identifies several aspects of environmental, counter-Enlightenment thinking – from Bewick’s ‘provincial folk taxonomy’ (65) to his acknowledgment of the bird’s-eye view (a ‘reciprocal’ and in fact superior seeing in his supposed objects) (74-5), to an interplay between Bewick’s animal miniatures and human vignettes that renders animal life ‘analogous to’ and even exemplary for human culture (83). In general, Bewick’s natural history ‘encodes and naturalizes common rights’: birds, for instance, ‘are not restrained by the fences of enclosure’ (87, 10). Castellano concludes that Bewick disseminates a ‘rebellious conservative politics’ and even ‘practical tactics for the propertyless’ (90) – though it is hard to envision the access of the propertyless to Bewick’s engraved volumes. In Maria Edgeworth’s Irish tales (primarily *Castle Rackrent*), in William Cobbett’s *Cottage Economy*, and in John Clare’s enclosure elegies, especially ‘The Fallen Elm’ and ‘The Lament of Swordy Well’, Castellano seeks further resonances with Burke (e.g., 91, 97-8, 119, 120, 151, 152) and his ‘conservative, conservationist reaction to modernity’ (163). Apart from the overarching thesis, all of these readings are rewarding in their particulars.

It is the thesis that should be questioned. Castellano’s complaint that conservative contributions to environmental history have been neglected in the first place seems exaggerated. The two books generally acknowledged as having introduced green Romanticism, Jonathan Bate’s *Romantic Ecology* and Karl Kroeber’s *Ecological Literary Criticism*, oppose it to ‘red’ Romanticism (Bate 8-9, Kroeber 37-8). Bate’s book focuses on Wordsworth – a conservative in Castellano’s – while Kroeber’s (overlooked by Castellano) praises Malthus and compares his ‘population thinking’ with Percy Shelley’s. Whereas both Kroeber and Bate discourage aligning ecology with political left or right (see also Bate’s *Song of the Earth* 39-40, 267-68, 276-9), Castellano would identify conservationism with conservatism, especially by repeating the phrase ‘conservative, conservationist’ (1, 5, *passim*). The semantic and historical complexity alone of the word ‘conservative’ renders this equation simplistic: in which sense, exactly, is conservationism conservative?

It is simplistic also to extrapolate polarized environmental characters for the ‘conservative traditionalist’ and ‘liberal individualist’ (3) from a narrow reading of the Burke-Paine debate (163; cf. 8-9, 17-26). Having emphasized Burke’s defence of tradition, Castellano infers that ‘Burke recognizes the potential environmental danger of the mental disposition to consider only present generations [...] when making decisions about land use’ (34). This is mere inference; no evidence of Burke’s environmental views on land-use is cited. Nor is there any demonstration for claims, e.g., that Burke worried about our ‘responsibility for maintaining a healthy environment for future generations’ (8) or feared ‘environmental collapse’ (40-41). In ‘Thoughts and Details on Scarcity’ (1795), Burke defended *laissez-faire* principles, affirming that ‘the laws of commerce [...] are the laws of nature, and consequently the laws of God’ and that a farmer ‘should be permitted, and even expected, to look to all possible profit’. Scholars have argued that he was not always so enthusiastic a ‘*laissez-faireist*’. But as Francis Canavan has noted (*The Political Economy of Edmund Burke* 118-19), Burke did support enclosure acts, which Castellano generally acknowledges to be anti-environmental. In sum, Burke’s rhetoric

in the *Reflections* may resonate with an environmentalist ‘intergenerational imagination’--and if so the point is worth pursuing – but it does not follow that his conservatism was conservationist. Conversely, Paine’s liberalism does not make him the Once-ler. Citing Paine’s riposte to Burke on tradition, that ‘every age and generation must be free to act for itself’ (qtd. 8), Castellano infers that ‘Paine’s liberalism is built on the idea that humans are discrete individuals who have no obligation to the past or future’ (19). But Paine’s unit is the ‘age and generation’, not the individual, and though he does deny obligation to the past, he never denies one generation’s obligation to the future. In fact, in *Agrarian Justice* (also dated 1795), Paine argued that unimproved earth is ‘the common property of the human race’ and proposed a progressive tax on landed estates as a way of enacting that commonality. Impracticable as this scheme was, it was meant to provide for future generations, and in its emphasis on ‘common property’ it makes Paine seem closer than Burke to the ideals attributed to most of the writers explored as environmentalists in this study.

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Ian Haywood, *Romanticism and Caricature*. Cambridge: Cambridge University Press, 2013. Pp. xiv + 221. £60. ISBN 9781107044210.

The ‘golden age’ of caricature in Britain (c.1760–1830) is enjoying something of a ‘golden age’ of historiography of late. The process began with the publication of the ‘English Satirical Print’ series in the mid-1980s but reached new heights of intellectual distinction with Diana Donald’s *The Age of Caricature* (1996) and Vic Gatrell’s *City of Laughter* (2006). The dominant motif of these and associated studies is caricature’s ability to act as a barometer of the social and political tensions of the age. No longer can caricatures be dismissed as a sort of whimsical visual wallpaper worthy of passing attention as book illustrations. The on-going digitisation of the major collections of British satirical prints on both sides of the Atlantic has rendered access to the source material in a high quality format more immediate. However, increased access has made it (in some respects) harder to understand caricature as a phenomenon – which prints are representative of the whole? How ephemeral were they as productions? To what extent did they represent the commercial decisions of publishers and print-sellers as opposed to the artists themselves? Likewise, the chronology and terminology of a ‘golden age’ – beloved by scholars from the time of M. Dorothy George (the first serious student of English political caricature) in the 1950s – has enveloped the subject in a self-referential halo of exemplary artists (James Gillray, the Cruikshanks, Thomas Rowlandson), as if what followed from the 1830s was irredeemably devalued and ‘unauthentic’ by comparison. Fortunately, scholars like Brian Maidment are doing something to restore the importance of the later period whilst Ian Haywood, at the outset of the book under review, promises us a sequel to take his study from its current terminus in 1832 down to the 1840s.

Haywood approaches caricature as a literary scholar and (what might be described as) an archaeologist of texts. There are plenty of references to Jacques Derrida, Roland Barthes and Michel Foucault along the way, and he has mined deep and wide in contemporary sources. Essentially, Haywood’s approach is to transplant the process of ‘deep reading’ to the study of caricature, ‘by treating a range of single prints in the same detailed manner in which we look at paintings or literary texts’ (8). Though this is hardly unique, especially to art historians, it is a measure of the state of caricature studies until recently that it offers an innovative methodology in the field. Whereas Dorothy George’s unsurpassed catalogue of the British Museum’s collection was strong on identification and immediate context, Haywood seeks to

de-atomise individual prints – all of which come from the established ‘masters of the genre’ (Gillray, Rowlandson, William Hone and George Cruikshank with a welcome final chapter on William Heath and Charles Jameson Grant) – and place them in their wider artistic, literary and intellectual framework. This helps to establish long-term reference-points, notably Milton’s *Paradise Lost* and the revival of the medieval allegory of the ‘Dance of Death’, as well as reinforcing the sense of ‘inter-textuality’ (or communication) between individual prints, their influences and successors. Haywood’s discussion of ‘Lethal Money’ (tied to the contemporary concern with forged bank notes), his consideration of Gillray’s neglected visual work for the *Anti-Jacobin Review* and his exploration of the attempt to ‘blacken’ (figuratively speaking) Henry Hunt’s political reputation after he entered Parliament, through reference to his ‘matchless blacking’ shoe polish business and his political radicalism, are all original and well-rounded discussions which build on our current understanding of those subjects.

Occasionally, the book’s origins in earlier journal articles shows through too clearly and the author might have excised some repetition both of content and theme. Haywood is also rather too quick to dismiss (or at least downplay) important questions which still exercise historians of the subject; most especially, the degree to which caricatures were ‘read’, bought and understood by a non-elite audience. It remains a standing problem that, as scholars, we lack much evidence as to the impact of caricatures (individually or collectively) on their audience – the equivalent of saying that though ‘x number of books were written and produced’ we have no discernible sense of their readership or influence except on a small number of occasions, including, as Haywood notes, the Hone and Cruikshank collaborations of 1819–21. Haywood’s book offers an important addition to what is fast becoming an expanding field, providing a series of separate though related studies of caricature’s interventions in political, social and cultural debate during the Romantic age. It is also highly suggestive of future research potential: to that extent, Haywood’s professed hope of pioneering a new methodology for caricature studies may yet bear rich fruit from diverse hands.

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Michael Scrivener, *Jewish Representation in British Literature 1780-1840: After Shylock*. New York: Palgrave Macmillan, 2011. Pp. 278. £57. ISBN 9780230102897.

Michael Scrivener’s new study of the representation of the Jew in Romantic literature explores the figurative usage of the Jew outside the established canon. Though he refers to mainstream Romantic writers in his conclusion, the bulk of his research is dominated by hitherto overlooked primary material such as the Old Bailey Court *Proceedings* and ‘Jew Songs’ in the *Universal Songster*. In this respect, Scrivener’s work carries an archival importance, while allowing for a better understanding of the power and function of the literary stereotype of the Jew in British culture.

Scrivener maintains that ‘although the number of English Jews in the early nineteenth-century was small, the impact of figurative Jewishness on British culture was large’ (6). Jewish representation, Scrivener argues, functions ‘like Freud’s return of the repressed: expelled and excluded, they keep coming back, raising uncomfortable questions’ (7). As Scrivener’s subtitle indicates, his study explores the aftermath of *Shylock*, its impact on the English imagination and popular Jewish stereotypes. The true merit of this work lies in Scrivener’s attempt to examine the literary stereotype against actual case-studies. We find that in almost each chapter

Scrivener places the figurative Jew against an actual Jew from the period, thus examining the stereotype's existence in and outside the literature.

Relying on Freudian psychoanalysis and post-colonial theory, Scrivener argues that 'Romantic Jewish representations as a whole are ambivalent' (2). In this respect, Scrivener's thesis does not differ from previous arguments raised by Bryan Cheyette and Judith W. Page. In his conclusion, Scrivener comments that the source of this ambivalence is rooted in the fact that 'the Romantics usually work with these cultural myths from tradition and make something far less toxic than the raw material with which they started. They work the stereotypes ... The bias against Judaism and Jews, however, is the position from which they start because of the many centuries of hostility (203). This cautious tone, however, is slightly undermined a few pages later when Scrivener anticipates that the model of ambivalence that critics adopt in their dealings with the Jewish question in literature will no longer 'serve the interests of accounting most insightfully for the evidence at hand. Accented differently, ambivalence will appear to be intellectual evasion rather than open-mindedness' (208).

The first chapter, 'Jewish Representations, Literary Criticism and History' traces the developmental understanding of Jewish stereotypes in literature. Scrivener argues that contrary to earlier criticism, dating from 1880 to 1971, today's critics 'read Jewish texts semiotically and rhetorically, not just according to the anti- and philosemitic focus' (23). Chapter 2, '1656 and the Origins of Anglo-Jewish Writing', offers an historical overview of the debates surrounding the Jews' readmission to Britain in the seventeenth century. Scrivener associates Menasseh ben Israel's Jewish messianism with the period's philosemitic millenarianism, 'a pattern of similarity and difference repeated in the Georgian period as well' (41). From Chapter 3 onwards, Scrivener surveys four popular Jewish stereotypes starting with that of the pedlar. Scrivener examines how Jewish pedlars figured in the Old Bailey court *Proceedings* and in the 'Jew Songs' in the *Universal Songster*, progressing to consider the itinerant Jew in Maria Edgeworth's *Harrington* and William Wordsworth's *The Ruined Cottage* and *The Excursion*.

Chapter 4 focuses on the image of the Jewish moneylender. After establishing the influence of Shylock on the cultural concept of the Jew as a financial parasite, Scrivener turns his attention to two actual moneylenders from the period, the financier Benjamin Goldsmith and John 'Jew' King. The following chapter, 'The Jew's Daughter', centres on the image of the Jewess as false (who despite her initial appearance as Jewish turns out to be a Christian) and as the object of conversionist narratives. The final section of the chapter is dedicated to the real life drama of the King sisters – Charlotte and Sophia (daughters of John 'Jew' King) and their negotiation between their Jewish origin and Christian surroundings. The first part of Chapter 6, 'Exiles and Prophets', concentrates on Thomas Spence and Lord George Gordon and the inspiration they found in the social ideals presented in the Jewish scripture. The second part of the chapter discusses the female component of the stereotype, debating the difficulties faced by Jewish female writers such as Emma Lyon, Celia and Marion Moss and Grace Aguilar.

