The BARS Review

ISSN: 2049-7881

Published online by the British Association for Romantic Studies

Charles Thévenin – La Fête de la Fédération

This is a compilation of all the reviews published online in Number 49 of The BARS Review. *A numbered contents list with page references is provided on pages 2 and 3 of this document. Fully searchable versions of these reviews with enhanced metadata, as well as the archive of past numbers, can be viewed on* The BARS Review *website: http://www.bars.ac.uk/review/.*

Contents

Spotlight: Romantic Revolutions

Meiko O'Halloran, *James Hogg and British Romanticism: A Kaleidoscopic Art.* Basingstoke: Palgrave, 2016. £58. Pp. xi + 308. ISBN 9781137559043.

James Hogg and British Romanticism makes an original and significant contribution to the ongoing conversation on how Hogg's works engage with and diverge from the artistic vision and practices of fellow Romantics. Comparing the kaleidoscope (invented by Hogg's close friend David Brewster in 1816) to Hogg's artistic method, O'Halloran focuses on how his variegated aesthetic techniques compel readers to co-produce textual meaning by opening themselves up to a broad range of interpretive possibilities. O'Halloran deftly details the strategies behind Hogg's aesthetic, the distinct nature of his kaleidoscopic texts, and the intense impact of reading them. Along the way, she persuasively argues that Hogg deserves a central place in Romanticism since he is not an outlier but rather one whose writing more radically expresses Romantic sensibilities.

In her opening chapters, O'Halloran accurately describes Hogg's works as flexible, energetic, instinctive, experimental, unpredictable, self-reflexive, multi-perspectival, multi-generic, non-moralizing, and witty, stressing their tendency to thematize contestation, multiplicity, and transformation. In Chapter 1, she dwells on Hogg's interest in the motley miscellany and established anthology. In *The Poetic Mirror*, she finds Hogg taking advantage of genre-hybridity to destabilize the relation between the low-brow miscellany and high-brow anthology to establish a place for himself (and other Scottish poets) in the literary canon while questioning the very process of canonization itself. *The Poetic Mirror*, she believes, reveals both the highly competitive nature of the literary marketplace and Hogg's longing for a 'bardic brotherhood' (48). Aspects of *The Poetic Mirror* also remind her of the writing of the bicultural Lord Byron.

In Chapter 2, O'Halloran situates *The Queen's Wake* in the evolution of Hogg's writing practice, focusing on the role of historic events, voices and traditions in his self-fashioning, which is rooted in the mutual prosperity of the bard and Scotland. *The Queen's Wake*, she maintains, is a reconceived British epic (Stuart rather than Tudor) in which Hogg draws on *The Canterbury Tales, The Faerie Queene,* and *The Lay of the Last Minstrel* and participates in the 'cult of Mary, Queen of Scots' to rewrite British 'cultural ancestry'; he thereby hopes to prove that a self-taught shepherd-poet can help 'shape and direct national aspiration' (64). The interplay of diverse voices in *The Queen's Wake,* she argues, stresses that poets across the class spectrum should be permitted to form modern Scotland's new identity.

In Chapter 3, O'Halloran examines the influence of the theatre on Hogg's work, connecting his generically-complex and structurally-distinct 'dramatic tale' *The Hunting of Badlewe* to his esteem for Shakespeare's work, involvement in the local theatrical scene, and desire 'to become a great national bard' (123). She also surmises that the theatre inspired Hogg in general to adopt a wider range of personae, to privilege roleplay, and to envision a more active readership. She compares Hogg's role in the parodic *Poetic Mirror* with Shakespeare's Autolycus in *The Winter's Tale,* as both with 'theatrical subterfuge' sell their forged goods to the audience (148). In his densely allusive, multi-generic, and ideologically unstable epic *Queen Hynde,* O'Halloran presents Hogg as a 'theatre director' of sorts who strives to control unjustly censorious readers and includes in his vision of the heroic skill at roleplay, notably in the 'shape-shifter' Wene, a figure of the model author and reader (163, 166).

In the fourth and fifth chapters, O'Halloran turns to Hogg's most admired work, his novel *Confessions of a Justified Sinner*, and to his final story collection *Tales of the Wars of Montrose*. O'Halloran finds a less playful or darker mood in these works of fiction that expose the fragility of selfhood, family, community, and/or nation. She speculates that Hogg's tendency toward 'continuous changeability' intensifies in *Confessions*, 'a new kind of fiction', increasing the sophistication needed to interpret his novel but also rendering readers more

sympathetic (215). O'Halloran suggests that Hogg's literary practices, which at times resemble those of Laurence Sterne and William Blake, even inspire the reader to identify with the devilish chameleon Gil-Martin, the figure of a 'flexible' and 'proactive' reader and a compelling performer (209, 212).

O'Halloran claims that the *Tales of the Wars of Montrose*, written in a period of transition, deeply disorients readers with its narrative twists and turns and absence of a unifying narrator to hold together the 'dark fragments of [wartime] history and human experience' it records (15). The reader must work to make it cohere. O'Halloran theorizes, however, that despite the disquieting mood of this collection set in civil-war Scotland, Hogg suggests some transformation is possible, connoted in part by the character James Graham, fifth Earl and first Marquis of Montrose, another 'shrewd reader of others' and performer in his own right (249). If, as O'Halloran stresses, the collection undermines the Enlightenment metanarrative, she still believes it manages to reveal 'the value of human life and the bonds of community' (255).

O'Halloran's pioneering and perceptive study is essential reading for those working on the life and writings of James Hogg and in the fields of Scottish Romanticism, British Romanticism, literary history, and reader response theory.

Holly Faith Nelson
Trinity Western University

Gillian Williamson, *British Masculinity in the Gentleman's Magazine, 1731 to 1815*. Basingstoke and New York: Palgrave Macmillan, 2016. Pp. 283. £63. ISBN 9781137542328.

For scholars of the long eighteenth century, the *Gentleman's Magazine* is a rich and varied repository of the momentous and the mundane, ranging from the unfolding events of the French Revolution to the use of hedgehogs to tackle a blackbeetle infestation. Gillian Williamson's fascinating book offers a sustained and detailed study of the *Magazine*'s readership and its changing ideas of the gentleman, from its foundation by Edward Cave in 1731 to the aftermath of Waterloo in 1815. By this point, Williamson notes, the *Magazine* had become the conservative and somewhat stuffy periodical Hazlitt called 'the last lingering remains of a former age' (2). This conservatism was a product of the 1790s, Williamson argues; in its earlier decades, the *Gentleman's Magazine* had been an aspirational publication for the 'middling sort', in which readers from the mercantile and professional classes fashioned the figure of the gentleman in their own image.

Williamson's longitudinal study is based on a sample of the *Magazine*'s content over the period: the sample includes all of the Prefaces to each year's volume, the whole of the January and July numbers for each year, and all of the 21,583 family notices – births, marriages, deaths – from 1731 to 1815. These notices and other readers' contributions – poetry, letters, debates – occupy an increasing proportion of the Magazine from the 1750s onwards, offer an extraordinary picture of its demographic and the readership's view of itself.

An opening chapter on eighteenth-century masculinity and its historiography is followed by an account of the *Magazine*'s own history over the period 1731 to 1815. Focusing on readers and readership, the third chapter draws on new empirical evidence to consider the Magazine's circulation and reception, and its social and geographical range. The remaining three chapters are divided chronologically (1731–56; 1757–89; 1790–1815) and explore developments in gentlemanly masculinity in relation to 'the historiography of crises and turning points' (4). Here, Williamson finds reason to challenge dominant views of significant developments in eighteenth-century history, arguing that the *Magazine* does not bear out the

idea of the 1750s as a period of gender panic and that the loss of America seems less of a watershed than the writings of Thomas Paine. Some developments appear earlier than historians have assumed – the British royal family as a model of bourgeois domesticity, for example, or the foundations of Victorian middle-class identity.

A study with this subject and this span is inevitably quite fast-moving, and occasionally frustrating to readers who want to know more about particular examples. Williamson's case studies go some way towards satisfying this desire and show how the *Magazine*'s readers wrestled with the relationship between public and private character. John Howard, admired as a prison reformer, was accused of being a cold and neglectful father (though some readers leapt to his defence); much of Nelson's private life had to be omitted from the record to preserve the idea of him as a model hero.

Class and status are central to Williamson's argument. In the *Magazine*'s early stages, Richardson's Sir Charles Grandison is a model for the middling sort to imitate as far as they can, while in the 1760s to 1780s the aristocracy provides the villains against whom the virtuous bourgeoisie can define themselves. In the 1790s, Williamson argues, 'the crucial social boundary became that between all those who had some claim to gentlemanly status and the lower orders as objects of surveillance and discipline' (177).

There is more to being a gentleman than masculinity, then, and likewise there is more to masculinity than being a gentleman. At times the fit between the book's title and its contents feels a little strained. Perhaps oddly, given its place in a series entitled Genders and Sexualities in History, the book ignores the work of queer scholars on masculinity in this period (Thomas A. King's *The Gendering of Men 1600–1750* is the most obvious omission) and equates masculinity with heterosexuality. However normative the *Magazine* might be in its aims, it still found room for striking oddities and instances of gender nonconformity in some of the issues Williamson has sampled, although she does not mention them: the female husband at Poplar whose story appears in July 1766, for example, and who on being discovered "put off the male and put on the female character", a phrase that suggests a remarkably provisional and performative model of gender and character; or the scandalous case of Captain Robert Jones, whose trial for an "unnatural assault" on a teenage apprentice boy was reported in July 1772; or the celebrated cross-dressing Chevalier d'Eon, whose sex became the subject of a trial reported in July 1777. These stories, and others like them, are also part of the rich and strange history of masculinity and its construction in this period, including in the *Gentleman's Magazine.*

Caroline Gonda
St Catharine's College, Cambridge

Bernard Beatty, *Byron's Don Juan*. Routledge Library Editions: Lord Byron. London and New York: Routledge, 2016. Pp. 258. £90. ISBN 9781138648555.

Bernard Beatty's 1985 study of *Byron's Don Juan* has recently been republished by the *Routledge Library Editions* series. On its initial publication, the book coincided with an important time in Byron's critical heritage, emerging alongside Leslie Marchand's now indispensable *Byron's Letters and Journals* (1973-1994), Jerome McGann's *Byron's Complete Poetical Works* (1980-1993), and Andrew Nicholson's *Complete Miscellaneous Prose* (1991). A major significance, then, of Beatty's study is that it is symptomatic of a time when Byron was beginning to be considered worthy of academic attention. But its relevance to Byronists and scholars of Romanticism extends well beyond the context in which it was produced,

existing as it does as one of a handful of studies that compels readers to attend closely and seriously to the greatness of Byron as a Romantic poet, and to *Don Juan* as the great comic poem of the period.

Two questions begin and motivate the study: 'how does *Don Juan* proceed and what kind of poem is it?' (94). The first is shown to be 'the subject of continuous enquiry' (220) – as impossible to draw to a satisfactory close as the poem itself – while the answer to the second is, broadly speaking, that the poem is a comedy (220). Despite Byron lamenting that 'The days of Comedy are gone, alas!' (XIII, 94), Beatty convincingly outlines the poem's central preoccupations with three comic markers: 'woman, Nature and society' (220). This is not to say that Beatty reduces the poem to a single genre, finding instead that the poem is animated by the generic cross-wiring of epic scale, tragic event, and comic momentum. Throughout the study, Beatty dextrously illustrates *Don Juan* as existing betwixt and between affirmation and negation, the 'yay' of comedy and religion, and the 'nay' of scepticism and philosophy. While Beatty is attuned to the significance of the second pair (in no other study of Byron have Hume and Kierkegaard been used to greater effect), it is the relationship between the comic and the religious that emerges as the more significant yoking.

Without arguing that Byron was a theologian, or even of any particular religious conviction (though he does side with Shelley that Byron was 'little better than a Christian'), Beatty deftly shows how we might observe the religious turn of Byron's poetic craft, and how theologically astute readings enrich our sense of this. The first chapter offers a good instance of such enlightened attentiveness, with an elucidation of how allusions to Matthew (8, 5-13) are woven through the narrator's contemplation of the commandant's corpse (22-24). This episode is shown by Beatty to be very like the Siege cantos in its violent intrusion upon the comic integrity of the poem, but very unlike in being superfluous to narrative progress; as Beatty puts it, '[r]emove the dead commandant, and the poem remains as it was' (16). Yet it nonetheless exists as the most curious instance of digression to which the poem yields, being least integral to the poem's substance, while offering the keenest articulation as to what that poetic substance might be. The episode's refusal to return to the central narrative even as it articulates that return ('But let me quit the theme', V, 38) requires a level of patient optimism from the reader, which Beatty later likens to religious faith: 'Persistence and waiting, though quite uncomic in felt experience, are of the essence of religious faith and comic action' (221).

The first half of the study is concerned with the poem's seemingly irreconcilable impulses of comic, erotic, and religious affirmation on the one hand, and tragic, philosophic, and sceptical negation on the other. The second half of the study offers some answers as to how these antitheses are held in dialectic. In practical terms this means paying attention to the final cantos, which Beatty argues exist 'as a clarifying development of the whole poem' (189). The final two chapters of the book revolve around close attention to two terms that animate the poem's forward momentum while simultaneously offering containment: 'proximity' and 'glow' (118). From the 'glowing arm' (I, 115) with which Juan embraces Julia, to the 'glowing bust' (XVI, 122) of the Duchess Fitz-Fulke, each of the amorous encounters of the Eros-impelled hero are enabled by proximity and realised in the glowing physicality of Juan and his lovers. The embodiment of these concepts is found in Aurora Raby, whose name, shared with the Roman Goddess of the Dawn, implies at once the luminosity of daybreak, and that of the Northern Lights with which Byron's 'versified Aurora Borealis' (VII, 2) is aligned. For Beatty, it is Aurora who 'will herself unlock the logic of the poem for us' (133) and provide us with a 'hold' (211) on the poem.

It is Beatty's enviable purchase on *Don Juan* that makes this re-publication a truly welcome one. The book sets the scene for current scholarly engagement with aspects of gender, genre, and philosophy, while steering a course mercifully clear from biographical speculation

and celebrity. As such, Beatty's study serves as a valuable reminder that Byron's most expansive poem 'should excite an answering largeness in its readers and critics' (231).

Anna Camilleri
Christ Church, University of Oxford

Clara Tuite, *Lord Byron and Scandalous Celebrity*. Cambridge: Cambridge University Press, 2015. Pp. 312. £65. ISBN 9781107082595.

Five years ago I was fortunate enough to visit the library at Ravenna and there view, in a petri dish, pieces of sunburnt skin that Theresa Guiccioli had peeled from Lord Byron's back. Staring at these nearly two-hundred-year-old chips and flecks, the archivist and I had a conversation about why a person *would* peel and save sunburnt skin from her lover's back. What did it say about Guiccioli's vision of Byron? Did she conceive of him as a celebrity as well as a lover? Had his fame transformed him into a quasi-religious icon in her eyes?

Clara Tuite's *Lord Byron and Scandalous Celebrity* seeks to elucidate the mystery not just of Byron's celebrity but also of a broader kind of fame peculiarly new to the Romantic period and manifest most clearly in the poet: a negative celebrity more akin to notoriety. Tuite argues that this 'scandalous celebrity', which 'reconfigures the distinction between crime and scandal' (xxv), is a direct precursor of contemporary celebrity, which is so often predicated on a kind of delicious horror.

Taking Byron as its jumping-off point, the book offers a prismatic examination of this fame. To do so, it splits itself into three sections. The first, 'Worldlings,' uses four figures who were both celebrities in their own right and connected to Byron – Caroline Lamb, Stendhal, Napoleon, and Viscount Castlereagh – to examine the ways in which the scandalous associations of those linked to him contributed to Byron's own negative celebrity. The second, 'Writings,' considers the links between Byron's works and his notoriety, and the uses he makes of his scandalous celebrity (or at least his various scandals) in those works. The third section, 'Afterwarriors,' looks at the way in which Byron and his works were used by others to symbolize radicalism and liberty – whether figured positively or negatively.

Though all of the sections offer much food for thought, the second is certainly the strongest. It finds interesting links between *Childe Harold IV* and Byron's celebrity in particular, noting the way the canto connects to Byron's own 'pageant of his bleeding heart', the personal miseries and scandals he carried on his back across Europe. Tuite is very good on the power of what we would now call 'owning' one's actions, drawing attention to the ways in which Byron's willingness to acknowledge and exploit his notoriety helped him create a more powerful celebrity. The chapter on *Don Juan* is also very fine, although differently so, musing on the poem's uses of ambiguity and possibility to present 'scandalous' new ways of thinking. Here readers see the power of another kind of owning: what happens when scandalous meaning is disseminated by others.

The other two sections of the book are good as well, but they are bedevilled by vagueness. Although Tuite takes care to state her thesis clearly at the beginning of her chapters, they wander far afield, and it is seldom clear how their explorations and assertions link to that thesis. Readers may wish for more guidance as they proceed, particularly since these chapters are stuffed full of valuable facts and connections that would gain weight from a little more clear cohesion.

