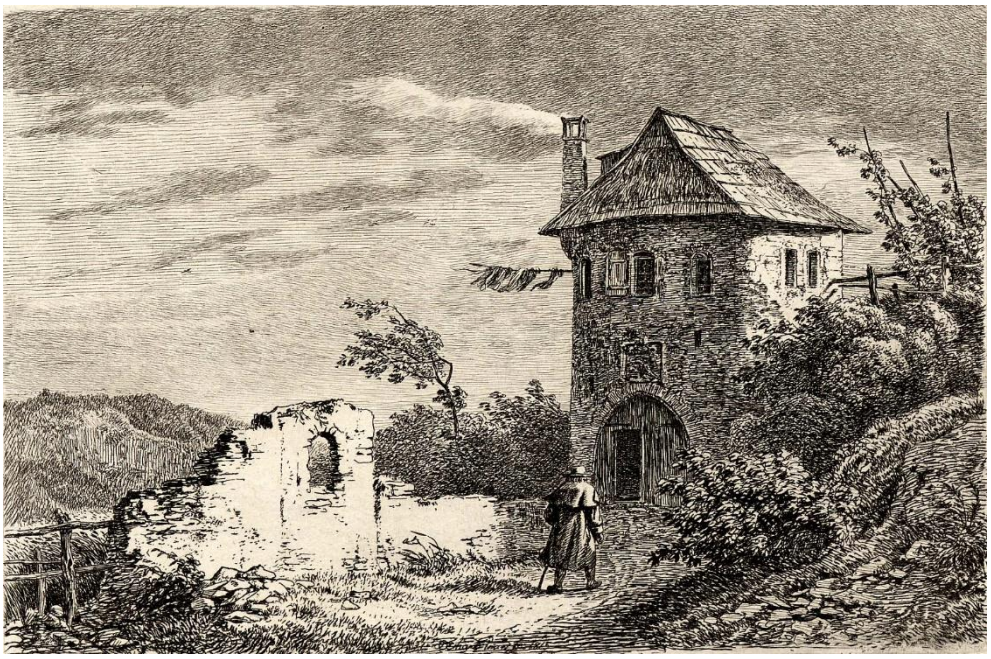
The BARS Review

ISSN: 2049-7881

Published online by the British Association for Romantic Studies



This is a compilation of all the reviews published online in Number 54 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/.

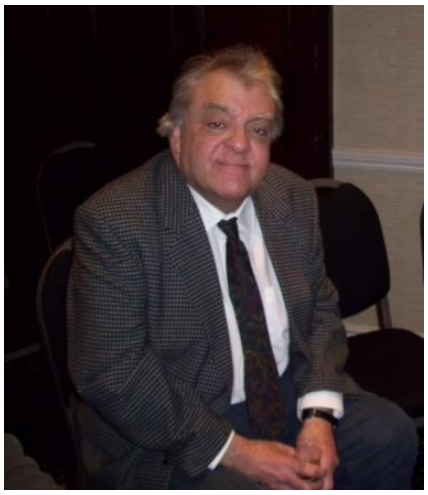
Contents

In Memoriam

Reviews

Spotlight: Romantic Wanderings

In Memoriam: Professor Vincent Newey (1943–2020)



It is with deep sadness that we share the news that Vincent Newey, our colleague, friend and a co-founder of the British Association for Romantic Studies has passed away. Born and raised in the West Midlands town of Dudley, at the heart of what is still known as the Black Country, Professor Vincent Newey attended Dudley Grammar School before going up to New College, Oxford, to study English in 1962. Graduating with a First-Class Honours degree in English Language and Literature in 1965, he accepted a Junior Lectureship at Magdalen College, Oxford, and won a postgraduate scholarship at New College, before taking the post of Lecturer in English Literature at the University of Liverpool in 1967. Vince remained at Liverpool for 22 years, being promoted to Senior Lecturer in 1982, and serving as Head of Department from 1985 to 1989. It was at Liverpool that he completed his BLitt 'A Critical Examination of the Poetry of William Cowper' (Oxon, 1971) and, later, his PhD, 'A Critical Examination of the Literature of Selfhood and Subjective Experience' (1985), based on the work he had by then published. An effective administrator as well as highly respected teacher and scholar, in 1989 Vince was appointed Professor of English at the University of Leicester, leading the Department as Head from 1991 to 2000.

At Leicester Vince garnered the respect of colleagues across the University. During his time as Head of English Vince oversaw a sizeable expansion of the Department and took a leading role in two successful Research Assessment Exercises (1992 and 1996). A keen advocate for the study of English, Vince threw himself into a range of professional activities: he was instrumental in the formation of BARS and worked tirelessly as a Fellow of the English Association. Despite his considerable administrative duties Vince continued to teach undergraduates and postgraduates, many of whom would be inspired to pursue careers of their own as teachers of English in UK and international universities. Former students remember Vince as 'warm and approachable', 'an absolute gent', 'good at opening minds', 'a generous supervisor and mentor', and 'a lovely, warm and inclusive tutor'. The word 'kind' comes up frequently in the recollections of colleagues as well as students.

Vince was an outstanding literary critic whose specialisms encompassed the poetry of the pre-Romantic and Romantic periods (Cowper, Gray, and Goldsmith, as well as Wordsworth, Keats, Shelley, and Byron) alongside the novels of several nineteenth-century writers (Eliot, Dickens, Hardy, and 'Mark Rutherford'). Together with two monographs – *Cowper's Poetry: A Critical*

Study and Reassessment (Liverpool University Press, 1982), and *The Scriptures of Charles Dickens: Novels of Ideology, Novels of the Self* (Ashgate, 2004) – he also published *Centring the Self: Subjectivity, Society and Reading from Thomas Gray to Thomas Hardy* (Scolar Press, 1995). He edited numerous collections of essays, including the ground-breaking volume *The Pilgrim's Progress: Critical and Historical Views* (Liverpool University Press, 1980), Bunyan being another writer on whom Vince contributed some exceptional work.