The book makes for an interesting and enlightening read not simply because of its topic, which has been previously explored, but rather due to the breadth of primary material Scrivener examines. Scrivener's efforts pay off as his meticulous research into the cultural makeup of the Romantic period helps cement his argument that even though small in numbers, the Jews formed part of the cultural lexicon of the early nineteenth century. As such, this book is an important addition to scholarly debates concerning the *Other* and the Romantic imagination.

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Harriet Kramer Linkin, ed., *Selena by Mary Tighe: A Scholarly Edition*. Farnham and Burlington: Ashgate, 2012. 749pp. £90. ISBN 9781409405498 (hbk); ISBN 09781409405504 (ebk).

Mary Tighe has become increasingly known and highly regarded as a poet, largely due to the critical championing of her work by Harriet Kramer Linkin and Averill Buchanan. Her novel *Selena*, published for the first time from a manuscript copy in the National Library of Ireland, is certainly a poet's novel, featuring several characters who write poetry, the frequent quotation of poetry by both the fictional characters and the narrator, and chapter epigraphs drawn from a strikingly wide range of reading which includes Shakespeare, Restoration verse tragedy, Italian poetry, mid-eighteenth-century poetry (especially Thomson), and a range of contemporary female poets (including Baillie, Barbauld, Seward, Smith and Porter). Tighe's own prose often gestures towards the common tropes and rhythms of contemporary verse, particularly the poetry of sensibility. Just before the moment of the novel's happy resolution, *Selena* responds sympathetically to the plaintive melody, the 'melancholy murmur' of the stock dove and sighs that she alone can attend to its song (720). The climax of the novel's plot takes place in Killarney in Ireland, where the dramatic landscape is described in a painterly poetic style. And the frequent poeticism of the novel's style enables its probing of intense feeling. *Selena*'s close friend, Lady Emily Trevallyn, envies that she 'can always act right with so much ease' (416), but the novel plumbs the pain and longing which characterise *Selena*'s inner emotions, and which are no less heartfelt than the more extreme acts and thoughts of characters such as Edwin Stanmore and Angela Harley. As the editor of the modern critical edition of Tighe's poetry, Linkin is well placed to annotate and contextualise these significant elements of the novel.

Yet, as Averill Buchanan has shown, Tighe's 'Reading Journal' demonstrates that she was an equally avid reader of contemporary women's fiction, admiring Edgeworth in particular. And, in contrast to its frequently poetic voice, the novel also accommodates many comic and satiric touches, often the result of a cool narrative irony which resembles that of Austen: the observation, for example, that Lady Harriet 'displayed her charms with the least possible disguise save that which her great grandmothers the Picts were accustomed to employ at once as ornament and covering' (511); or that the post-boy, unlike the heroic lovers at the scene, had no reason to find secret contentment in a carriage accident: 'It was no easy matter to obtain any information from this their companion in misfortune, who not having like the rest of the party that secret internal consolation of being in the presence of those most dear to their hearts had already found his whole stock of good temper totally forsake him, and seemed better inclined to grumble over his broken carriage and beat his horses' (301). The annoyance caused by Clara peeling nuts (165), the fastidiousness of Lady Greysville turning the pages of her novel with a knife and fork so as to avoid its dirt (95), and the presentation to Lady Harriet of her perfumed handkerchief on a salver (209): such images give a sense of the novel's frequent comedy.

The novel's considerable length (376,400 words) permits it to incorporate many distinct and varied elements: a defence of Methodism in the characters of the redoubtable curate Mr Mason and the school-mistress of Emily's charity school, Mrs Harley; the interest in plants and botany evident throughout, but particularly in the use of flowers as a secret code between lovers; its celebration of music; the legal imperatives and intricacies underpinning marriage and inheritance arrangements; and the traditionally novelistic misunderstandings and entanglements of the various romantic couples and its satirising of ostensibly 'polite' society life. The novel is also striking for its depiction of the strongly supportive, because often critical, friendship between *Selena* and Lady Trevallyn, a friendship which, unlike earlier representations of female solidarity, does not preclude a close bond between *Selena* and her

younger sister, Clara. And it includes interesting, if brief, descriptions of the acting of Mrs Jordan, amateur theatricals, visits to Harewood House and to Strawberry Hill, while its plot includes a suicide attempt, the incarceration of a wife in a gloomy mansion in Wales, several brutal shootings (of men and horses), a threat of sexual assault, the scheming of an illegitimate son against his step-mother, a mother's miscarriage of her illegitimate child and subsequent opium addiction, and a husband's parading of his wife's beauty.

The edition retains the light punctuation of the original manuscript, thus capturing its ebullient style, and it notes alterations made in another hand on the manuscript (principally, deletions of Lord Dallamore's indecorous curses). A very attractive feature of the edition is its incorporation of eight illustrations from an 1805 manuscript volume, where the watercolours accompany the same poems which are reproduced within the novel. I would have liked to see the works cited within the novel given a separate section within the bibliography; the sonnet written by Sidney to Selena which is coyly withheld might have been included in a footnote since that sonnet was published in Tighe's 1811 posthumous collection of poems (733); and the novel's important reference to the Scotch song 'Roy's Wife' – which Selena suddenly stops playing to spare Emily's embarrassment (52) – ought, I feel, to have been annotated. But these are minor quibbles in what is otherwise a very fine scholarly edition which brings this previously 'hidden' work to light.

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Kirstin Collins Hanley, *Mary Wollstonecraft, Pedagogy, and the Practice of Feminism*. New York and London: Routledge, 2013. Pp. 198. £80. ISBN 9780415893350.

Those walking by Newington Green Unitarian Church will notice a banner announcing its place as 'The Birthplace of Feminism' for its associations with Mary Wollstonecraft, who worshipped there during years that form a central part of Kirstin Collins Hanley's study of the development of Wollstonecraft's reading and writing pedagogies. Making a convincing case for the importance of this overlooked period, during which Wollstonecraft undertook undervalued employment as schoolteacher and governess, Hanley ably recovers a paradigm of feminist pedagogy first obscured first by Godwin and then by subsequent critics. Hanley builds upon the work of Mitzi Myers to re-assess the role of 'mother-teacher' as a model for social change with the persuasive thesis that Wollstonecraft's pedagogical writings offer 'an innovative educative force working within and alongside the powerful cultural imperative for the improvement of the self and others' through a series of adaptations and revisions (5).

Following the introduction, the monograph offers five chapters and a conclusion, which trace examples of adaptation and revisions through a contextual analysis of debates initiated by Rousseau's portrait of Sophie, conduct books by John Gregory and Hester Chapone, and works by Dissenting educators, among others. Wollstonecraft's first writings, *Original Stories* and *Thoughts on the Education of Daughter* adapt conduct writings to encourage women to act as cultural critic and agent of social reform. *The Female Reader* participates in the elocutionary tradition of the Dissenting Academies and encourages critical reading by the juxtaposition of writings. In the third chapter Hanley explores didactic strategies in the *Vindication of the Rights of Woman*. A revisioning of maternal agency and domestic space in her fragment *Letters on the Management of Infants and Lessons* is the subject of the fourth chapter while Chapter 5 considers *Mary, A Fiction* and *The Wrongs of Woman* as dramatizing feminist pedagogy. A final chapter considers how Jane Austen and Charlotte Brontë offer a critique of irrational

female behavior that is indebted to the female-centred pedagogies of *Original Stories*. 'Conclusions' employs *Letters Written during a Short Residence in Sweden, Norway, and Denmark* and the incident of Wollstonecraft rescuing her sister Eliza from an unhappy marriage as points of departure for a provocative reading of a contemporary Wollstonecraftian pedagogy with respect to authority in the classroom, notably in composition and introductory literature courses.

This well-researched and original reading of Wollstonecraft's writings engages with a wide body of scholarship, including Barbara Taylor in *Mary Wollstonecraft and the Feminist Imagination* (2003) and that of the collective contributors to Claudia Johnson's *Cambridge Companion to Mary Wollstonecraft* (2002). Its best chapters examine material receiving little critical attention, and the insightful analysis of how Wollstonecraft models a dialogue with her arrangement of readings in *The Female Reader* or the portrayal of Mrs. Mason and her conversational methods in *Original Stories* ask for further elaboration than the present relatively brief and readable chapters can offer. The readings of her unfinished *Letters on the Management of Infants* and her *Lessons* are likewise fascinating and illuminating, if also somewhat curtailed.

Some additional consideration of the value of dialogue about pedagogy offered by Hanley would be useful. With reference to Wollstonecraft's contemporaries, the repetition of the derogatory phrase 'Barbauld Crew' used by Charles Lamb in a letter to Coleridge to indict didactic literature seemingly neglects these origins (26, 58, 134). Barbauld's writings for children belong to the Dissenting tradition through which Wollstonecraft was connected with Richard Price and his circle in Newington Green and with the publishing circle of Joseph Johnson. Further discussion of these influences would be welcome. Barbauld's *Hymns in Prose for Children*, as well as her volumes of *Lessons*, are key texts for an engagement with Dissenting pedagogy, yet the *Hymns* are only accessed via a very brief selection in an anthology of children's literature, which seems a missed opportunity. Daniel White's *Early Romanticism and Religious Dissent* might have come into play in this discussion. While the conclusion, which is both potentially the richest and most risk-taking chapter, opens up a larger debate about pedagogy 'at the level of individual consciousness in dialog with others' (152), its terms are ones that are particularly grounded in the contexts of the academy in the United States and therefore might seem a bit narrow in its particular focus if not its theoretical underpinnings. But these are responses intended to suggest the thought-provoking nature of *Mary Wollstonecraft, Pedagogy, and the Practice of Feminism* and its wide-ranging appeal to readers interested in Wollstonecraft, eighteenth-century instructional literature, early feminism, and reading and writing pedagogies.

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Helen P. Bruder and Tristanne J. Connolly, eds., *Blake, Gender and Culture*. London: Pickering & Chatto, 2012. Pp. 242. £60. ISBN 9781848933040.

This volume represents the latest in a series of collections by Bruder and Connolly on the topic of Blake and sexuality and/or gender, a constellation that the editors refer to as Blake's 'hottest topics' (2). In particular, the introduction suggests that inquiries at the crossroads of history and sexuality will yield the boldest insights into Blake's work, given his participation in sexual cultures often bypassed in accounts of the development of sexual mores. One way to approach the varied offerings of this often quite strong collection, then, is to think of them in terms of their different ways of conducting historical research and crossing it with the study of sexuality.

On what might be called the historical recovery end of the spectrum are essays by Keri Davies and Martha Keith Schuchard, continuing their own excavation of the Moravian context of Blake's mother's religious life and its likely influence on Blake, particularly given the fact that Catherine Armitage Blake belonged to the group during the period known as the 'Sifting Time' (from about 1743 to 1750), when its leader, Count Zinzendorf, turned to 'bridal mysticism', which emphasizes Jesus's literal sexual union with believers and values human sexuality (heterosexuality, at least) as the earthly expression of that union. Essays by David Fallon and Elizabeth Bernath invoke history in terms of two discourses – philoprogenitive and botanical, respectively – which provide helpful contexts for understanding Blake's work. Beginning with the association of political revolution and sexual activity in *America*, Fallon suggests Blake's slight shift from the (usually republican) notion that increased population correlated with increased liberty, in his emphasis on the enhancement of physical pleasure rather than simply an increase in human reproduction. Bernath looks through a 'queer botanical lens' (112) at Erasmus Darwin's *Loves of the Plants* and Mary Wollstonecraft's *Vindication of the Rights of Woman* to suggest that the botanizing in *Visions of the Daughters of Albion* retains a queer cast from its connection to the other texts.

Luisa Calè and Bethan Stevens invoke the history of visual culture to cast new light on Blake. Calè reads Blake's extra-illustrations in Thomas Gray's poetry, undertaken for John Flaxman as a gift for his wife Ann, in the light of a letter of Ann's that touches on this work as well as many other classical and Renaissance sculptural forms. Stevens, beginning by establishing Edmund Burke's hegemonic distinction between the (masculine) sublime and the (feminine) beautiful, considers how Blake's illustrations to Robert Thornton's *Pastorals of Virgil* refer to and undermine Burke's categories. For Stevens, the volume manifests a struggle between Thornton and Blake, in the editor's efforts to feminize, heterosexualize and prettify Blake's (often lost) designs by framing them in such a way as to shrink them. Mark Crosby and G.A. Rosso, in considering connections of Blake's texts to biblical texts, also touch on discourses contemporary with the poet. Crosby's discussion of Blake's depiction of the creation of Eve usefully complicates the currently dominant critical framework which suggests that Blake should be classed with the 'enthusiastic' radicalism of figures such as Richard Lee rather than 'respectable' radicals such as Thomas Paine. Rosso, in his discussion of the figure of Rahab and its connection to hermaphroditism, walks a fine line between acknowledging the sexist nature of some of Blake's imagery and conversely trying to read *through* that imagery to its historical referent, in a way that can present a more palatable reading of his texts.