One thing these two sections do make abundantly clear, however – and in this Tuite makes an enormous contribution to Byron studies – is that Lord Byron could be a very unpleasant man. The book discusses both his truly cruel 'joke' of sending a lock of Lady Oxford's hair to

Caroline Lamb as a love token, and his solipsistic decision to air in public dirty linen that was, after all, half his wife's. It is worth being reminded that charismatic poets are just people, too – not least because it complicates conceptions about both charisma and poets.

The book also suffers from a tic not uncommon to deeply intellectual studies: it welcomes only the sort of readers who already speak its language. If you don't know what Byron's 'libertine prerogative' might be (I didn't), if you are suspicious about the concept of the 'economy of desire', or if you have difficulty unpacking sentences such as 'The moment of Byron's scandalous celebrity coincides with the historical emergence of the literary-aesthetic sphere as a site of mediation' (240), this book will not enlighten you. It's a shame that a work of such richness and significance thus cuts itself off from a good portion of its potential readership. That being said, though, *Lord Byron and Scandalous Celebrity* repays the careful reading it requires, and it deserves to be a central text in both Celebrity Studies and Byron Studies.

Emily A. Bernhard Jackson
University of Exeter

Sara Guyer, *Reading with John Clare: Biopoetics, Sovereignty, Romanticism*. New York: Fordham University Press, 2015. Pp. 132. £15.99 (Pb.) ISBN 9780823265589.

The first half of the title of this short and challenging book is worded *Reading with John Clare* rather than *Reading John Clare*; and indeed, excluding Guyer's Acknowledgements section, the poet is not mentioned in the main body of the text until page 4. Clare, then, is by design not always the primary or only focus in this project, which is engaged fully with literary and critical 'theory' (3) and which deploys modes of analysis resonant with those of the so-called Yale School and in relation to a number of areas (autobiography and other forms of life writing, posthumous poetic reputation, lyric apostrophe) deemed central to Romantic Studies. At the same time, this approach – 'reading' with Clare through the lens of Paul de Man, Giorgio Agamben, and Michel Foucault and others – certainly leaves us with some rewarding insights on the poet, who is often understood to have been largely ignored by theory. While this understanding may be true to an extent, Guyer's book, nonetheless, follows publications by Lynn Pearce, Simon Kövesi, and Sigi Jöttkandt that read Clare in the context of the theories of Mikhail Bakhtin, Gilles Deleuze and Félix Guattari, and Alain Badiou, respectively.

Clare's reception history is already everywhere marked by studies in his awkward exemplarity as a 'peasant poet' and a mad poet, so Guyer's case for his 'exemplarity' in regard to 'biopolitics' (5) initially feels a little problematic, though Guyer complicates these arguments by her, as she explains, Derridean understanding of the former term. She also suggests, understandably, that Clare's obsession with personal identity makes him a figure highly relevant to current concerns with, as Agamben helps elucidate, online profiles in the age of the technological, 'virtual masks' (59) configured by social media. Judging by the volume of existing and emerging scholarship on Clare, however, Guyer's claim that 'few have spent much time reading him at all' (8) is not quite so easy to credit.

In Chapter 2 Guyer's analysis of Clare's journal entries on plans for his grave and his sketch of a grave will make for a useful comparison with John Goodridge's recent, extensive work on a similar subject. Guyer cites a small range of Clare criticism throughout the book, foregrounding her own style of theoretically informed readings; though the relative lack of reference to the considerable body of scholarship on poetic 'genius', a main concern of this chapter, makes such concepts perhaps feel rather under-theorised. Elsewhere Guyer is often in

extended conversation with Jonathan Bate, a manoeuvre which makes sense in light of Guyer's stated aim to move away from the twenty-first century 'redemptive environmentalisms' (4) of such approaches to literature as ecocriticism, at which Bate has been at the 'vanguard' (46).

Bate is also an editor of Clare's texts, and in Guyer's intervention into this subject in Chapter 3 she argues that the two opposing camps here (Bate's 'cooked'/lightly modernised Clare texts versus the 'raw'/unmodernised Clare texts of Eric Robinson and his team) base their own editorial preferences upon clams to be presenting the authentic voice of Clare, a voice which Guyer says never actually existed. Guyer's arguments about these different claims in regard to Clare's language operating as a kind of obscuring mask point to the theorist who is really at the heart of her study: Paul de Man.

The presence of 'I Am' in this chapter is indicative of the fact that Guyer almost exclusively analyses canonical and/or highly anthologised Clare poems. If Guyer's choices here are ultra-conservative, then her analysis of 'I Am' in Chapter 3 is acute insofar as it questions the conventional notion of 'childhood' evident in it. Yet Guyer's claim that the speaker is 'asleep' in the final verse of this famous lyric seems odd (52; 54). The verb formation that controls the final portion of Clare's poem is 'I long': this is a statement of desire for 'scenes where man hath never trod' and, moreover, the contentment of sleep experienced in childhood. Guyer's attention to figuration in the poem allows her to posit the perceptive point that 'What never could have been possible (the experience of a world without other men) and would need to be invented is understood as what already has taken place but no longer remains (childhood)' (52). It may also be the case that 'I Am', a poem about, among other things, being forgotten, has attracted so many readings as to displace our capacity to read Clare away from histories of neglect and forgetting.

In Guyer's Coda, Clare, it is argued, helps us not to forget: 'For me the constellation – the name – that Clare holds and even saves for us is that of Paul de Man' (101). Of all the schools of theory, the version of deconstruction with which De Man is associated has been one of the most influential for Romantic Studies and yet the least interested in Clare; the final realignment of this particular poet with this particular theorist is, then, a curious one in Guyer's provocative and engaging study.

Adam White
The Open University

Adam Roberts*, Landor's Cleanness. A Study of Walter Savage Landor*. Oxford: Oxford University Press, 2014. Pp. 194. £55. ISBN 9780198723271.

In *The Use of Poetry and the Use of Criticism* (1933), T. S. Eliot defined Walter Savage Landor as 'one of the very finest poets of the first part of the nineteenth century', and Ezra Pound regarded him as the most important English writer between Pope and Browning. Yet, nowadays most critics would probably not agree with these rather favourable judgements, as suggested by the fact that between Robert Pinsky's *Landor's Poetry* (1968) and this new study by Adam Roberts, no major work on Landor has appeared. Eliot's use of the adjective 'fine' to describe Landor's poetic art is hardly disputable when one considers that he was – to use an apt oxymoron, as will be explained – a Romantic classicist of the first order, a highly cultivated author who wrote a significant part of his poetry in Latin, and who constantly, almost compulsively, searched for stylistic loftiness and *le mot juste* in both verse and prose. Such penchant for formal purity and excessive care, often mistaken for affectation, might have led the most sceptical critics to be easily distracted from the intellectual depth and fervent imagination that emerge in some of his writings. Thus, like any critical attempt meant to

rehabilitate an unjustly neglected artist, Roberts's book must be welcomed by all scholars of the nineteenth century.

From the outset, Roberts expounds his thesis that the 'Latinate *polish* of Landor's poetry is […] the formal embodiment of the most fascinating and far-reaching engagement with questions of cleanness in literature' (2). Later on he qualifies this statement by adding that, in Landor, 'a desire to purify the discourse reveals itself continually and creatively as a larger process of heteroglossic contamination' (p. 8). In other words, throughout the book, the author vigorously insists on how a philosophy, or ideology, of cleanness, involving formal, linguistic, political, sexual, and ethical aspects, informs Landor's *opera omnia* combined in complex ways with an apparently opposite engagement with 'dirt'. Roberts uses the latter term to refer to a whole series of counteracting elements characterising Landor's language and themes: from his deployment of heteroglossia, instead of the unified consistent style that the concept of cleanliness would conventionally entail, to the treatment of such topics as violence, sex, wildness and anti-establishment subversion. Moreover, as Roberts shows in Chapter 2 ('Biography'), even Landor's personality, especially in his youth, was marked by sudden bouts of intemperance and rage clashing with the 'masculine gentility' that informs his writing, as his liberal republicanism and political revolutionary ideas superficially contrasted with his aristocratic attitude and taste for control and politeness. The rules of the classicist, as it were, often battle against a (post-)Romantic sensibility refusing absolute control and embracing ironic or dialectical discourses.

Through captivating close readings of Landor's works, Roberts convinces us that this apparent conflict between the author's neoclassical austerity of tone as well as image, and the intrusion in his writing of different 'contaminating' and disrupting elements in terms of style and content, is what mostly makes at least part of his output still engaging for a present-day readership. Hence the fascination of the Ianthe poems, in which the classical models informing language and imagery frame an emotional dimension that clearly belongs to the poet's personal experiences and whose erotic impetus seems ready to subvert the conventional commonplaces of love lyrics, while, in fact, the classical poise keeps it under control. By the same token, a formal finish, or '*aesthetic* purity' (140) characterise a novel like *Pericles and Aspasia* which is essentially about 'the most famous prostitute in Western culture' (141).

If we consider Landor's vast output, the selection of works included in this study might arouse dissatisfaction and dubiousness. Yet Roberts's slim volume is not designed to cover an entire canon but, rather, to pursue the aforesaid argument through a careful and, to my view, generally successful sampling that, undoubtedly, is exhaustive in terms of genre coverage, ranging from Landor's shorter poetry to his epic, pastoral, Hellenic, dramatic, novelistic works, and *Imaginary Conversations*.

Roberts's overall advocacy of T. S. Eliot's judgement is cleverly – and luckily – mitigated by his admitting that Landor is not 'a poet of Shelleyan or Keatsian brilliance' (2), and that some of his copious, heterogeneous output is unlikely to be appreciated by contemporary readers (such as, for instance, his dramatic experiments except for *Count Julian*).

Roberts's own prose – curiously enough in symbiosis with his argument – displays various degrees of cleanness, in particular in the way he engages with his readership directly, distancing himself from conventional academic theorisations and focusing instead on textual analysis by means of a quasi-conversational style that is clearly influenced by his non-academic writing (Roberts is author of a long list of science-fiction novels and short stories). This informal register, for instance, often turns out to be an efficient anodyne against what Roberts himself defines as the 'boredom' (149) of certain Landorian prose passages, or against the unattractiveness at least of some of Landor's appropriations of the pastoral mode. On the other hand, though, Roberts sometimes sounds even too personal and colloquial ('I'll rummage around in the poem a moment longer to try and extract its sense' (71); 'Let me put this another

way' (95); 'I'm a thoroughly urbanized individual myself' (93), and many other examples), producing the opposite impression of uncleanness by generating improper bathetic effects and unsettling oscillations between the high-flown and the down-to-earth. However, in most cases, his power to captivate readers, thus encouraging them to re-evaluate Landor, surpasses the stylistic drawbacks that may derive from excessive informality.

Unfortunately, and in this case appallingly so, uncleanliness affects the general editing of the book, which is intolerable for such a highly-reputed publisher as Oxford University Press. Although the most noticeable errors are clearly imputable to careless proof-reading rather than authorial faults, Roberts's writing cannot but be 'dirtied' and, at times, even conceptually stained by them. The blurb and the acknowledgements present a disturbing number of grammatical errors, and, sadly so, almost in each chapter one can spot glaring lapses and mistakes in the syntax and morphology. Despite the reservations it might arouse, Roberts's book is undeniably a major contribution to Landorian studies. Thus, one can only hope that there will be a second edition 'cleansed' from the above mentioned occurrences of negligence.

Gioia Angeletti
University of Parma, Italy

Marilyn Butler, *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History*. Cambridge: Cambridge University Press, 2015. Pp. xxv + 214. £24.99. ISBN 9781107116382.

For a study of eighteenth-century literary historiography, antiquarianism, and nationalist myth-making, the conditions under which Marilyn Butler's *Mapping Mythologies* finds its way into publication are neatly fitting: discovered among her papers by friends, the typescript, composed in 1984, is precisely the kind of 'found text' around which several of the writers in this study weave literary and editorial works – Walpole's *Castle of Otranto*, Chatterton's forgeries, and William Owen Pugh's anthologies, to name but a few. Yet, if anarchism typically marks such texts, perhaps the most surprising thing about *Mapping Mythologies* is how contemporary it sounds. Following an 'era of aggressively historicist critique' in the 1990s leading to what David Collings has identified as 'the modest tone of recent work in Romantic studies' (*College Literature* 28.2 (Spring, 2001); 207), Butler's book, though certainly focused on social and literary history, makes a bolder intervention into prevailing thought on eighteenth-century culture than is common in our own, somewhat more cautious time.

Part of the reason the text ages so well stems from what are, in another sense, limitations. Butler does not perform a detailed survey of extant scholarship on myth and related subjects, choosing instead to identify a handful of major studies by Frye, Abrams, and Bloom against which to establish her own approach to literary tradition and influence. Thereafter, the focus turns to a range of eighteenth-century writers and thinkers in an effort to sketch the social and political tensions in British literary culture. Elaborating on Benedict Anderson's concept of 'imagined communities', Butler investigates how eighteenth-century mythical worlds (presented as) indigenous to Britain 'come into being as an ideal yardstick against which to measure other equally fanciful ways of constructing the nation', as foundations for an 'alternative to the present order' which is prone to limit terms like 'society' to 'the upper orders living in the capital' (20). Butler illustrates how eighteenth-century debates surrounding myth were also always debates about professionalisation, national identity, oppositional politics, geography (town versus country), and class.

Butler recontextualises and revises the standard reception of several important poets – Thompson, Gray, Collins, Young, and Akenside – and investigates the impact of inspired

forgers like Macpherson and Chatterton on the cultural establishment in London. Contrary to earlier dismissals of the latter, Butler argues that 'between them these two writers represent the impatient inventive impulse underlying eighteenth-century literature at their geographical and historical extremes' (112). The book terminates with Blake, an artist whose work often feels as if recovered from somewhere in the depths of Albion's past; in her final chapter, Butler demonstrates convincingly how 'Blake's eccentricity and unintelligibility have often…been exaggerated…because most of those writing about him have a view of eighteenth-century literature which excludes his most natural context, the tradition of popular mythologising' (187).

But before turning to Blake, Butler devotes a long, fascinating chapter to 'Popular Antiquities'. This chapter explores not only a series of individual antiquarians but traces the organisation of knowledge as it consolidates into a form of historiography that challenges 'the first great classic period in England of linear historiography, or metahistory' (127). 'Popular antiquarians were early social historians and social scientists' working at a time when these sciences were still formulating their internal methodologies and differentiating themselves from each other (124). To tell this story of the rise of, in essence, cultural studies 'what is needed…is a more particularised and, in the end, a more conflicted set of histories – less linear and, as Foucault puts it, more genealogical' (125). Butler's chapter thus begins to mirror her topic: just as the 'procedure of the antiquarian' involved the '"collection" of artefacts or of data, rather than the development of an individual authorial point of view', so the chapter itself collects together 'a rich disorder and diversity' of people who fall outside the acknowledged institutions of learning but who share a deep interest in history as something that might permeate and haunt material, cultural objects from the past (127, 128).

Mapping Mythologies is an engaging if somewhat uneven book. Chapters on a cadre of poets working in the mythological mode lay out the social tensions between these writers and literary authorities in ways that can seem, at times, insular and curatorial. Yet, chapters on forgery and popular antiquarianism are rich and – oddly – timely, offering insights to contemporary scholars of the Gothic, Romantic historiography, and media studies. The chapter on Blake is too brief to do much beyond placing him at the end of a sequence, although that in itself is helpful. The index, finally, is sadly limited and would benefit from expansion to include, as a start, concepts such as 'country', 'Gothic', 'historicism', 'influence', 'mediation', 'nationalism', 'professionalism', and 'Renaissance'.

Chris Bundock
University of Regina

Mark Canuel, ed., *British Romanticism: Criticism and Debates*. London and New York: Routledge, 2015. Pp. 634. £35 (pb). ISBN 9780415523820.

This edited collection traces the 'essential topics' of Romantic literary criticism (since New Historicism), while 'offering fresh takes on the area' (i). The aim is to provide various critical approaches with divergent theoretical assumptions and implications. The essays are chosen, then, not to present a balanced coverage of Romantic authors and texts, but to demonstrate contrasting theoretical positions in literary criticism. The general introduction opens with a sweep through major critical movements pre- and post- New Historicism (1-12). A small section of 'teaching ideas' is provided, which might be useful for early career teachers (12-13).

The forty-four essays themselves are compartmentalised into eleven, rather loosely grouped, sections; including 'Affects and ethics' and 'Literature, media, mediation' (361-417; 581-634). Some of the supposed divisions seem rather arbitrary: it is not clear, for instance,

how 'the literary' of one section ['Politics, ideology, and the literary' (17-68)] differs from 'literary form' in another ['Aesthetics and literary form' (69-125)]. Similarly, discussion of the relationship between reader and author infuses both 'Audiences and reading publics' (127-179) and 'Authorship and authority' (181-241). Alan Liu's contribution (75-87) is located in the second section, despite the title of his essay explicitly stating its engagement with 'postmodernism' [ostensibly another section is concerned with 'Modernity and postmodernity' (473-526)]. This might be confusing for someone coming to Romantic literary criticism early in the course of their studies [the book's target market is explicitly undergraduate and postgraduate students (i)]. This is not particularly a criticism of the book – taxonomies of embodied literary theories are slippery things – but perhaps the reader could have been more explicitly encouraged to read across these apparent differentiations.