Although he took early retirement in 2006, due to ill health, Vince continued to work alongside Joanne Shattock as a General Editor of the prestigious Ashgate/Routledge 'The Nineteenth Century' series (1994 to present), and as editor-in-chief for *The Cowper and Newton Journal*. He also continued to write, publishing some remarkable articles and essays over the last few years (on Cowper and Bunyan, among other subjects).

Every piece Vince published presents a master-class in the art of literary criticism, and displays the hallmarks of his enviable style: one that combines acute insight and sensitivity to language and form with an ambitious intellectual vision, all shaped by a delicate yet robust prose crafted to convey something profoundly engaging and formidably perceptive. Bringing all of his gifts as a critic to his lectures and his teaching, he both inspired and supported his students, encouraging them always to take 'the calculated intellectual risk': in that way, we 'further the subject', as he put it.

A collection of essays, *Literature and Authenticity, 1780–1900*, was published in Vince's honour in 2011, with contributions from many of his former colleagues in English at Liverpool and Leicester. The 'Afterword' of this volume pays full tribute to Vince's career, and to his strengths as a reader, teacher, critic, colleague, and friend.

Vince passed away on Saturday 16 May, aged 76. He is survived by his wife Sue, and their two sons, Matthew and Nathan. He will be missed.

Michael Davies
University of Liverpool

Philip Shaw
University of Leicester

Reviews

Michelle Levy, *Literary Manuscript Culture in Romantic Britain*. Edinburgh: Edinburgh University Press, 2020. Pp. 310. £80. ISBN 9781474457064.

In her accomplished and engaging study, Michelle Levy offers a welcome re-evaluation of manuscript culture in the Romantic period, an era often characterised by the rapid expansion of print. Levy successfully challenges the conventional opposition between print and script, which often elevates the codex over manuscript, a position already held by Romantic periodicals such as the *Edinburgh Review*, which constructed print as a public, fixed, and durable medium. Levy's attention to Romantic-era scribal culture also participates in debates concerning print: 'Examining literary manuscripts can unsettle our notions of print by reminding us that print, particularly in the age of moving type, was itself a fluid and dynamic medium' (58). The study convincingly argues that manuscript practices were still highly prevalent in the late eighteenth century, and that print and manuscript were deeply intertwined media, coexisting in reciprocal and complementary ways, with texts frequently circulating in print and script simultaneously. Levy, moreover, reassesses authors' motivations for keeping their writing in manuscript circulation only, not as a sign of failure, but as a deliberate choice. While scribal publication was often deeply personal, it was not necessarily private: as Levy demonstrates in her discussion of Dorothy Wordsworth's journals, the myth of privacy is the result of subsequent modern editing, when the notebooks clearly anticipate a future audience, even an appearance in print, most notably in the numerous revisions Wordsworth made.

Focusing on Anna Laetitia Barbauld, Lord Byron, Jane Austen, and William Blake, alongside shorter considerations of Charlotte Smith and Dorothy Wordsworth, Levy documents Romantic writers' continued use of manuscript circulation even after successful print publication. This sheds new light on canonical authors whose careers seem firmly entrenched in the world of print and whose relationships to print were sometimes fraught. Addressing confidential readers, scribal publication in some cases appears as a response to the political and formal pressures and restrictions of print. The study is particularly successful in demonstrating how writers 'worked with in a multimodal world' (251). Barbauld used both print and manuscript circulation throughout her career to forward her political ideals, thereby challenging the belief that she stopped writing after the negative reception of *Eighteen Hundred and Eleven*. Levy traces Byron's continued reliance on a coterie of readers and his 'ongoing struggle to transition from narrower to wider audiences without compromising his poetic candour' (20). The draft known as Manuscript M, for instance, contains notes and annotations which did not appear in its printed version, demonstrating that Byron composed with both confidential readers and future publication in mind. Austen, whose 'lifelong practices of domestic manuscript production' (183) greatly shaped the production of her printed works, similarly laboured, Levy argues, to write for a public audience. Austen, like Barbauld and Byron, continued to engage with confidential manuscript culture, a medium that registers her critique of print norms, late in her career.

One of the study's great strengths is its reconstruction of the sociability that underwrites manuscript practices. Community is indeed at the heart of scribal practices, which participates in our reassessment of authorship in the Romantic period and of the myth of the solitary genius. Levy shows how women writers in particular privileged manuscript circulation as an instrument of sociability rather than out of concerns about entering the public realm of print. Often collaborative endeavours, as in the case of Austen's juvenilia, manuscript circulation implied one or more circles of readers and thus a clear sense of an audience. Authors could not fully control scribal networks, as Barbauld's 'A Thought on Death', which mysteriously found its way in print in the United States without the poet's knowledge, illustrates. This example

also highlights the vitality of manuscript culture in the Romantic period, as texts were often disseminated far beyond their initial readership, through 'messy and unpredictable journeys' (129).

Levy finally addresses the status manuscripts, as artefacts of cultural and national importance, acquired during the period, which witnessed a renewed interest in handwriting. This leads her to consider the different technologies that have helped remediate manuscripts from the nineteenth century to the present day, with a particular emphasis on the different editorial approaches modern scholarship has adopted and how these ground-breaking critical editions have changed our understanding of Romantic literary textuality. Levy then examines recent digital projects, which have attempted to remedy the stability inherent in print, endeavouring to preserve the hybridity and dynamic nature of manuscripts. Levy, who acknowledges her indebtedness to both fields, offers an elegant example of the ways in which traditional textual scholarship and digital humanities can be fruitfully combined.

The volume's coda on William Blake, offers a final vivid example of an attempt to collapse the division between print and script, a division which Levy continuously interrogates and deconstructs in nuanced and highly informed chapters. This rich and engaging study represents an important contribution to the revival of Romantic manuscript studies.

Anne-Claire Michoux
University of Zurich

Mark Vareschi, *Everywhere and Nowhere: Anonymity and Mediation in Eighteenth-Century Britain*. Minneapolis & London: University of Minnesota Press, 2018. Pp. 222. $25. ISBN 9781517904074.