Finally, the volume includes three essays which offer athletic readings of Blake works meriting the attention of any of his serious students. Peter Otto's 'Sex, Violence and the History of this World: Blake's Illustrations to the *Book of Enoch*' continues his practice of lovingly detailed explications of Blake's graphic works. Here, Otto deploys Swedenborg's cosmology to suggest that Blake's sketches for illustrations to the *Book of Enoch*, an extrabiblical work that includes the earliest Jewish apocalypse, record his critique of the Swedish mystic's disciplinary account of proper sexuality. Catherine L. McClenahan's 'Changing the Sexual Garments: The Regeneration of Sexuality in *Jerusalem*' offers a subtle reading of two moments of sexual regeneration in that poem, in such an effective manner that the essay should become a point of reference for the many commentators on gender identity in Blake. The essay's persuasiveness stems from McClenahan's suggestion that gender regeneration in Blake arises in moments of gaps and incoherencies in gender definition, rather than in any heroic throwing off of restrictive notions of sex. Elizabeth Effinger's challenging essay on *The Book of Thel* pursues the poem's seeming setting in a realm of pre-existence to suggest that it explores 'intrauterine existence' (124) and a mode of subjectivizing characterized by partiality and co-emergence (as described in the post-Lacanian theory of Bracha Ettinger), rather than the clear cuts and monolithic subjectivities of Oedipal developmental accounts. If many historical

approaches in this volume of essays serve to map Blake's works so as to locate them in a graspable way, Effinger's essay has the advantage of openness to what seems not fully graspable within a poem such as *Thel*.

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Mark Crosby, Troy Patenaude and Angus Whitehead, eds., *Re-Envisioning Blake*. Basingstoke: Palgrave, 2012. Pp. 262. £50. ISBN 9780230275515.

Andrew M. Cooper, *William Blake and the Productions of Time*. Farnham: Ashgate, 2013. Pp. 348. £70. ISBN 9781409444411.

Re-Envisioning Blake, the editors note, grew from 'Blake at 250,' a conference held at the University of York in 2007. The blurb and 'Introduction' celebrate the eclectic nature of contemporary Blake studies, and the book stretches from the historical study of late eighteenth- and early nineteenth-century culture to the survey of 'new methodological approaches' – embracing questions of radicalism, politics, patronage, aesthetics, religion, environmentalism and posthumous influence. To welcome a multifarious Blake is to pay attention to the 'Minute Particulars' (2) of the artist's life, work and legacy, and *Re-Envisioning Blake* shows how Blake thrives not because he is definable but because he is uncontainable.

The editors begin by noting that 'hermeneutical, historical, and bibliographical traditions' have characterised Blake criticism in recent decades, and that these have become 'increasingly interdependent' (3) – a situation that accounts for the 'eclecticism and creativity' (7) of Blake studies. The reader comes away from the book enriched and energised by the openness of the Blake industry; by its embrace of questioning and exploration, and the way it preserves the spirit of an artist who knew that opposition was necessary, but founded the possibility of friendship.

The collection begins with an illuminating discussion between two leading historicists, Saree Makdisi and Jon Mee. They debate the paradoxes surrounding Blake's relationship to 'hegemonic radicalism,' 'Orientalism' and 'subjectivity' (13) in the late eighteenth century. What emerges is a vivid sense both of Blake's historical positioning, and of how he matters in a contemporary context that lives out his ideological matrix. Makdisi reminds us that the 'consolidation of ... bourgeois individualism' in the Romantic period was a 'cornerstone of modern political culture,' and was continuous with the consolidation of 'modern imperialism' (15). Blake's rejection of the 'Self' versus the 'Other' explains his repudiation of Orientalism because the latter is predicated on 'individualism ... [in] opposition to otherness' (16). Blake must be distinguished from the radicalism of his day, not least because he dissents from the 'mantra-like attacks on Islam that absolutely saturate 1790s radical writing' (21). Makdisi's recognition of Blake's 'open God' (24) in 'The Divine Image' of *Songs of Innocence* resonates with Mee's insistence that Blake 'cast[s] off ... the sovereign subject in favour of mutually constructed forms of social being' (27). No better argument could be made for the relevance of Blake to our own ideological conjuncture.

Keri Davies and David Worrall note at the start of Chapter 2 that the closing plenary discussion of 'Blake at 250' evidenced antagonism between 'historicist' and 'hermeneutic' (30) approaches. Some suggested Blakean historicism muffled Blakean interpretation. This is arguable when it comes to the empirical-archival imperatives directing the award of research monies, but the evidence of this book is that hermeneutics is alive and well. Davies and Worrall

argue, following from Davies's signal discovery of Blake's Moravian heritage, that to place Blake within the traditions of religious dissent needs revision. Pointing to a latitudinarian impulse in Moravian spirituality, they propose an 'ecumenical Blake' (47): a Blake who needs interpretation as much as historicization. Craig D. Atwood in Chapter 9 offers a crisp characterization of the Moravian 'spirituality ... his mother would have learned in Fetter Lane, and hence may have possibly influenced Blake' (160): a spirituality that used feminine imagery for the Godhead, promoted sacramental sexuality and celebrated the bodily Christ. Atwood links the Fetter Lane Moravians' view that a 'woman's body was a sacred temple' to the sketch on the manuscript of *Vala, or The Four Zoas* of 'a woman's vagina as a cathedral': is this 'pornography critical of the church' (171), he wonders, or sacralised sexuality? Hermeneutics remains.

The historicist impulse yields rich rewards in Andrew Lincoln's reading of *America a Prophecy* in Chapter 4. Lincoln draws attention to the way *America* folds repressive and liberatory histories together. 'Orc' is shown to be an ambivalent figure who embodies political liberty and colonial domination, and Lincoln's reading releases the historical indeterminacy of Orc as a revolutionary and oppressive figure. Hermeneutics is in the ascendant in essays on Blake's illustrations from the Bible for Thomas Butts by John E. Grant and Mary Lynn Johnson; the political and cultural legacy of Blake in essays by Shirley Dent on the lyric 'Jerusalem,' Troy Patenaude on environmentalism and Jason Whittaker on Blake's "'reactivat[ion]" through reappropriation' (208); and historical recovery in essays by Susan Matthews on Blake's links with Benjamin Heath Malkin, and by Mark Crosby and Angus Whitehead on Blake's wife, Catherine Boucher. An 'Afterword' by Morris Eaves muses on 'past, present, and future Blakes' (226) – in sum, *Re-Envisioning Blake* presents a Blake who, at 250, is still journeying on.

William Blake and the Productions of Time is a very different book. The blurb hints at an anti-historical approach – 'Cooper locates the action of William Blake's major Illuminated Books in the ahistorical present' – but this is misleading. There is a formalist strain in the study, but Cooper links it to attention to Blake's revisionary relationship with literary and cultural antecedents and contemporaries – most notably, his appropriation of eighteenth-century 'theories of vision and matter' (250) for visionary or prophetic purposes. The 'Conclusion' of the book contends that '[r]ecent attempts to set Blake in the context of his times ... put [...] him in his place by ignoring his performative ironies' (316), and for Cooper this means historicization risks stifling the 'performative' challenge of Blake's work: a challenge that brings transformation and emancipation to the reader's perceptual horizons and boundaries. Cooper says he wants to 'carry on the attempt to locate Blake within philosophical, literary, and scientific history,' but wishes to 'marry historicism with a reader-response type of performativity' (15). This involves a phenomenology of reading in which the interpreter finds his or her canons of sense mutated, transfigured and opened out by the formal-structural ironies of Blakean text and image. Such ironies disallow hermeneutic closure – in Cooper's terms, they open up 'Eternity'. He takes his title from Plate 7 of *The Marriage of Heaven and Hell*, 'Eternity is in love with the productions of time' – and this insistence on interdependency suggests that the 'productions of time' exceed temporal limitations. It would be unfair to see Cooper's apologia for Blakean 'Eternity' as rhapsodic, metaphysical, enthusiastic: when he says that Blake rejects the 'progressive, stadial concept of history' (9) of his contemporaries he echoes Makdisi's argument in *William Blake and the Impossible History of the 1790s* that Blake repudiates progressive, linear history in the name of a multi-dimensional temporality. Blake, then and now, calls for a transformation of historical vision.

At the level of hermeneutics, Cooper argues Blake's ironies are 'performative' by creating a space in which the reader steps out of self into vision. Against Wordsworth's call for the reader's identification with the poetic subjects of *Lyrical Ballads*, Cooper says that Blake's

Songs demand ‘self-annihilation,’ ‘deliverance into ... intersubjective reality’ (51) – they are injunctions to self-transformation. In a commentary on *Visions of the Daughters of Albion*, he speaks of ‘Oothoonian self-annihilation’ (109) – for, in her paean to ‘sense,’ Oothoon hymns the ‘pleasure ... [of] interplay between eye and object’ (115), abandoning self in an opening to the other. Cooper argues that, beyond the *Songs*, Blake seeks a ‘more diachronic form for organizing the shifting imagery’ of his texts than the lyrics allow, and he finds this in the ‘conceptual metaphor of the Vortex’ (164). Cooper cites the passage from *Milton* Plate 15 on the ‘nature of infinity’ – that ‘every thing has its/Own Vortex,’ and to travel ‘thro’ Eternity’ (195) is to pass through vortices, exceeding them and seeing them roll behind, folding into a globe. In the body of Cooper’s book, the ‘Vortex’ becomes a metaphor for provisional perceptual containment giving way to liberation – vortices are way stations in an ‘eternal’ pilgrimage. As an engine of mental and temporal transformation, the ‘Vortex’ is a figure of constraint and emancipation – Blake’s demigod of limitation, ‘Urizen,’ is triumphant only when ‘individuals mistake the Vortex of becoming for a fixed horizon’ (216). One of Cooper’s chapters is titled, ‘Freedom from *The Book of Urizen*’.

Both these books give us a Blake who belongs to history – but it is a history that is ours and is now.

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Caroline Corbeau-Parsons, *Prometheus in the Nineteenth Century: From Myth to Symbol*. Legenda Studies in Comparative Literature. London: Modern Humanities Research Association and Maney Publishing, 2013. Pp. 196. £45. ISBN 9781907975523.

In *Prometheus in the Nineteenth Century: From Myth to Symbol*, Caroline Corbeau-Parsons begins with the premise that ‘a myth is in essence protean’ (4). Drawing upon the work of Martin Day, she examines how the Prometheus myth moves through three constitutive ‘levels’: from ‘the archaic myth, which essentially relies on oral tradition,’ to ‘the intermediate myth,’ which is a conscious, artistic production, to ‘the derivative myth’ (7). Corbeau-Parsons’s study examines the initial duality of ‘the archaic myth’ in its representation of ‘Prometheus *plasticator* and Prometheus the fire-giver’ (9), focusing on the role that Hesiod and Aeschylus play in the establishment of this level of the myth. She proceeds to dispel the idea that Prometheus was ‘a prefiguration of Jesus Christ’ (19) and chronologically examines how the myth was used during the Renaissance and the seventeenth and eighteenth centuries. In particular, she notes that ‘[t]he interpretation of Prometheus from a social perspective flourished during the Enlightenment’ (32), and that this perspective would in turn shape the nineteenth-century adaptations of the myth.

In particular, Corbeau-Parsons identifies Goethe’s work as marking ‘the main turning-point in the history of the Prometheus myth’ (38). Specifically, she argues, ‘the essential issue of the myth, in Goethe’s works, shifts from that of Hesiod and Aeschylus,’ from ‘the transgression of divine power through hubris’ to ‘man’s power of creation’ (49). Corbeau-Parsons notes that this focus on creative power is adopted by Byron and Shelley, and once ‘the humanization of the Titan ... appears as a given fact’ (68) the Prometheus myth is employed across Europe – in particular, she examines its representation in France, in the works of Hugo, Liszt, and Balzac. Although Corbeau-Parsons notes that, in the case of Hugo’s poetry, there is relatively little mention of Prometheus, ‘other poets perceived a close link’ between Hugo and

the figure of Prometheus. In effect, this connection marks a transition in the artistic use of Prometheus: instead of drawing upon the myth itself, Romanticism focuses on utilizing ‘the symbol Prometheus represented’ (82). Ultimately, Corbeau-Parsons concludes, ‘Because it took on a metaphysical value, men projected themselves onto the image of Prometheus, who became a typification of man, and, increasingly, of the artist’ (83). This pattern will, she argues, become an element of great artistic interest for the Symbolists.

