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George Cruikshank, 'Death or Liberty!' (1819). ©Trustees of the British Museum. Used under a Creative Commons CC BY-NC-SA 4.0 license.

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Contents

1) E. J. Clery on Neil Ramsey and Gillian Russell, eds., <i>Tracing War in British Enlightenment and Romantic Culture</i> . Basingstoke and New York: Palgrave Macmillan, 2015.	p. 3
2) Jane Taylor on Timothy Campbell, <i>Historical Style: Fashion and the New Mode of History, 1740 – 1830</i> . Philadelphia: University of Pennsylvania Press, 2016.	p. 4
3) Natasha Simonova on J. A. Downie, ed., <i>The Oxford Handbook of the Eighteenth-Century Novel</i> . Oxford University Press, 2016. Pp 595. £95. ISBN 9780199566747.	p. 5
4) Jon Mee on Joseph Rezek, <i>London and the Making of Provincial Literature: Aesthetics and the Transatlantic Book Trade, 1800-1850</i> . Philadelphia: University of Pennsylvania Press, 2015.	p. 7
5) Diego Saglia on [Robert Southey], <i>Letters from England by Don Manuel Alvarez Espriella</i> , ed. Carol Bolton. London and New York: Routledge, 2016.	p. 8
6) James Vigus on Kristina Mendicino, <i>Prophecies of Language: The Confusion of Tongues in German Romanticism</i> . New York: Fordham University Press, 2016.	p. 9
7) Viona Au Yeung on Lisa Ottum and Seth T. Reno, eds, <i>Wordsworth and the Green Romantics: Affect and Ecology in the Nineteenth Century</i> . Durham, New Hampshire: University of New Hampshire Press, 2016.	p. 10
8) Carly Stevenson on Tabish Khair and Johan Höglund, eds., <i>Transnational and Postcolonial Vampires: Dark Blood</i> , Basingstoke and New York: Palgrave Macmillan, 2013.	p. 12
9) Christopher Donaldson on Ruth Livesey, <i>Writing the Stage Coach Nation: Locality on the Move in Nineteenth-Century British Literature</i> . Oxford: Oxford University Press, 2016.	p. 13
10) Yi-cheng Weng on Peter Garside and Karen O'Brien, eds., <i>The Oxford History of the Novel in English: Volume 2: English and British Fiction 1750-1820</i> . Oxford: Oxford University Press, 2015.	p. 14
11) Rachel Sulich on Daniel Cook and Nicholas Seager, eds., <i>The Afterlives of Eighteenth-Century Fiction</i> . Cambridge: Cambridge University Press, 2015.	p. 16

Spotlight: Rethinking Liberty in the Romantic Era

12) John Bugg on Jon Mee, <i>Print, Publicity, and Popular Radicalism in the 1790s: The Laurel of Liberty</i> . Cambridge: Cambridge University Press, 2016.	p. 18
13) Simon Edwards on Fiona Price, <i>Reinventing Liberty: Nation, Commerce and the Historical Novel from Walpole to Scott</i> . Edinburgh: Edinburgh University Press, 2016.	p. 19
14) Alexander Dick on Daniel M. Stout, <i>Corporate Romanticism: Liberalism, Justice, and the Novel</i> . New York: Fordham University Press, 2017.	p. 20
15) Bridget Keegan on Jennifer Orr, <i>Literary Networks and Dissenting Print Culture in Romantic-Period Ireland</i> . Basingstoke and New York: Palgrave, 2015.	p. 21

Neil Ramsey and Gillian Russell, eds., *Tracing War in British Enlightenment and Romantic Culture*. Basingstoke and New York: Palgrave Macmillan, 2015. Pp. 239. £55. ISBN 9781137474308.

This collection of essays is prefaced by an excellent overview of the field by the editors, making the case that Romanticism is defined as much by war as by revolution, and has in turn been seminal in the creation of a modern aesthetics of war. The zone of culture and creativity was in no way cordoned off from the state of almost perpetual warfare in the period. Even as Enlightenment thinkers ventured to denounce war as an aberration in civilized society, the long-running rivalry between France and Britain, civil war in America, and imperialist conquest in the East demonstrated its insistent pertinence. Warfare played an essential role in many of the characteristic features of modernity, from the factory system to internal and external transport and trading networks. It provided constant stimulus for the arts and media, whether in the form of newsprint, nationalist propaganda, and protest literature. It also gave rise to more intangible phenomena, the arts of memory and memorialization, perceptions of loss, the articulation of pity and sensibility. If war was, as Clausewitz put it, ‘a realm of uncertainty’, it was nevertheless certain that its consequences in the period were inescapable.

As in Mary Favret’s *War at a Distance* (2010), the topic of war is reinvigorated by a theoretically-informed approach. Contributors concur that the temporality of war is always now, and employ concepts of ‘trace’, trauma, and repetition compulsion. Jonathan Lamb grippingly claims that Lawrence Sterne’s *Tristram Shandy* is ‘a quilt of simultaneous events, all coloured by military actions and metaphors’ (p 17). The experience of Uncle Toby at the siege of Namur in 1694, his reconstruction of the fortifications in peacetime Yorkshire in the 1710s and the psychic paralysis resulting from his physical wound, is echoed sympathetically in the frustrated convoluted narrative form. Daniel O’Quinn tells the curious tale of Colonel André staging an allegorical battle at the start of the American war, himself allegorised following his execution as a spy in the popular, exonerating elegy by Anna Seward, and then his pointed exclusion from another symbolic entertainment held privately in England at the moment of Britain’s imperial defeat and loss.

Although Romantic literature is acknowledged as a prime site for contesting the meaning of war, the overall emphasis is on visual and material culture in essays piecing together the stories belonging to an assortment of artefacts and archival fragments. R.S. White begins with an engraving *Waterloo, the Day After* presenting a scene of ruin and suffering: a heap of the dead and dying fills the foreground and at its centre is a despairing woman with clinging child. The presence of civilians at the battle, the shortcomings in medical practice, and the humanitarian concerns stimulated by the carnage are all reviewed as part of a survey ending with Thackeray’s *Vanity Fair*. Deirdre Coleman takes as her point of departure a gilded automaton clock in an Australian collection of *objets d’art*, manufactured in France at the time of the attempted suppression of a black republic founded in the former slave colony of Saint-Domingue. This costly yet cartoonish item constitutes the erasure of the intense ideological battles surrounding the rebel leader Toussaint Louverture, including his physical person, back in France.

Simon Bainbridge wittily analyses the post-war craze for effigies of Napoleon, from the nude Canova statue ingloriously positioned in the stairwell of Wellington’s Apsley House (rumoured to be used ‘to hang cloaks and hats on’) to the mass-produced busts whose ubiquity gave rise to the Sherlock Holmes mystery of ‘The Six Napoleons’. From material to immaterial culture, Philip Shaw undertakes a reconstruction of the cultural significance of a lost painting, *The Army of the Medes* (1801) by J.M.W. Turner. Situating the Biblical scene of a military force destroyed in a sandstorm in relation to the British campaign against the French in Egypt, Shaw pursues his investigation through preparatory sketches and reception evidence, concluding that the artwork was a radical attempt to deliver to viewers a disorientating ‘intimation of the horrors of war’ (p. 155) defying conventions of distancing and mediation found in standard military art.

The editors each contribute an essay exploring the way war is woven into Romantic-era sociability in London in the aftermath of the Napoleonic era, Russell analysing the spaces of the military complex known as the Woolwich Rotunda post-peace, and Ramsay the Naval and Military Library and Museum first envisaged in the 1829. Both offer compelling accounts of war curated and produced as science.

Carl von Clausewitz looms large in this collection, notable for his attention to the role of emotion in combat and insight into the permeability of military and civil realms ('War is a mere continuation of policy by other means', cit. p. 191). Thomas H. Ford's probing exploration of the cultural mediation of war moves from David Wilkie's *Chelsea Pensioners* (1822), a permanent enactment of victory via the medium of newsprint, to the claim that the Romantic period anticipated Jean Baudrillard's contention that the Gulf War existed primarily as simulacrum, and then to Clausewitz, who conceptualised war itself as '*Mittel*' (means / middle / method / medium), yielding the epiphany that war is as integral as air. Nick Mansfield in the final essay uses Clausewitz's Kantian method to interrogate the very category of war, showing that wartime in the modern era has typically been regarded as a privileged and autonomous phenomenon, separate from the specifics of political violence, as self-referential as art.

E. J. Clery
University of Southampton

Timothy Campbell, *Historical Style: Fashion and the New Mode of History, 1740-1830*. Philadelphia: University of Pennsylvania Press, 2016. Pp. 376. £56. ISBN 9780812248326.

Fashion, characterised by ephemerality, novelty, and built-in obsolescence, presents a challenge to narratives of history that depend on progress and development. Yet, what Campbell's study highlights is the numerous contradictions and paradoxes that govern fashion, a phenomenon which, in its fleetingness, holds a 'provisional distance from history' (27), while simultaneously offering an archival record through which we can trace the past. Campbell's central premise, which pivots compellingly around the tensions underlying fashion and its representation, is that in eighteenth-century Britain the rise of fashion forged a new consciousness of the historical past. Print culture was key in constructing this emerging historical self-consciousness, even reimagining the past as a form of novelty.