Mark Vareschi's book employs a variety of tools and disciplines to consider how authorial anonymity sheds light on processes of mediation in the long eighteenth century. In an introductory chapter that is at once wide-ranging in its scholarship and forensically cohesive, Vareschi sets forth his study's main claims and supporting theory. Among the former is his finding – founded, with seeming unassailability, on quantitative analyses of the metadata from Eighteenth Century Collections Online's (ECCO's) database – that authorial anonymity in the period was not, as is often thought, remarkable and attributable to an unusual authorial desire to remain unknown. Rather, authorial anonymity was to some extent the default, particularly in the novel, such that there was often 'no action [taken] on the part of the author to publish anonymously, only inaction in not protesting or taking steps against it' (10). The study's focus on anonymity suggests how deeply embedded remains the author in our thoughts on literature ('Authorial attribution, it seems, is the necessary precondition for literary critical practice,' Vareschi notes (16)), even if we have long regarded that figure as a construct or as the product of discourses. The book highlights that conventional focus on the author in order to look beyond it to the 'radically mediated' nature of literary artifacts: 'The many hands and many things involved in the production, circulation, and reception of the literary text means necessarily that any single human actor can only be a single piece of a much larger assemblage' (24). Intention and agency are significant here, but they reside not in authorial motive (for Vareschi 'outside the text and largely inaccessible … to the critic' (27)) but in the actions of texts and media objects and their discernable effects in the world.

Following the introduction, Chapters 1 through 4 further the argument with detailed expositions of media objects – poems, plays, and novels – whose trajectories across the eighteenth century and beyond intersect variously with tacit anonymity (the default condition earlier in the century); with overt or explicit Anonymity (increasingly common, ECCO searches

show, after 1770); and with retrospective authorial attribution which can obscure the anonymous state of a text in its early decades of publication. Chapter 1 considers the various media forms taken by two anonymous poems, 'Belinda' and 'The Beggar's Petition', which over the course of the century progress from anonymous to Anonymous, an 'expressly mediated status [that] serves as a reminder of the competing agents, both human and nonhuman, involved in literary production and representation' (63). Chapter 2 takes up the genre of drama, arguing that anonymity in the authorship of plays went unremarked by audiences until the 'dramatic catalogers of the Restoration and eighteenth century … [began] systematically cataloging printed anonymous plays as anonymous throughout the period' (66). Chapter 3 considers how the early nineteenth-century canonisation of Daniel Defoe as a novelist effectively erased the originally anonymous status of his novels and political pamphlets when published in the eighteenth century. Chapter 4 argues that the originally anonymous publication of Burney's *Evelina* and Scott's *Waverley* resists conventional interpretation based on authorial intention – even though those two authors offered explanations for their uses of anonymity.

These brief chapter summaries do not fully convey the riches on offer: examinations of varied media phenomena such as the hissing of audiences at theater performances, frontispiece portraits in poetic miscellanies, the visual schema of pages in catalogues of books and plays, and the typographical features, sizes and formats – even the 'smell of pages well thumbed' – of books. These material descriptions merge with scholarship from a range of disciplines, including book history and bibliography, media theory, discourse studies, author studies, and twentieth-century critical theory. The book advances scholarly work published by Vareschi on anonymity and mediation in several essays over the last decade. If the body of the study seems at times to revert more frequently than is strictly necessary to undergirding theory – for example, to the argument previously developed in the introduction that authorial motive is unknowable and that intention inheres not in biographical figures who are antecedent to texts but in textual artifacts and media objects themselves and their effects upon the world – this is in part because the case studies that comprise the body are fascinating and cogent enough to seemingly obviate the need for reinforcement.

Although Vareschi closes with an epilogue that challenges the commonplace that anonymity is newly ubiquitous in the online-digital world, his argument for the ubiquity of authorial anonymity in the long eighteenth century – shedding light as it does on networks of non-human agents and processes of mediation – seems also relevant to a post-truth reality (video deep fakes and AI-generated profile photos produced in the service of alternative facts come to mind) that likely emerged as the book was in press.

Gerald Egan
California State University, Long Beach

Ian Newman, *The Romantic Tavern: Literature and Conviviality in the Age of Revolution*. Cambridge: Cambridge University Press, 2019. Pp. xiii + 279. £75.00. ISBN 9781108470377.

At the height of the White Terror of the 1790s, a British government Secrecy Report warned that 'seditious toasts, and a studied selection of the tunes which have been most in use in France since the revolution' were 'endeavouring to render deliberate incitements to every species of treason familiar to the minds of the people'. This was not bluster or mere scaremongering, as 'seditious' tavern songs were used as evidence against London Corresponding Society leaders Thomas Hardy and John Thelwall at their trials for treason in 1794. The prosecution tried to prove that toasts and songs were dangerous precisely because their live performance was so captivating,

communal and (one of the key words in this book), convivial. Popular-radical genres such as the re-versioned national anthem were both memorable and fun: we can imagine the rollicking atmosphere which must have accompanied the singing of 'God save The Rights of Man' and its rousing chorus, 'But now the Lion roars, / And a loud note he pours; / Spreading to distant shores, / Liberty's flame' (183) – a choric blast which reverberated all the way to the exiled Shelley in 1819.

Ian Newman's *The Romantic Tavern* does an excellent job of contextualising this rise of revolutionary boozing and baiting, a sub-culture borne out of eighteenth-century masculine sociability, popular politics and expanding networks of print. Building on the pioneering work of Iain McCalman, James Epstein and Christina Parolin, Newman shows how London taverns were unique venues in which both polite and popular forms of conviviality interacted with politics and literature in significant ways: extending the social reach of the Habermasian coffee house, taverns such as the famous Crown and Anchor constituted a 'convivial public sphere' (107) of oppositional politics and entertainment. Taverns were literal sites of political meetings and social gatherings, but they also circulated overtly and implicitly in visual and textual representations: caricatures, song books, Anacreontics, and collections of toasts and sentiments. Their cultural presence is in many ways unsurprising as they were prime examples of Georgian civic pride, built by renowned architects on a grand scale, and signifying 'the epitome of fashionable neoclassical refinement' (11). Neither an inn nor a plebeian ale-house, they were 'multifunctional' (21) venues for respectable dinners, balls, concerts and – more contentiously – political meetings. The taverns were available for hire and to that extent were politically neutral – indeed, Newman reminds us that both the London Corresponding Society and the counter-revolutionary Association for the Protection of Liberty and Property against Republican and Levellers held meetings at the Crown and Anchor on the same day in 1793 (28-31) – but the case studies of *The Romantic Tavern* emphasise the liberal and radical agendas of tavern culture.