All sections have an independent introduction, which provides useful background information on the critical history of that study area, and concludes with its own further reading list. Each section comprises four essays; three previously published, and one newly written. There are a number of well-known pieces, which would help students gain a good general grounding in Romantic literary criticism, such as, Marjorie Levinson's New Historicist reading of Wordsworth's 'Tintern Abbey' (23-32), Lucy Newlyn's response to Bloomian theory in her examination of the anxiety of reception (133-145), and Jon Mee's response to M.H. Abrams's theory of the Romantic secularised imagination in his discussion of Wordsworth's chastened enthusiasm (438-450). The new essays offer contemporary engagement with established critical ideas. Daniel O'Quinn's fine essay examines the political unrest that underpinned productions of Sheridan's plays in the 1790s (57-68). Canuel's own contribution reimagines Godwin's views on the usefulness of punishment as explored in *Caleb Williams* (114-125). Andrew Franta contradicts T.S. Eliot's long-accepted notion that Shelley was 'humorless' by re-examining the irony of 'Ode to the West Wind' and *A Defence of Poetry* (170-179). Margaret Russett unpicks the multi-layered response of Blake to Milton as a god-like figure, in order to 'describe Blake as a *media* critic of authorship' (222-241). Jacqueline Labbe's essay takes readers, clearly and thoughtfully, through the seemingly paradoxical constructions of gender (which are both classifications and forms of experiment) in the novels of women writers (294-302). E.J. Clery defends Barbauld against postcolonial critiques of her apparent cultural imperialism in *Eighteen Hundred and Eleven* by arguing that the poem instead expresses an idealised world-view in which we are all able to participate in cooperative global commerce (349-359). David Collings reworks the study of 'indirection' in 'Tintern Abbey' to argue against the assumption behind New Historicism that evasion is the denial of history; instead Collings argues that Wordsworth's 'affective subjectivity' inherits and modifies the literary conventions of sensibility and Gothicism (409-417). Colin Jager helpfully outlines critical discussions of Romanticism as split between religiosity and secularism, and goes on to complicate this understanding by examining 'The Thorn' as emblematic of religion being a 'spiritual entanglement' with the material world (464-472). Orrin Wang considers representations of pipers in Blake and Keats in order to examine clichés as growing from print modernity (518-526). Sharon Ruston's wide-ranging essay explores the competing meanings and uses of the term 'transformation' within scientific and literary discourses, to show how the term was co-opted by those of different political persuasions to interpret the French Revolution (571-579). And Tom Mole examines a sample of Victorian anthologies containing extracts of book-length Romantic poems in order to provide a quantitative study, from 1822 until the *fin-de-siècle*, of how 'gems' of Byron's, Hemans', and Shelley's poetry were abstracted from their original meanings and what this implies about their reception history (625-634).

In places there are deliberate omissions from the original articles – such as Wolfson's 'Gendering the Soul' (249-264) where readers are told '[A section of this essay in its original form details the gendering of the soul in Wordsworth, Shelley and Keats]' (251). The reader

might find these lacunae frustrating; although the editor may argue that these interludes detailing what has been expunged might serve as useful guides for those whose interest has been piqued by the rest of the article.

All in all, this is a handy compendium that is sure to be taken from the shelf and dipped into repeatedly.

Octavia Cox
University of Oxford

Adriana Craciun, *Writing Arctic Disaster: Authorship and Exploration.* Cambridge: Cambridge University Press, 2016. £74.99. Pp. xii + 306. ISBN 9781107125544.

Every so often a book comes along which is strikingly original. Adriana Craciun's *Writing Arctic Disaster* is one of these. It is a study of the Franklin era in memory and culture, an era which historically culminated in the loss of the *Erebus* and *Terror* and all their crews. Craciun is discriminatingly alert to the scale of Sir John Franklin's memory in everything from narratives of Victorian exploration to claims of Canadian sovereignty over the Arctic. The romance which continues to surround the Northwest Passage has recently led to the development of a Crystal cruise through its waters, a performance of commodified memory which Craciun traces back to the associations of early mid- nineteenth century geography and exploration, beginning with the Raleigh Club of 1827 and the Royal Geographical Society of 1830.

Craciun shrewdly points out the literary connections of early Arctic exploration, including the links of senior Admiralty officials to John Murray and the *Quarterly Review*, and the fact that Captain Duncan, who lost his reason on the ill-fated 1792 *Beaver* expedition, had been commissioned to publish an account of his traverse of the Northwest Passage. Craciun speculates on a link between Duncan and *Frankenstein*, making clear that Shelley's Arctic fiction was written in what was quite a fevered atmosphere of the literary Arctic, and in the context of the Admiralty's takeover of the mission to find the Passage in 1818.

There are shrewd inquiries as the book progresses on issues such as Arctic exceptionalism, the relationship of the imagined Arctic to imperial projection and the importance of the fiascos of Northwest Passage exploration to narratives of obsession, heroism, monstrosity, relics and risk. But this is far more than a theoretical study: exploration and disaster are explored in a most historically informed way, and put in the context of other voyages and adventurers, as well as trading settlements such as those at Hudson's Bay. The Hudson Bay Company's relative secrecy and 'reluctance toward exploration' (139) is itself worked out in detail. Even colonial graffiti (192) falls within Craciun's purview.

This is an extraordinary book and a *tour-de-force* in positing the Arctic as a unified field for enquiry through the deployment of literary and cultural criticism, historiography, geography, politics, current affairs (224-32 provides an outstanding epilogue here) and memory studies. Craciun handles all of these – and integrates them – with an expertise which is breathtakingly surefooted. In doing so she provides not only a palimpsest for the study of the frozen north, but a model for many other future studies. In both seeing through the eyes of the past as if it were contemporary and in her exploration and analysis of subsequent cultural memory, Craciun's work stands out. This is one amazing book.

Murray Pittock
University of Glasgow

David Porter, *The Chinese Taste in the Eighteenth Century*. Cambridge: Cambridge University Press, 2010. Pp. x + 230. £60. ISBN 9780521192996.

In *The Chinese Taste in the Eighteenth Century*, David Porter has synthesized and focused commentary in a productive area of research, while at the same time extending it in intriguing and often insightful ways. The two questions – or 'sets of questions' – Porter poses are, firstly, 'how a foreign aesthetic that was so often depicted in negative terms – strange, monstrous, grotesque, repugnant, trifling – came to be so thoroughly and successfully assimilated', and, secondly, what was 'the significance of this appeal for the art, literature, and collective imagination of eighteenth-century England' (4). The first thing Porter remarks about the function of Chinese goods and Chinoiserie is its complexity and contradictions: if domestic porcelain enabled the British imagination to contain the vast and politically overwhelming power of the Chinese empire, re-imagining it as 'fragile, superficial, and faintly absurd', it also functioned to remind British consumers of their 'cultural backwardness, national dependency, and late arrival on the world stage' (6). 'Only an awareness of this ambivalence, of the potential status of Chinese objects as a site of both imperial envy and imperial pride, can enable us to recognize the semiotic fluidity and transformative potency of these seemingly ephemeral objects in the European imagination' (6).

Porter's first chapter offers a general examination of 'eighteenth-century fashion and the aesthetics of Chinese taste', which is seen to have troubled the boundary 'between cultivated and vulgar taste, fine art and the fripperies of fashion' (23). The British version of the Chinese taste, 'by virtue of its *unheimlich* contortions of familiar experience' (28), tended to conflate (confuse?) it with the Gothic, but the focus here is less on the exotic than on the sensual, frequently identified with the feminine. Chinoiserie, argues Porter, 'marks the consolidation of an oppositional aesthetic widely embraced by contemporary women and coded along specifically gendered lines in its resistance to cultural assumptions embedded within the classicist norm' (32-3).

Chapter 2 discovers the ambiguity and ambivalence that characterize the British reception of the Chinese style in the work (and heart) of one of its best known early mediators. William Chambers's uneasy alternations between Rome and Canton (Chambers was one of the few who had actually visited China) initiate a theme so recurrent as to suggest a question less of taste than of psychopathology. 'He deeply admired the Chinese model', writes Porter, 'but simultaneously despised it – or perhaps more accurately despised his own admiration for it' (44). The contrast, variety, and unpredictability of the Chinese garden comes across as both seductively liberating and shamefully pornographic. It all turns on a proto-Romantic faculty of 'wonder' engaged in this 'earnest' eighteenth-century European's 'contemplation of a largely unintelligible East' (54).

In Chapter 3, Porter insists, paradoxically, that the sensuality of Chinaware inhered in its *asexual* figuration, hinting at utopian ideals of homoerotic female friendship that 'negated male-dominated economies of sexuality and power' (73). In retreat from the violence and scopophilia of patriarchal art forms, did women, asks Porter, discover in the serene Chinese style, if only subliminally, 'a protected utopian space of female dignity, autonomy, intimate community, and pleasure' (62)? With their 'vivid spectacles of autoeroticism' (88), William Hogarth's more explicit identification of Chinaware with the feminine (Chapter 4), specifically as 'emblems of female vanity and extravagance (*luxe*)' (86), is read as reflecting a masculine anxiety about precisely this 'autonomy and self determination'.

Chapter 5 looks at the challenging 'socio-aesthetics of the Chinese scholar's stone', 'a recognizable hallmark of the so-called Chinese style' (100). For Porter, the scholar's stone raises doubts about the very idea of the aesthetic as a characteristically Western 'privileged space for a distinct and privileged kind of experience' (102). On looking more closely at

Walpole's mid-century preference for what he called 'Sharawaggi, or the Chinese want of symmetry, in buildings, as in grounds and gardens' (121) in chapter 6, Porter discovers in 'Walpole's Gothic' the return of a repressed 'spirit of chinoiserie' (129). Chapter 7 returns us to porcelain or Chinaware and 'its relational position as the locus of deeply fraught ideas of sensuality, novelty, desire, femininity, temptation, and exchange' (139), arguing for its significant role in the evolution of a late eighteenth-century sensibility (153).

Then, in a final chapter, on the antiquarian and would-be sinologist Thomas Percy, most of the themes and all of the tensions and contradictions of Britain's reception of (and attitude towards) China come together: 'Percy is at once thoroughly captivated and deeply disturbed by his sinological discoveries. His ambivalence is dizzying' (154). 'Like Hogarth, Chambers, and Walpole, Percy finds in Chinese productions a model that is at once inspiring and unsettling, leading him simultaneously to repudiate Chinese claims to cultural greatness and to appropriate them to his own purposes' (155). In the footnotes to his edition of an English translation of the seventeenth-century Chinese novel, *Hau Kiou Choaan; or, The Pleasing History*, Percy struggles with his irreconcilable sources. The closest Percy manages to come to a balanced assessment is by itemizing 'the dark side' and 'the bright side' of the Chinese character respectively, in an ingenious ('Manichean') display of moral bookkeeping in his index (161).

Thomas Percy offers a veritable encyclopedia of Western (mis)representations of China, the Chinese, and the Chinese style. On the other hand, David Porter's responsive and variously intelligent reading of Britain's negotiations with the Chinese style at every level becomes itself a veritable encyclopedia of contemporary scholarship in a burgeoning area of enquiry.

William Christie
Australian National University

Jennifer Jesse, *William Blake's Religious Vision: There's a Methodism in His Madness*. Lanham MD: Lexington Books, 2013. Pp. 312. Hb. £52.95. ISBN 9780739177907. Pb. £29.95. ISBN 9781498511780.

Blake studies is in crisis and has been for many years. Blake scholars long ago decided that Blake was to be summed up as a dissenter and an antinomian. These terms were never properly defined; indeed, no distinction was made between religious dissent and political dissent. And any evidence contradicting the 'dissenter' Blake was ignored. As for 'antinomian', in much eighteenth-century polemic this is just a meaningless term of abuse — for instance as a routine libel on the Moravians. The distinguished historian E.P. Thompson, in *Witness Against the Beast* (1991), makes much of the antinomian Blake. Thompson refers repeatedly to what he terms 'the antinomian doctrine of justification by faith alone' (*Witness*, 164). But justification by faith alone is the central tenet of Luther's Protestantism and forms Article 11 of the Thirty-Nine Articles of the Church of England. Furthermore, Article 11 would have been assented to by any non-conformist wishing to licence a Dissenting Meeting-House. Thompson would thus make every Christian in England an antinomian apart from the Roman Catholics.

Jennifer Jesse's important new book reveals a Blake 'neither antinomian nor anti-rational in his religious thought ... who defended a moderate, evangelical faith, which becomes visible when viewed in the context of the early Methodism of John Wesley' (7). Jesse stresses that Blake's works are entirely unlike those of Thompson's Muggletonians, rejecting 'their strident anti-rationalism, their strict Calvinism, and their autocratic self-righteousness' (178). She argues compellingly that Blake and Wesley stand in similar positions in relation both to the rationalists and to the radicals. 'Both men would have been perceived as much too enthusiastic to be acceptable to the rationalists, and far too rationalistic to be claimed by the radicals' (200).

Jesse proposes that Blake worked with specific audiences in mind, 'drawing on the most distinctive theological arguments of each audience' (247), and reads Blake through his audiences, sorting out his theological 'road signs' (24 *et passim*). She asserts that these road signs 'can only be interpreted accurately when seen through the eyes of those audiences for whom the signs are designed, and that these signs signify different meanings to different audiences' (72). Once we collate Blake's messages to his intended audiences, we find him advocating a system that would have been recognized by his contemporaries as remarkably similar to a Methodist theological vision.

The book is divided into thirteen chapters. Four of these: 'Rationalist Road Signs: The Bible and Creation' (Chapter 5); 'Anglican Road Signs: Christology and Atonement' (Chapter 7); 'Radical Road Signs: Sin and the Last Judgment' (Chapter 9); and 'Methodist Road Signs: Justification and Sanctification' (Chapter 11) elucidate Blake's approach to his different audiences. But Chapter 10: 'Blake and the Religious Moderates' is, I think, Jesse's key chapter, allowing for intriguing new interpretations of his works, particularly in the area of reason: 'we see him affirming not only the same basic axioms as a Wesleyan view of reason, but also the logical insights and implications of those principles' (209). Within this framework, Blake emerges as much a 'reasonable enthusiast' as Wesley.

And as for the vexed issue of 'dissent', Jesse makes clear that Wesleyans and Moravians registered their preaching houses in the 1740s as dissenting under the Act of Toleration for practical considerations (to avoid prosecution for unlawful assembly under the Conventicle Acts), but that theologically they continued to insist on unity with the Established Church. I would have wished for a fuller discussion of the Moravians — the only sect with which the Blake family can be associated and for which the evidence is compelling and irrefutable. This is a significant gap in an otherwise comprehensive study. Jesse, of course, acknowledges that Wesley's religious thinking was 'deeply shaped by the Moravian tradition' (9). We know from Wesley's accounts that his own faith was awakened on 24 May 1738 at a meeting of the Moravian Society in Aldersgate; he then became active in the Fetter Lane Society in London, though he left after only two years in its company, and progressively distanced himself from their theology over time.

Jennifer Jesse's audience-oriented approach is a powerful hermeneutical tool. At last we can see clearly the M/methodist aspects of Blake's religious thought. Blake would have known Methodism as the major social and religious movement of his time. The sermons, hymns, and other writings of Methodists would have contributed to the ever more apparent emphasis in Blake on inward vision, spiritual renewal, and the creative imagination. It may be too much to claim that Blake is responding specifically to Wesley, as opposed to using ideas and rhetoric current in evangelical circles, but there is much to value in Jesse's very welcome account of the relationship between Blake and Methodism.

Keri Davies
Independent Scholar

Andrew Bennett, ed., *William Wordsworth in Context*. Cambridge: Cambridge University Press, 2015. Pp. 331. £65. ISBN 9781316239827.

Robert M. Ryan, *Charles Darwin and the Church of Wordsworth*. Oxford: Oxford University Press, 2016. Pp. 209. £55. ISBN 9780198757351.

In the Preface to *William Wordsworth in Context*, Andrew Bennett claims that 'Wordsworth lived longer than any other major British writer of the Romantic period' (xvii). Admirers of

Laetitia Barbauld and Hannah More would, one expects, rush to add the qualifier 'male' to this assertion, and Samuel Rogers's devotees would no doubt wish to contest Bennett's contention outright. Yet, notwithstanding the significance of such qualifications, there is an element of truth to Bennett's claim. Of the six male writers canonically associated with British Romanticism, Wordsworth stands foremost both in terms of the longevity of his career and in terms of his reputation (especially in his later years) as a cultural authority.