Campbell opens with an homage to *The Birth of a Consumer Society* (1982), the first extensive examination of the rise of fashion in eighteenth-century Britain. Since its publication, scholarship on this era's unique consumer world has thrived, and Campbell's book is a timely contribution to this rich field. Campbell does not offer a history of the development of eighteenth-century fashion; for this, we can turn to the writings of Amanda Vickery, John Styles, Beverly Lemire, Maxine Berg, Hannah Greig, and others. Campbell's study instead fills a lacuna in current criticism by showing how, as eighteenth-century Britons became accustomed to the accelerating pace of consumer cycles, they were offered a new means of perceiving the past.

Historical Style overflows with an impressive array of familiar and less well known visual and literary material. Campbell is particularly successful in delineating the 'nascent print-cultural fashion system' (7), visible in eighteenth-century periodicals and pocketbooks. Campbell's analysis of these texts is welcome: while it is well documented that the eighteenth century witnessed a burgeoning market for periodicals, many fashion-centric magazines remain overlooked. However, a recent Leverhulme project led by Jennie Batchelor has begun to uncover the significance of the *Lady's Magazine*, a publication which Campbell equally identifies as being part of this print-cultural fashion system. In addition, the print-cultural ties between fashion and fiction, which often highlight the role of periodicals, have recently been deftly analysed by Jennie

Batchelor and Chloe Wigston Smith. Campbell nevertheless offers a new perspective on these connections.

The study is divided into two parts, the first of which considers the impact of the new visual print culture of fashion on representations of history. This is framed by a discussion of the ways in which the emerging ‘print-cultural archive of dress’ (27), visible in illustrations adorning pocketbooks and magazines, constructed fashion as force which could ‘date and memorialize new qualities and scenes of social life’ (27). Chapter 1 focuses on the implications increasingly widespread visual records of dress had for Anna Laetitia Barbauld, whose use of such records became a means through which she could represent different forms of history. Chapter 2 offers an absorbing account of the dilemma fashion presented to the portrait painter Sir Joshua Reynolds, who became precariously caught between his own neoclassical aesthetics, the demands of commerce, and the historicist implications of dress.

Part II of Campbell’s study focuses on the emergence of the historical novel, a genre which epitomised the new fascination for charting Britain’s past. In Campbell’s account, the rise of fashion had consequences for the ways in which fiction, specifically the historical novel, represented history. It is the seriality of historical fiction that is, Campbell observes, emblematic of the rhythms that define fashion, and reflective of the intimacy between commerce and early novelistic representations of historical experience. Moving chronologically in from David Hume to William Godwin, Part II examines the diverse ways writers approached a historiography that seemed inextricable from commerce.

Historical novelist Walter Scott takes centre stage in this study. Campbell reads both Sophia Lee and Maria Edgeworth as influential antecedents to Walter Scott’s historical project, and key contributors to the emerging interest in Britain’s historical past. Scott himself is characterised as a writer dependent on fashion, using material culture to alter his reader’s perceptions of, and relationship to, the historical periods he conjures in his fiction. Campbell demonstrates persuasively throughout how authors concerned with historical representation were forced to confront the fashion system, while showing how commerciality was in turn essential in enabling access to the past.

Campbell does not discuss the shifting meaning of ‘fashion’ in the period. However, he does impress upon the reader a strong sense of the limitations and possibilities that meanings of fashion held for eighteenth-century historiography. Campbell’s closing Coda offers some additional reflections on the relevance this has not only for twentieth-century representations of history, but also for theorising the role of fashion more broadly within historiography. Indeed, *Historical Style* is valuable not simply due to the many questions it raises for future scholarship on eighteenth-century culture and literature, but for its solid affirmation of the value of fashion within literary and historical research.

Jane Taylor
Independent Researcher

**J. A. Downie, ed., *The Oxford Handbook of the Eighteenth-Century Novel*.
Oxford University Press, 2016. Pp. 595. £95. ISBN 9780199566747.**

This imposing Oxford Handbook contains 34 chapters on various aspects of the novel across the long eighteenth century (c. 1660-1830), with a list of contributors that doubles as a who’s who of major voices in the field: many of the essays within (such as Peter Sabor’s on the *Pamela* controversy) serve as useful abstracts of book-length work. Given the project’s scope, the results are inevitably somewhat uneven, leading to some repetitions and contradictions: the same statistics on increasing literacy, for instance, are cited at least three times by different writers (12, 23, 53), while J. A. Downie’s introduction casts doubt on whether any such increase can be proven

at all (xxii-xxiii). Several chapters struggle with the compression the format requires, leaving their intended audience unclear. A number of others, however, provide lively introductions to texts and debates while also putting forward a clear line of argument: just a few examples include Cynthia Wall on travel literature, Gillian Dow on cross-Channel relationships between France and England (which, despite its placement in the volume, covers the entire period to 1830), Antonia Forster on book reviews, and Scott Black on 'Henry Fielding and the Progress of Romance.'

With any such wide-ranging survey, however, the temptation is to cavil with its organising structure and framing, and this is where both the volume's greatest strengths and weaknesses ultimately lie. The book is divided into two halves, spanning the years 1660-1770 and 1770-1830; both begin with several chapters focusing on social and book-trade contexts, before a main section of case studies titled (respectively) 'Early "Novels" and Novelists' and 'Novels and Novelists, 1770-1830.' The scare quotes in the first title prove significant. Although Downie's introduction states that it is not the purpose of this volume to define what a 'novel' is, he does take issue with the established narratives of its 'rise' (xxiii). One important consequence is to post-date the real emergence of the novel to the end rather than the beginning of the eighteenth century, to be fully institutionalised only in the 1820s. This tends to make the titular 'eighteenth-century novel' a retreating target, and leaves the *Handbook's* coverage of its first 110 years a poor second to the following 60; even in the earlier chapters, there is always a tendency to look forward rather than back.

Moreover, by taking as its starting point the canon-forming efforts of the nineteenth century (such as the *British Novelists* and Bentley's *Standard Novels*), the volume's handling of the 1660-1770 period also tends to reproduce some of their prejudices. Several essays stress that 'Later histories of the novel have made room for a broader selection of writers, especially female authors such as Aphra Behn, Delarivier Manley, Penelope Aubin, and Eliza Haywood' (58), who are 'now widely recognised as important early English novelists' (77) and 'established influential narrative conventions and professional strategies' (175). Yet this reorientation is not reflected in the *Handbook* itself, which mentions these writers only as part of a cloud of 'non-literary or sub-literary' contexts (138), influences, and imitators surrounding the usual pantheon of Defoe, Richardson, Fielding, and Sterne. David Oakleaf's somewhat misleadingly-titled 'Testing the Market: *Robinson Crusoe* and After' is actually about the joint impact of Defoe and Haywood on the (largely female) writers of the 1720s, but overall fewer pages are devoted to these women combined than to *Gulliver's Travels*, a 'kissing cousin of the eighteenth-century novel' (187). This rather old-fashioned approach is emphasised by the fact that (perhaps owing to a lengthy production schedule) the *Handbook* makes no reference to any criticism published after 2010.

In its second half, however, the volume finds firmer footing. By focusing on defined subgenres (epistolary, sentimental, Jacobin and Anti-Jacobin, etc.), these chapters succeed far better in combining broad coverage with case studies of particular texts and prompts for further reading. This section therefore provides a picture of the novel that is much more genuinely varied and less dominated by a few big names: Geoffrey Sill's excellent chapter on the novel of sentiment, for example, includes an account of Charlotte Lennox's *Sophia* and the works of Frances Burney alongside the more usual suspects. Even the expected essays on Jane Austen and Walter Scott (by Jan Fergus and Ina Ferris, respectively) situate their innovations as part of established genres of 'realist' and 'historical' novels. If, as Peter Garside writes here, the 1770-1830 period 'has been figured as a chasm in the history of novel' (388), then these dozen chapters constitute the *Oxford Handbook's* best claim for inclusion in reading lists among a crowded field of 'rise of the novel' studies. At the same time, however, it represents a missed opportunity to live up to its professed aims of providing a comprehensive survey of 'the eighteenth-century English novel' in its entirety – whatever that may be.

Natasha Simonova
University of Oxford

Joseph Rezek, *London and the Making of Provincial Literature: Aesthetics and the Transatlantic Book Trade, 1800-1850*. Philadelphia: University of Pennsylvania Press, 2015. Pp. 286. \$59/ £52. ISBN 9780812247343.