Chapter 1 proposes that the promiscuous mingling of merchants and intellectuals in the London Tavern may have influenced Burke's anti-revolutionary polemics, while Chapter 2 discusses more familiar depictions of the radical associations of the Crown and Anchor by James Gillray and William Godwin alongside a tantalising episode in which women's attendance at an Anacreontic Society meeting caused an uproar. Chapters 3-6 look at four 'tavern genres' in relation (wherever possible) to Romantic literature: political ballads by the redoubtable songster Captain Morris, with particular attention given to the famous 1784 Westminster election in which women played a prominent role; anacreontic odes or 'drink poetry', including examples by Thelwall, Thomas Moore's *Irish Melodies* and Keats's *Ode to a Nightingale*; bawdy and ballads, in which *Lyrical Ballads* is positioned as a 'moderate' response to Thelwall's seditious squibs; and a final chapter on toasts which argues for the genre's important presence in Scott's *Waverley*. These well-researched examples encourage us to think afresh about the relation between eighteenth-century and Romantic configurations of respectability and pleasure, and between mainstream and popular culture. In the 1780s, it seems that men and women of diverse social classes could enjoy a recitation of Captain's Morris's famous porno-comic 'The Plenipotentiary', both in live performance at the Shakespeare Tavern and in print (James Ridgway's edition of Morris's songs was enormously popular into the 1790s); moreover, bawdy humour was tinged with Whig populism in contrast to the frigid, icy authoritarianism of Pitt's Tories (132). But as the Romantic era progressed, 'tavern genres' could only survive by either fleeing to the fugitive 'radical underworld' so ably mapped by McCalman, or cleaning up their act, as witnessed by Moore's nationalistic sentimentalism (164-172) and Wordsworth's ambivalence towards plebeian speech (194-201). However, Percy Shelley's unpublished response to Peterloo, *Songs Wholly Political and Destined to Awaken and Direct the Imagination of the Reformers* (not mentioned by Newman) shows that the political song still had considerable force, and the form was revived enthusiastically by the Chartists.

In his essay 'Pleasure: A Political Issue' (1983), Fredric Jameson argues that the political left has often vacillated in its ideological approach to pleasure, shifting back and forth between the two extremes of individualist hedonism and high-minded puritanism. *The Romantic Tavern* gives us an animated picture of how the Romantic period negotiated these issues. We should toast that.

Ian Haywood
University of Roehampton

Amanda Jo Goldstein, *Sweet Science: Romantic Materialism and the New Logics of Life*. Chicago & London: University of Chicago Press, 2017. Pp. 219. $35. ISBN 9780226484709.

Romanticism and the science of biology emerged at around the same time. Amanda Jo Goldstein's *Sweet Science* demonstrates that the 'new logics of life' in both fields have a shared point of influence in an ancient text, the didactic poem *De rerum natura* by the Roman poet Lucretius. More than a simple influence study, *Sweet Science* traces the presence of Lucretianism in the Romantic period and beyond to recover a counterdisciplinary materialism that operates '[a]gainst organicism's teleologically insular ideal' (22). In five chapters and a coda, Goldstein's superb book illustrates how Lucretian materialism supplies the terms of scientific and literary practice for the period, as well as an ontology, ethics, and politics for Romantic authors including Blake, Goethe, Erasmus Darwin, and Percy Shelley.

In the Epicurean theory of perception that Lucretius expounds, all perceptible bodies emit 'skins' or films called *eidola*. Granting a phantasmatic, figural character to material things, and conferring reality on shadowy phenomena in turn, Lucretian materialism makes poetry a 'technique of empirical inquiry' (7) and turns empiricism into a 'poetic' practice of apprehending and being moved by transient phenomena. As Goldstein shows, Lucretianism thus blurs the boundaries between poetry and science precisely in the period when these emergent disciplines were becoming distinct.

Recent scholarship on Romanticism's sciences of life has tended to emphasise the period's vitalism; accounts of epigenesis or embryonic generation have accordingly focused on vitalist self-formation of the sort described by Blumenbach, Kant, and post-Kantians such as Coleridge. The subject of Goldstein's first chapter, Blake, is like Lucretius in regarding living forms not as ontologically distinct individually developing powers, but as composed of atoms in acts of combination and recombination. As Goldstein demonstrates, the self-organising epigenesist form is symptomatically embodied in the figure of Urizen, his autonomous development doomed to failure. Blake presents alternatives to Urizenic insularity in accounts of the living being as a composite form, with beings in formation 'exquisitely, even dangerously susceptible to manipulation' (50) by circumstance and milieu.

Goldstein's next pair of chapters examines Goethe's poetic science and scientific poetics, focusing on Goethe's journal *On Morphology* and the poem 'Dauer im Wechsel' ('Permanence in Change') in Chapters 2 and 3, respectively. Chapter 2 attends to how Goethe's late scientific publication presents 'a nonvitalist biology' (74) in which metamorphosis is not a force but a condition, and 'life' is made visible only in the falling away of living forms through fraying, senescence, and decay. Goethe's poem posits a relationship between figuration and materiality, the word and the world, that conforms neither to Paul de Man's accounts of the self-mystifying symbol nor the demystifying allegory. Both the scientific journals and the poem exemplify an intellectual practice to which Goethe gives the name 'tender empiricism', in which the knower is implicated in and transformed by objects known.

Chapters 4 and 5, each dedicated to a major poem by Percy Shelley, attend to how the poet limns the atmosphere of the historical present. In Chapter 4, Goldstein reads the post-revolutionary history of Shelley's 'The Triumph of Life,' arguing that 'life' is characterised in that poem not by the production of the new but by 'mortal, wrinkled, terrestrial corporeality' (142). Chapter 5 moves into directly political territory with a poem Shelley characterised as 'wholly political', 'The Mask of Anarchy'. While most influential recent writing on 'The Mask' has emphasized the political claims and limitations of the poem's lyric aesthetics, Goldstein makes a powerful case for reading the poem in relation to Lucretian didacticism, offering a brief for didactic verse as enabling the 'pedagogical politics' (173) of the poem.