The chapters that comprise *William Wordsworth in Context* offer an illuminating and insightful survey of both of these aspects of Wordsworth's career: its duration and, more significantly, its relation to his era. These chapters have been contributed by thirty-five internationally notable scholars, all of whom draw on areas of particular expertise to provide succinct historical examinations of Wordsworth's life, his influence and reception, and the cultural contexts that conditioned (and, in some instances, were reciprocally conditioned by) his works. In this way, Bennett's collection *William Wordsworth in Context* makes for a useful companion to Richard Gravil and Daniel Robinson's *Oxford Handbook to William Wordsworth* (2015), which contains complementary accounts of Wordsworth's literary career and cultural legacy. More especially, though, the chapters of *William Wordsworth in Context* are brought together by a common interest in Wordsworth's dual identity as both an introspective chronicler of the self and as an outward-looking commentator on (and, occasionally, a participant in) key events and discourses that now define our conception of Romantic and Victorian British culture.

This 'dichotomy of self and society', as Bennett describes it in his 'Preface' (xvii), is central to the conversation developed across the four sections into which the chapters of this collection are subdivided. The first section ('Life and Writings'), for example, features contributions by Sally Bushell, Stephen Gill, Susan Levin, Tim Milnes, and Judith Page, who locate Wordsworth's writings not only within his individual quest as a poet to 'take full possession of his own life' (7), but also within the communities – both familial and artistic – that supported and sustained the development of his verse. In the second section ('Reception and Influence') Richard Cronin, David Higgins, Maureen McLane, Michael O'Neill, and Peter Simonsen offer not only a complementary discussion of Wordsworth's critical reception between 1793 and 1850, but also a welcome assessment of his influence on modern and contemporary Anglo-American verse. Following on from this consideration of Wordsworth's poetic legacy, the next section ('Literary Traditions'), locates his writings within a number of distinct literary contexts. Here one finds chapters by James Chandler, Daniel Cook, David Fairer, Paul Fry, Kevin Goodman, Samantha Matthews, Daniel Robinson, Ann Wierda Rowland, and Joshua Wilner, who provide concise accounts of the specific modes (*autobiography*, *elegy*, *epitaph*, *pastoral*, *georgic*), forms (*ballad*, *sonnet*), and conventions (*sensibility*) that shaped and were shaped by Wordsworth's literary undertakings.

The fourth and final section of the collection ('Cultural and Historical Contexts') is by far the longest, and this is certainly understandable given the diverse array of topics it covers. Ranging from philosophy to politics to nature and the environment (to say nothing of the chapters devoted to religion, language, and aesthetics) this section brings together contributions by Stuart Allen, Simon Bainbridge, Tony Benis, John Bugg, Michael Ferber, Frances Ferguson, Kurt Fosso, Scott Hess, Simon Jarvis, Noel Jackson, Alexander Regier, Jonathan Roberts, Philip Shaw, Christopher Stokes, Sophie Thomas, and Anne Wallace. The chapters in this section work together to situate Wordsworth within his immediate cultural milieu. Particularly noteworthy is Frances Ferguson's chapter 'Education', which reads Wordsworth into the context of the disputes that 'raged between the supporters of' the system of 'free education' championed by Joseph Lancaster, on the one hand, and the proponents of the 'Madras System' promoted by Andrew Bell, on the other (233). Readers interested in the field of critical animal studies will be pleased by the inclusion of Fosso's chapter 'Animals', while scholars of nineteenth-century visual culture will enjoy Sophie Thomas's contribution: 'Spectacle, Painting

and the Visual'.

Collectively, then, *William Wordsworth in Context* fulfils the brief of Cambridge University Press's *In Context* series by providing succinct and accessible accounts of key biographical, literary, and cultural contexts of which readers of Wordsworth's poetry should be aware. The collection is suitable for a broad scholarly audience, but its short chapters make it a particularly appropriate resource for advanced undergraduate and for postgraduate students. In addition to its chapters, the book includes a concise chronology of the period 1770 to 1850, and it is supplemented with a well-selected list of recommended further reading. Still, there are some limitations to this collection: notably, the variety of scholarly voices represented. An inventory of the contributors to the volume is telling in this regard. Of the thirty-six scholars whose work is represented, nineteen are based in North America, fifteen in Great Britain, and one in Denmark. The inclusion of perspectives from a more global community of researchers would have made this collection even more valuable. Equally, though *William Wordsworth in Context* covers a remarkable range of topics, given the historicist bent of the collection one is surprised to see little attention paid to the colonial and imperial contexts of Wordsworth's poetry. More attention might have been paid, furthermore, to the way Wordsworth's poetry was mobilised in the broader social and political debates that defined nineteenth-century British culture. Several important events (including the Reform Act of 1832 and the Abolition Act of 1833) receive little or no attention, and a number of the significant spiritual and scientific concerns of the period – including those occasioned by the theories of Robert Chambers, Charles Lyell, and Charles Darwin – are passed over in silence.

Readers interested in this latter subject will be especially keen to read Robert Ryan's *Charles Darwin & the Church of Wordsworth*. A concise and compelling study, Ryan's book distinguishes Wordsworth and Darwin as the authors of the 'two great totalizing visions of nature' (9) that set the terms for one of the more consequential cultural debates in Victorian Britain: the contest between Christianity and modern science. Essentially, Ryan's book is a study in intellectual and cultural history, and it is less concerned with Wordsworth and Darwin as individuals than it is with the way their ideas helped to shape two distinctive ways of understanding nature: the 'Wordsworthian', signifying a 'vision of the natural world as harmonious, instinct with divinity, and a source of moral inspiration' (6); and the 'Darwinian', indicating a conflicting 'vision of "nature red in tooth and claw" that […] remove[d] divine creative and supervisory activity from the continuing life' of the natural world (57). The five chapters of Ryan's book explore these contrasting understandings of nature, considering both their particular influence on Victorian society and the incompatible social and political ideas they helped to stimulate. Especially significant, though, are Ryan's third and fifth chapters, which collectively account for the 'persistence of a Wordsworthian vision of nature in the post-Darwinian world' (157).

In delving into this latter topic, *Charles Darwin & the Church of Wordsworth* makes a meaningful and substantial addition to the study of Wordsworth's influence on Victorian culture. In particular, Ryan's book helps to close a gap in the account of Wordsworth's legacy documented in Stephen Gill's foundational monograph *Wordsworth and the Victorians* (1998). A significant omission in Gill's study, as Ryan notes, is the scant attention it pays to the significance of Darwin's theories in helping to increase Wordsworth's cultural prominence during the 1860s and 1870s. By tracing the way that Wordsworth's poetry and ideas helped to bolster a counter argument to the Darwinian worldview, Ryan helps to explain concretely what Gill's study only formulates conjecturally: namely, that '[t]o many readers Wordsworth's poetry offered not quite a substitute for religion but an alternative realm in which religious sensibilities could operate' (Gill qt. in Ryan, 80).

Charles Darwin & the Church of Wordsworth is thus, on the whole, an important work of scholarship. It offers a fresh perspective on a major chapter in modern British history, and it

weaves together an impressive array of primary and secondary sources in the process. That said, the book does contain lapses of the sort of myopia that often befalls literary scholars when they engage in the writing of cultural history: Ryan's dubious claim that 'Wordsworth was the most influential religious thinker in [Victorian] Britain' (7) is a case in point. Wordsworth's influence was certainly pervasive, but such a categorical assertion seems at best incautious, especially in a study that overlooks individuals (such as Samuel Wilberforce) who played a much more direct role in challenging the theories of Darwin and his followers. Notwithstanding such limitations, Ryan's book is a profitable read, both for Wordsworth scholars and for scholars of nineteenth-century culture.

Christopher Donaldson
Lancaster University

Kate Parker and Courtney Weiss Smith, eds., *Eighteenth-Century Poetry and the Rise of the Novel Reconsidered*. Lewisburg, PA: Bucknell University Press, 2014. Pp. 255. Hb. $80/Pb. $39.99. ISBN 9781611487022.

Eric Parisot, *Graveyard Poetry: Religion, Aesthetics and the Mid-Eighteenth-Century Poetic Condition*. Farnham and Burlington VT: Ashgate, 2013. Pp. 184. $149.95. ISBN 9781409434733.

For scholars and teachers of eighteenth-century British literature, the realist novel is our prestige object, an emergent genre which, read as an exemplary expression of the modern condition, links eighteenth-century studies with the broad currents of literary and intellectual history. Despite its popular readership and cultural cachet in the period, by contrast, the verse written in England in the century between Milton and Blake is considered idiosyncratic and anachronistic, with its neoclassical decorum and Latinisms, its hackneyed figures of speech, its exaggerated performativity of faith and feeling. The contributors to Parker and Weiss Smith's innovative collection, *Eighteenth-Century Poetry and the Rise of the Novel Reconsidered*, take up this problem of genre history. Readings emphasizing generic cross-pollination and boundary play open up a larger exploration of the Enlightenment's legacy. This immensely rewarding book manages to shed new light on eighteenth-century literature by putting it in dialogue with post-humanist cosmologies and actor-network theory, the new formalism, neuroscience, and media archeology.

In the opening chapter, Sophie Gee reads Pope's *Rape of the Lock* as an 'experiment in characterization,' insofar as Belinda, inhabiting a 'proto-novelistic' setting, is defined by a discontinuity between a hidden consciousness and a typological identity visible in 'a set of surface markings' (9, 12). Kate Parker then argues that Eliza Haywood, in *Miss Betsy Thoughtless*, doubles down on the mock-heroic reflexivity of Pope's *Rape* so as to critique the contradictory imperatives that govern female identity, prescriptions that render female desire nearly unrepresentable. I do wonder how these opening chapters fit together. Where Gee sees a suggestive duality in Belinda's character, in the difference between her inner rage and her polite exterior, Parker contrasts Pope's patriarchal complacency with Haywood's feminist critique.

Christina Lupton and Aran Ruth argue that it-narratives and sentimental novels draw on thing poems – verse scribbles and scraps, 'perishable and tactile objects' – in order to thematize 'the energy of their circulation and their ability to effect people as objects' (51-2). While Henry Mackenzie loved to suggest that his narratives were 'found things,' such as a fortuitously

discovered 'bundle of papers' (59-60), Jane Austen deemphasizes the novel's status as a mobile, material object. Shelley King's stimulating chapter reads the novelistic representation of poetry without reference to generic or medial reflexivity. She interprets the appearance of verse in Amelia Opie's novels not as a dialogized staging of generic difference but, rather, as a feature of realist characterisation. Simply put, for Opie's characters, as for many eighteenth-century individuals, poetry plays a role in their 'rich aesthetic lives' (66).

Wolfram Schmidgen polemicizes against the identification of modernity with 'differentiation,' as in the division of labour, the separation of spheres, and subject/object epistemologies. Attending to a shared 'respect for the … openness that constitutes any single thing' in Thomson's poetry and Defoe's novels (101), Schmidgen challenges readings of eighteenth-century literature that discover 'self-possessed individuals whose clearly delineated contours set them off from the setting in which they act' (98). While literature in the period does often emphasize transformation, variety, and dispersal, I question this valorization of hybridity over 'separation of kinds, spheres, and functions' (91). After all, Bruno Latour's account of modernity, which Schmidgen references, is premised on a basic insight of systems theory: differentiation (or, contingent structural closure) produces hybridity. Purifying and mixing are dialectically inseparable. Heather Keenleyside reads personification in Pope's verse and Richardson's *Pamela*, asking why a figure of speech so central to the eighteenth-century imaginary has 'become an embarrassment' (105). Drawing on Blair and Kames, Keenleyside argues that personification figures animation rather than abstract idea, the subjective experience of being an object, the 'feeling of simultaneously moving and being moved' (113). What distinguishes humans from things, she suggests, is not action or vitality but the 'power to suspend motion, to stand still and think' (124). David Fairer similarly identifies an Enlightenment that rejects mind-body divisions. He traces a genealogy that runs from seventeenth-century anti-Cartesian philosophy, to early eighteenth-century verse, and onward to Sterne's playful novels. What he calls the 'erotics' of 'empiricism' – an atmospheric aesthetics 'in which things are hinted, colored, caught, touched, joined, released' – has its roots in Newton's account of the 'enigmatic attraction between bodies' (137-9).

In contrast with the three previous chapters, Joshua Swidzinski's essay explores texts in which boundaries are generative, in which 'the self is enabled by form' (163). Richardson's *Clarissa* and Young's *Night Thoughts*, he maintains, work to represent a humble and non-solipsistic subjectivity, modeling the process whereby an individual transcends solitary interiority by the mediation of 'public address' (167), 'by laboring with and in measure' (180). Natalie Philips also argues for an understanding of formal conventions as productive. Eighteenth-century poets, she writes, emphasized 'the power of literary forms to shape focus', using meter and rhyme as an 'external structure' that would regulate 'cognitive rhythms', counteracting a distracting 'urban cacophony' (188-190). Attention, though, is less a matter of single-minded focus, for these writers, than an ability to actively filter, coordinate, and synthesise. The collection concludes with Margaret Doody's erudite essay-length coda, which reframes these investigations of the instability of genre, and of personhood, in a longer history extending back to classical antiquity.

Eric Parisot's monograph *Graveyard Poetry* is resolutely historicist. It painstakingly details the theological background of an obscure eighteenth-century verse genre relevant today as a precursor of the Romantic lyric. Poems such as Blair's *The Grave*, Young's *Night Thoughts*, and Gray's *Elegy Written in a Country Churchyard*, in which a solitary speaker meditates on transience and mortality, exemplify the interpretive recalcitrance of eighteenth-century poetry. Since modern aesthetic sensibilities render graveyard poems rhetorically incoherent, Parisot works to place the genre in the context of 'eighteenth-century religious practice and aesthetic theory' (5). His thesis is a familiar one. Graveyard poetry is a transitional object in the

secularisation process, the 'general trajectory … from the religious to the aesthetic' (49). Blair and Young accede to orthodoxy, sacrificing individual literary ambition to a 'spiritual awakening' (97). Both poets abandon the imaginative ambition to know the dead, accepting uncertainty as a condition of a chastened and 'compliant faith' (93). Gray, by contrast, establishes a form of meditative consolation independent of 'providence and eschatology' (9). He does this by imagining his own death (Parisot compelling argues that the *Elegy* hints at its narrator's suicide) and by sympathizing with the dead, finding solace in the possibility of 'secular remembrance,' the future readers who will judge his literary fate (125). Of course, the traffic between orthodoxy and secularity moves both ways. Aesthetic experience, in the eighteenth century, was often figured with tropes of prophetic inspiration. John Dennis and other critics characterised scripture as definitively poetic, its rhetorical power inseparable from its pathos and its figurative language. Even religiously conservative writers were influenced by the idiom of sensibility. In *Night Thoughts*, Young claims that 'to believe … is to feel,' sounding not altogether unlike the notorious atheist David Hume (54).

Graveyard Poetry is most lucid and fascinating as a contextualization, and interpretation, of Gray's still powerful *Elegy*, a singular poem that is, in Parisot's words, 'at once the epitome and end of graveyard poetry' (152). Parisot defines its legacy in terms of a 'new mode of genius independent of theology' (155). Drawing the story forward – of graveyard poetry in general, and the *Elegy* in particular – to Wordsworth's Lucy poems and Immortality Ode would, perhaps, suggest an even more interesting and multifaceted afterlife.

Tobias Menely
University of California-Davis

Angela Wright and Dale Townshend, eds., *Romantic Gothic: An Edinburgh Companion*. Edinburgh: Edinburgh University Press, 2016. Pp. 394. £80. ISBN 9780748696741.

There are numerous scholarly companions that chart the Gothic novel's rise to popularity and infamy in the late-eighteenth century. Their broader aim is, often, to read this ascent alongside the many and varied Victorian, modern and contemporary manifestations of the Gothic. Angela Wright and Dale Townshend's new collection *Romantic Gothic: An Edinburgh Companion* (2016) enters the vast critical field of Gothic studies, then, as the only major scholarly companion whose sole focus is to illuminate the Gothic Romance's often troubled relationship with literary Romanticism. As the editors admit in their introduction, given Romanticism's initial construction of itself as a more refined aesthetic than its excessive Gothic counterpart – through, for instance, Samuel Taylor Coleridge's numerous, often derogatory reviews of Gothic novels – the invocation of a 'Romantic Gothic' may seem 'oxymoronic' or even 'confrontational' (1). Yet, as much critical work since David Punter's *The Literature of Terror* (1980) attests, the resonances and relationships between the Gothic and Romanticism are nuanced and complex. Romantic poets held an appreciation for the prose of the most renowned Gothic novelist Ann Radcliffe; while, it was the retreat of a number of second generation Romantics to the Villa Diodati in 1816 – the year without a summer – that birthed John Polidori's modern, Byronic vampire and the monster of Mary Shelley's *Frankenstein* (1818; 1831).