This welcome and carefully-argued book combines an interest in the concrete conditions of the early nineteenth-century book trade that one would expect in a series on Material Texts with a long-range account of one of the many threads in the emergence of the idea of the ‘literary’ as a distinctive and ‘exalted’ – a favourite word of Rezek’s – sphere of human endeavour. Very briefly put, Rezek’s thesis is that the transatlantic book-trade was a key spawning ground of the idea of the aesthetic, or, more accurately, of what Rezek calls ‘*the belief that literature enjoys an exalted role in human affairs*’ (italics in the original, 15). The history of this process has been told many times, often assuming – probably unwarrantedly – an achieved hegemony for the idea of the autonomy of the ‘literary’, but rarely has it been told by attending to the production of books and the circulation of material texts between London and the provincial literary centres of Dublin, Edinburgh, and Philadelphia. The methodology offers a refreshing shift from assumptions about the emergence of national literatures. Instead, Rezek questions accounts based on quasi-colonial relations with his emphasis on ‘the uneven distribution of cultural capital’ (64).

‘Provincial’ in Rezek’s argument names a relational position of literary production from the margins oriented towards the power of the metropolitan book trade. His book identifies the early nineteenth century with the appearance of a ‘provincial aesthetics’ (6) that made Maria Edgeworth and Walter Scott, for instance, among the most widely reprinted authors of their time. American literature, he contends, begins with the absorption of these literatures and the creation of a transatlantic provincialism designed to cater for this metropolitan taste. In this account, the ‘literary’ is identified primarily with the ‘waves’ (37) of provincial fiction starting with the Irish national tales of Edgeworth and Owenson, proceeding to Scott, before coming to Washington Irving and, especially, James Fenimore Cooper’s American versions. Within this broad historical narrative, there are some arresting readings of familiar romantic way stations, including (144-5) Scott’s famous review of Jane Austen’s *Emma*. For Rezek, Scott’s account of Austen’s ability to provide the reader with ‘correct and striking representation of what is daily taking place around him’ is a marker of the Scottish novelist’s sense of his own ‘distance’ from the metropolitan centre. In terms of Rezek’s broader picture, this provincial self-consciousness is the source of a compensatory logic of cultural exchange that redefines the ‘literary’ precisely by its ‘distance’ from the everyday.

Methodologically, Rezek stakes much of his argument on the close reading of editorial variations that orient a given text towards an effectively dematerialized reader – what he calls ‘transatlantic revision’ (86) – and away from the cultural location of the stories within the text. So, for instance, he provides interesting detail on the way the Bentley edition of Cooper’s *The Pioneers* reorients its reader to the aesthetic appreciation of the landscape operating as a mask for an incipient national allegory in the resolutions of its marriage plot. ‘Mask’ is the wrong word here, perhaps, as Rezek’s claim is that far from smuggling something subversive into the metropolitan book trade, these authors willingly exchange their deficit in cultural capital for credit at the bank of the aesthetic. The book ends in Chapter 6 with the emergence of a confidently American literature, using *The Scarlet Letter* as its case history, where it is precisely Hester Prynne and the novel’s home-grown status that is offered as the central pillar of its authority.

Rezek is aware of the risk of deriving his larger historical claims from evidence drawn primarily from developments in the (canonical) novel, but this awareness does not entirely save his book from a tendency to undervalue the extent that the ‘literary’ named a diversity of practices in a scattered domain. The book does some very useful work in identifying the implications of the word ‘provincial’ (4), not least in the way it comes – in the eighteenth century – to name a lack in

relation to various forms of expressive behavior (primarily manners, dress, and speech), but most of his examples in this general discussion relate to eighteenth-century Scotland, most obviously Boswell and Hume. His novel-based account of the compensatory emergence of aesthetic autonomy ignores any discussion of the role this Scottish context may have played through different media, most obviously history, literary criticism, and the periodical press. In one sense, Rezek settles for a rather common sense idea of the 'literary' as fictional prose that may be in danger of assuming the hegemony of distance from the everyday. This kind of assumption might have difficulty accounting for emergent nineteenth-century usages of the word, often with provincial origins, that insisted on an awkward relation to categories like 'useful knowledge,' ranging from biographies of inventors and scientists to the novels of Elizabeth Gaskell.

Jon Mee
University of York

[Robert Southey], *Letters from England by Don Manuel Alvarez Espriella*, ed. Carol Bolton. The Pickering Masters Series. London and New York: Routledge, 2016. Pp. xv + 639. £110. ISBN: 9781848932098.

First published in 1807, *Letters from England* is the first-person account of an imaginary Spanish gentleman's journey across the country. Not everyone was taken in by Southey's pretence, and his identity as the book's author was revealed six months after publication. Whereas Jack Simmons's 1951 edition for the Cresset Press was explicitly titled '*Letters from England by Robert Southey*', this new edition, expertly prepared by Carol Bolton, reproduces the original frontispiece and therefore renews the imposture. Though it may prove confusing for some readers, the return to the original author/title is welcome, for the implications of the Spanish persona are crucial to Southey's reprise of the eighteenth-century 'trend for faux travel accounts' (9) such as Montesquieu's *Persian Letters* and Goldsmith's *Chinese Letters*. In line with this tradition, Bolton reminds us, the Spaniard's alien viewpoint transforms 'our' nation into a strange territory akin to 'that found in the first footfalls of explorers stepping onto a new continent' (15). The sense of radical novelty conveyed by Bolton's exploratory image captures the specific nature of Southey's work, which not only updates a literary formula, but also reorients its focus on a spectacle of modernity characterized by rapid and astonishing changes.

Bolton's edition allows us to explore this complex and rewarding work with the help of a full editorial apparatus, richly detailed introduction, and extensive annotations. A book primarily aimed at libraries in view of its price, this work is another outstanding product of the ongoing revival in Southey studies, to which Bolton has already made several important editorial and critical contributions. Hers is set to be *the* edition of Southey's *Letters* for the foreseeable future. Based on the first edition, it contains newly transcribed annotations made by Southey on his own copy of the first edition (kept at the Brotherton Library in Leeds), as well as featuring a detailed description of the only known manuscript of *Letters* (held at Chetham's Library, Manchester) and a reproduction of Southey's notes for the project and for an aborted additional volume. Finally, Bolton's abundant endnotes provide an indispensable tool for navigating this multifaceted work.

The presence of Spain obviously looms large over a book that confirms further Southey's status as the foremost Hispanist in Romantic-period Britain. *Letters* is also a significant testimony of the perception of Spain and its culture prior to the outbreak of the Peninsular War, which event introduced major changes in the British image of the Iberian country and the relations and exchanges between the two cultures. In this respect, Bolton is particularly convincing on why Southey chose a Spaniard for a protagonist, as well as on the 'contradictory nature' of his approach to Catholicism in the text (40). Indeed, what this edition returns to us fully is the sense of an intercultural, multi-layered work based on a sustained performance of literary ventriloquism.

Bolton aptly defines *Letters* as a ‘bi-vocal’ narrative (1), one that multiplies points of view and incorporates different voices as Southey gathered information from various correspondents and borrowed from other travel accounts, such as Celia Fiennes’s tours of England (4). As Bolton repeatedly reminds us, this is a complexly structured text exploring a variety of contentious issues from a combination of ironic, amused, anguished, and polemically embattled perspectives. *Letters* is, she notes, ‘primarily a repository for Southey’s own, often inflammatory, opinions on society and politics’ (7); and the book’s thematic strands Bolton reconstructs and examines in her extensive preface include Englishness, society and economics, religion, and the Lakes.

Among these, a particularly emblematic case is Southey/Espriella’s engagement with the Lake District in a section that challenges and corrects popular contemporary guides to the region and their prescriptive tendencies by sending character and readers ‘off the beaten track’ (51). A metadiscursive examination of guidebook conventions, this section offers a critique of the culture industry that had developed in and about the Lakes. It also provides a telling instance of Southey’s double or indeed, ‘bi-focal’ vision in *Letters*, since Espriella views this most English of landscapes through ‘Spanish spectacles’ (11) and thus writes about the Lakes through an insistent use of Spanish lexis and comparisons with Spanish geography and culture.

In other words, the section on the Lakes exemplifies the book’s distinctive ability to hold two visions and perspectives in balance through a bi-focal approach, while also clarifying that Espriella’s Spanish gaze is not a mere exotic masquerade. Starting from the Spaniard’s ‘sheltered, parochial background’ (2), the book sets up a transnational and cosmopolitan vision that simultaneously intersects with an inward-looking propensity to concentrate on one’s own cultural identity, thereby demonstrating one of the main reasons why Southey’s *Letters* is eminently relevant to the current agenda of Romantic studies. Another reason, which this edition enables us to appreciate fully, is that it collects and reflects on the ‘detailed minutiae’ (58) of a quickly evolving, fraught, and contradictory modernity, a fact that amply justifies our rediscovery and re-evaluation of what Bolton calls an ‘anxious, unstable text’ (61).

Diego Saglia
Università di Parma

Kristina Mendicino, *Prophecies of Language: The Confusion of Tongues in German Romanticism*. New York: Fordham University Press, 2016. Pp. 281. £95.00. ISBN 97808232740424.