Sweet Science ends with a coda on the Epicurean/Lucretian materialism of the early, 'Romantic Marx'. Some of Marx's fiercest advocates have sought to exclude these early writings from the canon of 'mature' Marxist thought. Reading and taking seriously Marx's account of human bodies and senses as 'shapers and bearers of human circumstance' (210), Goldstein indicates how much historical materialism owes to the 'old' materialism, and may look different in light of it too.

Goldstein's scholarship is comprehensive, rigorous, and impressively wide-ranging; her engagement with Romantic criticism is generous even in disagreement. I was delighted to find in Goldstein's book, in addition to bold, precise, and persuasive argumentation, some features that do not consistently appear in scholarly work, and whose intermittent presence enliven the whole: impassioned lyricism, sly wit and wordplay, and in the last chapter especially, expressions of political anger and hope. A startlingly original study, *Sweet Science* sets a new standard for scholarship on Romantic poetry and sciences of life.

Noel Jackson
Massachusetts Institute of Technology

Richard C. Sha, *Imagination and Science in Romanticism*. Baltimore: Johns Hopkins University Press, 2018. Pp. xi + 327. $59.95. ISBN 9781421425795.

If the 'two cultures' view of art and science belonged to the grain of mid-twentieth-century intellectual history, its legacy continues to distort our view of the past, concealing the fluid cultural dynamics that preceded disciplinary formation and specialisation in the late nineteenth century. This relatively uncontroversial point animates Richard C. Sha's *Imagination and Science in Romanticism*, a densely argued study of Blake, Coleridge, and the Shelleys, alongside an impressive array of philosophical, scientific and medical writing from the period. Sha's approach is staked on locating the Romantic imagination outside, or before, acts of poetic, literary and artistic creativity, offering it as a more general mode of presentation and possibility taken up and theorised by writers of different kinds, from Kant and Georges Cuvier to Wordsworth, Humphry Davy and Michael Faraday. Sha pursues bold conceptual enlargement by means of some enjoyably robust and provocative argument, revitalising a term that he senses has lately lost its lustre and reassessing the imagination's shaping role in the history of science.

In broad outline, the argument feels hard to resist. Coleridge keenly defended the value of logic; Faraday supposed scientific objects of knowledge to have 'relationality', with reference both to a subject and to other objects. In Book XIII of *The Prelude*, Wordsworth describes the imagination as the power 'That is the visible quality and shape / And image of right reason'. That version of the imagination – one modelled on 'right reason', and not one prone to wild or transgressive fantasy, or to errors and erring – matters centrally to Sha's exploration of the territory, especially when giving us a general mapping. Aligning – or reuniting – imaginative capacities with the province of reason and regulation is a recurring theme. The imagination on

this view helped to scaffold scepticism and empiricism, became an ally of hypothesising, and was brought into the fold of epistemology. Equally, and working bi-directionally, Sha regards the Romantic imagination to be 'infused by science' (25). These claims have consequence for his (highly) conscious self-positioning.

Working against established critical orthodoxies, Sha sees the sustained entanglement of matter and imagination in his chosen examples of Romantic writing as the basis for a different conclusion, namely, that close textual analysis elicits neither the anti-scientific attitude familiar from cliché nor the drive towards purest immaterial exile or escape, but instead models of dynamic matter and interaction in which individual agency is caught up and remade. In a Kantian sense, 'phenomenality' trumps ontology. What is out there could usually be modestly bracketed, while feeling had 'some power to verify' (19) knowledge claims. Chapter 1 takes up the issue of physical force (electricity, magnetism) in relation to *Prometheus Unbound*, and having worked its way through Davy's chemistry and Faraday's conception of experimentation (as a debt to imagination) then moves to analyse love and emotion generally in the poem as similar dynamic processes effecting change, without risk of mechanistic determinism. If interpretation here can be nimble, it can also occasionally produce puzzlement: '[for Shelley] so long as one wills what one is being willed by […] one thus holds onto free will while willingly being reined in by love' (91).

Chapter 2 (on Blake's *The Four Zoas* and the nerves) and Chapter 3 (on Coleridge's *Biographia* and Romantic physiology) develop highly detailed treatments of canonical texts in dialogue with the history of science, the latter with a sustained focus on the imaginative faculty itself. Embedding the *Biographia*'s celebrated definitions of the primary and secondary imagination in the earlier ideas of Kant and Thomas Reid, amongst others, Sha is able again to claim that the goal of imaginative experience for Coleridge is not ontology but 'insight' (181) or a 'postulate that invites action' (184).

An excellent final chapter on *Frankenstein*, rather more tightly organised, takes the book in a new direction by offering a remarkably acute reading of the metaphor of 'conception', linking obstetrics and organic development and embryology to the novel via several highly suggestive contexts, including Erasmus Darwin's 'continuum of the imagination from looser to stricter analogies' (227-28), in order to bring into focus Victor Frankenstein's over-imaginative weakness as a scientist and the creature's 'birth into consciousness' (224). Again, albeit in strikingly different ways, an imagination bound by physiological laws emerges as a preferential model. Sha brings to all this sustained rational force of his own. All the same, an impression of a slightly uneven study is underlined by the book's reluctance to gather its various threads into a formal conclusion or epilogue, when in fact reconnecting with the turn to phenomenality established in the substantial introduction would have been welcome. But throughout its broad, dense and sometimes difficult chapters, *Imagination and Science in Romanticism* shifts the terms in which imaginative theory, in literature and science alike, can be understood long before the fragmenting myth of the two cultures.

Peter Garratt
Durham University

Madeleine Callaghan, *The Poet-Hero in the Work of Byron and Shelley*. London: Anthem Press, 2019. Pp. 240. £70. ISBN 9781783088973.