The last part of *Prometheus in the Nineteenth Century* specifically examines the role of Prometheus in the Symbolist movement. After summarizing key issues and tenets of Symbolism, Corbeau-Parsons notes the particular appeal of Prometheus’ ‘tragic quality’ for the Symbolist movement, and examines the role that the interpretations of Nietzsche and Marx played in the perception of Prometheus during the late nineteenth century. By the start of the twentieth century, Corbeau-Parsons argues, ‘the Prometheus symbol’ had become ‘a prism, whose facets condensed the various beams of representation of the Titan’ (127). *Prometheus in the Nineteenth Century* concludes with a discussion of the Prometheus symbol in the work of Moreau, Scriabin and Kupka, and an examination of the conflation of the figures of Prometheus and Pygmalion that occurred over the course of the nineteenth century.

Overall, Corbeau-Parsons’ *Prometheus in the Nineteenth Century* is a well-written, systematic and comprehensive examination of the Prometheus myth and its many artistic adaptations and nuances. Corbeau-Parsons opts not to discuss Mary Shelley’s *Frankenstein*, even though that particular novel is explicitly subtitled ‘The Modern Prometheus.’ This decision seems rather paradoxical, given that Corbeau-Parsons herself will repeatedly insist that myths are both ‘bound to evolve’ and ‘constantly open to new interpretations’ (58). Because Mary Shelley’s interpretation ‘is not centred on [Prometheus] as such ... her view on the myth remains on the fringe’ (57) – this is Corbeau-Parsons’s reason for omitting any discussion of it.

Ultimately, this is perhaps the only major weakness of an otherwise thorough examination of the Prometheus myth: Corbeau-Parsons never fully accounts for her own specific choices in the trajectory of her analysis. Why focus on the role of Prometheus in Hugo’s work (where the Titan is rarely mentioned) but ignore his foregrounding in Mary Shelley’s text? Such omissions become particularly noticeable in the final chapters of Corbeau-Parsons’s study, where it becomes difficult to determine why she shifts to a discussion of the conflation of Prometheus with Pygmalion, instead of focusing on a more detailed analysis of Symbolist representations of Prometheus. Although she announces at the outset of her study that ‘the derivative myth’ is her ‘main concern,’ in the end, Corbeau-Parsons’s *Prometheus in the Nineteenth Century* does a better job of analyzing the nuances of ‘the intermediate myth’ – the consciously aesthetic reproductions and adaptations made by major figures of the nineteenth century.

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Kerri Andrews, *Ann Yearsley and Hannah More, Patronage and Poetry: The Story of A Literary Relationship*. London: Pickering and Chatto, 2013. Pp. 188. £60. ISBN 9781848931510.

Kerri Andrews’ wonderful new book on Bristol’s ‘milkmaid poet’ Ann Yearsley and her one-time patron Hannah More should be mandatory reading for anyone interested in late-eighteenth century women writers. The fraught relationship between Yearsley and More, a relationship that ended in acrimony not long after it began, has already been examined by Mary Waldron,

Donna Landry and Tim Burke. But in an attempt to open up ‘new areas for critical exploration beyond the well-mined few months of More and Yearsley’s literary collaboration’ (8), Andrews deploys a wealth of new archival material to illuminate the complex nature of patronage in the Romantic era. In so doing, she presents a portrait of these two writers—one an unapologetic champion of radical causes, the other a darling of the conservative establishment—that is at once more nuanced, more detailed and more sympathetic than previous studies.

Andrews begins by exploring the relationship between More and her own patron, the actor and theatre manager, David Garrick. Although More’s early attempts at writing for the theatre have come to be overshadowed by her later (and more successful) ventures into conduct literature, Andrews suggests that the relationship between More and Garrick played a foundational role in the way in which More subsequently came to view patronage. More was an unmarried young woman when she was taken under Garrick’s protective wing. But More and Garrick deftly managed the inherent dangers of the male-female patronage relationship by explicitly situating it as a father/daughter relationship, a move wholly endorsed by Garrick’s wife Eva. Garrick and More had an affectionate and productive partnership, but Andrews suggests that this relationship was successful, at least in part, because More was happy to place herself in an infantilised, daughterly role.

Andrews suggests that the complexities of any type of patronage relationship in the eighteenth century become more apparent when this male/female model of patronage is transferred over to a female/female model. In Chapter 2, she re-examines More’s relationship with Yearsley, who had come to her notice as a milk-woman and poet who was struggling to support her young family. Driven by complex motives, More championed Yearsley’s cause by bringing her to the attention of her influential London literary friends and set about organising the publication of Yearsley’s first volume of poems. However, Andrews suggests that unlike other patrons, whose support of a writer was designed to enable ‘them to work independently as a professional writer’ (29), More deliberately withheld this power from her protégée. Yearsley was none-too-happy to be denied access to the money earned from her literary efforts and the relationship dissolved into acrimony.

Donna Landry and others have argued that a large part of More’s behaviour towards Yearsley can be explained by the class position occupied by each woman. But in Chapter 3 Andrews takes this argument a step further by looking at the complex networks of gratitude that lie at the heart of the patronage relationship and exposing the pitfalls of this aspect of the relationship for both Yearsley and More. Andrews writes that both women had a lot at stake, professionally and personally, in the volume’s success because ‘the bonds of patronage existed not only between More and Yearsley, but extended from both women to all those who had supported the project to put Yearsley’s poetry into print’ (58).

One of the more interesting aspects of the Yearsley/More relationship is the way it evolved from admiration into open rivalry as the patronage relationship broke down. In Chapters 4 and 5, Andrews examines how the ‘literary careers of both More and Yearsley converged in interesting and unexpected ways’ (82) in the years immediately following the end of their association. Chapter 4 examines two poems inspired by the burgeoning abolition movement and published within months of each other, More’s *Slavery, a Poem* and Yearsley’s *A Poem on the Inhumanity of the Slave-Trade*. Chapter 5 presents a welcome examination of both women’s forays into the world of novel-writing. More’s instructional novel *Coelebs in Search of a Wife* was, of course, more successful than Yearlsey’s radical work, *The Royal Captives*, but the very fact that both women chose to move into fiction writing at almost the same time reflects the deep and abiding connection between their careers.

The final chapter of the book examines the literary circle that coalesced around the Bristol bookseller, Joseph Cottle in the mid to late 1790s. Not much has been written about

Yearsley's situation during this period, but in a welcome move, Andrews positions Yearsley as a significant member of a group of radical writers that included, at various times, Robert Southey, Charles Lamb, and William Wordsworth. Of course, at the same time as Yearsley was being radicalised (perhaps by her treatment by More, it is difficult to know for certain) More's growing conservatism was to culminate in the publication of her *Strictures on the Modern System of Female Education* (1799).

This is a carefully researched and beautifully written account of two important but under-appreciated writers and their literary milieu. It will shape accounts of Yearsley and More for years to come.

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Tamara S. Wagner, ed., *Frances Trollope: Beyond 'Domestic Manners'*. New York: Routledge, 2013. Pp. 144. \$145.00. ISBN 9780415527934.

As films like *Twelve Years a Slave* (2013) and *Belle* (2014) draw increasing public attention to abolitionist discourse of the Romantic era, Tamara Wagner's essay collection makes important strides towards restoring Frances Trollope's *Jonathan Jefferson Whitlaw* (1836) to its rightful place as the first anti-slavery novel in English. Wagner initially gathered these seven essays for a special issue of *Women's Writing* titled *Beyond Domestic Manners: Repositioning Frances Trollope in Literary History*. Written by contributors based in the UK, Australia, the United States, and Singapore, the essays set Trollope in a transcontinental context, placing her in dialogue with not only British writers, such as Maria Edgeworth and Frances Burney, but also American Harriet Beecher Stowe and Canadian Susannah Moodie. The contributors present Trollope in various roles – crime writer, anticlerical satirist, Anglican, abolitionist, *flâneuse parisienne*, social reformer, Gothic novelist — taking readers beyond her *Domestic Manners of the Americans* (1832). The result is a crossing of disciplinary and national boundaries, reflecting the cosmopolitan trajectory of Trollope's life, which took her from England to America and back again before she eventually settled in France.

Several of the contributions to *Frances Trollope: Beyond 'Domestic Manners'* emphasize her persuasive force as a witty, transatlantic critic of slavery. In “‘Very Nearly Smiling’: Comedy and Slave Revolt in *The Barnabys in America*,” Christine Sutphin argues Trollope's depiction of slave revolt ‘contributed to the erasure of her novels from the discussion of US slavery in fiction’ (75) while ‘xenophobia and misogyny combined in accusing her of ignorance, vulgarity, and falsehood, and dismissed her insights’ (75). As Wagner's introduction notes, the works of Anthony Trollope have overshadowed his mother's oeuvre, despite his novels evincing the influence of her satire. Frances Trollope uniquely deploys irony to mock slave owners in her abolitionist fiction. Wagner explains, ‘The absurdity created by the intrusion of sometimes heavy satire, even slapstick, into an exposure of slavery that ends in violent revolt is an ironic inevitability in a society where slavery uneasily co-exists with a rhetoric of freedom’ (2). In the legacy of Samuel Johnson – who famously asked in 1775 how it could be that slave drivers were calling for liberty – Trollope participates in a burgeoning British exposé of the logical contradictions in American politics. Oblivious to his own hypocrisy, her anti-hero Jonathan Jefferson Whitlaw blurts out a protest against social reform, asking what the point of freedom is if slave owners cannot do what they like with their own slaves.

Fascinatingly, a contributor based at an evangelical institution, Brenda Ayres (Liberty University) focuses on Trollope's satire of pastoral hypocrisy in ‘The Vexing Vicar of

Wrexhill.’ Ayres presents Trollope as holding to Church of England liturgy with a ‘fierce allegiance’ (46) amidst the destabilizing cultural shifts triggered by Methodist leaders, such as George Whitefield, and activists, such as the Countess of Huntingdon. According to Ayres, Trollope’s pharisaical protagonist in *The Vicar* ‘was modeled on the Reverend John William Cunningham, the evangelical rector of St. Mary’s, Harrow. Frances Trollope especially resented his refusal to allow Byron’s natural child, Clara Allegra, to be buried in the consecrated ground of St. Mary’s Parish Church’ (57). Ayres presents Trollope as a Tory rationalist who treated bombastic religious fervour with a wry irony akin to Jane Austen’s.

Elsie Michie and Lucy Sussex compare Frances Trollope’s work with two Austen novels: *Pride and Prejudice* and *Northanger Abbey*. In ‘Frances Trollope’s *One Fault* and the Evolution of the Novel,’ Michie argues that Trollope, like Austen, depicts interaction ‘between a man of property and a woman who is his social, if not psychological inferior’ (26) but represents this relationship as unhealthily unbalanced. For Michie, Trollope’s depiction of the resultant miserable marriage is more ‘evolved’ than Austen’s harmonious ending. Lucy Sussex, in ‘Frances Trollope as Crime Writer,’ more convincingly presents Trollope’s ‘heroine-sleuth’ (43) as a bold figure whose agency exceeds that of Austen’s chastised Catherine Morland. Both present Trollope’s take on a given genre as more feminist than Austen’s, but Sussex’s argument that Trollope grants more freedom to her heroine holds greater appeal. In another feminist move, Barbara Pauk lauds Trollope’s satire of British tourists who thwart women’s ‘intellectual pursuits’ (“‘The Parisian *Beau Monde*”: Frances Trollope’s Representations of France,’ 111) in contrast to French salonières.

Frances Trollope: Beyond ‘Domestic Manners’ eventually highlights this female satirist’s role as social commentator, but the arrangement of the essays, which places those making comparisons to Austen at the front, eclipses Trollope’s radical contribution to international political discourse on topics such as slave revolts and Parisian salons. Had Wagner placed the chapters treating Trollope as cosmopolitan thinker and anti-slavery polemicist at the very beginning, Trollope’s movement beyond the coded gender expectations for British women would have come through even more strongly.

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Bob Tennant, *Corporate Holiness: Pulpit Preaching and the Church of England Missionary Societies*. Oxford: Oxford University Press. Pp. 342. £65. ISBN 9780199567850.

The relation between Romanticism and religion in Britain is notoriously understudied. From a literary perspective, this is problematic because it means that one particular genre – the sermon – is often forgotten, even though it had an exceptional audience and readership, as well as a distinct voice. The sermon was, as Tennant points out in his introduction, ‘statistically the predominant literary genre... for every page of published fiction there were about eight of sermons’ (1-2). This observation alone suggests that the sermon ought to be more widely discussed, occupying as it did a central space in the period’s literary – and oral – landscape (the missionary societies’ anniversary sermons that Tennant discusses were both delivered orally and printed). The ‘Romantic’ sermon ought to be studied as more than the anaemic tirades of the likes of Austen’s theologically tired – and tiresome – country parish priests. For one thing, sermons express a particular church’s theology. And for another, they are personal and often deep-felt, even passionate. Finally, they are fascinatingly occasional: they address one specific audience at one specific time. Tennant’s book provides a careful reminder of this.