Reiterating, supplementing and even re-framing existing critical work in the field, the nineteen chapters that make up this comprehensive volume suggest, as we may intuitively expect, that there is much more to the story of Romantic Gothic. Ambitious in its scope and continually sharp and perceptive in the critical insights its well-respected contributors provide,

Wright and Townshend's collection should appeal to a broad readership of scholars, postgraduates and advanced undergraduate students alike. *Romantic Gothic* is, therefore, an essential addition to any university library's holdings. Forming a relatively new but increasingly important part of Gothic criticism, there are only a small number of studies in Edinburgh's Gothic *Companions* series, and *Romantic Gothic* is hopefully an indication of the methodology that will underpin the Press's future endeavours in the field. While fresh readings abound in this collection, many of the contributors here expertly recap critical consensus, where it exists, for the reader who is less familiar with the historical, intertextual, theological and cultural climates that shaped the emergence of the Gothic.

Given such broad contexts, there is little space in this review to do justice to all of the valuable critical work that *Romantic Gothic* provides. The chapters that I focus on below may appeal, in particular, to a scholarly readership that wishes to draw from the collection in their teaching. The *Companion* is neatly divided into three sections and should prove easy to navigate for its broad target readership. The first part – 'Gothic Modes and Forms' – is the lengthiest and most comprehensive of the three. From the early chapters, Deborah Russell's reading of the Gothic Romance and Robert Miles' summation of 'Political Gothic Fiction' are both reassuringly comprehensive and manage to shed fresh light on well-covered topics. Douglass H. Thomson and Diane Long Hoeveler's joint essay on Gothic ballads and chapbooks is, too, admirably detailed and provides an almost exhaustive survey of shorter Gothic forms. Their description of Gothic chapbooks as replete with 'libertines, rakes, seducers, predators, gamblers and adulterers' (155) will have students racing to the archives to discover more. Indeed, a range of influential forms and contexts – those normally reserved for detailed discussion in monographs on the Gothic Romance – are afforded significant and sustained critical attention. By drawing from Sue Zlosnik and Avril Horner's established work on comic Gothic, Natalie Neill's excellent essay on 'Gothic Parody', for instance, charts a quintessential parodic strand to Gothic fiction, which, most notably, includes John Aikin's 'Sir Bertrand, A Fragment' (1773), Matthew Lewis' playful invocation of 'The Bleeding Nun' in his *The Monk* (1796), and the establishment of the Gothic Quixote of the period.

Moving away from its more self-referential narrative forms, the second half of the volume seeks to disentangle the many transnational, cultural, scientific and theological influences that shaped the Gothic. Contributing to this critical aim, *Romantic Gothic*'s middle section – entitled 'National and International Borders' – contains a fascinating essay by Mark Bennett that highlights those 'Gothic presences' in Grand and Picturesque tourism narratives that proved 'of great importance to the broader development of the Gothic imagination … in Romantic print culture' (231). In the book's third part – 'Reading the Romantic Gothic' – Andrew Smith's overview of 'Gothic Science' is an essential survey for students; while in the companion's closing essay on 'Gothic Theology' Alison Milbank argues that the Gothic novel's various handlings of Catholicism attempt to move beyond 'the problematics of eighteenth-century rational Dissent' (362). Appealing to scholars and students alike, the collection as a whole, then, proves an invaluable companion for those studying the myriad forms and intersections of the Gothic and Romanticism.

Matt Foley
University of Stirling

Jim Davis, *Comic Acting and Portraiture in Late-Georgian and Regency England.* Cambridge: Cambridge University Press, 2015. Pp. 287; 76 b/w illus. £64.99. ISBN 9781107098855.

The Matthew-orama for 1827, which adorns the cover of Jim Davis's new book, encapsulates the reciprocity of low comedy and theatrical portraiture in the late-Georgian and Regency period and the melding of close observation and invention that drives comic genius. Despite the popularity of comic performers, the representation of comic actors has received surprisingly little attention, with the notable exception of Shearer West's *Image of the Actor: Verbal and Visual Representation in the Age of Garrick and Kemble* (1991), which focuses on Garrick. Davis's meticulously researched study helps fill that gap and makes a compelling case for the broad cultural impact of low comedy, its close ties with the visual arts, and its key role in defining national and regional identity. Low comedy, featuring everyman characters such as farmers, sailors, and tradesmen, was dominated by male actors, who specialized in particular types, creating distinctive stage personae that were widely disseminated through portraits and theatrical prints. In turn, leading comic actors collected paintings and used painterly techniques to enrich their performances. The inclusion of portraits and caricatures, many from the author's own collection, speaks to the close connections between the visual and performing arts and the celebrity of comic actors.

Organized into four broadly thematic sections and sixteen chapters, the book reaches its climax with Mathews's 'At Homes' and Davis's insightful analysis of the debates about imitation and the creation of original characters. The author's in-depth knowledge of theatrical history and interdisciplinary approach, drawing upon archival materials such as letters and journals, as well as contemporary theatrical criticism and visual images, are particular strengths. In the first section, Davis establishes the central role of Hogarth and Zoffany in defining comic genius and setting the pattern for comic depictions. Although comic acting relied heavily on traditions and conventions, Davis makes a compelling case for the artistry and invention of a generation of comic actors, who increasingly relied on real-life observation and thematized their individuality and originality, much as contemporary artists like David Wilkie did. Portraits of comic actors surged in nineteenth-century periodicals, which often commissioned likenesses, as well as in graphic satire. Comedy, which had frequently been dismissed as inconsequential, was foregrounded in the writings of Thomas Wilkes and William Cooke and taken up by literary critics including Leigh Hunt and William Hazlitt.

The second section examines individual comic performers, focusing on John Liston, whose face itself was comic. Celebrated for caricaturing preachers and cockneys, he was often criticized for descending into caricature, revealing the tensions between the comic ideal and caricatural exaggeration, which also played out in personal satires such as Cruikshank's *A New fArse* (1818). Liston's most famous character, the country busybody Paul Pry, was widely disseminated and marketed through prints and caricatures, as well as porcelain and Staffordshire figurines, attesting to the commodification of the actor and broader cultural impact and extra-theatrical dimension of low comedy. For Davis, Joseph Munden and Liston are emblematic of a sort of comic ideal and the close ties between caricature and the theatre (96). He also notes the frequent conflation between comic actors' theatrical personae and their private character (101).

The third section focuses on nature and close observation as touchstones for comic acting and the parallels with Wilkie's naturalistic representation of daily life in his genre paintings. William Parsons, John Emery, and John Bannister, were all trained artists, and Parsons painted and exhibited. Bannister, who was a close friend of the caricaturist Thomas Rowlandson, collected paintings and was part of a wide artistic circle including George Morland and Constable. These actors, who were fully versed in the visual arts, proved

particularly adept at applying painterly techniques and emphasizing physical detail in their comic performances.

The final section examines the wide-ranging influence of Charles Mathews, whose collection of theatrical portraits was the basis for the Garrick Club. Mathews's particular genius was imitating other actors and celebrities, and he was famous for his protean ability at rapid transformations. In his 'At Homes,' which became a fixture of the theatrical calendar, he arguably transcended the limitations of comic acting and helped forge a sense of national and local identity (202-3). A savvy self-promoter, he used prints for publicity and as gifts. For Mathews, imitation went beyond mere appearance, morphing into a form of critical analysis. Mathews's career, which encapsulates the analogies between art and comic acting, disrupted the paradigms of theatrical portraiture by creating living portraits (242, 245). In George Harlow's portrait (1814), we see Mathews surrounded by four characters he is studying and preparing to imitate. Davis's timely and insightful book brings into sharper focus a rich field of enquiry that has been largely ignored in performance studies.

Heather McPherson
University of Alabama at Birmingham

Liam Lenihan, *The Writings of James Barry and the Genre of History Painting, 1775-1809*. Farnham: Ashgate, 2014. Pp. 158. £95. ISBN 9781409467526.

Liam Lenihan's is the first full-length study of James Barry's writings, a fact amazing to consider, given how significant Barry was in his own time. As an artist and writer Barry combines the intellectual resentment and the grandiosity of a Blake (whom he greatly influenced) with the intellectual chops and the professional prestige of a Reynolds (alongside whom he is buried in St. Paul's). And yet students of late eighteenth-century literature can easily go an entire lifetime without reading Barry. He is, no doubt, easy to dismiss: his ideas about painting are outsized, put forth with moral righteousness and a smattering of resentment that invites caricature. His obsession with history painting and with the enervated tastes of the British public can make him sound simplistically elitist, an impression only reinforced by the tendency of his words to circulate in striking snippets of quotation. Yet Barry is also more complex than is typically acknowledged, as Lenihan's book admirably and vigorously reveals.

Barry viewed the British public as 'fallen' but sought to ennoble them through his championing of prestigious history painting, a genre closely affiliated with the cultivation of civic virtue. Lenihan nicely qualifies: 'Barry's dedication to history painting as a 'national' art was complicated by his desire to expand the means by which history painting communicated with its audience' (184). Barry is one of the clearest voices of his day in contrasting the mechanical arts with the liberal arts – copyists (such as portrait-painters) with, to use Emma Woodhouse's term, imaginists (such as history painters). His manner, however, is not always gentle. He complains about the deluge of vulgar dealers importing the dregs of Continental art into England, and he likens these dealers to his fellow British artists. Lenihan's measured and strenuous readings persuasively recuperate Barry from a neglect that the artist's own verbal extremism precipitated.

Lenihan's Barry is, to be sure, a heap of illuminating contradictions, be they aesthetic (between the neoclassical and the romantic; between the contemporary and the classical) or political (he advocated for the most elite genre of painting but with an eye to cultivating the nation's taste). He was Irish and Catholic but spent most of his adult life in London. Like so many of his generation he went on the Grand Tour of Italy, and he stayed in Rome studying

classical Greek art for three productive years, yet he promoted the potential greatness of British art by posing Shakespeare and Milton as exemplary instances of native British genius. As a painter Barry is most famous for *The Progress of Human Knowledge and Culture*, sometimes referred to as London's answer to the Sistine Chapel: a six-panel work in the Great Room of the present-day Royal Society for the Arts where, ironically enough, it is rarely seen by the British public.

As Lenihan observes, Barry's collected writings, published by Cadell and Davies soon after he died, do not exist in a scholarly edition and have only been occasionally reproduced in facsimile form. One result is that Barry is more often quoted than read, thus leaving his loud preference for historical composition over portraiture (the genre of mere copyists, lucrative because popular) to speak for itself without questioning. But Lenihan provides here a fruitful counterpressure. Many of Barry's best painted works, he writes, were themselves mixtures of various genres, and his late print, *Passive Obedience* (c. 1802–5), depicts 'the disintegration of a genre of art,' and is more in keeping with 'the new post-revolutionary world' than the more prestigious artistic type it was supplanting (184). Barry's writings similarly reveal deep and complex ambivalences: 'Barry's dedication to history painting as a 'national' art,' cautions Lenihan, 'was complicated by his desire to expand the means by which history painting communicated with its audience' (184). A claim such as this serves as a wise caution in approaching the deceptively broad strokes of Barry's thought, and Lenihan accordingly locates the fascination of Barry's prose in a simple and profound contradiction at its heart: 'From a relatively unimportant position in the London art world he articulated the view that he, as a history painter, should occupy a central role in the public sphere' (50). Barry, in construing his own art 'as integral to the moral, as well as artistic, well-being of the nation,' makes a compelling, late-neoclassical case for the cultural centrality of high culture, which also places him – somewhat against expectation – among the Romantics.

Christopher Rovee
Louisiana State University

John Bugg, ed., *The Joseph Johnson Letterbook*. Oxford: Oxford University Press, 2016. Pp. 186. £65. ISBN 9780199644247.

Although Gerald P. Tyson's ground-breaking biography of the famous Romantic-era bookseller and publisher, Joseph Johnson, was first published in 1979, it wasn't until 1994 that the sale of a manuscript copy of the 'Joseph Johnson Letterbook' brought a selection of the publisher's correspondence into the reach of contemporary scholars. Now held at the Carl H. Pforzheimer Collection of Shelley and His Circle at the New York Public Library, the 'Letterbook' covers the period from 1794 until 1809, a tumultuous time in Johnson's life during which he spent the best part of a year in prison following his famous conviction for sedition. While the manuscript edition of the 'Letterbook' offers an engaging view into the life and times of its author, John Bugg's new edition, *The Joseph Johnson Letterbook*, provides the fullest collection of Johnson's correspondence to date. Beginning with letters from 1766, Bugg's edition expands the 'Letterbook' to include previously unpublished material from several sources. Providing clean, well-annotated versions of Johnson's letters, Bugg's edition also offers its readers a useful glossary of correspondents, as well as a deeply-researched and informative biography of Johnson in its introduction.

Bookseller, editor and co-founder of the *Analytical Review*, Johnson, in the words of Bugg, has come to be 'something of a folk hero in Romantic-era critical discourse' (lxii), with his list of politically engaged publications being viewed by many scholars as representative of

his radical outlook. Within the pages of *The Joseph Johnson Letterbook*, however, Bugg's selection of letters offers a more nuanced view of Johnson as both an international bookseller and a politically engaged man who fell victim to Pitt's repressive ministry. Over the forty years of correspondence documented within his new edition, Bugg identifies five key recurring themes throughout Johnson's letters including: 'the business of the book trade, scientific publishing, women's writing, the American book trade, and the contemporary political scene' (xxvii). With *The Joseph Johnson Letterbook* covering such a broad range of issues, it perhaps goes without saying that Bugg's new edition could be of potential benefit to scholarship across a number of fields. For those interested in print culture, Johnson's often acerbic letters in which he 'chased bad accounts, alternately lauded and chastised his writers, and troubled over the relative quality of paper stock in London, Edinburgh and New York' (lxii) offer a valuable insight into the competitive publishing industry of the late eighteenth and early nineteenth centuries. With Johnson's letters documenting the publisher's substantive feedback to his writers, the Bugg edition also provides an important account of the tastes of the British reading public.

Just as twenty-first century publishers are increasingly attempting to bring science to a general readership, Johnson's letters offer advice about the most effective ways to communicate scientific knowledge to a broad audience. In one letter to the eminent physician Erasmus Darwin, for instance, Johnson at once praises the botanical research of Darwin's friend Maria Elizabeth Jackson, but advises that the work lacks the kind of 'amusing manner [which] interest[s] children or young people' (19). With Johnson's list of scientific publications including the works not only of Erasmus Darwin and M.E. Jackson, but also a number of other eminent scientists including Humphrey Davy and Thomas Beddoes, Bugg's edition makes clear Johnson's position at 'the vanguard of scientific developments' (xli) throughout the Georgian period.

As well Johnson's correspondence representing his business acumen, the broad chronological range of Bugg's edition also spans a particularly turbulent period in British history, with the American and French Revolutions featuring prominently in Johnson's missives. Trading with American booksellers, Johnson, as Bugg makes clear in his introduction, was especially active in publishing works related to the American Revolution from such writers as Richard Price, Joshua Tomlin and Samuel Adams. It was such an engagement with revolutionary writings, in fact, which led to Johnson's imprisonment in 1799. As well as offering a selection of Johnson's letters composed during this period of imprisonment, *The Joseph Johnson Letterbook* also provides useful supplementary materials regarding popular opinion on Johnson's conviction.

For many, however, the Bugg edition's special emphasis on Johnson's role in publishing women writers will be the most informative element of this important new volume. Developing our understandings of Johnson's relationship with Mary Wollstonecraft, *The Joseph Johnson Letterbook* also highlights the ambivalent position occupied by women in the literary sphere, with Johnson often providing women writers with well-intentioned feedback about societal opinions on the appropriate boundaries of women's publishing. With the sheer breadth of Johnson's correspondence offering Bugg's readers insights into so many of the key political and social issues of the late eighteenth and early nineteenth centuries, this new edition will also provide scholars with an invaluable opportunity to evaluate and question how we are to understand the complexities of radical thought and publishing during the Romantic period.

James M. Morris
University of Glasgow

Stewart Cooke with Elaine Bander, eds., *The Additional Journals and Letters of Frances Burney, Volume I: 1784-1786*. With an introduction by John Abbott. General Editor: Peter Sabor. Oxford and New York: Oxford University Press, 2015. Pp. 480. £125. ISBN 9780199658114.

This volume is the first of two that will complete the modern editing of Frances Burney's *Journals and Letters*; the painstaking process begun by Joyce Hemlow in the 1960s of collating, deciphering and restoring what had been suppressed, concealed, and sometimes bowdlerised by Burney's Victorian editors, her heirs, and in many cases, Burney herself. Hemlow's *Journals and Letters of Fanny Burney*, which covers Burney's post-court years (1791-1840) began publication in 1972, and the full extent and significance of the archive has been emerging steadily since that date. Hemlow's edition was followed by Lars Troide's *Early Journals and Letters of Fanny Burney* (1768-1783), and Peter Sabor's *Court Journals and Letters of Frances Burney* (1786-91) is currently in press. This volume of the *Additional Journals and Letters* closes the chronological gap between the end of the *Early Journals* and the beginning of the *Court Journals* (1784-86); Volume II will comprise all letters, journal entries and diaries written between 1791 and 1840 that were not included in Hemlow's original series.