Classical epic poetry from the tradition of Homer retains a view of heroism as the status of fame achieved through heroic deeds in war or in the battle against the Olympian gods. Avid readers of the classics, Byron and Shelley were surely familiar with such notions of heroism. Throughout

their works, both Byron and Shelley present a constant preoccupation with, if not anxiety over, the struggle of poetic language to become heroic and achieve the status of deed. If heroic power is 'sought and won through language' (2), Madeleine Callaghan scrutinizes in her book versions of the poet-hero in Byron and Shelley as a means 'to meditate how the poet might be fitted to engage with, change and re-create the world, or become its victim' (3). Building on Charles E. Robinson's contention that Byron was a student of Shelley and vice versa, Callaghan's study regards the Byron-Shelley poetic conversation 'as a synergetic relationship where the poet-hero […] develops through the artistic interchange between the two poets' (3).

In a reading of Cantos III and IV of *Childe Harold*, Callaghan advances Byron's 'shaping of a theory of poetry' (20) that merges the self in the world through a self-mastery of poetic language. While in *Manfred* Callaghan sees a Byronic inability to control poetic language in its attempt to define the world, in *Beppo* Callaghan illuminates the Byronic casting of the poet-hero as a commentator, or 'a one-man Greek chorus' (33), to convey the political message of the dramatic poem. In *Marino Faliero* Callaghan focuses on Byron's privileging of the philosophical over the emotional 'to craft a drama obsessed with the problem of words' (42), in order to test its use and abuse, 'forcing all language […] to take centre-stage as the site of power-struggle' (39). Looking at *Cain* and *The Deformed Transformed*, Callaghan suggests that Byron was wary of the very possibility of 'a unified or total hero' (57). From the example of Cain's iconic struggle with language, Callaghan notes the Byronic interest in language as a means 'towards self-consciousness' (60) and the relationship between word and meaning. By contrast, Matthew Arnold overlooks these linguistic complexities and aspires to the 'wrong heroic paradigm […] unavailable if desirable to mortals' (85). Callaghan concludes that in *Don Juan* and 'Epistle to Augusta' Byron 'approaches the problem of authority by creating a poet-hero out of the self' (87), which signals the 'cast of his poetic legend' (87) beyond the biographical.

Following the chapters on Byron, Callaghan offers a compelling interchapter on the poetic dialogism between Byron and Shelley in *Julian and Maddalo* and *The Island.* Arguing that these works explore the possibilities and limits of poetry, as well as 'the ends and aims of poetic heroism' (105), Callaghan is sensitively alert to the artistic exchange between Byron and Shelley in these poems. Effectively, both poems 'record their [of Byron and Shelley] own failure, and the failure of one another' to desire the status of poet-hero, although 'neither can claim its laurels' (122). The Shelley chapters present Callaghan's discussion of the poet-hero in the Shelleyan opus with an initial reading of Shelley's attempt to theorise the possibilities and limitations of language in *A Defence of Poetry*. Contending that, for Shelley, language must seek the eternal, Callaghan claims that Shelley fashions the poet-hero as 'based on the demands of his [prophetic] vocation' (125) for poetry to transcend the eternal and temporal in *Prometheus Unbound* and *The Mask of Anarchy*. Alternatively, in *Laon and Cythna*, Callaghan underpins Shelley's 'self-imposed epic task' to create poet-heroes as agents of social change 'effected through the aesthetic beauty of language' (147). The prophetic and political agenda endemic to the Shelleyan conception of the poet-hero gains, Callaghan notes, an existential and personal hue in Shelley's late works. On the one hand, in *Epipsychidion* Callaghan outlines Shelley's interest in 'rendering a poet-hero' heroic 'in an existential sense' (170) by constructing a poem that 'self-consciously tests the limits of poetic creation' (170). On the other, Callaghan discloses Shelley's imaginative efforts in *Adonais* to 'interrogate its ability to accommodate two poet-heroes' (191). As Callaghan demonstrates, Shelley's elegy mourns for Keats's death and praises his poetic deeds but, simultaneously, dismantles its own Keatsian figure through an 'impulse to centre [Shelley's] memorializing persona' (191). For Callaghan this is illustrative of Shelley's design to 'provide consolation and transcendence' in his poem as well as an attempt 'to expose and refigure the elegiac mode' (192). Callaghan's reading of the complexities that inhabit Byron and Shelley's conception of the poet-hero provides a compelling conceptual work of Byronic and Shelleyan aspiration, although often anxious, to render poetic language as deed. Such a study

reconfigures our understanding of Romantic poetry and will exert a lasting influence on generations of students and scholars of Romantic literature.

Francesco Marchionni
Durham University

Robert Poole, *Peterloo: The English Uprising*. Oxford: Oxford University Press, 2019. Pp. 480. £25. ISBN 9780198783466.

Robert Poole's new book is essential reading for anyone studying, teaching or otherwise interested in the Peterloo massacre. Timed to coincide with the bicentenary in 2019, *Peterloo: The English Uprising* is the first book-length study of Peterloo to be published by a 'serving academic' (3) since 1958. Meticulously researched, thoughtfully written and featuring beautiful illustrations, maps and prints (as well as a very welcome 'List of Principal Characters'), it is sure to be the definitive account for years to come.

Peterloo draws together a wealth of material from the archives and contemporary press to tell the story of the Peterloo massacre. Poole argues that Peterloo should be understood as a product of the long eighteenth century, rather than squeezed into later Victorian stories of 'progress and reaction' (8). He identifies three particular contexts to Peterloo: politics in the Regency period; Manchester and its institutions; and the wars with France. The work of E. P. Thompson is acknowledged as a crucial starting point for any historian of Peterloo, but Poole also notes the need for reassessment. The book is very strong, for instance, on the significance of the radical movement in Manchester and the north-west (somewhat neglected by Thompson), and on the 'two-way political traffic' (183) between London and Manchester radicals.