The argument of this rich and demanding book is difficult to encapsulate. Taking language as its topic, and painstaking close reading as its method, it is self-conscious and occasionally playful with regard to its own use of language, resisting paraphrase even as it refuses to paraphrase the arguments of the authors discussed. In case you are now tempted to read no further, I should hasten to say that it is a very rewarding book, if approached with the requisite patience. (The fact that the learned, polylingual endnotes fill 60 pages indicates the demand placed on the reader.) Precisely owing to the unfamiliarity of its topic and style, I would recommend the book to specialists in British Romanticism. Such readers are likely to spot fruitful parallels between the German writers analysed here and, say, the radical, polyglot, prophetic language of Shelley, or Blake’s ‘Fiery Chariot of [...] Contemplative Thought’.

In an original fashion, Mendicino connects two relatively familiar areas of inquiry in this period: prophecy and translation. Characteristically, she broaches this conjunction using a brief, teasing quotation: ‘But often as a firebrand/ arises conf(used)usion of tongues’ (Hölderlin). Mendicino repeatedly traces the sudden eruption of strange, ‘foreign’ language in a variety of poetic and prose texts, frequently noting disruptive manifestations of concern with translation, or the carrying-over of meaning from a prophetic figure (whether a nineteenth-century author or a

character from classical tragedy). For example, Wilhelm von Humboldt, language-theorist and translator of Aeschylus's *Agamemnon*, 'stressed the arrival of [Cassandra's language] as an originary, incendiary moment of language per se' (p. 104). Mendicino does not address translation merely in the sense of rendering Greek into German, though there is plenty of that. She also teases out instances of linguistic ingenuity that subsist 'between Greek and German', as when Humboldt generates a symbolic form of language by importing the rhythm of a Greek word into his translation (p. 67). Further, she considers the broader meanings of translation. An example is Hegel's declaration that, with his *Phenomenology of Spirit*, he aimed to 'teach Philosophy to speak German' (p. 20). It is interesting to read Mendicino's analysis alongside Cecilia Muratori's *The First German Philosopher: The Mysticism of Jacob Böhme in the Interpretation of Hegel* (2016): Hegel also 'translated' the 'barbaric' language of Böhme into a conceptual idiom. As Mendicino's remarkable meditation on Friedrich Schlegel's *Aurora*-project discusses, Schlegel, too, toyed with various senses in which Böhme's mystical insights might be translated. The final chapter returns to Hölderlin, and his incomplete tragedy *The Death of Empedocles*.

The closest Mendicino comes to a summary of her own work is in the 'Disclosure' (a programatically more open-ended chapter-title than 'Conclusion'): 'Without being oriented toward an end, the collection of readings in this volume was loosely drawn together via the ways in which oracular, prophetic, or mantic gestures in each text – and each time, different ones – exposed how several, seemingly monolingual writings that appear to be signed by G. W. F. Hegel, Wilhelm von Humboldt, Aeschylus, Friedrich Schlegel, and Friedrich Hölderlin, are crossed, many times over, by others. Retracing those interactions was, each time, an attempt to disclose more of what is said in each text' (p. 187). It might be questioned whether this content is adequately reflected in the book's title: *Romanticism* is an uncomfortable rubric for Hegel, as well as for Humboldt's Aeschylus; and *German Romanticism* suggests a narrower linguistic specificity than the book actually treats. In the thorough, informative bibliography, the omission of Michael Forster's *Language after Herder* (2010) is surprising. The absence of Johann Georg Hamann's conjunction of prophecy and translation is also noteworthy; perhaps this is due to the relative lack of interest in Hamann, a devout Christian, in the Derridean tradition in which Mendicino largely operates. Hamann's declaration that 'The confusion of language is a history, a phenomenon, a continuing miracle, and a parable, by means of which God still continues to speak with us' (my translation from *Londoner Schriften*, ed. Oswald Bayer and Bernd Weissenborn, 1993, p. 282) nevertheless resonates with numerous passages in *Prophecies of Language*.

It would be unfair to conclude by dwelling on omissions from such a packed, meditative and meticulously presented book. Mendicino's linguistic virtuosity impressively supports her view that translation should not be conceived rigidly as a passage from one language to another, but can involve the co-existence, confluence and abrupt intervention of different languages. Thanks to Mendicino's English translations, no German, Greek, or French is needed to read the book; but her work should provide powerful encouragement to the polyglot and transnational study that Romantic-period scholarship certainly needs.

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Lisa Ottum and Seth T. Reno, eds, *Wordsworth and the Green Romantics: Affect and Ecology in the Nineteenth Century*. Durham, New Hampshire: University of New Hampshire Press, 2016. Pp. 253. \$40. ISBN 9781611688955.

This diverse collection of essays reconsiders major aspects of Romanticism and Wordsworth in relation to affect and ecology. Contributors, including William Stroup, Ashton Nichols, and Amanpal Garcha, argue for the constructive role that negative feelings, such as embarrassment,

fear, doubt and indecision, play in the formation of ecological thinking. Stroup warns that the representation of nature in poetry becomes so mediated that it fails to call for urgent ecological action. He argues that while a more hands-on use of poetic language, for example, a statement such as ‘we kill the albatross every day’ (74), might lack a polite distance between readers and a suffering nature, it would stand a better chance of provoking positive ecological action

In chapter 6, for instance, Ashton Nichols avows that the mariner’s fear of the albatross, Frankenstein’s fear that motivates his creation of the Creature, and Thoreau’s expressions of fear about an ambivalent nature in *Walden* (1854), are all instances of an internal ‘existential fear’ (155). One remedy to this fear, Nicholas posits, is to lose one’s identity in the vastness of nature and to accept the temporality of human consciousness and its participation, through love, in the finite purposefulness of nature of which we are all a part.

Contesting the dominant culture of contemporary efficient and market-driven decision-making, chapter 8 by Amanpal Garcha speaks in defence of the states of hesitation and doubt which, he argues, cause one to think twice before choosing against the environment. Garcha identifies the Wordsworthian notion of ‘infinite options’ (189) as an answer to the contemporary anguish of choosing, and sees true freedom and delight in the poet’s abundance of countless ‘dwellings’, ‘vales’, ‘groves’, and ‘streams’ (ll.11-13, Book 1, *The Prelude*).

This collection also addresses the issue of genre and mediation. Clare A. Simmons, in her contribution in chapter 7, questions the effectiveness of certain genres and ideals, particularly in relation to the gothic and the picturesque in George Crabbe’s *The Borough* (1810), to represent nature realistically and inspire ecological thinking. This is because, Simmons contends, the gothic often draws attention to the romance featured and requires the narrative to be drawn to a moral close, and the picturesque keeps landscape at an artistic distance to leave those suffering individuals in nature diminished in an idealised, but otherwise generalised, depiction of the natural world.

Lisa Ottum in chapter 9 casts doubt upon the confidence placed in a Rousseauian first-hand experience of environmental education. She advocates what can be called ‘eco-reading’, where not only what we read, but also how we read, is important; before being beneficial to ecology, literary genres first have to be beneficial to what Richard Louv terms ‘the ecology of the imagination’ (218).

Similarly, in chapter 4, Sarah Weiger suggests that Romantic literary genres are more permanent forms to ‘embody’ the ‘ephemerality’ (110) of nature (such as that of a hummingbird), which may otherwise become the lifeless specimens possessed by Romantic collectors. For Weiger, science does not eradicate transcendence but establishes a material ground for it. Consequently, she discovers an ‘unearthly’ (111) and revelatory side of nature in the otherwise matter-of-fact and down-to-earth descriptions of nature by Gilbert White and William and Dorothy Wordsworth.

Seth Reno, Kurt Fosso, and Allison Dushane offer novel definitions of ‘[a] motion and a spirit’ (l.103) in ‘Tintern Abbey’ (1798). Their respective readings of Wordsworth resist the tendency of ‘vitalists’ to assign metaphysical significance to the notion of ‘spirit’. These interpretations by Reno, Fosso, and Dushane are grounded in the material world and give substance to the traditionally conceived of transcendent, immaterial, ‘spirit’. Reno defines ‘[a] motion and a spirit’ as the scientific truths that underlie all living things. He argues that despite moments of transcendence, Wordsworth’s poem advocates a sense of the bodily, which encompasses both the heart and the mind, located in a physical place that fosters both intellectual activity and the formation of love.

In chapter 3, Fosso, for his part, establishes a purely material ground for the ‘moral life’ (83) exhibited in ‘Tintern Abbey’. Reading in conjunction with Erasmus Darwin’s *Zoonomia*, Fosso suggests the ‘spirit of animation’ (83), which gives energy to activities such as the beating of the heart in the human body, is most readily equated with Wordsworth’s sense of ‘motion’ and ‘spirit’.

Dushane does not rid the ‘motion’ and the ‘spirit’ of their transcendent implications, but suggests an indwelling manifested through beings human and non-human, as well as living matter. Such ‘visionary materialism’ (128), Dushane claims, ushers the whole of existence into a more inter-connected and harmonious ecosystem through which each plays a part and contributes to the existence of others.

By explaining how writing of the period is expressive of an ‘ecophilia, a feeling of unconditional love for everything that exists in the place we call “home”, both living and nonliving’ (234), this collection makes a strong and credible case for resisting symbolic interpretations of Romantic nature in a favour of a more ecologically sensitive and materially grounded response to the nature of Romanticism.