Tennant (who sadly died in January 2014) begins with three chapters dedicated to each of the three missionary societies that *Corporate Holiness* focuses on: the SPG (Incorporated Society for the Propagation of the Gospel in Foreign Parts), the SPCK (Society for Promoting Christian Knowledge), and the CMS (Church Missionary Society). These meticulous introductions focus in particular on the organization of the societies and the role of the bishops, and are especially useful as they identify differences between the three societies that may not otherwise be clear to the average non-missologist. As we get to Chapter 4, Tennant begins to draw the narrative strings together. We follow the three societies on their different (but similar) journeys from controlling their missions from London to delegating more and more power to ‘the mission fields,’ the emphasis being on the missions in Canada and India. Tennant relies on the societies’ anniversary sermons throughout, thereby helping the reader to keep focus in the otherwise labyrinthine world of the British missions. This also reminds us that sermons are defined by two things: their rhetoric and their context (theological, political, geographical, social, architectural, liturgical, and so on).

In rhetorical terms, Tennant’s citations from the sermons present a treasure chest of striking quotable phrases. However, the reader is ironically left with a wish to learn more not about rhetoric or style, but about people: who were the people who were attracted to missionary work? What happened to them? And who were the converts they attracted, and how was interreligious conversion facilitated? These are all fundamental questions that many other studies have also attempted to answer. But just a bit more context may have widened the narrow focus of *Corporate Holiness*; it is, after all, a narrative of ‘extroversion’ (16). As it stands, it describes the history of three missionary societies as business – which is indeed part of the story, but not the whole story. And it places itself interestingly, but also slightly uncomfortably, between a historical and a literary approach.

A fascinating aspect that Tennant introduces is the idea of the missionary as a Romantic figure: drawing on Stephen Prickett’s work, Tennant defines Romantic broadly as taking ‘an interest in mental and spiritual states associated with inhabiting or traversing alien landscapes, actually or metaphorically’ (12). Tennant alludes to this idea throughout the book but never provides a fuller exploration of it – understandably, as the focus of *Corporate Holiness* is elsewhere. But the perspective is begging to be developed further, not least because it contains an interesting gender perspective: women having always played a central and active role in missionary history. (Curiously, Tennant does not discuss gender at all.) What would the missionary look like, if we reframed him or her within a Romantic context? And likewise, what does Romantic religion, or even Romanticism, look like if we add to it the idea of the missionary (male/female) – not as a peripheral figure but as a central actor?

Finally, it is a pleasure to note that the bibliography is bursting with recent secondary sources. But why have the publishing houses been omitted in the bibliographical entries? Considering this particular subject, it would have been useful to be able to see immediately whether a publication is published by, say, a university press – or SPCK itself, which of course was, and still is, an active publishing house.

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Jasper Cragwall, *Lake Methodism: Polite Literature and Popular Religion in England, 1780-1830*. Columbus: The Ohio State University Press, 2013. Pp. 251. \$69.95. ISBN 9780814212271.

Within the last decade, studies of religion in the long eighteenth century have proliferated, and the critical conversation has become more sophisticated, moving from acts of recovery to more complicated meditations on varieties and constitutions of the very term ‘religion’ itself. Jasper Cragwall’s *Lake Methodism* is the most recent arrival in this arena, and an impressive entry it is.

Cragwall’s topic is a Romanticism in equal parts fascinated and repelled by the intensity, passion, and success of Methodism: ‘Romanticism’s rhetorics of privilege trafficked in some of the most socially toxic religious forms of the eighteenth and nineteenth centuries’ (3). The repercussions of that claim, worked out through chapters on Wordsworth, Coleridge, Joanna Southcott, and the Shelleys, is a picture of the field and period some distance not only from the high arguments of idealism and theory but also from their reversal by historicism. ‘Methodism’ is not a figural presence here—it is all too real—but that leads not to a simple empiricism but to a re-interpretation of central tropes in the field. Readers of this book will never again be able to glance at Coleridge’s *Lay Sermons*, for example, or hear Wordsworth declare that ‘To the open fields I told / A prophesy’ without feeling the pressure and presence of the Methodist field preachers whom the poets were willing to ‘figure but not join’ (80).

The nervousness that Methodism inspired amongst polite eighteenth-century observers is also the topic of Misty Anderson’s recent *Imagining Methodism*, and Cragwall’s book makes a nice companion to that volume by bringing the story fully into the nineteenth century.

Methodologically, however, Cragwall proceeds somewhat differently. For while Anderson’s topic is selfhood, particularly Methodism’s excessive performances of a self modern yet fractured, Cragwall locates a different excess: a world of books, sermons, hymns, pamphlets, and tracts, in short a print culture ‘powered by irrational and uncontainable desire, rather than [the] politely scripted sociability’ of the kind we have learned, since Habermas, to locate in the eighteenth century (20). The extreme popularity of what we might call the Methodist *style* is really Cragwall’s subject: ‘a high culture volubly contemptuous of and surreptitiously attracted to disreputable Christianities’—this, he argues, is the ‘animating spirit of Romanticism’ (9). A large claim, but one fully borne out in the readings that follow.

Methodist thematics, and the anxieties they produced, unlock remarkable interpretations of the potent marriage of privilege and enthusiasm that has always been Romanticism’s distinctive calling. In the chapter on *Frankenstein*, for example, Cragwall offers the best reason I know for why Victor exerts such remarkable influence upon everyone he meets yet remains from start to finish one of fiction’s least likeable characters. In his reading Victor is not a hubristic rationalist but an enthusiast ‘determined to superimpose the ... antagonism between Man and Devil onto a relationship that might have been purely secular and contractarian’ (211). This method consistently shakes up a too-familiar story. The spleen behind Jeffrey’s infamous 1802 dismissal of the Lake school (‘a sect of poets ... dissenters from the established systems’) for example, turns out to be motivated in part by his hatred of Methodism (15), while *The Prelude* emerges here as a document torn not between high ideals and historical reality but between establishment symbols and Methodist enthusiasm.

Though Cragwall allows his categories—enthusiasm, Lake poetry, Methodism—to expand beyond narrow bounds, some readers might still wish for a slightly larger canvas. ‘Methodism’ in this book largely appears through the eyes of its enemies, yet I kept wondering just *why* cultural arbiters of varying politics—from Southey to Paine, Leigh Hunt to the *Blackwood’s* group, Hazlitt to the Anglican establishment—converged so spectacularly in their contempt. One of Cragwall’s answers is that the ‘twinned authority and vulgarity of the

enthusiastic imagination had to do with the difficulty of policing the boundaries between polite literature and popular religion' (17). This is a solution situated solidly within the field's current interest in professionalism, print culture and canonicity, but good taste is a concern only for a relatively small group, as Cragwall's own book shows so convincingly.

A more satisfying answer, explored in Cragwall's second chapter, is that Methodism 'posed an intractable puzzle' to the established church, whose authority was 'identified by habits of thought, speech, and affect' (17). Into this comfortable world, Methodism's insistence on doctrine and its channeling of bodily comportment forced even polite Christians to confront the fantastic propositions at the center of their own faith. Joanna Southcott is perhaps the most notorious example of this phenomenon, and serves in Cragwall's fifth chapter as a link between the literary and religious worlds, a 'commercially successful instance of high romantic argument' (155).

Lake Methodism is an absolute delight to read. Cragwall has a terrific style; his turns of phrase, lightness of touch, and real wit enhance the book immeasurably without ever distracting from the rigor of its argument. If only all scholarly writing met this standard! All who are interested in Romanticism, in literary history, or in religious history should read this marvelous book.

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Jeffery W. Vail, ed., *The Unpublished Letters of Thomas Moore*. 2 Volumes: Volume I, Letters 1797–1827, Volume II, Letters 1827–1847. London: Pickering and Chatto, 2013. £195. Pp. 864. ISBN 9781848930742.

The Dublin-born author Thomas Moore (1779-1852), poet of the celebrated *Irish Melodies* (1808-34) and *Lalla Rookh* (1817), renowned Regency satirist for the Whig opposition, biographer of R.B. Sheridan, Lord Byron, and the Irish rebel aristocrat Lord Edward Fitzgerald, was a prolific writer of letters. Jeffery W. Vail's splendid two-volume collection is the third edition of the letters to appear since Moore's death in 1852. True to form, given Moore's illustrious personal network, his first editor was no less a figure than the Whig leader Lord John Russell, the author's close friend since 1819, and twice British Prime Minister (1846-52 and 1865-6). Upon Moore's death, and immediately following his initial term of office as Premier, the indefatigable Russell loyally saw to press eight volumes of the *Memoirs, Journal and Correspondence of Thomas Moore* (1853-6), containing 447 of his deceased friend's letters. The shortcomings of Russell's arduous labour have been well documented: he was a personal friend, not a professional editor, and he was a busy politician. And Russell deleted, for reasons of propriety, passages from Moore's manuscript correspondence he thought might cause offence or embarrassment if published. Neither did Russell see fit to include the lion's share of the near thousand letters Moore wrote to James Power, publisher of the *Irish Melodies*. Russell incorporated only fifty of that number: a more complete selection of the letters to Power appeared from an American press as *Notes from the Letters of Thomas Moore to his Music Publisher, James Power* (New York: Redfield, 1854), but this collection is problematic. As Vail points out, it is very difficult to determine the order of its contents and the dates provided are unreliable. For this reason even Wilfred S. Dowden, doyen of modern Moore scholarship and editor of *The Letters of Thomas Moore*, 2 vols (Oxford: Oxford University Press, 1964) chose not to include any of the contents of *Notes from the Letters of Thomas Moore to his Music Publisher, James Power*. Vail is the first scholarly editor to rise to the challenge of

disentangling, re-ordering and accurately dating the material contained in *Notes*, which extends over the period 1803-1836. The inclusion of 484 items from that volume is a major strength of Vail's edition, as the letters not only provide details of Moore's business dealings with his publisher but also touch on more personal matters, giving the modern reader an insight into the daily concerns of a nineteenth-century author's professional and domestic life.

Given that of the 1,435 items included in Vail's edition some 806 constitute previously unpublished material, his title *The Unpublished Letters of Thomas Moore* is scarcely accurate. Yet to say so is not to detract from the value of the edition: Vail's recovery and correction of items of correspondence that although previously published have been poorly or inaccurately edited is a service alone. Moreover, in the inclusion of Moore's letters to Power especially, Vail provides a wealth of period detail for scholars of nineteenth-century literature, music, and book history. With any scholarly edition the reliability of text is of primary importance – and Vail is scrupulous in answering the scholar's need for a precise transcription and for a clear editorial policy. Particular attention is paid to correcting false or misleading dates in letters or excerpts of letters, especially those items reprinted from Dowden. In spite of their excellence Dowden's two-volume edition of Moore's *Letters* and *The Journal of Thomas Moore*, re-edited from Russell in six volumes (Newark, DE: University of Delaware Press, 1983-91), contains some dating errors. Vail sets the record straight.

Perhaps paradoxically, given that his first and most notable triumphs as a satirist, 'Parody of a Celebrated Letter' (1812) and *The Fudge Family in Paris* (1818), are epistolary in form, Moore's characteristic use of the letter is as a mode of communication rather than as a means of artistic expression. There is little sign in Vail's edition of Moore philosophizing on the redemptive role of the creative imagination, for example, or waxing poetical about the aesthetic power of nature, *à la* Keats or Shelley. A signal exception are the letters he wrote to his mother from North America in 1804 descriptive of Niagara Falls and the natural beauty of the Canadian wilderness, though Dowden earlier creamed these off, so to speak, and they are absent from Vail's edition. By contrast, the letters in Vail are concerned mainly with quotidian affairs – matters of business and domestic issues – but the ordinariness of this content is frequently leavened by Moore's congenital wit that can make even the most business-like of his letters a delight to read. As a satirist and poet with a penchant for wordplay Moore revels in language and he is never slow to exploit the potential for a pun or a joke. Witness his letter of 16 March 1813 to James Power announcing that Mrs Moore has just given birth to their second daughter, Anastasia, and that he is pained by toothache: 'I am still plagued with my teeth, and believe I must have myself delivered next of a pair of rotten twins with which my poor face has been in labour this fortnight past' (Vol. 1, 49). (Teeth are a recurrent concern in the volumes: elsewhere we encounter the gruesome observation that Bessy 'is at this moment applying leeches to her gums'.) (Vol. 1, 191).