Early chapters introduce Poole's three key themes of politics, Manchester and war. Manchester in 1819 was not the Manchester of 1844 chronicled by Engels – it actually had more handloom weavers than cotton mill workers – and its civic institutions were antiquated: politically authoritarian but economically laissez-faire. The protracted wars with France led to spells of severe destitution and food riots across the region, which Poole paints vividly with the help of contemporary accounts. These hardships helped to galvanise the popular movement for parliamentary reform in Manchester and the north-west, and subsequent chapters explore the significance of Major Cartwright's tours of the north; the growth of political clubs in the region; the petitioning campaigns of 1816-17; the march of the Blanketeers in 1817; the influence of spies (especially the notorious 'Oliver'); the Lancashire strikes of 1818; and the emergence of women as a distinct force within the radical movement in the region. The book gathers momentum with the events it describes, taking in Henry Hunt's visit to Manchester in January 1819 and the series of mass meetings in the north of England between January and July of that year. By the summer of 1819, the tension was mounting. Reformers began drilling in earnest in the fields around Manchester, and female reformers gained confidence and prominence. Meanwhile, the Manchester authorities made military preparations, and there were anxious, furtive deliberations with the Home Office on the question of when it would be legally permissible to disperse a mass meeting by force.

Poole dedicates three chapters to the events of the Peterloo massacre itself. Chapter 12, 'March', narrates the build-up to 16 August 1819, including the processions from different districts to St Peter's Field. Crucially, Poole notes, it was the reformers' 'very organization, designed to demonstrate discipline and disarm hostility, that spooked loyalist observers' (278). Chapter 15, 'Massacre', makes for powerful reading. It is here that Poole's use of eyewitness testimony comes into its own: the sources are woven together skillfully, and the reader is guided through abundant material without losing track of the events as they unfold. Chapter 14,

'Aftermath', tackles the fallout from Peterloo, including the rioting and military manoeuvres which took place immediately after the massacre; the deaths and injuries suffered; the official responses to what had happened, including the arrests of key reformers; and, importantly, the influential press reports from Peterloo.

Poole's final chapter, 'Reckoning', offers a compelling analysis of what really happened at Peterloo and why. What were the numbers at Peterloo? Was the Riot Act read? How did things go so wrong in the 'chain of command' (360) for the crowd to be attacked as it was? What kind of violence was used? And, thinking counterfactually, what might have happened if the meeting had not been violently suppressed?

'There was no "battle of Peterloo" but there was a riot, and it was the forces of order who rioted' (1), Poole writes. It is an analysis suggestive of Percy Shelley's *Mask of Anarchy* (surely the most famous 'Peterloo poem'), in which the character 'Anarchy' is named as 'God, and King, and Law'. Literary scholars will appreciate Poole's use of popular songs and ballads in the book, as well as his attention to the role of the radical press throughout the Peterloo story, including the prosecutions of radical journalists in the months afterwards. This is an important and timely book, to be recommended wholeheartedly.

Fiona Milne
University of York

Sebastian Domsch, Christoph Reinfandt, and Katharina Rennhak, eds., *Romantic Ambiguities: Abodes of the Modern.* Trier: WVT Wissenschaftlicher Verlag Trier, 2017. Pp. 300. €35.00. ISBN 9783868217278.

This collection of essays looks into ambiguity as an essential feature of Romanticism and how the romantic authors or other writers closely related to this movement have developed different textual strategies to achieve ambiguity within some of their works. In other words, Sebastian Domsch and Katharina Rennhak specify in the Introduction that 'the contributions to this volume ask what is specifically modern in this cultural idiom, and in how far the modernity of Romanticism depends on ambiguity as a paradigm of modernity as defined in Christoph Bode's *Ästhetik der Ambiguität*' (1). Considering ambiguity as a factor that allows multiplicity of interpretations in respect to the texts that embody it, the researchers deal with the distinction between Ambiguity Mark I and Ambiguity Mark II established by Bode and how the analysed texts can fit in the latter, which is the proper ambiguity of modernist literature according to Bode's perspective. The book is also coherently divided in four sections: Poetry, Non-Fictional Prose, Drama and the Novel, and Afterlives.

Mark J. Bruhn addresses William Wordsworth and the development of self-referentiality and ambiguity with which the meaning and emotional reconstruction partly depends on the reader. Wordsworth is also the topic of Nicholas Halmi's contribution, which analyses ambiguity in relation to time as it is represented in *Tintern Abbey* and *The Prelude.* Taking a comparative approach, Ralf Haekel insightfully differentiates between the ambiguities of John Milton's *Paradise Lost* and Wordsworth's *The Prelude* to read Miltonic epic as rooted in the spatial concept of contingency in relation to God's providence and Wordsworth's autobiographical epic as based on a contingent relationship with immanence. Frank Erik Pointner and Dennis Weißenfels focus on some strategies that Lord Byron evolves to manipulate the reader while blurring life and art, mixing personal characteristics with his fictional narrator and protagonists in some of his works. Finally, Jens Martin Gurr deals with the generated ambiguity of Percy Bysshe Shelley's considerations of violence in *A Philosophical View on Reform* and *The Masque*

of Anarchy, and how this ambivalent and conflicted perspective is developed differently in Shelley's prose and poetry.

The second section opens with a contribution by James Vigus and his analysis of William Hazlitt's *On Going a Journey* and his ambiguous concept of liberty. Cian Duffy considers Thomas de Quincey and the ambiguity that arises from evocation of, as well as the lack of referential content that characterises, the Literature of Power. The development in the Romanticism of literary criticism and theory is further explored by Gerold Sedlmayr, who shows the inherent ambiguity that emerges when literary studies adopts a scientific approach to an object beyond science. The reception of Confucius by a selection of Romantic authors is analysed by Peter J. Kitson, who distinguishes between the positive reaction to Confucius during the Enlightenment and the skepticism of many Romantic authors who approached his works.

Frederick Burwick examines how the modern experiences of time breaks radically the unit of time represented in Romantic dramatic works and to reflect upon the ambiguity of temporality. Shelley's *The Cenci* and its intrinsic ambiguous qualities and ambivalences over ethics and aesthetics is analysed by Michael O'Neill. Angela Esterhammer focuses on the ambiguity of personal identity reflected in James Hogg's *Private Memoirs and Confessions of a Justified Sinner.* The contribution by Martin Procházka focuses on Melville's novel *Pierre; or, The Ambiguities* and the ambivalent constitution of the protagonists during their search for truth. This section concerned with Drama and the Novel ends with Ian Duncan's reassessment of the relationship between Romanticism, Realism, and Modernism starting through Bode's critical perspective on ambiguity.