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Tabish Khair and Johan Höglund, eds., *Transnational and Postcolonial Vampires: Dark Blood*. Basingstoke and New York: Palgrave Macmillan, 2013. Pp. xiv + 227. £50.00. ISBN 9781137272614.

‘How hungrily empire feeds upon the substance of those whose life it requires to live and to thrive’ (vii). Thus begins Elleke Boehmer’s foreword to *Transnational and Postcolonial Vampires* – a collection of essays exploring the wandering, parasitic, and transmutable figure of the vampire in literature, film and popular culture. From classic vampire fiction to post-9/11 manifestations, this collection succeeds in refashioning the vampire as a global nomadic phantasm, whose presence demands the renegotiation and transgression of borders.

Boehmer’s suggestive opening sentence succinctly foregrounds the concerns at the heart of this volume: race, nation, identity, power and imperial history. The book consists of 11 essays and a poem (by David Punter) that interrogate the vampire motif as a vehicle through which issues of race and empire are confronted and critiqued. *Transnational and Postcolonial Vampires* succeeds in opening up a global dialogue about Gothic, vampiric, narratives and posits the vampire as an emblem of age-old anxieties about Otherness, which continue to haunt the postcolonial present. Höglund and Khair introduce the collection by drawing our attention to the importance of the vampire today ‘in the wake not only of globalization and the worldwide dispersion of culture [...] but also in relation to the aftermath of 9/11 and the invasion of Afghanistan and Iraq’ (3). For this reason, *Transnational and Postcolonial Vampires* emphasizes the ubiquity and universality of the vampire trope across disparate cultures and forms, offering the reader a compendium befitting the twenty-first century.

The essays are broadly arranged ‘according to overlapping thematic concerns’ (4) and they cover diverse ground: chapters 2 and 9 examine, in different ways, the fraught relationship between Catholic Ireland and imperial Britain: Robert A. Smart reads *Dracula* and *Carmilla* in light of Anglo-Irish anxieties about identity, while Maria Beville analyses Brendan Kennelly’s use of the vampire myth in *Cromwell: A Poem* (1983) to deconstruct colonial and nationalist discourses. In chapter 3, Gina Wisker explores the postcolonial vampire in texts by African-American and Caribbean women writers such as Octavia Butler and Tananarive Due. These writers, Wisker argues, reconfigure the vampire/ Lamia/ souyoucant in liberating new forms that celebrate community and hybridity. Chapters 4, 5 and 10 focus on cinematic manifestations of the vampire as harbingers of conflict; Justin D. Edwards discusses David Cronenberg’s ‘Terrorist-Vampires’ in relation to the 1970 October Crisis in Canada, Ken Gelder persuasively argues that films such as *Thirst* and *Blood: The Last Vampire* interrogate modern anxieties even as they perform self-conscious citations of earlier vampire texts, and Johan Höglund reflects on the militarization of the vampire in *Underworld*. Given such broad themes (albeit themes centred

exclusively on the vampire) there is scarcely enough space within this review to do justice to every chapter. The essays I have summarised here are but a glimpse into the rich scholarship offered in this well-curated volume, which offers original critical approaches to texts indebted in various ways to the vampires of Romantic Literature. This volume illustrates how the vampire figure has evolved and departed from its Gothic and Romantic origins, even as it remains entangled within the discourses of otherness present in texts such as Byron's *The Giaour* and Keats's *Lamia*.

It is worth mentioning that there have been some considerable political changes since this book was published in 2013: most recently, the United Kingdom elected to leave the EU and debates surrounding the 'issue' of immigration continue to divide the nation. As the editors stress in their introduction, there has never been a better time to discuss the vampire – a figure who is nearly always characterised as a foreigner, in the broadest sense of the word. In the wake of film releases such as Jim Jarmusch's *Only Lovers Left Alive* (2013) and Ana Lily Amirpour's Persian vampire thriller *A Girl Walks Home Alone at Night* (2014), it is clear that Khair and Höglund anticipated that the vampire was, once again, gaining currency in response to a globally unstable political landscape.

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Ruth Livesey, *Writing the Stage Coach Nation: Locality on the Move in Nineteenth-Century British Literature*. Oxford: Oxford University Press, 2016. Pp. 246. £50. ISBN 9780198769439.

A little more than midway through this fascinating study, Ruth Livesey poses a question that encapsulates the broader concern of her book: 'What does it mean to write in an age when the means of receiving and distributing the written word are changing utterly and irrevocably before one's eyes?' (153). This question is, as Livesey suggests, timely. As the digital revolution continues to transform our daily practices, it is increasingly necessary for us to reflect on how innovations in communication technology are affecting the nature and substance of our scholarly work. More than this, though, as Livesey affirms, recognizing the technological innovations of our time can return us to our subject of study with a new curiosity about how past generations have responded to the innovations of their own times. The subject of Livesey's book – literary responses to the rise and fall of Britain's stagecoach system during the nineteenth century – is a case in point.

The analogical link that Henry Fielding (among others) forged between the thematics of the novel and the routines of stagecoach travel is well known. But, as Livesey elucidates, the stagecoach also proved integral to one of the most significant developments in nineteenth-century fiction: the rise of the novel of the recent past – of the time just within, or just beyond, living memory. From the *Waverley* novels to the *Wessex* novels, coaches and coach roads are recurrent figures through which writers explored the relation of the present to the past, and of national identity to local belonging. Within this context, as Livesey convincingly argues, the stagecoach obtained a profound significance as both an emblem for an increasingly mobile modernity and a metonymy for out-dated, but not irrelevant, patterns of geographical connection and communication.

Livesey develops this argument over six chapters, which are accompanied by a substantial introduction and conclusion. Taken together, these chapters form a series of chronologically linked case studies that carry the reader, in stages, from the heyday of the coaching age through to the period of its demise. Livesey's first chapter considers the integration of stagecoaches and turnpikes in the narratives of the recent past spun in the novels of Sir Walter Scott. Livesey ranges across the *Waverley* novels, paying specific attention to *Waverley*, *The Antiquary* and *The Heart*

of *Midlothian*, in order to clarify the importance of the stagecoach as a figure, setting and device in Scott's fiction. Britain's coaching system, as Livesey contends, is one of the key instruments Scott employs to stage the 'local encounters' that characterise his portrayal of the staggered, uneven nature of national modernity (32).

Livesey's second chapter extends this discussion of Romantic-era responses to Britain's stagecoach system. Here, she reads William Hazlitt's 'The Letter Bell' alongside William Cobbett's *Rural Rides*, and the cartoons and caricatures of William Heath, William Benbow and Thomas Howell Jones, in order to situate the stagecoach within the context of the 1820s. Livesey is principally concerned with contrasting Hazlitt's and Cobbett's responses to the 'symbolic inscription' of the stagecoach into late-Romantic political life (56). Whereas, Cobbett associates the stagecoach system with 'tax gathering, financial speculation, and political corruption', Hazlitt's essay more optimistically embraces the stagecoach as 'a means to imagine the abstract perfection of communication' through which localities throughout the nation are put in contact with the metropolis and with one another (56, 73).

From here, Chapters 3 through 6 transition into the Victorian era in order to examine the depiction of coaches and coach travel in the novels of Charles Dickens, Charlotte Brontë and George Eliot. The richness of these chapters defies succinct summarisation, but in them Livesey offers a compelling account of the evolving significance of the stagecoach as a vehicle connected with the 'parallel world of the continuous past', on the one hand, and as 'a highly charged figure of a lost national modernity', on the other (2, 90). In her conclusion, Livesey draws this discussion to a close by considering Thomas Hardy's *The Woodlanders* alongside a selection of Dickens's later writings. Though comparatively brief, this concluding analysis further clarifies how the interment of the stagecoach system within the Victorian literary imagination created new possibilities for representing the relation of the local to the national.

Part of Livesey's purpose in spanning the 'long' nineteenth century in this manner is to challenge readings that write off Romantic and Victorian representations of the recent past as nostalgic. Such representations are, as Livesey shows, often much more than 'acts of rose-tinted nostalgia' (93); rather, they reflect a desire to resist uniform narratives of cultural progress. Even more than this, though, the broad chronological scope of Livesey's book reflects her interest in engaging with works that 'traverse [the] critical conceptualisation of developments of the novel during the Romantic and Victorian eras' (12). Livesey's willingness to work across literary periods in this way greatly enriches the value of this excellent and eloquently written study. One hopes that this aspect of Livesey's scholarship, and the integration of literary criticism, cultural history, and mobilities studies that her book models, will inspire other researchers to follow her lead.

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Peter Garside and Karen O'Brien, eds., *The Oxford History of the Novel in English: Volume 2: English and British Fiction 1750-1820*. Oxford: Oxford University Press, 2015. Pp. 704. £95. ISBN 9780199574803.