Although collections of Burney's letters were published by successive editors in the nineteenth and early twentieth century, these were heavily selective editions. Burney herself crossed out, overwrote and sometimes destroyed portions of her journal with an eye to posterity. Her niece and executor, Charlotte Barrett, took a robust attitude to what she felt would interest the public, as did Barrett's publisher. Some of this material has been lost forever, but much has been restored through the meticulous recovery work of the Burney Centre. This edition therefore comprises a significant amount of new material, restoring many bowdlerised or heavily excised letters to completion. Much of this material had been thought unfit for publication – by Barrett or by Burney herself – due to its personal nature, and this is exemplified by the current volume, which covers a period of particular crisis and trauma in Burney's personal life culminating in her reluctant acceptance of a position at court. As far as possible, Burney's original text has been silently restored, but (in line with the practice in previous volumes) provenance is indicated for individual entries; original or copy manuscripts, drafts and posted letters are differentiated, and the archival key and note on the text are comprehensive.

The journal-letter format Burney adopts – somewhere between narrative recital and familiar conversation – conveys both the immediacy of her experience and the reflexive self-awareness and circumspection of a debutante author establishing her professional and social positions. Burney's narrative of these traumatic moments, in its fullness, offers the clearest picture yet of her anxious navigation of those positions, and its sometimes paralysing consequences: what has been until now inferred by biographers – the bitter suddenness of her estrangement from Hester Thrale Piozzi, and the frustration of her almost-romance with George Owen Cambridge – is rendered in full, excruciating detail in Burney's own voice. The very arrangement of the index is a poignant narrative: under 'Mrs Thrale', the entries 'devotes week to', 'loss of', 'never hears from' and 'parts with' (461) chart the demise of their friendship. The correspondence between Burney and her sister Susan is also particularly revealing: the intimacy of the sisters' relationship is textually inscribed here, and the confidence and immediacy that enables is part of what renders this volume so compelling. Burney's frequent disparagement in her letters to Susan of their stepmother Elizabeth Allen Burney underscores the sheer ideological weight of kinship borne by this sisterly sympathy: 'Think of this, my Susan!' Burney apostrophises on one occasion, describing the behaviour of 'the lady' as 'not only pointed and indelicate, but rude and glaring' (211).

Beyond its obvious biographical interest for Burney scholars, this volume, in both primary and editorial material, clearly situates Burney in a connected, lettered community. This sphere is nevertheless penetrated by the realities of contemporary life and urban existence – such as when Charles Burney is robbed by his own servant (226) – and by the mortality of its members, as Burney bears sad witness to the decline of Samuel Johnson, and the increasingly ill health of Mary Delany. Burney corresponds with prominent Bluestockings Elizabeth Montagu and Elizabeth Vesey, and writes frequently from Delaney's house of her encounters with eminent visitors from Horace Walpole to the Royal Family. Burney's own writing is supplemented by the comprehensive and detailed textual notes that establish intertextual connections with contemporary accounts (such as those of Delaney, Piozzi, Mary Hamilton, and Walpole), to the extent that the text operates as much as a key to artistic and fashionable London, as to Burney's own self-fashioning. This rich, rewarding volume will be a significant resource for scholars of the late-Georgian period.

Cassandra Ulph
Bishop Grosseteste University

Amy Prendergast, *Literary Salons Across Britain and Ireland in the Long Eighteenth Century*. Basingstoke: Palgrave Macmillan, 2015. Pp. 238. £ 55. ISBN 9781137512703.

'I prefer a sociable evening in Dublin, to all the diversions of London, and the conversation of an ingenious friend, though in a black gown, to all the powdered toupee at St. James's' (93), the Irish-born critic Anne Donnellan, whose mother hosted salons in eighteenth-century Dublin and London, mused. If much current research on Bluestockings has focused on a handful of English female writers and hostesses, Prendergast's wide-ranging study opens up new venues by considering Anglo-Irish connections especially in the second half of the eighteenth century and by concentrating on *salonnières* who were often active in England *and* Ireland. Her study commences with a thorough investigation of the French salon, a model to be 'emulated' (50) in Britain and Ireland. Madame du Deffand, Julie de Lespinasse and Madame Geoffrin occupy the centre of Chapter 1, which defines salons: they occurred on a specific day of the week, were spaces of elite sociability and devoted to intellectual exchange, a testing ground for unpublished literary texts. If many of the observations are based on established criticism (e.g. Dena Goodman's work), the innovative part of this chapter uncovers the presence of rarely considered Irish visitors to French salons, such as Sarah Lennox, or the Irish hostess Anastacia Fitzmaurice, whose presence in Paris proves that Irish eighteenth-century Enlightenment culture is anything but marginal.

Chapter 2 considers the literary salon in eighteenth-century Britain and treats several hostesses who held famous salons in their London town houses: the 'Queen of the Blues' Elizabeth Montagu, Frances Boscawen and Mary Monckton, but also Hester Lynch Thrale at Streatham and hostesses in Edinburgh. What these salons have in common is that they attracted a mixed-gender clientele, who engaged in conversations informed by the ideal of 'politesse': 'Friendship and mutual support amongst the Bluestocking hostesses replaced the open animosity found amongst the *salonnières* in France' (60). Prendergast draws exact boundaries when it comes to nomenclature, for example in her claim that Thrale has 'erroneously' been labelled a Bluestocking (66).

The most innovative part of this study are Chapters 3 and 4, which describe Elizabeth Vesey's and Lady Moira's sociable activities on both sides of the Irish Sea. The Irish-born Vesey not only hosted a salon in her 'Blue Room' in Bolton Street (London) but was also in

charge of two more similar formations back home in Ireland: in Westmoreland Street in the centre of Dublin, and at Lucan, a manor with spectacular grounds and interior. Both Irish salons attracted Irish politicians and *literati*. A remarkable exchange of books across the Irish Sea was one result of Vesey's enthusiastic hospitality. That Prendergast gives visibility to such cultural transfer and to interactions and correspondences of visitors like Anne Dawson, Anne Donellan, Martha Perceval and Emily Fitzgerald, the Duchess of Leinster, linking them to better-known figures like Bishop Percy, is one of the noticeable achievements of this study.

Moira House with its magnificent interior, the focus of Chapter 4, no longer exists. It was a salon dedicated exclusively to Irish concerns, especially antiquarianism, translation and regional writing. Among the specific concerns of Anglo-Irish antiquarianism were the language and culture of ancient Ireland. Offering a unique forum for key figures like Charlotte Brooke and Thomas Moore, Moira House became a centre for Irish culture and scholarship. The impressive list of visitors who participated in discussion and aided in the dissemination of ideas included famous figures like Maria Edgeworth, Sydney Owenson and Sir Walter Scott, as well as numerous politicians, but also many lesser-known persons.

Chapter 5 provides a useful survey of barely known provincial salons in Ireland and England, where reading was conducted as a communal activity, where books and ideas circulated freely. One example is Anna Miller's circle, which was devoted to poetic games, competitions and the patronage of Anna Seward, but found itself ridiculed by Horace Walpole. These salons did not exist independently of one another but were linked by visitors, correspondence and the exchange of material books. Chapter 6 maps out the effects of the 1798 Rebellion: Dublin lost its status as political and cultural centre, while many of those interested in intellectual exchange continued to run their circles in England. Finally, alternatives to the reading of unpublished literary manuscripts (a key activity of eighteenth-century salons) are described: theatricals, reading circles, book clubs.

Prendergast's study is immensely useful in many respects. Among its shortcomings is the fact that the nomenclature sometimes seems rather strict: What is the exact difference between a Bluestocking, *a salonnière* and a hostess, between a circle and a salon? Are Bluestocking women only ever mutually supportive? Debates around luxury goods (and exclusive interiors; see e.g. Maxine Berg), research on women's travel writing, or book studies might throw additional light on the salons. Moreover, the textual layers of the source material, ranging from unpublished manuscripts to sometimes highly problematic nineteenth-century editions, to modern, accurate editions, should be mentioned. Yet overall, Prendergast's study is impressive and highly informative.

Susanne Schmid
Freie Universität Berlin

Tim Fulford, *Romantic Poetry and Literary Coteries: The Dialect of the Tribe.* Basingstoke and New York: Palgrave Macmillan, 2015. Pp. 264. £55. ISBN 9781137518897.

Tim Fulford and Michael E. Sinatra, eds., *The Regency Revisited*. Basingstoke and New York: Palgrave Macmillan, 2016. Pp. 207. £58. ISBN 9781137543370.

Romantic Poetry and Literary Coteries examines groups of writers in the late eighteenth and the early nineteenth centuries whose members influenced each other's work and in doing so

impacted the development of Romanticism. Fulford describes these coteries as 'intense friendship groups' (1) comprising poets, editors, essayists, and reviewers, and illustrates throughout his book the new insight gained by viewing the evolution of poetic style as the result of a group's rather than an individual's development. At the forefront of his theory is the importance of allusion within the works of the coteries he discusses.

The first group Fulford examines, and the one he gives most attention to, is what he calls the Bristol coterie. Operating mainly in the 1790s, its primary members were Robert Southey, Samuel Taylor Coleridge, William Wordsworth, Mary Robinson, and William Cowper. According to Fulford, this group created a common, allusion-based verse style that they used in their works to criticise what they saw as London's 'commodifying capitalism' (23).

The subject of the first chapter is Mary Robinson. Fulford pays particular attention to Robinson's role in directing the other Bristol poets' attention towards the problem of 'reduction of people to things' (24) in the form of slavery and the commodification of women. In the following chapter he analyses Southey's and Coleridge's influence on each other, specifically in the case of the writing processes of *Thalaba the Destroyer* and 'Kubla Khan'. Speculating on which of these poems was written first, Fulford considers the implications of each possibility on the construction of Romantic orientalism, as well as our understanding of the relationship between the two poets. In Chapter 3 he explores the use of allusion as a means of self-censoring, using as an example Coleridge's 'The Pains of Sleep'. Fulford argues the poem disguises hints to both Coleridge's political views at the time of composition and his use of opium, which would have brought him public condemnation if revealed openly. In Chapter 4 he discusses the genre of colonial romance and its origins in the works of the Bristol coterie, particularly those of William Lisle Bowles and Robert Southey. Similar to the discussion on Southey and Coleridge in Chapter 2, Fulford shows how the two poets impacted each other in a circular fashion throughout their careers.

In the second part of the book Fulford turns his attention to the coteries of the labouring-class poets Robert Bloomfield and John Clare. First to be examined is Bloomfield. In Chapter 5 Fulford argues that due to his isolation from other men of letters, Bloomfield was forced to create a coterie for himself through references and allusions to the poets he wished to be associated with, such as Erasmus Darwin, Samuel Butler, and William Wordsworth. Similarly, in Chapter 6 he analyses the poems written by John Clare during the asylum period, which contain several allusions to poets Clare had never met, such as Cowper and Lord Byron. In these two chapters Fulford expands his definition of a literary coterie from the friendship groups of the first part to include unilateral associations based on allusions to admired fellow poets.

In the third and final part of the book Fulford discusses what is known as the Cockney School of London-based writers, including Leigh Hunt, William Hazlitt, Charles Lamb and Peter G. Patmore. In Chapter 7 he focuses on the magazine essay. Again, the significance of allusion in the Romantic writers' work is explored from a slightly different angle, this time by examining 'the dropped, or almost dropped name' (190) in the group's literary output. This refers to a practice of hinting at well-known acquaintances without directly naming them, which also allows the audience to feel connected to the writers by successfully identifying the names behind these hints. In the last chapter Fulford analyses biblical allusions in the works of the Cockney coterie, with a special focus on Thomas De Quincey's *Confessions of an English Opium Eater*.

The Regency Revisited, a collection of essays by various contributors, sets out to explore the short era of the Regency, and to consider it as a separate literary period within the larger framework of Romanticism. As the editors themselves point out, this is a somewhat innovative approach to the classification of literature. The theme of periodization is taken up by Jonathan

Sachs in the first essay, which examines the way historical periods are distinguished from or within each other retrospectively.

The person of the Prince Regent forms a part of the backdrop for the readings presented in this volume, and several of the contributors consider his impact on the literature of the period. In addition to the Regent himself, several writers' roles in the formation of Regency literature are discussed from more than one angle. Jane Austen is the subject of two essays at the beginning of the book, both of which examine the way contemporary social and political questions are reflected in literature. In Chapter 3 Joel Faflak analyses *Pride and Prejudice* together with Percy Shelley's *Queen Mab* as allegories for the nation's hopes for the future and for social stability, and in Chapter 4 Robert Miles links *Mansfield Park* to the political scandal of the so-called Berkeley peerage affair of 1811.

However, the names that come up most frequently in this volume are those of Leigh Hunt and Robert Southey, particularly in relation to each other. In Chapter 6 Jeffrey N. Cox analyses Hunt's newspaper the *Examiner* with a special focus on the year 1813 and the way Hunt established a position in opposition to Southey, drawing 'the battle lines between two schools of poetry' (91) several years before the Cockney School articles published in *Blackwood's Edinburgh Magazine*. In Chapter 7 Michael E. Sinatra examines the ways in which Hunt used theatrical criticism to comment on political debates, particularly to criticise the Prince Regent, and in Chapter 8 Michael Gamer brings the focus back to the year 1813, this time from the perspective of Southey and the beginning of this career as the Poet Laureate. Gamer considers Southey's attempts at using his poetry to elevate the position, which had been turned down by Walter Scott and was thought by many to restrict a poet's creativity with its demands of loyalty to the crown. Greg Kucich returns to the topic of Hunt and Southey in Chapter 9, where he examines their relationship through the antagonism displayed in Hunt's writings, as well as the careful admiration mixed in these attacks.

Another prevailing topic in the book is the role of cultural artefacts and value judgements in the Regency society. In Chapter 5 Tilar J. Mazzeo questions the distinction between high and low culture in this period by examining William Blake's early career as an engraver, and suggests little difference was perceived at the time between fine art and commercial, decorative art. Similarly, in Chapter 12 Sophie Thomas analyses the museum as an emerging institution at the turn of the century, and the impact made by specific exhibitions in London.

The last three essays offer perspectives on the Regency period through the examination of seemingly minor instances that reflect the broader ambience of the period. In Chapter 10 Tim Fulford argues that Humphry Davy's visit to France during the war was indicative of the Prince Regent's failure to 'command the loyalty of British men of genius' (137), and in Chapter 11 Andrew Stauffer presents a case for the authenticity of the attribution of the lesser-known poem 'When I left Thy Shores, O Naxos' to Lord Byron. In the last chapter John Gardner analyses the collaboration between Pierce Egan, William Hone and George Cruikshank in the production of Egan's *Life in London*, a book dedicated to the former Regent – now King – whom both Hone and Cruikshank had mocked in their past works.

While *Romantic Poetry and the Literary Coteries* illustrates the various ways in which allusion was used in the works of early nineteenth-century writers, *The Regency Revisited* examines the literary culture that evolved around the ubiquitous presence of the Prince Regent during the same era. Each of these volumes provides an original point of view to the complex network of collaborations and influences that moulded the culture and literature of the Romantic period.

Josefina Tuominen-Pope
University of Zürich

Matthew Wickman, *Literature After Euclid: The Geometric Imagination in the Long Scottish Enlightenment.* Pennsylvania: University of Pennsylvania Press, 2016. Pp. 304. £45.50. ISBN 9780812247954.

Matthew Wickman's monograph is undoubtedly an ambitious work of literary and intellectual history. It explores how mathematics (primarily geometry) influenced the Scottish cultural imagination during the 'long, looping' eighteenth century (14). Yet Wickman is clear from the outset that his book focuses on what Arkady Plotnitsky refers to (somewhat vaguely) as 'mathematical thinking' (2), rather than mathematics *per se*. Geometry therefore is viewed quite broadly as a cultural medium 'through which literati reasoned across disciplines' (13) – and this provides Wickman with his most dominant theme. Nonetheless, several other critical preoccupations return with insistent regularity. Franco Moretti's notion of 'distant reading' is thoughtfully assessed, and if you like your intellectual history liberally interlarded with sizeable chunks of Continental philosophy, then there is much here to delight you. Derrida, Foucault, Lyotard, Badiou – the usual names recur often enough to form a familiar, if now rather outmoded, litany.

Unfortunately, while the magnitude of Wickman's undertaking can only be admired, his execution is sometimes underwhelming. Indeterminate *possible* similarities are too swiftly enshrined as irrefragable self-evident connections, and this creates the need for occasional apologias: 'it is unlikely […] that Burns knew anything about the puzzle of the bridges at Königsberg' (154); 'Thomson's concerns were not expressly geometric' (180). The problem is that Wickman can rarely resist the urge to over-generalise, over-interpret, and over-theorise even the most minute particulars. His discussion of Walter Scott in Chapter 2 is greatly weakened by this. The chapter argues that Scott revisited 'an earlier, mathematical version of literary romance' (59), yet this startling assertion is founded predominantly upon one brief passage from *Guy Mannering* in which a coast is described 'with all its varied curves, indentures, and embayments' (57). There are, of course, many descriptions of coasts in the Scottish literature of the long (and even looping) eighteenth century, so queries arise naturally. How or why is Scott doing something unusual in these particular 12 lines? Can the presence of similar mathematical subtexts be identified elsewhere in Scott's work? Alas, such questions remain unaddressed; we are just cheerfully assured that 'the fluxional line' is 'axial to Scott's fictive and therefore cognitive literature' (89). Maybe; maybe not – the evidence presented is far too flimsy to permit a judgement to be formed one way or the other.