Accurate editorial scholarship apart, I think it is fair to suggest that the scope of Vail's edition does not extend to the minutiae of contextual annotation that is sometimes needed. Editorial notes on the many detailed references to Moore's health, personal hygiene, travel, clothes and food, which offer fascinating, if occasionally repellent, glimpses into his domestic life, might have aided the reader of Vail's volumes. A letter dated 13 May 1831 has Moore reporting his forgetfulness of his personal effects – 'I wish, if you happen to be passing [. . .], you would say that I left a flesh-brush & a tongue-scraper behind me which they will take good care of' (Vol. 2, 170). A tongue-scraper is self evident in meaning and we can probably surmise the uses of a flesh-brush although I've no idea what Moore's would have looked like. Were flesh-brushes luxury items or were they in common use? Were they part of a nineteenth-century gentleman's daily ablutions or did they substitute for soap and water? On 1 December 1837, Moore notes that his wife, Bessy, 'has been even worse in health than usual, lately – but a

course of Blue Pill is making her daily better' (Vol. 2, 288). Blue Pill? This apparently efficacious remedy might also deserve a note.

Moore's fondness for the *fruits de mer* is evident from this edition's numerous letters of thanks to Power for sending gifts of fresh fish, of lobster, prawns, salmon and mackerel, and, on at least one occasion, oysters, to the Moore household in Wiltshire. 'Many thanks for the nice oysters', writes Moore prosaically to Power, on 8 September 1832 (Vol. 2, 220). In livelier vein is the ditty, again addressed to Power, dated 15 or 24 November 1826:

Many thanks for the *fish*

And your birth-day *wish!* (Vol. 1, 368)

Volume II of the *Letters* opens in April 1827 with another acknowledgement of Power's piscine largesse: '1000 thanks for the mackerel and for your good joke with them' (Vol. 2, 1). Power appears to have acted *inter alia* as Moore's London fishmonger, so often did he send gifts Wiltshire way. It would be interesting to learn about the logistics of transporting fish and oysters from London to rural Wiltshire, a journey of near one hundred miles, in order that they would arrive fresh for the table. Vail does not enlighten us: perhaps the information is not recorded in history's pageant. But this is to carp, if one will excuse the pun. Vail has provided an extremely valuable resource that will stand on the library shelves, with Dowden, as a keystone of Moore scholarship for decades to come.

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Misty G. Anderson, *Imagining Methodism in Eighteenth-Century Britain: Enthusiasm, Belief & the Borders of the Self*. Baltimore: The Johns Hopkins University Press, 2012. Pp. xii + 279. \$65. ISBN 9781421404806.

Charles Lamb, Hazlitt tells us, once ended a debate over human perfectibility by raising his glass not to 'Man as he was', or 'Man as he is to be', but 'Man as he is *not* to be'. Misty G. Anderson shares Lamb's good sense, and her compelling *Imagining Methodism in Eighteenth-Century Britain* gives us a story not about what Methodism was, but what it probably was not.

Her story is the better for it. Anderson's interest is in writing *about* Methodism, not by Methodists, the energetic mess of satire, pornographic parody, and outright lies that filled eighteenth-century British culture. While this happens to be a 'Methodism' retailed to modern critical tastes, it's also an argument that Methodism was always already so retailed, that its eruptive presence across the century owed as much to salacious gossip as to moving testimony. Anderson suggests that eighteenth-century England understood 'Methodism' not as a reliable set of people or theological commitments, but rather as a discursively 'floating anxiety', an 'imaginative dumping ground' in which the bodies and behaviors threatening the project of Enlightenment were binned (8). In its ubiquitous misrepresentations of Methodism, the Enlightenment self – taken here to be autonomous, historically consistent, skeptically self-aware, and male – determined itself by determining its limits. Methodism, Anderson argues, was everything modernity should not be: porously available to outside influence, susceptible to radical conversion, collective rather than individual in identity, and female.

But *Imagining Methodism* moves beyond easy binaries, working over the Wesleyans' investment in the putative technologies of modernity: self-study, print culture, even 'reasonability.' After all, the Methodists called what they did 'Experimental Christianity', and they were always writing, talking, and reading about their spiritual fluxes, especially interested in documenting those disruptive 'New Births' in which their selves were most undocumentable.

So *Imagining Methodism* casts ‘Methodism’ as a solecism in the ideology of ‘modernity’, the impossible combination of Lockean method (hence ‘Methodist’) and primitive rapture. Here was a problematic at once engaging and unnerving: what if empiricism didn’t tend toward secularism? Could ‘self’ be disembodied from ‘spirit’, ‘reason’ from ‘belief’, when Methodists performed their identity?

Anderson tracks these concerns across Methodism’s greatest hits: sex, sermons, and songs. After the book’s master arguments, Chapter 2 turns to Mary/George Hamilton, an adventurer who passed as anatomically male with several wives in the early 1740s, and Henry Fielding’s account of her life and punishment in *The Female Husband*. Fielding embellished the facts by making Mary/George a Methodist, which, according to Anderson, provided a ready-to-hand discourse for representing bodies and sexualities otherwise unnamable. Anderson reads Fielding’s Hamilton – and later, the androgynous figure of George Whitefield – as dramatic slippages in the sex/gender system, at just the moment it emerged.

Chapter 3 pits Whitefield’s eroticized preaching against John Cleland’s *Memoirs of a Woman of Pleasure*, arguing that both share a yearning for a sacramental sexuality, in which bodies and words incarnate (rather than figure) holy mysteries. This is an appealing chapter, although since Cleland never directly alludes to Methodism, Anderson works with suggestive parallels rather than deliberate interventions. As a result, we get telling instances where the *Memoirs* are ‘like’ Methodist enthusiasm, but I am not sure simile rises to critique – it is hard to determine whether Cleland is managing these overlaps for programmatic rather than accidental effect.

Chapter 4, ‘Actors and Ghosts: Methodism in the Theater of the Real’, is the most ambitious in the book. An opening study of Whitefield’s theatricality (and its mockery by Samuel Foote) evolves into a wide-ranging argument on ‘possession’, incarnation, and the nature of the spiritual ‘presence’ produced by theatrical spectacle and religious performance. This develops into lengthy treatments of Hogarth, the Cock-Lane Ghost, and even Vaucanson’s ‘defecating duck’ automaton and its afterlife in Pynchon’s *Mason & Dixon* – an exciting concatenation, but one that might have been presented to even more effect as several chapters.

Chapter 5, through a series of close readings, argues that the ‘holy ballad opera’ of Methodist hymns ideologically ‘ruptured’ its singers from possessive individualism, generating instead corporate, desiring, and spiritually embodied (yet emotionally unaccountable) selves. Such ruptures begin to heal in the final chapter, which uses *Humphry Clinker* and *The Spiritual Quixote* to capture the moment in the 1770s – before the hardening prompted by the French Revolution – when it looked as though ‘Methodism’ might be reimagined as a salubrious (if comic) enthusiasm, stitching together a national community through itinerant preaching, while settling into the safely invigorating differential of denominationalism.

Anderson’s prose is witty, and she brings welcome rigor to a collection of squibs, rants, and sermons too often dismissed as incapable of sustaining serious thought. This is an important intervention – *Imagining Methodism* will need to be reckoned with by all students of ‘spirituality’, ‘enthusiasm’, and ‘secularity’ in the long eighteenth century.

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Joseph M. Ortiz, ed., *Shakespeare and the Culture of Romanticism*. Farnham, Surrey and Burlington, VT: Ashgate, 2013. Pp 306. £70. ISBN 9781409455813.

In the 1790s, John Boydell assembled what is now a famous collection of paintings of Shakespearian scenes to accompany an illustrated edition of the works. Paintings in Boydell's collection were added, rearranged, removed, retouched, and altered according to prevailing tastes. The 'volatile, fragmentary nature' (5) of the Boydell project suggests an inherent instability to Romantic Shakespeare.

In a wide-ranging and thought-provoking collection of essays, Joseph M. Ortiz assembles a wealth of evidence to unsettle the image of 'a Romantic culture drunk on the liquor of Bardolatry' (7). Through twelve essays, contributors successfully demonstrate that what 'Shakespeare' means is 'hardly more stable in the Romantic period than at any other time' (7). Covering directors, actors, writers, philosophers, gallery owners, entrepreneurs, and (notably) a number of women authors, this collection complicates the concept of 'Romantic Shakespeare' by bringing in new voices and re-examining the old ones. The result is a complementary supplement to Jonathan Bate's *Shakespeare and the English Romantic Imagination* (Oxford, 1986). Furthermore, this volume extends its range to contend that debates over art and drama more generally were influenced by visual and theatrical depictions of Shakespeare in the nineteenth century.

Contributors show that rather than a monolithic 'genius,' Shakespeare was 'a powerful medium' for writers of various political persuasions, both male and female, Whig and Tory, to 'claim authority for their particular interests' (3). In order to make this overall argument, Ortiz assembles a highly respectable cadre of international authors into four categories organized around the critic, the poet, the theater, and the marketplace.

Part I, 'Rethinking the Romantic Critic,' supplements Romantic critic William Hazlitt, whose views are usually taken as representative of the period. In the lead essay of this section, David Chandler focusses on Walter Savage Landor's *Citation and Examination of William Shakespeare* (1834) to illustrate the political possibilities of Romantic Shakespeare criticism in the period. Likewise, Karen Bloom Gevirtz adds Elizabeth Inchbald to the mix, particularly her role as an actress and playwright who contributed a woman's perspective to Romantic Shakespeare criticism. Along similar lines, Karen Britland examines the Romantic idea of 'genius' in connection with Sarah Siddons's performance of Ophelia to argue that earlier uses of the term in connection with Ophelia reveal a later nineteenth-century campaign to downplay Ophelia's intelligence in favor of a masculine association with the concept of genius.

The second part, 'Shakespeare and the Making of the Romantic Poet,' expands the conversation to reconsider canonical writers such as Coleridge, Wordsworth, Blake, and Keats, and to include lesser-known writers. Thomas Festa argues that reception of Shakespeare 'becomes an enabling—or better, an "authorizing"—condition of Wordsworth's poetic imagination' (79). Joy Currie looks at the poetry of Charlotte Smith, who used Shakespeare to support her own political views, but also to claim equality for women writers. Another woman writer, American poet Emily Dickinson, is the subject of Marianne Noble's excellent essay, which looks at Dickinson's emulation of Shakespeare's 'mingling of sound and sense' (9).

Part III, 'The Romantic Stage,' focusses on Romantic playwrights and theatre productions of Shakespeare. Paola Degli Esposti argues that Coleridge's play *Zapolya*, based on *The Winter's Tale* and *Cymbeline*, entails a larger political commentary where Shakespeare lends a universality to ideas of historical truth. Another little-discussed play, James Boaden's *Fontainville Forest* (1794), based on Ann Radcliffe's novel *The Romance of the Forest*, is the topic of Francesca Saggini's essay. Saggini argues that Boaden's use of a stage ghost invokes

Romantic visual depictions of Shakespeare's works. Suddhaseel Sen examines Ambroise Thomas's French opera *Hamlet* as a response to debates about neoclassical aesthetics, in a fitting conclusion to one of the more original sections of this volume.

Part IV, 'Harnessing the Renaissance: Markets, Religion, Politics' moves beyond literature to discuss the influence of Shakespeare on Romantic culture and ideas of history more generally. Ann R. Hawkins's fascinating essay on the Boydell Gallery shows that the collection was actually in flux throughout most of its fifteen-year period, and that the gallery itself adapted to changing public taste. Marjean D. Purinton and Marliss C. Desens combine analysis of *Pericles* with Scottish dramatist Joanna Baillie's sacred dramas *The Martyr* (1812) and *The Bride* (1826), using ideas of the feminine sacred from Catherine Clément and Julia Kristeva. The final essay in this collection, Leigh Wetherall-Dickson's 'A Written Warning: Lady Caroline Lamb, Noblesse Oblige, and Works of John Ford', departs from the volume's focus on Shakespeare, arguing that Lady Caroline Lamb's Gothic novel *Glenarvon* relies on Ford's work for political arguments. An extensive bibliography further underscores this volume's place as a significant contribution to nineteenth-century studies of Shakespeare. In his introduction, Ortiz notes that this collection owes a debt to the late Douglas A. Brooks, who initially solicited the essays for a volume on Shakespeare and Romanticism, but did not live to see the project to fruition. The persuasive result of Ortiz's labors is a fitting tribute to the project's initial genesis.

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Jolene Zigarovich, ed., *Sex and Death in Eighteenth-Century Literature*. New York and London: Routledge, 2013. Pp. 314. £80. ISBN 9780415640039.