The volume under review here is a timely contribution to the burgeoning field concerned with novels written and published between 1750 and 1820, a period greatly shaped by social and political transformations, as well as by decades of warfare. This collection covers an impressive range of different works of fiction by more than two hundred contemporary authors. It comprises of thirty-three essays written by a number of familiar names to scholars working in the field of the novel and Romantic literature, as well as emerging academics. As a whole, the essays carefully examine the historical, political, social, and cultural implications of the times when these novels

were written and consumed, providing a lucid account of different forms of novels in the period covered by this collection. Readers might be surprised to discover the extent to which the thirty-three contributors to this volume constantly speak to each other.

A brief survey of the six major parts into which these essays are categorised is perhaps appropriate, considering the space allowed for this review. Part 1, on novel publication and distribution, comprises three essays on production, authorship, and circulation. This section provides a thoughtful and meticulous analysis of the literary market and contemporary readerships that helps to contextualise the material texts in this period. The second part is the largest section, containing fourteen essays that cover major authors (Tobias Smollett, Laurence Sterne, Jane Austen, and Walter Scott) and literary traditions in the study of novels in this period, ranging from sentimental fiction, gothic novels, and political novels of the 1790s, to evangelical novels, and the historical novel. The next four essays that follow in Part 3 discuss the different narrative structures observed in eighteenth- and early nineteenth-century novels. For instance, Nicola J. Watson discusses epistolary fiction, noting that ‘during the 1770s and 1780s over 40 per cent of novels appeared in letter form’ (370), before its decline in subsequent years.

In the fourth part, the essays focus more specifically on ‘Contexts’ and explore the development of the novel through its engagement with marriage, property, imperial commerce, slavery, and gender issues, among many others. Essays in the other five parts already provide abundant and useful information about the cultural and social implications of the texts discussed. Nevertheless, the title of this volume grounds it in history and implies its application of a necessarily cultural-historical approach to discussing literature. A few more essays would, therefore, have been a welcome addition to this section and to this volume as a whole.

Part 5 of the volume exemplifies the generically fluid nature of fiction, focusing on other forms of fiction, including fiction in magazines, short fictional forms, fiction for children, and the relationship between fiction and the stage. Discussions in this group of essays are particularly informative, for they not only underline the innovative dynamism of fiction during these years but also broaden the scope of fiction’s contribution to the literary culture of the age.

In the final part, four essays situate the novel in the relevant institutions of contemporary literary culture. Michael Gamer here shows how the rise of collections and reviews helped to group novels into several modes of fiction, and turn them into a credible literary genre. The aim of this volume, as the editor Karen O’Brien states in the Introduction, is to evaluate ‘the literary achievement of a huge range of major and less well-known novelists against a backdrop of the second “rise” of the novel’ (xviii). Thus, it seems appropriate to end this volume with Clifford Siskin’s essay ‘The Rise of the “Rise” of the Novel’. Much remains to be done, but this ambitious volume offers an essential reference point for futures studies not only into the works of individual novelists, but also the role novels have played in the shaping of literary culture more widely.

Given its extraordinary range and depth, this volume does exactly what the general editor Patrick Parrinder describes as the aim of the *Oxford History of the Novel in English* series: ‘to present the detailed history of the novel in a way that is both useful to students and specialists, and accessible to a wide and varied readership’ (xvi). Despite its high price, this collection will undoubtedly be indispensable for both teachers and students, and will surely be added to the reading lists of modules on eighteenth-century and Romantic literature. For literary scholars, this volume offers invaluable information about the current state of scholarship on the novel, and the ways in which vigorous debate and new evidence over the past few decades have shaped the field. It will surely enliven discussions for many years to come.

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Daniel Cook and Nicholas Seager, eds., *The Afterlives of Eighteenth-Century Fiction*. Cambridge: Cambridge University Press, 2015. Pp. 304. £65. ISBN 9781107054684.

The collection of essays that comprise *The Afterlives of Eighteenth-Century Fiction* examines how both canonical and non-canonical novels of the long eighteenth century have been – and continue to be – adapted and appropriated for new audiences in innovative ways. Such re-creations, this volume attests, are not confined to any one particular medium but instead find expression in, among other forms, newspaper serialisations, musical theatre, poetry, print caricature, film and puppet theatre. Each contributor offers an insightful reading of how fiction of the period instigated a wealth of ‘imaginative re-creation[s]’ that, far from destroying the significance of the original, gave such texts a new lease of life in other striking, and sometimes surprising, forms (11).

It is the transformations of eighteenth-century novels that form the focus of the essays in this collection. Given the novel’s as-yet-undefined status in the eighteenth century, it was, as Daniel Cook and Nicholas Seager claim in their valuable introduction, particularly susceptible to ‘remediation’ (5). Though these re-imaginings ensured eighteenth-century novels were consumed on a mass scale – albeit in different formats – the authors of such works were powerless to curtail such ‘secondary authorship’ (37). As Cook observes in a compelling first chapter, authorship did not necessarily denote ownership in this period. As a result, fiction was often at the mercy of ‘[m]imics, counterfeiters, continuers, and adapters’ (23).

Far from being a victim of such appropriations, however, the novel, as the following two essays by Michael McKeon and Leah Orr argue, engaged in these very techniques. Such a claim further supports the critical consensus – put forth by J. Paul Hunter among others – that the early novel is a mixture of existing forms. McKeon traces the novel’s debts to family romance and focuses particularly on the trope of discovered parentage. He offers compelling readings of the fiction of Henry Fielding, Frances Burney and Jane Austen but it is his reading of Samuel Richardson’s *Pamela* which is the most striking. Orr, meanwhile, suggests that ‘character-oriented’ chapbooks of the early century supply the ‘missing link’ between seventeenth-century picaresque fiction and early eighteenth-century criminal narratives (81, 86). Such a claim is both perceptive and persuasive and offers an intriguing addition to scholarship on the novel pre-Richardson.

Chapters 4 to 7 examine how the works of the most canonical novelists of the period found expression in outlets other than the novel. Essays by M-C. Newbould and Dahlia Porter chart how novels, and poetic excerpts from novels, were repackaged in collections and anthologies aimed to both ‘delight’ and ‘instruct’ their readers (135). Newbould’s account of how the ‘bawdy’ works of Fielding and Laurence Sterne were re-appropriated for late-century sentimental readers, in particular, is a compelling read (3). Nicholas Seager’s chapter investigates the serialisation of novels in early eighteenth-century newspapers. He argues that fiction of the early century was often read ‘not in a volume, but in short injections’, an observation that provides a fascinating insight into early eighteenth-century reading practices (113). The contribution by Sarah Raff, meanwhile, which charts the afterlife of the Richardsonian trope of ‘guardianship’ in Charles Dickens’s *Bleak House*, reminds us that the afterlives of fiction of this period were not confined to the eighteenth century.

The visual afterlives of eighteenth-century fiction are the focus of the following four chapters. Essays by David A. Brewer, Michael Burden, David Francis Taylor and Robert Mayer explore how fiction ranging from Fielding and Richardson to Walter Scott and Mary Shelley found expression on the stage, the screen and in print caricature. Though these chapters largely consider canonical works of the period, the re-imaginings of such works remain relatively obscure: Mayer’s analysis of Daniel Defoe’s influence on the films of Patrick Keiller is, perhaps, the most notable instance of this. Brewer’s discussion of the novel’s afterlife in puppet theatre likewise makes for a captivating read. His detailed analysis of the staging of Fielding’s *The*

Author's Farce – a staging where distinctions between the human and non-human were perilously blurred – is particularly worthy of note and gives the under-represented art form of puppet theatre a fascinating introduction in critical debate.

The final two essays on Jane Austen, written by Jillian Heydt-Stevenson and Peter Sabor, signal a dynamic conclusion to an already engaging volume. Where Heydt-Stevenson examines the evolution of what constitutes happiness from Austen's day to our own, Sabor places Austen's 'The History of England' at the forefront of a lively tradition of mock-history. Both essays further reassert one of the volume's central premises concerning the potential of eighteenth-century re-imaginings.

All thirteen essays in this collection contribute to making *The Afterlives of Eighteenth-Century Fiction* a stimulating read. The detailed examinations of how eighteenth-century novels have been re-imagined and re-presented award these adaptations with critical significance. Yet, despite proclamations to the contrary, non-canonical novels are somewhat overlooked in this volume. Issue may be taken, for instance, with having two chapters allocated to the afterlives of Austen's fiction, particularly when taking into account the recent publication of *Uses of Austen: Jane's Afterlives*, edited by Gillian Dow and Claire Hanson (2012). Such a minor quibble, however, does not detract from the overall merits of this work. Rather, it testifies to the central premise of this collection: that the re-imaginings of the period's fiction are as legitimate and dynamic objects of critical debate as the originals by which they were influenced.

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Spotlight: Rethinking Liberty in the Romantic Era

Jon Mee, *Print, Publicity, and Popular Radicalism in the 1790s: The Laurel of Liberty*. Cambridge: Cambridge University Press, 2016. Pp. xiii + 272. £64.99. ISBN 9781107133617.