The same problem destabilises the discussion of Robert Burns in Chapter 4. Burns is simultaneously both the 'one' (i.e. he speaks for the people) and part of the 'mass' (i.e., he speaks as one of the people); a paradox which apparently uncovers 'a fold between the metaphysics of unified form and the modern hegemony of number' (133). This analysis (we are told) constitutes 'a mathematical matrix' (133) – a grand Badiouan phrase which, in this context, is surely as unwieldy as it is unnecessary. By contrast, the analysis of Thomson's tortive response to Newton(ianism) in Chapter 5 is far more compelling. His finely-wrought encomiums on Newton certainly are riven by an awareness of 'the stifling effects of Newtonian thought' (177), and Wickman expounds this perspective persuasively, with well-attested interpretative claims. Yet even here there are niggles. Thomson's frequent references to uncountable entities (discussed on p.190) may possibly manifest the covert influence of mathematical thinking (as Wickman claims), but surely it is more likely that they are primarily echoes of Milton's distinctive rhetoric of uncountable infinities in *Paradise Lost* – or perhaps these two options are deeply convolved in some way? Ultimately, it is intriguing that the finest sustained literary analysis in the book is prompted by Hugh MacDiarmid's magnificent poem 'On a Raised Beach' (pub. 1934). This highlight places Wickman in the curious position of

writing more efficaciously about the subsequent *influence* of the Scottish Enlightenment, than he does about that complex historical period itself.

Stylistically there are a few ticks that irk. Wickman has a tendency to terminate important paragraphs with a colon followed by a (sometimes quasi-mystical) sound-bite summary: '[…]: our humanity attests to our inhumanity, and vice versa' (142). Winsome at first, these epigrams soon cloy and grate. This is a pity, since Wickman's text merits attentive reading. He unquestionably examines many themes that richly deserve focused consideration – e.g., the poetics of late Euclidianism (Chapter 1), the idea that geometry became an 'arcane, mysterious […] *romantic* enterprise' (70) during the long eighteenth century. A humbler, more cautious, monograph might have probed such topics even more deeply, and might thereby have provided more lasting insights into the curious geometrical imagination of the Scottish Enlightenment.

Marcus Tomalin
Downing College, University of Cambridge

Mark J. Bruhn and Donald R. Wehrs, eds., *Cognition, Literature, and History*. New York and London: Routledge, 2014. Pp. 271. £90. ISBN 9780415722094.

Introducing this collection, Mark J. Bruhn calls cognition the 'third term' supplementing Susan Wolfson's supersession of 'the formalist-historicist opposition in literary theory and practice' (2–3). If Wolfson accounts for formal and material facets of literary texts simultaneously, this provision still cannot explain why it was Wordsworth who wrote Wordsworth's poetry. Cognitive literary theory, however, can account for both 'individual agency in literary and social change' and 'how, in turn, the evolving literary system may shape and change the individuals who encounter it' (5). Bruhn's essay, accordingly, considers similarities between Romantic mind science and cognitivism, especially their shared interest in introspection, and also nicely argues for the utility of theoretical introspection – of foregrounding the institutional history of the theory being applied in equal measure to that being examined. This claim is furthered in Donald R. Wehrs's 'Epilogue', which argues that only cognitivism might contest the residual Platonism of the post-'68 French philosophy which was the main paradigm for critical theory across the last four decades. Recognizing that 'literature addresses a materially embodied humanity' (248) can correct the return to 'autarky' (246) intimated by a putatively antiessentialist trend ranging from Nietzsche to Derrida. Although Wehrs does not mention it, cognitive materialism's critique of 'poststructuralism' shares much with that of speculative materialism; the salient difference is that the former considers evolution to be a fact, whereas for speculative materialism any facticity is temporally contingent. However interesting this project is, though, the claims for cognitivism bracketing this collection are rarely addressed, or substantiated, in its essays.

In many chapters, the material from cognitive research appears appended, and does not much develop the argument. This is the case, for example, in the contributions by Nancy Easterlin and Patrick Colm Hogan. Easterlin argues that *Childe Harold's Pilgrimage* mobilizes a readerly drama of 'evolved psychological priorities' versus 'generic cultural conventions' (72), and that the destabilization of this distinction occurs in its abiding demonstration (justifying its 'specialness […] and enduring canonical status') of 'culture's potentially disintegrative effect on wayfinding cognition' (76–77); however, this only puts into a new idiom a familiar reading of the poem vis-à-vis the frustrated-expectation topos. Hogan, reading Atwood's *Surfacing* via the 'narrative prototype' of 'familial separation and reunion', construes

the text as a 're-emplotment' (134) of Canadian non- or anti-national identity – a reading so familiar that it is unclear what is contributed by Hogan's cognitive lexicon.

Throughout the volume, it is assumed that 'narratives and character prototypes are critical tools to help us understand others' (166), when one might argue that this begs so many questions as to justify examination here – an examination nowhere undertaken. Howard Mancing's essay, on the 'theory of mind' represented by the narrator of *Lazarillo de Tormes*, is exemplarily presuppositional, insisting that 'We should look at the text of [Lázaro, the narrator's] work as a deceptive document designed to exculpate its morally bankrupt narrator' because 'This reading is, I believe, consistent with human nature, modern neuroscience and cognitive psychology, and the realities of the time and place in which the work was written' (183). Again, an old reading returns in a new vocabulary; the assumptions underlying the claim for the vocabulary's rectitude are not investigated. The essay's edicts pertaining to what 'We' do when 'We' read 'a work of literature' (nowhere interrogating any of this critical vulgate), culminates with the claim that, 'Like *Don Quixote* or the Bible, *Lazarillo de Tormes* is a complex, polysemic, and ambiguous work that lends itself to a wide variety of interpretations. All truly great works of literature are like that' (185). This, and other similar generalizations, do not do what its editors envisaged for the volume.

The most persuasive essay here is Marina Grishakova's 'Fiction as a Cognitive Challenge', which rebuts the allegation that applying cognitivism in criticism 'fosters reductionist approaches and supports a naively mimetic model of reading' (190), an allegation which, ironically, much of this volume unwittingly supports. Grishakova sets philosophical claims from cognitivism alongside their 'continental' counterparts; her theme is the alterity 'integral to self-constitution' (194), the multifaceted reflexivity undergirding the apprehension and articulation of the 'I' (and the translation from one to the other). Grishakova focalizes 'experimental' literature, because it is considered most starkly to acknowledge 'the gap between mimesis and representation, and between a preconceptual self-awareness and a conceptualized self' (202). Similarly, Joel Krueger illustrates an historical and theoretical consilience between phenomenology and cognitivism, via the Direct Perception approach to social cognition. Whereas the competing approach, the Theory of Mind, stipulates, in either of its subdivisions ('Theory Theory' and 'Simulation Theory'), a basically monadic conceptualization of each mind, Direct Perception argues that actions or practices frequently seen as manifestations of already realized mental processes, such as list-making or smiling, are instead evidence that the mind is 'hybrid', incipiently operative both intracranially and socially. This challenges the residual Cartesianism of Theory of Mind approaches, raising the same critique of the former as phenomenology does. Although Krueger's generalization of 'phenomenologists' is obfuscatory, his essay is successful, partly because it refrains from the didacticism elsewhere prevalent. Yet it ultimately resorts to the construal of literature as straightforwardly representational, which typifies the collection at large, despite Grishakova's objections.

The material here which takes seriously the shared philosophical concerns of cognitivism and (post-)phenomenology is stimulating; the many essays which simply try to advertise a new, cognitive framework for literary study are less so.

Niall Gildea
Queen Mary, University of London

Chase Pielak, *Memorializing Animals during the Romantic Period*. Farnham, Surrey: Ashgate, 2015. Pp. 169. £60. ISBN 9781472441461.

Chase Pielak's *Memorializing Animals during the Romantic Period* contends that 'we must rethink Romanticism alongside its animals' (2). While a number of recent studies have a similar starting point, Pielak's is distinguished by its focus on animals who are memorialized in poetry, or who figure in the memorialization of humans. This topic is elegantly announced by the cover reproduction of Sir Edwin Landseer's famed *Attachment*, inspired by the discovery of the body of Charles Gough guarded by his faithful dog, Foxie, on Helvellyn – an event also commemorated by William Wordsworth in 'Fidelity'. Pielak reads the representations of animals in Romantic-period texts such as 'Fidelity' as 'beastly disruptions': 'Animal presence betrays anxiety over what it means to be human, what happens at death, what it means to survive death, and what it means to be remembered' (6).

One of the book's considerable strengths is its range. It offers nuanced readings of works, mostly poetry, by Charles and Mary Lamb, John Clare, Samuel Taylor Coleridge, George Gordon Byron, and William Wordsworth. The crucial titles that we have come to expect in studies of animals in Romanticism are there ('The Rime of the Ancient Mariner', 'To a Young Ass', and 'Hart Leap Well'), but the reader is also rewarded with insightful examination of less familiar texts such as Clare's 'The Ants' or Charles Lamb's 'That You Must Love Me and Love My Dog'. Pielak persuasively argues throughout that 'Romantic period animals mediate and disrupt six critical relationships – friendship, hierarchy, self, death, the trajectory of life, and memory' (154). I find the two chapters devoted to Clare's early poetry the strongest section of the book, because here Pielak offers sustained and comprehensive analysis of a particular author. In contrast, the examination of Byron, in particular, leaves me wanting more; a disproportionately short chapter discusses only Canto 2 of *Don Juan* and 'Inscription on the Monument of a Newfoundland Dog'. I also wanted to hear more about the theoretical approaches that inform Pielak's close readings; he assumes his readers will follow along, but at times his references are frustrating; for example, Judith Butler is invoked in passing (124) but not even listed in the bibliography (or in the very sparse index).

Because there is no concluding chapter, the reader does feel that the overall connections between the authors are left underdeveloped. Perhaps the chapter on Wordsworth was meant as a conclusion, since Pielak states twice (without, however, fully explaining) that Wordsworth 'occupies a privileged place in this book' (2-3; 153), but, even so, the book ends rather abruptly. The concluding sentence points to the importance of Romantic texts for 'understanding ourselves in light of our complex relationships with animals now' (154), but this is a topic the book avoids.

Apart from one reference to 'global warming threaten[ing] the extinction of the common cuckoo (the Sahara is encroaching on its feeding round)', which Pielak claims makes Wordsworth's 'To the Cuckoo' 'even more ominous for the invested reader' (131), the text seems to eschew precisely this kind of investment. This will be seen as one of the book's strengths by some readers, and by others, as a limitation. Early on, Pielak announces that 'this project does not aim to make claims about animal rights' (11), but this brief disclaimer begs further discussion, especially given that the introduction situates the study as 'fit[ting] soundly' in the company of the 'literary/cultural' critique (10) offered in David Perkins's *Romanticism and Animal Rights* and Christine Kenyon-Jones's *Kindred Brutes*, both of which engage with Romantic-era animal advocacy. While Pielak at times uses the terms Animal Studies and Critical Animal Studies interchangeably (37), the fundamental disagreement between these two approaches is important to note and the reception of Pielak's book will, in part, reflect this schism.

Memorializing Animals during the Romantic Period makes an important contribution

to the study of Romanticism as a whole and to Animal Studies by reorienting our attention to 'images of dead and deadly animals' (1) and expanding the range of texts we consider as vital to the broader discussion of animals in literature.

Barbara K. Seeber
Brock University

Spotlight: Romantic Revolutions

David Andress, ed., *The Oxford Handbook of the French Revolution*. Oxford: Oxford University Press, 2015. Pp. xvii + 683. £95. ISBN 9780199639748.

The Oxford Handbook of the French Revolution is a mammoth contribution to this most complex and commented upon event. The book contains thirty-seven chapters, organised under six broadly traditional themes, stretching from the origins to the legacies of the Revolution. David Andress has brought together an impressive range of scholars, both early career and established, mainly from Anglophone institutions. In a brief but direct 'Foreword' Andress confronts the main challenge facing the editor and contributors to this volume: what is it trying to achieve in the crowded marketplace of books on the French Revolution? Andress signals clearly that the book is an attempt to capture and address on-going debates, both to take stock and to map out potential paths for future research.

As a result, many of the essays have a welcome historiographic focus. Andress notes in his 'Foreword' that some essays take traditional themes and re-examine them afresh. Lauren R. Clay's essay on the role of the bourgeoisie in the origins of the Revolution provides a very fine example. Clay surveys the Marxist and revisionist assessments of the bourgeoisie, and then charts a path out of the 'Marxist-revisionist impasse' (28). Rather than resurrecting class, Clay points *inter alia* to the connections between consumption and 'the development of new concepts of individuality, liberty, rights, and citizenship' in the decades before 1789. As a whole, the volume reflects strongly the move of French Revolution historiography beyond the revisionist analysis which dominated the bicentenary commemorations, with François Furet coming in for particular critique in some essays. Michael Fitzsimmons, for example, argues that the Constitution of 1791 deserves more attention and, indeed, more praise than it has traditionally received. But if many of the contributors are clear on the deficiencies of previous interpretations of the Revolution, they are in no rush to assert a new defining paradigm. Andress makes this point in his essay on the sans-culottes. Following a judicious assessment of the literature, he concludes that 'the historical picture of popular protest and politicization through these years remains unclear.' Other contributors adopt a similar approach. Some, like Marc Belissa, in his thoughtful essay on 'War and Diplomacy (1792-1795)', end with an explicit list of research paths. In a similar vein, Mike Rapport's important survey of 'Jacobinism from outside' concludes by emphasising the need for further research on this crucial subject. Other contributors are in a position to offer stronger conclusions. In his excellent essay 'What was the Terror?', Dan Edelstein registers the attempts by Marxists and revisionists to explain why the Terror occurred, before opting for a 'middle way' and, in his case, drawing attention to the significance of the deficiencies in French legal culture as a means of explaining what occurred.

As Edelstein's contribution signals, this book is – of course – more than an exercise in historiographical stocktaking and all of the essays bring something to the discussion of their particular topics and a few provide strikingly original insights. Manuel Covo places the colonial question at the heart of the revolutionary narrative by noting how the colonies 'defined the scope of political community and the role of economics in newer assertions of modern sovereignty' (304). Charles Walton's considered essay sketches out a new theory of club radicalisation by emphasising the significance of the 'weak state' (367). Some contributions reflect directly on important new work. Simon Burrows' overview of scholarship on the connections between Enlightenment and Revolution draws on fresh research in the archives of the *Société typographique de Neuchâtel* to further complicate the connections between reading and politicisation. Pierre-Yves Beaurepaire's superb essay on the *cahiers de doléances*

illustrates the complex possible readings of the documents, but it also points briefly to the potential role for digital history methodologies to offer new insights on a much worked over set of sources.

A number of essays apply the insights of the 'affective turn' or the history of emotions to the Revolution. This results in stimulating contributions from Micah Alpaugh on the deputies of the National Assembly and Marisa Linton on the Terror. In a related vein, Ronen Steinberg suggests (with qualification) how the notion of trauma might be used to think anew about the Terror. Linton's conclusion is particularly interesting, for it is emblematic of the book as a whole and it is worth quoting her closing comments for this reason: 'In place of the monolithic explanations of the past we are seeing the development of multiple lines of investigation: ideological, political, personal, and emotional. It is possible to see now that the reasons for the Terror were far less coherent, less schematic, less purely ideological, more chaotic, and much more emotional than was once assumed' (482). The volume closes with a series of impressive essays which tackle the legacy of the Revolution by Isser Woloch, Jeff Horn, Jennifer Ngaire Heuer and David A. Bell. Again, there is no attempt at a monolithic overarching analysis; individually and collectively these contributions emphasise instead just how complex are the legacies of the Revolution.

This collection provides an excellent overview of the current state of French Revolution scholarship. Inevitably, there are some inconsistencies. The decision, for example, not to include a 'gender chapter' reflects an admirable attempt to integrate the subject into the range of essays, but it probably required a more sustained engagement on the part of the authors (some do engage; many do not). Overall, however, the collection works well as an introduction to debates about the French Revolution, and presents an historiographical landscape open to new ways of thinking about these complex but defining events in modern history.

Liam Chambers
Mary Immaculate College, University of Limerick

A. D. Cousins and Geoffrey Payne, eds., *Home and Nation in British Literature from the English to the French Revolutions*. Cambridge: Cambridge University Press, 2015. Pp. 302. £64.99. ISBN 9781107064409.