Donna T. Andrew, *Aristocratic Vice: The Attack on Duelling, Suicide, Adultery, and Gambling in Eighteenth-Century England*. New Haven and London: Yale University Press, 2013. Pp. 328. \$55. ISBN 9780300184334.

The two books under review here remind us just how much ink was devoted to the sexual lives and scandalous deaths of the real and fictional alike in the eighteenth century. Together, they consider all manner of print, including novels, poetry, drama, sermons, essays, newspapers, magazines, correspondence, medical atlases, legal commentaries, and even classifieds, demonstrating how the most private acts were often laid bare to the reader's voyeuristic gaze in an endless variety of ways.

Jolene Zigarovich's edited collection of essays on *Sex and Death in Eighteenth Century Literature* is professedly inspired by Regina Barreca's edited collection *Sex and Death in Victorian Literature* (1990), providing what some might say is an overdue and 'necessary precedent' to Barreca's 'now seminal collection' (11). (Barreca opens the book with an amusing foreword reminding us that even in this modern, enlightened world, sex and death remain 'obscene' [ix] topics of discussion.) Zigarovich's useful introduction presents this collection as a way to open up an intersection in the histories of sexuality and death: on one hand (leaning on Foucault), 'structures of power and sexuality emerged' during this period, marking a period when the body and sexuality become 'cultural constructs, the direct loci of social control' (2); on the other hand (citing Foucault and Ariès), the eighteenth-century's emphasis on individualism increasingly removed death from the communal sphere, spawning a new fascination with the body and corpse. When considered together, Zigarovich argues, 'the

sex-death dialectic lies at the discursive centre of normative conceptions of gender, desire and social power' (11). The essays themselves cover the full breadth of the long eighteenth century, and many of the popular modes of writing central to eighteenth-century literary studies, including amorous and sentimental fiction, it-narratives, the Gothic, folk balladry and erotica. As expected, Gothic literature gets the lion's share of attention here, and BARS members will find plenty of interest on this front: works from Matthew Lewis, Ann Radcliffe, Robert Burns, Joanne Baillie, William Godwin and P.B. Shelley are all considered in some detail. Elsewhere, Alexander Pope's 'Eloisa to Abelard,' Eliza Haywood's *Love in Excess*, Samuel Richardson's *Clarissa* and Herbert Croft's *Love and Madness* also receive due attention. The biggest surprises, though, are found in Marcia D. Nichols's excellent chapter on the connections between illustrations of female cadavers in medical atlases and the conventions of bawdry and pornography (which includes the most serious consideration of pubic hair I have yet had the pleasure to read), and Katherine Ellison's highly-commendable essay on James Boswell's rhetoric of (deathly) coldness as both a narrative strategy and a form of (sexual) self-control. Both of these essays bring a sense of inventiveness to a volume that can at times—despite the quality of scholarship—feel a little predictable in its choice of primary texts.

This sense of predictability, perhaps, might also stem from the fact that four of the twelve essays – by Bonnie Blackwell, Scott Black, George E. Haggerty and Zigarovich herself – have previously appeared as book chapters or journal articles elsewhere. Moreover, these essays were originally published some time ago, between 2000 and 2007. (One could also add Maximillian Novak's essay on Croft's *Love and Madness* to this list; although an original contribution complete with updated research, the chapter does bear similarities to essays on the same novel published by Novak in 1996 and 2000.) That the volume isn't filled entirely with new research seems to belie Zigarovich's argument for the necessity of this volume. As a result, it is neither a 'greatest hits' collection, looking back to collate the best research from the last generation as a way to define the parameters of a particular sub-field, nor is it a collection committed to fresh scholarship to mark and facilitate a new way forward. Instead, the collection sits rather awkwardly between the two, and struggles to amount to more than the sum of its parts. As a publishing project, *Sex and Death in Eighteenth-Century Literature* may well have its problems, but its scholarly value rests on the quality of the contributions – which keep the volume's theme firmly in view – and the breadth of its coverage. Readers, particularly Gothic literature enthusiasts, will find the essays in this volume rewarding.

The lustful and often fatal exploits of Gothic villains and anti-heroes was compulsive reading to many in the eighteenth-century because they often scandalously betrayed codes of honour assigned to their social position as nobles, religious leaders, parents or spouses. Such codes of honour are central to Donna T. Andrew's exposition of *Aristocratic Vice* in eighteenth-century Britain. Andrew clarifies that while narrow definitions of honour in the early eighteenth century centred on the nobility and pride in their "house" and pedigree, more inclusive notions of honour extending to various stations of life pre- and co-existed; together, they evolved into a broader expectation of genteel politeness by the latter half of the century. Thus, Andrew's polite 'aristocracy' also includes socialites, politicians and military men as well as genuine nobility in her examination of their perceived penchant for duelling, gambling, adultery and suicide.

In her own assessment, Andrew's study attempts to refine the sub-genre of cultural history, consciously diverging from histories that focus primarily on High Culture, and from anthropologically-informed social histories examining how people lived; this, instead, is a 'history of opinion' that draws upon a wide variety of print to consider the 'ongoing arguments of the day' that formed 'a changing body of musings' (7). Andrew's definition of culture is expansive and inclusive; her sources include essays, sermons, classifieds, pamphlets, debating society records, plays, fiction, but her primary focus rests on the popular press as a record of

observations and reactions to a number of significant case studies. More often than not, they are presented as repositories of public disapproval of the upper class and its immorality. This is a timely book; studies drawing on newspapers and magazines are on the rise, a trend certain to continue with the further digitization of such material. Andrew's study, however, is said to be 'more than three decades in the making' (ix); whether with the aid of electronic databases or not, her coverage of British newspapers and magazines is impressive indeed. On this front, I would dare say that Andrew sets the benchmark for future cultural histories utilising the eighteenth-century British press.

Andrew draws on these opinions to make two significant claims. First, that these vices were perceived as a 'constellation of [upper-class] corruption' (3) that had a cascading and adverse effect on the moral welfare of the nation; second, that repeated attacks on such vices – what Andrew labels 'cultural skirmishes' (6) – chart the 'development of what might be called a proto-[middle] class consciousness' (13). Individual chapters on each of the vices chart a similar trajectory up to the early decades of the nineteenth century: the shift from keeping scandal shrouded in privacy (often by illegitimate means) to their exposure in the press later in the century (namely, after 1760); the emergence of the press as a court of public opinion; and, some type of reform largely instigated by community pressure exerted through the press. This structure does mean that some opportunities to forge stronger ties between these vices are missed: suicide, for instance, was commonly seen as a gamble on the existence of an afterlife, while duelling was often viewed as an alternative form of suicide and/or gambling; adultery, one might hazard to guess, might have often been an impetus for duels or self-destruction. These type of connections are drawn briefly and occasionally along the way, but could have been illustrated more substantively by consolidated examples.

Andrew's second argument, that such skirmishes 'helped to assert the virtues of the middling orders' (244), also needs some qualification: of the four vices, only duelling appears to be specifically characteristic of the upper classes. On the other hand, a lot of press in this period was devoted to reporting and commenting on suicide in the lower and middle classes; in this case, blaming the upper classes might have simply been an easy option for a wider, irresolvable social problem. Andrew's claims for class-consciousness is best illustrated by her chapter on adultery, but ideally more could have been made of the socially-inverting effects of ridicule as the dominant response to the bumbling sexual escapades of the upper crust.

These criticisms, however, do not detract from what is a unique and fascinating historical study – one that is likely to be a decisive influence on future research on the press and its influence on eighteenth-century cultural landscapes.

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Cian Duffy, Peter Howell, and Caroline Ruddell, eds., *Romantic Adaptations: Essays in Mediation and Remediation*. Farnham, Surrey and Burlington, VT: Ashgate, 2013. Pp. 175. £54. ISBN 9781472414106.

The very idea of a collection of essays on the topic 'romantic adaptations' – counter-intuitive for an era whose ideology of originality is infamous – makes this an appealingly contrarian volume from the start. It is well set-up by an able critical, theoretical, and historical introduction that deconstructs various commonly accepted hierarchies: those of 'original' source material and adaptation, as well as high art and popular culture. Offering a wide definition of the Romantic period (encompassing the eighteenth to the late nineteenth centuries) and an even

wider sense of what constitutes adaptation or remediation, its nine essays focus on the genres of Romanticism, and on Romanticism itself as a ‘cultural genre’ in history (140).

What readers will not find here are the usual straightforward case studies so common in adaptation studies of film and literature. When adaptations or remediations (the distinction is not always clear) of individual works are analysed, it is usually with an intriguing twist: for example, *Frankenstein* is read in the context of the discourse of today’s stem cell technology/embryology (in ‘The Monstrous Hybrid as Object of Scientific Experiment’ by Allyson Purcell-Davis). Similarly Mary Wollstonecraft’s *A Vindication of the Rights of Woman* is read by James Vigus, in ‘Adapting Rights’, as a discourse of rights that is simultaneously parodied and politically appropriated by Thomas Taylor’s *A Vindication of the Rights of Brutes*. Readers will also not find much new theorizing of adaptation, although Matthew Sangster’s ‘occlusive adaptation’ model of competition (58), in his ‘Adapting to Dissect: Rhetoric and Representation in the Quarterly Reviews in the Romantic Period,’ is a welcome addition to the field.

What is especially innovative and valuable here is the study of genres and forms such as reviews, anthologies, and criticism as kinds of ‘adapting agents’. Reflecting an ambition to dominate and shape literary culture, the *Edinburgh Review* writers are said by Sangster to have, first, adapted the form of the review itself with their ‘felicity of style’, ‘frequent censure’, and radical selection of what to reveal and what to conceal of the work under review (62). This last point made the review itself into an adapting, or at least remediating, agent, argues Sangster. Similarly, Daniel Cook, in ‘The Beauties of Byron and Shelley’, shows how the nineteenth-century ‘Beauties’ anthology collections remediated texts of the past, shaping and ‘purifying’ even salacious works for their present-day ‘polite consumers’ (87). In an essay provocatively entitled ‘The Imprisonment of Foucault’, Peter Howells argues that a critic too can take on this agential role in adaptation: Richard Rorty, he claims, remediated philosopher Michel Foucault into a ‘Romantic intellectual’ (125) who had himself remediated Jeremy Bentham in theorizing the Panopticon.

Peter J. Kitson’s essay “‘Reason in China is not Reason in England’: Eighteenth-Century Adaptations of China by Horace Walpole and Arthur Murphy’ brings to the fore the intercultural dimensions of adaptations, engaging the role of fashion and translation in the transculturation of both texts and artefacts from other nations (here, respectively, a fourteenth-century Chinese drama and the then popular vogue of chinoiserie). Others take this transculturation idea in different social directions – involving both gender and class, rather than national culture – by examining how new markets were opened up and new audiences created through adaptations. Joseph Crawford’s ‘Through a Glass Darkly: Gothic Adaptation in the Eighteenth-Century Novel’, argues that the ‘lost past’ (23) of medieval and early modern romances was remediated with a pedagogical intent in Gothic fiction for female readers. This is, of course, the same readership that was also offered those sanitized versions of morally questionable literature in those ‘Beauties’ anthologies of ‘treasured maxims’ (89). In ‘The Miniature Sublime: Later Fortunes of the Cockney Aesthetic’, Michael Bradshaw reads the remediation constituted by the thematic ‘miniaturization’ (73) of the Keatsian sublime in the Cockney aesthetic in terms of ‘changes in the commercial distribution and social consumption of literature’ in the period (73). A later example of the impact of the economic and social context of adaptation can be found in Annika Bautz’s “‘In perfect volume form, Price Sixpence’: Illustrating *Pride and Prejudice* for a Late-Victorian Mass-Market.’ The inexpensive illustrated versions of this and other works, intended for a working-class readership, show how Romantic era texts were adapted to various social ends, including offering (through the illustrations) a very morally conservative reading of the novel, appropriately adapted (it was believed) for a mass readership.

A varied but always engaging collection, *Romantic Adaptations* by and large succeeds in its editors' dual aim of renegotiating both 'the cultural topography' of the Romantic period and the 'place of "romanticism" in subsequent cultural history' (6).

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Spotlight: European Romanticism

Andrea Peghinelli, *Shakespeare in burlesque. Il culto del Bardo e le parodie dei teatri illegittimi di Londra 1769-1843*. Spoleto (PG): Editoria & Spettacolo, 2012. Pp. 208. €16. ISBN 9788897276289.