Thomas Hardy was not quite sure what to call his new reform group. It met for the first time on 25 January 1792 at a pub in the Strand, and a ‘great deal of conversation was about giving a name to the society,’ he later recalled, ‘whether the patriotic club – the reformation society – constitutional society.’ Each of these names would, in its own way, have been apt for a group devoted to universal suffrage and annual parliaments, but Hardy reports that his own scribble of ‘London Corresponding Society’ (LCS) on the evening’s tickets was ‘immediately adopted.’ And so was born a powerful reform movement that would both reticulate through 1790s Britain and focus modern accounts of the unsteady career of Romantic-era radicalism. To read Hardy’s recollection of the logistics of this birth – securing a pub for the meeting, writing up tickets, ranging around for the society’s name – is to encounter less a deflationary narrative of quotidianity than an engaging account of the material registration of the spirit of the age. What, after all, could be more Romantic (big R) than that? It is the materialization of the energy of late-eighteenth-century radicalism, in ‘public lectures, toasting, tavern debates, and song,’ as well as ‘more mundane and less colourful associational practices, such as day-to-day editorial discussion about what to publish under the LCS’s name,’ that forms Mee’s quarry in *Print, Publicity, and Popular Radicalism in the 1790s*. This new book extends but also redirects Mee’s superb 2011 work, *Conversable Worlds: Literature, Contention, and Community 1762 to 1830*, which examined conversation as both a site of contest and a contested concept, one everywhere tied to political and material contingencies. Where that study ranged across seven decades, his new book focuses on the 1790s, a straitening that allows his shift from ‘conversation’ to ‘print’ to pause over the fine grain of radical culture, bringing into focus figures such as the publisher Richard ‘Citizen’ Lee who have tended to play across the margins of the Thompsonian panorama of 1790s culture.

Mee’s attention to the LCS in particular allows him ‘to situate the complexities of popular radicalism in its everyday business’ (12), though he is careful to insist that 1790s radicalism not be thought of in terms of a ‘coherent ideological code or language’ (5). It is daily practices and not rigid dogmas that Mee investigates, but amidst these practices he does identify a shared belief in the power of print: ‘the societies seem to operate under the spell of “print magic,” that is, a faith that print could liberate mankind simply by bringing ideas into printed circulation’ (8). In order for this magic successfully to represent the will of the people, however, it was necessary to pursue the ‘everyday labours of composition, production, and circulation’ (9), and to think of print ‘as a medium that had to be adapted to circumstances rather than simply left to work its magic’ (109). This emphasis on the hard work of expanding the public sphere might recall Arendt’s conception of ‘freedom’ in *On Revolution* (1963) as the public, associative effort necessary truly to change the social and political organization of a state. Although societies such as the LCS were eventually outlawed by the Pitt ministry, their tireless efforts nonetheless ‘created a new kind of national imaginary that influenced the radicalism of the nineteenth century’ (109).

This broader cultural and political argument about the accomplishments of the radical societies is grounded, in the second section of Mee’s book, on close studies of four remarkable figures from the world of 1790s print culture: Robert Merry, Charles Pigott, Richard ‘Citizen’ Lee, and John Thelwall. Each of these chapters makes for compelling reading on its own, but what unites this cluster, beyond the book’s broader focus on the relation between print and radical sociality, is Mee’s particular interest in those who followed paths beyond, or beside, the rational reform programs of groups like the LCS. Consider Charles Pigott, the renegade aristocrat, intrepid

blackmailer, and political lexicographer who was dead, after a prison sentence, by 1794. Far from the careful arguments for political reform produced by other LCS members, Pigott generated ‘an unstable mixture of personal muckracking and republican principles’ (133). While Paine was calmly explaining democratic principles, Pigott was assailing the ruling classes through scandalous gossip assaults such as *The Jockey Club* (1792). Mee makes the important point that Pigott’s mode of vicious social satire has been overlooked as a ‘contribution to the Revolution controversy’ because *The Jockey Club* ‘is not framed as a treatise on political principles as such’ (138). That ‘Pigott’s name does not easily fit into any heroic account of the development of popular political consciousness’ (147), Mee shows, is precisely what makes him such a fascinating cultural actor, a writer whose alloy of strong argument and ad hominem assault comes closer to William Cobbett’s often unhinged exclamations than Thomas Paine’s usually rational expiations.

With this two-part structure – broad analysis followed by case studies – *Print, Publicity, and Popular Radicalism in the 1790s* offers a dazzling account of the complex, ever-mutable relays between individual aspiration and broader group identification, even as it reveals a sustaining ‘magical faith’ (188) – we might even say a dangerous enthusiasm – that helped to sustain radical societies through the eighteenth century’s turbulent closing decade.

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Fiona Price, *Reinventing Liberty: Nation, Commerce and the Historical Novel from Walpole to Scott*. Edinburgh: Edinburgh University Press, 2016. Pp. 241. ISBN 978147440296.

In 1999, Katie Trumpener’s magisterial book, *Bardic Nationalism*, brought together for systematic analysis what had hitherto appeared as distinctive genres: the national tale and the historical novel. One of its incidental effects was to downplay both the originality and the substance of Walter Scott’s achievement in the light of the huge body of earlier work from which he is presumed to have lifted both themes and material. That much of this was the work of female novelists had already been anticipated in a ground-breaking essay by Peter Garside, ‘Popular Fiction and the National Tale: Hidden Origins of Scott’s *Waverley*’ (1991), in which he suggests Scott and his circle were concerned to ‘masculinise’ the production of prose fiction. Trumpener conceived her work as a major revision of literary history and thus it carried, perhaps inevitably, a distinct hostility to Scott as an ideologue of reactionary unionism and imperialism.

While lacking the crackle and fizz of Trumpener’s polemic, Fiona Price’s new study, drawing on more recent studies in the field, is never overtly hostile in this way. Nevertheless the terms of her analysis have a tendency to close down the distinctive qualities of Scott’s art in placing him at the head of a long line of the development of the genre. The novelists she discusses in the early chapters are read, almost allegorically, against competing eighteenth-century historiographies of the English Revolution: that of British ‘ancient liberties’; the stadial version of history proposed by Scottish Enlightenment writers; the Burkean rhetoric of an archaic chivalry. Ann Radcliffe, Maria Edgeworth, Frances Burney, Lady Morgan (née Owenson), and Charlotte Smith are, by now, more or less canonical, and Price makes a strong case for the interest of Radcliffe’s posthumously published *Gaston de Blondville* (1826). Price’s addition of Walpole’s *The Castle of Otranto* to those novels by Clara Reeve, Sophia Lee, Anna Maria and Jane Porter that are seen as direct antecedents of the historical novel is perhaps surprising. It gives however a certain empirical force to her argument insofar as Walpole’s father, Sir Robert, played a notorious role in the putatively ‘corrupt’ regime of the early Hanoverian monarchy and was a key point of reference in the debates about the preservation of political liberties after the expulsion of the Stuart dynasty. Indeed, Price’s originality is to figure these earlier eighteenth-century

controversies as being every bit as important as those of the ‘revolution debates’ of the 1790s in shaping the historical novel and the national tale. We are reminded that the idea of the Norman Yoke, invoked by the seventeenth-century English revolutionaries and literally applied to the neck of an Anglo-Saxon serf in the first chapter of Scott’s *Ivanhoe*, had a long cultural afterlife in the eighteenth-century. Although without mentioning the cult of Alfred the ‘Great’ (cf. its apotheosis in Viscount Cobham’s Stowe Gardens), Price draws our attention to a number of novels with Anglo-Saxon settings as evidence of its pertinence.

Ivanhoe, in fact, is one of the few Scott novels to which Price gives extended attention. The others, *The Antiquary* and *St Ronan’s Well*, are the two in which Scott deals with virtually contemporary material. It is here that the problem lies, for while Price recognises Scott’s ‘anxiety’ about radical social change, the limits as well as the absurdities of the chivalric code, she pays too little attention to the texture of Scott’s writing, the subtle distribution of the reader’s sympathies across a whole range of individual characters, not least his extraordinary capacity for reproducing the eloquence of the people in their straitened circumstances. The very excesses of his own literary production runs against the grain of any ideological closure. It is the speaking voices of *The Antiquary* that undermine his own political agenda, however complex that is, as Price in her conclusion concedes. Thus she misses the full force of Edie Ochiltree’s reproaches to the fanciful posturing of the petty lairds who preside over what is presented as a living fishing community. Edie has a longer story than she allows: he was a day labourer and a soldier before he was an itinerant bedesman and beggar. These voices of popular resistance are even more marked in those novels that Price does not discuss.

In the final chapter Price emerges from the constraints of her own deeply scholarly approach to make some bolder claims. Following Carlyle she invokes his category of artistic ‘fire’, concluding that ‘this fire, this resistance, is present in the historical novelists of the eighteenth and early nineteenth centuries...these novelists fight in order to maintain a sense of agency in the face of political change’ (231).

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Daniel M. Stout, *Corporate Romanticism: Liberalism, Justice, and the Novel*. New York: Fordham University Press, 2017. Pp. viii + 256. £95.00. ISBN: 9780823272235.