This collection is a timely reminder of the complexity of debates about what houses, homes, and spaces meant to individuals in the seventeenth and eighteenth centuries, as well as the ways by which they conceived their relationship with the divine, the nation, and the world. While Linda Colley's *Britons: Forging the Nation* (1992) has long been a core text on 'inventing' the British nation, no single volume has addressed the way that fractured national identities were represented in literature. These are the 'patterns of disagreement' (1) which the book aims to track, highlighting the contested nature of home and nation in a period which covers invasion, foreign wars, rebellions, revolutions, political and religious unrest, but also acts of union.

Home and nation are addressed in a variety of authors from Marvell to Scott, with a number of different approaches. It is not possible to do justice to all seventeen chapters in this extensive volume, authored by some of the most prominent scholars on seventeenth and eighteenth century literature and culture, and divided into three chronological parts. Several themes emerge throughout the volume: the notion of home and homeland as safe retreats, but also places of control or confinement, and therefore inconsistency; the importance of homes, families and households as metonyms for the changing state of the nation and the empire; the search for and attachment to a 'promised land'; and anxiety over fractured nations, dysfunctional homes, and the progress of modernity. As Cousins and Payne suggest in their

introduction, the volume shows how writers imagined home and nation in both 'innovative' and 'iterative' ways, recognising the need to develop new ways of talking about the nation, but also reappropriating recognisable tropes to new ends.

Several chapters stood out for their sustained engagement with the book's main themes. In her chapter on the diaries of Samuel Pepys and Ann Clifford, Helen Wilcox explains the significance of the time, money, and passion expended on private homes, and the space accorded to them in life-writing, as a different way of understanding property ownership. This important process of home-making was threatened not only by political events, but by disasters such as the Great Fire of 1666, which destroyed private property, but also had a significant impact on the perceptions of nationhood that reverberated through the rebuilding efforts of the following decades.

While home and nation are presented in many of the literary works considered here as some form of idealised 'promised land', such a notion of futurity is often bound up with ideas of a spiritual or rightful 'homecoming'. Thus, A. D. Cousins shows how Andrew Marvell's 'Bermudas' creates a contrast between 'Old' and 'New' Worlds, and bodies politic. Moreover, Abigail Williams suggests how both Charles II's return from exile, and William of Orange's successful conquest, were presented in print culture not as unexpected regime changes, but as divinely ordained and politically anticipated homecomings or restorations.

While home provides us with roots or origins, as well as offering a refuge from the outside world, many chapters engage with homes which fail to act as safe havens. Geoffrey Payne's chapter opens up the possibility of home as a site of incarceration, showing how Defoe's *A Journal of the Plague Year* (1722) and *Robinson Crusoe* (1719) subvert this expectation by presenting home as the site of infection and quarantine, or a reminder of captivity. Similarly, Catherine Ingrassia demonstrates how women's poetry articulated the 'conceptual inconsistency' of the home. It is 'a space of labour and rest, comfort and loss; a site of control yet potential dispossession; a location for private desires, thoughts and actions that simultaneously invites scrutiny and constructs public identity' (154).

Gary Kelly's chapter argues for 'the home as a battleground of contending modernities' (227) in Jane Austen's novels. Kelly situates homes as central to Austen's chosen genre of 'identity-mystery romance' (219). Her female protagonists are often displaced, or risk displacement, and must discover their own identities through the process of integrating into different homes and households, before eventually settling in an ideal home which embodies the best of all worlds.

While the essays in this volume are loosely connected by the idea of home and nation, they take very different approaches and perhaps miss the possibility of greater collaboration and comparison between authors and contexts. The book's diversity serves to highlight the multifaceted nature of these concepts in the period under consideration, but sometimes lacks a sense of a 'bigger picture' which would be useful to literary students and scholars. The central themes of home and nation are certainly more evident in some chapters than others, and despite the book's considerable length, I wondered whether a concluding chapter might have been useful.

Amy Milka
University of Adelaide

James Mulholland, *Sounding Imperial: Poetic Voice and the Politics of Empire, 1730-1820*. Baltimore: Johns Hopkins University Press, 2013. Pp. 232. £34. ISBN 9781421408545.

Evan Gottlieb, *Romantic Globalism: British Literature and Modern World Order, 1750-1830*. Columbus: Ohio State University Press, 2014. Pp. 224. £20.50. ISBN 9780814252857.

Given Romanticism's increased attention to global formations and its continued interest in exploring the nuances of British imperial thought, James Mulholland's *Sounding Imperial: Poetic Voice and the Politics of Empire, 1730-1820* and Evan Gottlieb's *Romantic Globalism: British Literature and Modern World Order, 1750-1830* are both timely and relevant.

Mulholland's book provides an excellent example of the combination of incisive formalist analysis with sound historical research (no pun intended). In contextualizing his close readings of new literary techniques for simulating the 'auditory dimensions of vocalized sound' (3) within eighteenth-century British colonial history, Mulholland offers a fresh perspective for understanding poetic voice that goes beyond superficial considerations of poetic persona. The imitation of oral voices and impersonation of overseas speakers not only appealed to English readers eager to hear the 'wild and passionate' (2) voices of the uncivilized past, but, as Mulholland argues, also presented a welcome respite from a growing print industry that increasingly sapped poetry of the 'affective charge of speech' (3). The need to recover the authenticity of native and foreign voices, consequently, was not merely a matter of nostalgia, but part of a broader cultural project to 'animate and reenergize printed poetry' (4).

According to Mulholland, that project was central to the Enlightenment's systematic comparison of diverse cultures and places around the globe. It also provided an effective framework in which the mechanics of colonialism could be debated and examined. While he concedes that the imitation and reconstruction of other voices constitutes a form of cultural appropriation, Mulholland argues that such a reading often 'mischaracterizes … [and] misses crucial details of colonialism's cross-cultural exchange' (153). In fact, it is a major argument of the book that such exchanges are better viewed as 'collaborations' through which both English and colonial authors borrowed liberally from each other in their efforts to develop their respective cultural and national identities (153).

Sounding Imperial opens with a reading of Thomas Gray, the quintessential English poet, whose poetic experiments with sound in 'The Bard' (1757) and other poems laid the groundwork for similar innovations in Welsh, Scottish, and Anglo-Indian writers. The use of quotation marks to differentiate between voices, shifts in modes of address and points of view, and the liberal use of allusion and citation, for example, all contribute to evoking a sense of oral performance in which the relationship between author and reader is transformed into one of speaker and listener. For Welsh writers like Evan Evans, Edward Williams, and Felicia Hemans, the reproduction of the structures of Welsh prosody in poetry became a specific kind of technique to simulate the presence of voice, a technique that became conducive to creating a distinctive Welsh national and cultural identity. Similar techniques can be seen in James Macpherson's Ossian poems in which the imitation of oral discourse creates a sense of immediacy, intimacy, and communal belonging, a process Mulholland calls 'intimate hailing' (109). In the final chapter, Mulholland addresses the impersonation of Indian speakers in Anglo-Indian poetry. In this chapter, the book's treatment of imperial concerns is most pronounced. For Mullholland, the representation of voice in the poetry of writers like William Jones, Eyles Irwin, and John Leyden 'personalize the effect of Britain's colonial expansion' in a way that reflects the colonial structures back to the empire itself (122). Gray is an important

model here as well, where the Orientalizing of Gray's 'The Bard' became a means to debate British rule in eastern India. Consistent with the book's main argument, Mulholland sees such imperial engagements as double edged. While the enlistment of native voices to justify British colonialism appears to be a clear-cut case of cultural appropriation, the representation of colonial abuses makes such practices appear much more ambiguous.

Poetic Voices is most original in its discussion of the literary experimentations and techniques employed to evoke the experience of listening. The result is a 'cross-cultural and cross-media poetics,' as Mulholland describes it, in which such techniques as quotations, modes of address, typographical experiments, paratextual prefaces, annotations, and other poetic experiments helped readers 'imagine reading as audible performances' and 'make the oral past audible' (21). Also welcome is Mulholland's attempt to complicate our understanding of the imperial implications of the impersonation of non-English voices in English literature. While 'collaboration' appears to me too strong a word to describe that relationship, Mulholland makes clear that we must do better as critics when reading the politics of voice with respect to issues of empire.

Evan Gottlieb's *Romantic Globalism* is broader in its perspective. Gottlieb uses the term 'Romantic globalism' to describe the process by which writers of the period encouraged readers to think globally and consider the ethical implications of such thinking. While the imperative to think globally is certainly not particular to the Romantic period, Gottlieb's book is about the unique characteristics of the period's evolving relationship to globalization, a term Gottlieb is careful to theorize and historicize. Gottlieb does recognize the global implications of romantic imperialism but argues that Romantic globalism 'took shape as an alternative to, rather than merely an elaboration or anticipation of, imperialism' (10).

The chapters of *Romantic Globalism* set out to elaborate the specific features of Romanticism's 'global imaginary' (3). In Chapter 1, Gottlieb argues that the recognition of the interdependence of nations, particularly by Scottish enlightenment thinkers like Adam Smith, David Hume, and John Millar helped shape new conceptions about the emerging world system of global capital. While Gottlieb's argument about the Scottish enlightenment's theory of the modern global order, particularly with respect to international commerce and conjectural histories, is expected, his reading of Ann Radcliffe's Gothic romances as a form of cosmopolitan appreciation of foreign cultures and peoples – a process Gottlieb terms 'sympathetic cosmopolitanism' – is new and exciting (12). A similar expansion of established readings of the globalism of romantic writing can be seen in Gottlieb's efforts to put Anna Barbauld's well-recognized *Eighteen Hundred and Eleven* in conversation with lesser known, but equally globally reflective, poems by Felicia Hemans and Anne Grant. In Chapter 4, Gottlieb develops a reading of Byron's so-called Orientalist works – *Lara* (1814), *The Siege of Corinth* (1816), and *Sardanapalus* (1821) – in which Bryon, Gottlieb argues, imagines the world in terms of the clash of civilizations. Gottlieb also develops a reading of Scott's cosmopolitanism, but the payoff here is Gottlieb's treatment of Scott's European novels *Quentin Durward* (1823) and *Anne of Geierstein* (1829), novels that receive less critical attention than Scott's better-known Scottish-themed novels. This approach allows Gottlieb to discuss less-considered aspects of Romantic globalism, such as 'global hospitality,' which Gottlieb describes as the 'formal acceptance of otherness that holds out the possibility of greater accord between individuals as well as nations, without eliding their differences' (14).

Romantic Globalism is formally committed to understanding the history of globalization in the late eighteenth and early nineteenth centuries. Its ethical concerns, however, are farther-reaching. For Gottlieb, *Romantic Globalism* helps explain the development of the egalitarian vision of nineteenth-century globalism that continues to inspire many today. The book's bias is consequently clearly evident: globalization is a good thing because it encourages sympathy,

cosmopolitanism, and tolerance, all of which is captured in Gottlieb's term 'global humanity' (40). Yet, it is the book's strong historicist perspective that produces its most important insights. Reading Barbauld, Hemans, Grant, and Scott in terms of growing concerns about the global implications of the Napoleonic Wars, for example, convincingly supports the argument that Romantic-era writers 'shared [a] commitment to helping readers conceptualize their changing global position' (88).

Romantic Globalism concludes with an elaboration of the Romantic turn to 'global hospitality,' a principle that develops out of, but more importantly extends, earlier expressions of tolerance in Romantic-era writing (142). Scott's *Quentin Durward* and *Anne of Geierstein*, according to Gottlieb, formulate a historical vision of a 'new world order' in which 'each of us is capable of extending unconditional acceptance to all others' (145). While such conclusions may appear, at best, a bit too idealistic and, at worst, unconcerned with the disasters of globalization then and now, *Romantic Globalism*, like *Sounding Imperial*, ought to be commended for its effort to extend our understanding of global and imperial relations in the late eighteenth and early nineteenth centuries. Both Mulholland and Gottlieb develop innovative ways for reading eighteenth- and nineteenth-century literature's engagement with global and imperial issues and for this reason deserve the critical attention these two books will undoubtedly receive.

Juan Luis Sánchez
University of California, Los Angeles

Mary Fairclough, *The Romantic Crowd: Sympathy, Controversy and Print Culture*. Cambridge: Cambridge University Press, 2013. Pp. ix + 294. Hb. £59.99. ISBN 9781107031692. Pb. £19.99. ISBN 9781107566668.

This fascinating study challenges the tendency to understand sympathy in predominantly individual terms. For Fairclough, sympathy was a 'disruptive social phenomenon' (1) manifested in collective behaviours and originating in troublingly elusive physiological operations, and hence suspicious across the political spectrum. The impact of the French Revolution on Britain politicised sympathetic communication: 'the particular association between crowd behaviour and physiological sympathy constitutes a peculiarly Romantic phenomenon' (229). The connection between sympathy and crowds plays out in the dramatic expansion of print culture. Gradually 'sympathy becomes more often associated with the press than with the physical crowd' (10).

The monograph has two sections. The first part examines sympathetic communication from 1750 until the end of the century, tracing its journey from the rarefied pages of Scottish Enlightenment philosophers to revolutionary Paris and English conservative and radical discourse during the 1790s. Chapter 1 establishes philosophical contexts. In 1751 Lord Kames confidently regarded sympathy as 'the great cement of human society' (qtd. 21). While David Hume initially regarded the 'contagious' quality of sympathy as a source of social stability, like Adam Smith he came to emphasise the necessity of its regulation. Fairclough links this to medical accounts of sympathy as a product of nervous physiology, a communicative medium within both healthy and diseased bodies (51) and, by analogy, societies. Resistant to regulation and connected to disreputable phenomena such as animal magnetism, sympathy had disturbing occult qualities which fractured autonomous personal identity and social cohesion.

In the 1770s, Edmund Burke saw sympathy as a force for political cohesion (55-56), but as Fairclough's sophisticated second chapter shows, the disruptive qualities of sympathetic communication become emphasised following the French Revolution. The discourse of

sympathy 'unsettles ideological difference' between conservative and radical writers, both of whom feared its facilitation of 'unregulated collective action' (59). While Helen Maria Williams claimed it as a positive collective force, for Burke the contagious sympathy among revolutionary crowds and fostered through an unregulated press brought disaster. Nevertheless, Fairclough notes that his attempt to quarantine a moral and cohesive form of sympathy based in the family and traditional elites is undermined by features it shares with its unruly democratic rival (67). Wollstonecraft and Godwin both distrusted collective sympathy as an instinctive and pathological quality which evaded regulation by reason, thereby opening a gap between their radical principles and their realisation through collective political action. Both sought to rehabilitate it, particularly in a more abstract form as a communicative medium for Enlightened ideas (107). By contrast, John Thelwall affirmed the practical political potential of a materialist model of sympathy, uniquely insisting it was wholesome rather than pathological (107), and thereby justifying his own oratorical practice.

Part Two extends this analysis into the mid-nineteenth century, particularly linking its role to mass protests and the emergence of print culture during the Regency period. Chapter 3 shows how descriptions of crowd actions in political journalism between 1816-17 divided between the respectable press, which viewed crowds as dangerously instinctual and mindless, and the cheap radical press of Hone, Cobbett, and Carlile, which celebrated sympathetic communication as 'principled and progressive' (125), using its associated language to address its readership as a collective. Hazlitt, however, sits uncomfortably in between, closer to Godwin and Wollstonecraft than Cobbett. While the response to the Spa Fields riots largely elicited a language of pathology rather than feeling, after Peterloo, Fairclough identifies an upsurge in the language of sympathy in radical journalism that encourages identification and participation in its readers. Radicals promoted the unruly energy of the crowd as a fundamental element of democratic 'public virtue' (158) which allows the nation to be recognised as a collective body unified by sympathy.

In the wide-ranging final chapter, Fairclough outlines sympathy's centrality to notions of a 'cohesive patriotic spirit' (167) after Waterloo. Examining shifts in the moral philosophy of Dugald Stewart, David Wilkie's celebrated loyal painting *Chelsea Pensioners Reading the Gazette on the Battle of Waterloo* (1822) and the representation of mail coaches in essays by Hazlitt and De Quincey, she shows how each tries to shift collective sympathy away from its association with disorder. In different ways and with different political implications, each aligns sympathy with the operation of the press as an agent of new notions of nationhood, but even De Quincey's patriotic account of the English mail-coach is haunted by the potential of an alternative, revolutionary form of sympathy.

Inevitably for a book of this ambition and scope there are some gaps. The fascinating point that Williams's later representations of sympathy 'exhibit a loss of confidence in […] unregulated communication' (81) is left tantalisingly unelaborated. The account of the waning of sympathy in the mid-nineteenth century in the light of medical progress is also necessarily truncated. With some valuable exceptions, the discussion tends not to descend to individual experiences within crowds, and the genuinely frightening actions of mobs in the period merit more consideration. Nevertheless, this is an impressively comprehensive and persuasive monograph, which challenges received accounts of sympathy and opens up complex new ways of thinking about the Romantic period.

David Fallon
University of Sunderland