Many scholars now recognise the centrality of drama to British culture and society during the end of the eighteenth and beginning of the nineteenth centuries – a subject that had long suffered from critical distortion and relative scholarly neglect. Georgian theatre and drama no longer play a secondary role in the study of Romanticism, thanks to the recent publication of studies dedicated to all kind of performances: spoken or sung, recited or danced, staged in major and minor theatres, legitimate or illegitimate. One of the most significant contributors to the subject was without question Jane Moody, who, in *Illegitimate Theatre in London 1770-1840* (2000), provides an illuminating perspective on this vast cultural field. Moody presents a textual, legal, social, and dramatic basis for Romantic theatre and its dramaturgy, with much original focus on the major issues and personalities of the time. In revealing the complexity of historical live performance, Moody's scholarship helped reconstruct the deep connection between theatre and the controversies of eighteenth-century social and political life; the relationship between audiences, performers and critical reception, which all made British theatre an important site for political, social and cultural debate. Stimulated by Moody's innovative and challenging work, Andrea Peghinelli's *Shakespeare in burlesque* aims to illustrate to an Italian audience the transformations that took place on the Romantic stage, and moreover to carry out an exploration of illegitimate theatre, investigating in particular the adaptations of some of Shakespeare's works into new theatrical forms such as that of the burlesque (intended as a popular kind of theatre).

In the opening chapters, Peghinelli meticulously illustrates the dense panorama of the theatre in its legal and social contexts, underscoring several aspects of the phenomenon of illegitimate theatre: when it was popular, who were its promoters, locations, representations, aims and audience. These illicit places for entertainment had to cope with the monopoly of the two patent theatres, together with strict censorship exerted by the Lord Chamberlain, who prohibited any kind of unauthorised performance. These illegitimate theatres, such as the Surrey Theatre, together with the patent theatres of Drury Lane and Covent Garden, shaped the demands of a growing and discerning public. Theatregoers were mostly attracted by the rapidly improving method of staging comedies and tragedies (through scriptwriting, stage effects, music, lighting, scenography and, most of all, acting).

Peghinelli shows how illegitimate theatres particularly welcomed secondary forms of entertainment, since they only could perform spectacles, melodrama, ballets, pantomimes, hippo-dramas, *burletta* and burlesques. Alongside the spoken dramas of the patent playhouses, this flourishing of different theatrical genres reflected the heterogeneity of the audience, who gathered together in the theatres despite significant differences in education, manners, and social class. After this long and comprehensive presentation of the theatrical arena in the

Romantic period, the author focuses on key studies of some lesser known Shakespearean burlesques, such as *Hamlet Travestie* by John Poole (1810), and adaptations of *Macbeth* from 1809 to 1842; subtitled as ‘A Ballet of Music and Action’, ‘Travestie’ or ‘Modernised, A Most Illegitimate Drama’. This allows Peghinelli to highlight the ongoing changes to burlesque as a new kind of theatrical genre that was to gain much success, especially in the Victorian period.

The production of William Shakespeare’s plays in the minor theatres outside Westminster required the invention of a new form. The English bard was not only transformed through alternative performances, but also charged with new social and political messages. These new, irreverent and satirical forms of Shakespeare were intended to dismantle the traditional and conservative representation of spoken drama, and to shape a new collective imaginary. Despite the bad reputation that illegitimate theatres enjoyed – they were considered places of sin and corruption, both physically due to the presence of prostitutes, and intellectually, for they staged popular shows – they gained a lot of critical attention. This is well reported by Peghinelli, who documents his lively enquiry into the reception of illegitimate theatre by scrutinizing articles, reviews and especially playbills of the time, largely the result of archival research. Both Peghinelli’s case studies, dedicated to burlesque and other adaptations of Shakespeare’s *Hamlet* and *Macbeth*, are analysed in their public or private representations, discussing the roles of different actors and managers involved in the production. Moreover contemporary reception – whether positive or negative – is well illustrated. Peghinelli achieves his ambitious aim to follow the innovative footsteps of Jane Moody – to whose memory *Shakespeare in burlesque* is dedicated – in order to bring to life the illegitimate theatre in all its contrasts of light and shade, stressing its importance within the larger panorama of Romantic theatre.

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Agustín Coletes Blanco and Alicia Laspra Rodríguez, eds. and translators, *Libertad frente a Tiranía: Poesía inglesa de la Guerra de la Independencia (1808-1814). Antología bilingüe. Madrid: Fundación Dos de Mayo / Espasa, 2013. Pp. 387. €23,90. ISBN 9788467006827.*

This bilingual poetry anthology is among the latest publications from the Madrid regional government’s *Fundación Dos de Mayo, Nación y Libertad* [Foundation for the Second of May, Nation and Liberty]. Founded in 2008 to oversee activities commemorating the bicentenary of the Madrid uprising against Napoleon on the second of May 1808, the Foundation played a leading role four years later in the bicentenary commemorations of the Cadiz Constitution of 1812. Its objective is not only to raise public awareness of the events of 200 years ago, but also, through its publishing arm and continued activities, to ‘inspire and disseminate the values of nation and liberty which that historic date symbolizes, and which we have inherited in our own Constitution of 1978’. As the blurb explains, *Libertad frente a Tiranía* [Liberty in the Face of Tyranny] was conceived to bring English-language poetry on the Peninsular Wars, which in Spanish are called the Guerra de la Independencia [War of Independence], to a Spanish audience already familiar with Spain’s own literature of war.

While *Libertad frente a Tiranía* is aimed at a well-informed general audience, it is also a work of careful scholarship. Agustín Coletes Blanco and Alicia Laspra Rodríguez, who between them have selected, translated and introduced some sixty poems by over forty different authors, are based in the department of English, French and German at the Universidad de

Oviedo in northern Spain. They provide a brief introduction (eight pages), which contextualises the widespread British poetic support for Spain that forms the subject of their anthology. Their opening claim, and the justification for the project, is that ‘the majority of British writers, not only established ones, but also the less well-known, took inspiration from the Spanish War of Independence to develop their literary creativity’ (23; all translations in this review are mine unless otherwise stated). While there may be a risk of overstatement in arguing that a *majority* of contemporary writers dealt with the war in their creative works, it is certainly true that a surprising number of the big and not so big names of the time were driven to add their voices to the widespread British sympathy for Spain.

The anthology is organized into three sections: ‘Los poetas consagrados’ [established poets], ‘Los autores relevantes en su época’ [authors relevant in their time] and ‘Poesía publicada en prensa’ [poetry published in the press]. Each poem is provided in both the original English and a facing Spanish translation, in which the translators have striven, with some accomplishment, to replicate the tone and register of the original. Footnotes are used sparingly, by and large to explain proper names or allusions, but a comprehensive scholarly bibliography ensures that readers whose interest is piqued will be able to follow up on the editors’ leads. In the first section, which is by far the longest, we find six names very familiar to English readers, although some may be less so to Spanish readers: Hemans, Wordsworth, Byron, Scott, Wolfe and Southey. Each is given a tag explaining their connection with or attitude to the war, so that Hemans’s tag is ‘Enthusiastic support for the cause’, Wordsworth’s ‘Trust in a final triumph’, Byron’s ‘The testament of a heterodox’, Scott’s ‘From Don Rodrigo to Wellington’, Wolfe’s ‘The most popular poem’, and Southey’s ‘The Perception of a Hispanist’. Each is introduced by a brief preliminary study comprising a biographical sketch, account of the poet’s perspective on the war, and an analysis of the selected poem or poems, all accompanied by a sound scholarly apparatus that will facilitate further research. After the first section, we pass to the eleven ‘lesser’ poets whose works the editors locate ‘in an intermediate terrain between what is stable and what is ephemeral’ (183), and whose names are likely unfamiliar even to the non-specialist British reader. Indeed, as the editors note, they have included several authors of whom nothing at all is known bar their names and that they published a poem in support of the Spanish cause. The final section includes twenty-six poems published in British periodicals from across the political spectrum, including *The Morning Post*, *The Morning Chronicle*, *The Times* and *The Sun*. While many are anonymous or pseudonymous, two are by named authors (Eyles Irwin, Thomas Moore) who also appeared in the second section, which seems an odd choice that de-emphasises these authors’ sustained engagement with the topic of Spain.

Overall, *Libertad frente a Tiranía* will be a valuable book for Spanish readers unfamiliar with British poetic support for the Spanish anti-Napoleonic cause, and a valuable contribution to the burgeoning field of Anglo-Spanish literary and cultural connections.

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Jean-Luc Guichet, ed., *La Question sexuelle. Interrogations de la sexualité dans l’œuvre et la pensée de Rousseau*. Paris: Classiques Garnier, 2012. Pp. 445. €39.55 (pb). ISBN 9782812403767.

It was to be expected that the tercentenary of Rousseau’s birth would coincide with a surge in celebratory publications, colloquia and other events; indeed, as John C. O’Neal remarked in the *état present* prepared by him for a recent issue of *French Studies*, 2012 was something of an *annus mirabilis* for Rousseau studies, as witnessed both by the abundance and variety of

new critical studies devoted to him and by the commencement of not one, but two new major editions of Rousseau's complete works, the first published by Slatkine–Champion under the direction of Raymond Trousson and Frédéric Eigeldinger, the second led by Jacques Berchtold, François Jacob and Yannick Séité at Classiques Garnier, also the publishers of the present volume. The intellectual richness and compelling complexity of Rousseau's thought and works clearly continues to exercise its fascination over readers and scholars throughout the world.

Jean-Luc Guichet (Université de Picardie–Jules Verne) is well known to many working in the field of Rousseau studies; among his previous publications, a perceptive and subtly argued study of *Rousseau, l'animal et l'homme : L'animalité dans l'horizon anthropologique des Lumières* (Paris, Éditions du Cerf, 2006) broke new ground in its analysis of the notion of 'animality' as a vital anthropological concern not only for Rousseau but for several of his contemporaries. In 2008, while Programme Director of the Collège international de Philosophie, Prof. Guichet organised a conference on 'La question de la sexualité chez Rousseau : problèmes anthropologiques et éthiques', of which this volume is in part the natural outcome. However, the content of the conference papers from 2008 has been substantially refined, and their number more than doubled by contributions gathered in the interim. The volume consists of a substantial and engagingly written introduction followed by eighteen essays, all of them of a very high order indeed, grouped thematically under five headings: 'Le jeu du désir, de l'amour et de la séduction', 'La sexualité en miroir: écriture, dispositifs spéculaires, relations triangulaires', 'La différence sexuelle: enjeux anthropologiques, éthiques et sociopolitiques', 'Éducatrices sexuelles?' and 'L'émotion sexuelle: violence, altérité et identité' – the final section being the largest. Refreshingly, an editorial decision has been taken to avoid any artificial compartmentalisation along the lines of, for example, 'literary' vs 'philosophical' approaches.

The very word 'sexualité' was of course not available to Rousseau or his contemporaries, but no reader of the *Confessions* can be in any doubt as to its importance in his life and works. The theme is therefore not a new one, and the 'classic' studies of Allan Bloom, Joël Schwarz, Pierre-Paul Clément *et al* are all duly acknowledged and re-engaged with at several turns. Attentive to recent theoretical developments, all of the studies presented here eschew the easy anachronism of retrospectively psychoanalysing Rousseau, or seeking to 'contemporise' his thought – 'le faisant parler avec des mots qu'on ne trouve pas sous sa plume', as Guichet rather poetically puts it (10) – while simultaneously discovering and elucidating a number of previously neglected or overlooked aspects of the author's richly complex and often ambiguous vision. As might be expected, frequent and fruitful comparisons are drawn, and lines of divergence delineated, between the perspectives of Rousseau and those of Montesquieu, Marivaux, Diderot, Laclos, and others. More than once the reader is invited to conclude that, notwithstanding certain notoriously peremptory declamations, Rousseau's position on matters ranging from the nature of *pudeur* to the effect of feminine *parure* (not least upon himself) deserves, at the very least, closer attention and more nuanced interpretations than have sometimes been advanced.

In the introduction, Guichet proposes a dual focus for this volume – to explore and interrogate the question of sexuality in Rousseau's works, while simultaneously using his concepts in order to reflect upon the nature of sexuality itself – and this ambition is largely achieved in the course of the work. From the outset, one is struck by the fact that so many of the authors draw for their discussions upon a particularly broad cross-section of Rousseau's corpus. *Les Confessions* and *La Nouvelle Héloïse* feature prominently, naturally, as does *Émile* and, of course, the *Lettre à d'Alembert*, but the references and readings found within these pages extend to virtually all of the major works and, pleasingly, to the correspondence (in the case of Jean-François Perrin's superbly poised study, to a single, unsent letter to the comtesse d'Houdetot).

There are fresh readings and compelling insights in each of the chapters, and the book will be welcomed by all those with an interest in Rousseau. In an otherwise impeccably produced volume, regrettably, this reader spotted two minor typographical errors (in the introduction; 27 & 32). However, these minor flaws detract little from an impressively varied, stimulating and thought-provoking collection of essays which assuredly merits a place of honour at the tercentenary table.

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