‘Corporations are people, my friend’ declared Mitt Romney during the run-up to the 2012 Presidential election, an event that feels like a very long time ago. According to Daniel Stout, though, we need to see the tensions between corporations, individuals, peoples, and friends in an even longer view. The legal fiction of the corporate person, Stout recalls, dates from the mid-nineteenth century, but it derives from concepts of collective action and ‘material assemblages’ current before the Enlightenment (3). Indeed, historians and philosophers (from Jürgen Habermas and Charles Taylor to E. P. Thompson and Eric Hobsbawm to Ian Watt and Nancy Armstrong) who define modernity as the age of the individual have, in Stout’s view, paid insufficient mind to collective, corporate entities. The early nineteenth-century novel, Stout contends, embodies even as it diagnosis the corporate condition of modern individuals.

Following a succinct introduction, Stout reviews in chapter 1 the important role that ideas of ‘corporation’ have played not only in British business, law, and politics, but also in the ideas and writings that circulated through the philosophical edifice that we call (and usually associate with the individual) liberalism. Space does not allow a full summary of the case Stout presents here: suffice to say that the argument that eighteenth- and nineteenth-century law had to respond to the increased efficiency of mechanized industrial and financial systems by creating a non-

human entity that it could ‘blame’ is very convincing. Equally, suggestive is Stout’s claim that the same logic of supra-human responsibility is evident in the Romantic theory of the symbol. Chapter 2 reads Jane Austen’s *Mansfield Park* against the backdrop of the long history of Manorial law (dating back to the twelfth century) and the indifference of the ‘structure’ to any individual action or responsibility outside of its insistence that all property debts be paid. Stout’s point is not that *Mansfield Park*—or *Mansfield Park*—represent some moral code to which the characters must (or fail to) oblige themselves individually but rather that the estate (a corporate entity) is that code and her characters, as Austen realizes, have little choice other than to obey.

On James Hogg’s *Confessions of a Justified Sinner*, Stout challenges those critics of (in particular Scottish) Romanticism, who have a tendency to distinguish between so-called “native” traditions and modern British values. Hogg’s exploration of Calvinism (a theology that straddles protestant individualism and collective adoption), Stout argues, ‘comes out against the viability of this model of cultural identity not by asserting the absolutely discontinuity between past and present but by seeing the very notion of continuity as necessarily involving forms of change and evolution’ (98). Rather than merely look to the past for a ‘standard of cultural value’ to set against the decay wrought by modern institutions on traditional ways of living, Hogg looks ahead ‘to emphasize the processes of transmission and co-option by which things get handed down—and without which nothing does’ (103). Stout then leaps ahead to Charles Dickens’s *A Tale of Two Cities* (1859) to note that during the heyday of liberal hyper-individuality, this novel was making a claim for the representationality of persons for corporate bodies and for the symbolic capital of characters. There is, Stout insists, no decision to be made between aristocratic continuity and rational egalitarianism because, as he puts it, the two ideologies are really the same. As an aristocratic heir embodies his family and its values, so the individual stands for the revolution and its ideals—even (or perhaps especially) at the supreme moment of execution. ‘The French Revolution’s prioritization of the general over the particular is so thorough that Dickens will formulate death—the erasure of particularity—as a kind of national ideal’ (119). Characters become mere representative numbers, such as ‘twenty-three’ (Sydney Carton’s place in the execution order), of a relentless bio-political program that the novel itself formally reproduces.

Chapter 5 explores Willian Godwin’s *Caleb Williams* to show that the wild ‘swinging’ in the novel between private ownership and public property (156) diagnoses a problem in English property law that during the Romantic period was increasingly resolved through the use of easements (by which private property could be publically protected and public land privately developed). But Stout also senses that Godwin’s diagnosis could also apply to contemporary politics, a communistic suspicion of all privacy or ownership being a characteristic position of environmental thought from Coleridge and Spence through to Romantic studies today. Stout explains that he placed the chapters on *Caleb Williams* and *Frankenstein* at the end of the book because their ecological subject matter seems most pertinent to today. He is right, but I still found myself flipping back to chapter 1 more while reading chapter 5 than any other chapter: it could easily have followed it directly. Still, this is a small quibble about what is, in my mind, a breathtakingly original and important study.

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Jennifer Orr, *Literary Networks and Dissenting Print Culture in Romantic-Period Ireland*. Basingstoke and New York: Palgrave, 2015. Pp. xviii + 279. £55. ISBN 9781137471529.

Jennifer Orr’s meticulously researched and elegantly written monograph challenges critical commonplaces and expands our appreciation for figures heretofore considered ‘minor’ or

‘marginal’. Her argument reframes perspectives on Irish literature, Scottish literature, ‘four nations’ Romanticism, and laboring-class poetry. Balancing thoughtful close readings with a larger counter-narrative about Romantic-period Ulster, Orr focuses on the pivotal figure of Samuel Thomson, whose correspondence Orr has edited. Her study traces the activity of a vibrant coterie of Dissenting poets associated with Thomson. Unlike other literary critics of the period, however, Orr takes a longer view of Irish literary culture of the period: both leading up to 1798 and in the decades following the Act of Union. Joining scholars such as Anne Janowitz, Simon White, and John Goodridge, who emphasize community and sociability (as opposed to solitude and individual genius) as the wellspring of poetic creativity for laboring class writers, Orr demonstrates how the complex network of relationships among dissenting writers, intellectuals, and political activists shaped a unique northern cultural identity.

Thomson’s work highlights ‘the diversity of responses to failed revolution and Union among the poets...to emphasise that the political culture of Ireland...was not the only influential factor on Romantic-period print culture in that country’ (11). In a similar fashion, Orr demonstrates not only how the poets in Thomson’s circle paid homage to their British contemporaries, namely Wordsworth and Coleridge, but also how their work was more than ‘a mirror to reflect the popularity of more well-known Romantic-period poets’ (xii-xiii). What is uniquely compelling in Orr’s discussion is its sustained treatment of how religion, mainly Presbyterianism, influenced politics and poetry for the Thomson circle. The introduction outlines the shifting interrelationship between political and religious dissent during the period between 1780 and 1815, which the remaining chapters then chronologically explore. Orr’s argument, importantly, stresses how poetic form and style are as essential as content to the poets’ nationalist cultural project.

Chapter 1 traces the beginnings of the Thomson circle, emphasizing how the discourse of the sentimental tradition, the form of the verse epistle, and the use of Scots dialect were instrumental in forging sociable bonds. Chapter 2 then considers more specifically Thomson’s poetic self-fashioning as a laboring-class poet (even though, as a schoolmaster, he could be categorized as middle class). Thomson’s poetic personae reveal his debt to a heterogeneous set of influences, including the georgic ‘Cotter tradition’ (via Burns, Gray, Goldsmith, and Crabbe), William Shenstone’s poetry, and the bardic primitivism of Macpherson’s *Ossian*. However, as Orr notes: ‘The laboring-class aesthetic has offered...the potential to explore these poets’ rich heritage in a variety of national models that extend beyond crude essentialist constructs of Irishness, Scottishness or Britishness’ (81).

In chapter 3, Orr discusses political participation among Thomson’s circle in the 1798 rebellion, focusing on their involvement with the *Northern Star* in the years preceding the uprising. Explicating poems that appeared in the newspaper, Orr demonstrates how conventional poetic forms, notably the pastoral, served as vehicle for radical rhetoric. While members of his circle were directly engaged with political unrest, due to his disdain for violence Thomson was more ambivalent. The aftermath of the rebellion led Thomson to silence himself until 1803, after which point his religious commitments dominated his writing.

The suppression of the *Northern Star* in 1797 compelled the members of the circle to seek other means to express their political disappointment, using more symbolic explorations of the topic of union. Thomson’s pastorals from this period, addressed to John Williamson and discussed in chapter 4, use the theme of fraternal union to disguise subtle forms of protest. Likewise, Thomson’s poems about nature, particularly those about animals such as ‘To a Hedge-hog’, are exemplary of the work of his second collection, fusing ‘together poetic and folk tradition, Enlightenment debates over natural history, and political resistance’ (155).

Chapter 5 examines how religious trends, including millenarianism, affected poets in and around Ulster. Here Orr introduces a comparison between Thomson’s work and that of Coleridge and Wordsworth. In his third collection *Simple Poems on a Few Subjects* (1806), Thomson represents nature and the suffering of the rural poor for theological as much as political purposes.

In chapter 6, Orr then expands her analysis to investigate the interlinking network of literary coterie in and around Belfast, such as that of Bishop Percy. These literary circles overlapped like a Venn diagram of artistic sociability, relying upon the growing number of regional periodicals to establish a vibrant, distinctive print culture for the region.

Orr concludes her book generously, indicating the work that remains to be done in archival recovery, editorial republication, and scholarly analysis. Samuel Thomson offers a starting point to demonstrate the stylistic and thematic richness of the works of a large number of other writers who created distinctively Irish contributions to Romantic period literary, political, and religious history.

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