The sublime, as defined by Edmund Burke, and its relationship to Bode's theory of ambiguity is studied by Pascal Fischer, who regards the sublime as a category of ambiguous features that extend beyond mimesis. Mirosława Modrzewska and Stanisław Modrzewski explain how Joseph Conrad's fiction considers the ontological instability of the world through a perspective based on Cartesian-Newtonian and Kantian ideas. Sabrina Sontheimer's article deals with illustrated versions of *The Rime of the Ancient Mariner* and how they ambiguously confront the proper ambivalence of Samuel Taylor Coleridge's poem. The contribution by Stefanie Fricke studies Jane Austen's *First Impressions* and *Pride and Prejudice* to evince the ambiguity generated by her use of an omniscient narrator to blend ambiguously together fiction and reality. This volume as a whole identifies ambiguity as a vital basis for the paradigm of communication that determines Romanticism and its persistently contemporary continuity.

Daniel Vázquez Calvo
Complutense University of Madrid

Spotlight: Romantic Wanderings

Ingrid Horrocks, *Women Wanderers and the Writing of Mobility, 1784-1814.* Cambridge: Cambridge University Press, 2017. Pp. 288. £67.99. ISBN 9781107182233.

I write this review in the seventh week of the UK coronavirus lockdown. Seldom can the meanings and value we attach to freedom of movement in Western culture have been so painfully apparent to us; nor could there be a better time to reflect on what we owe to Romanticism in this regard. There is a strong vein of Romantic writing in which recreational or excursive walking, and travel and tourism more broadly, are synonymous with personal liberty, provide a means of self-discovery, and at times channel rebellious political energies. No one suffering the boredom, frustration, and possibly mental ill health associated with the current restrictions can doubt how far we still inhabit that Romantic mentality. But there is a dark side to Romantic mobility: a lengthy roll-call of involuntary travellers including emigrants and exiles, beggars, discharged soldiers, female vagrants and the like. It is this alternative history – mirrored in our own times in the refugee and migrant crisis of 2015 – on which Ingrid Horrocks focuses in this well-researched, stimulating monograph.

The book highlights the figure of the reluctant female wanderer in (mainly) women's writing of the late eighteenth and early nineteenth centuries. It examines representations of women 'who wander not because they choose to but because they have no choice' (2) in the poetry of Charlotte Smith, Ann Radcliffe's *The Mysteries of Udolpho*, Mary Wollstonecraft's Scandinavian travel book, and Frances Burney's voluminous final novel, *The Wanderer*. Avoiding the well-trodden ground of distressed women as sentimental objects in eighteenth-century texts, Horrocks argues that her chosen writers prefer a protagonist who 'combines a Yorick and a Maria … in a single figure' (9) and typically problematises the 'sociable system of sympathy' (14) theorised by Adam Smith and others. She adopts a gendered perspective to show how the female wanderer both illustrates the unique vulnerability of displaced or mobile women in the period and brings home more generally the 'troubling' aspects of modern mobility. Perhaps the most striking facet of her argument is its emphasis on language and form – on the ways in which 'wandering' is a stylistic trait of the texts that female wanderers appear in.

Clearly, there is space in a short review to give only a flavour of what are sophisticated treatments of individual texts. A ground-clearing first chapter guides us through Thomson, Goldsmith, and Cowper to trace the emergence of the figure of the wanderer in eighteenth-century poetry as a more authentic vehicle for social commentary than the masculine prospect view familiar to scholars. This itinerary of embedded wayfaring concludes with Smith's *The Emigrants*, in which the situation of the houseless female narrator seems barely preferable to that of the French exiles whose stories she shares. Smith's *Elegiac Sonnets* then receive the tribute of a separate chapter, their 'painful repetitiveness' (82) not only reflecting the tribulations of Smith's life but conveying a sense of 'deepening homelessness' (98) in the desolate political landscape of the 1790s.

The focus of the Radcliffe chapter is almost wholly on 'wandering form', particularly the author's fondness for literary quotation and interpolated original verses. Horrocks is interested in what it means to attend fully to passages often seen as annoying interruptions to the narrative; for her, they serve the recuperative function of including the protagonist in a sympathetic community of wanderers and exiles. It is hard to see Wollstonecraft as a reluctant wanderer, so enthusiastically does she embrace the liberating potential of foreign travel; nevertheless, she undoubtedly becomes more of 'an embodied, pained, and homeless figure' (143) in the latter stages of her journey, and Horrocks makes some fine observations on the Copenhagen section of the *Letters* in particular. The best chapter is that on Burney, which provocatively redeems her

'long, ungainly sentences' (178) as the stylistic expression of the 'female difficulties to which the novel is dedicated' (180) and explores in fascinating depth how the heroine's movements become a dark parody of the domestic tour.

The way in which Horrocks works the dichotomy between voluntary and involuntary travel is perhaps overly gendered. There were women writers in the period who described the pleasures of walking/wandering (no room here for Jane Austen or Dorothy Wordsworth), just as there were male authors who conveyed its hardships and mental tortures (no mention of John Clare's harrowing *Journey out of Essex*; only passing reference to the persecuted migrations of Godwin's Caleb Williams). Of course, some such filtering is inevitable in staking out an independent line of argument. Churlishly, one might suggest that the Radcliffe chapter – an 'outlier' (112) by Horrocks's own admission – shows the book itself 'wandering' in the manner of its subject. Overall, though, this study brings welcome attention to some less familiar texts and performs a skilful rebalancing of the critical literature on 'distressed women' in Romantic writing – amply demonstrating their significance to emerging perceptions of 'an increasingly mobile world' (211).

Robin Jarvis
UWE Bristol

Katrina O'Loughlin, *Women, Writing, and Travel in the Eighteenth Century*. Cambridge: Cambridge University Press, 2018. Pp. viii + 280. £75. ISBN 9781107088528.

Women, Writing, and Travel in the Eighteenth Century explores the writings of six white British women travel writers. O'Loughlin frames her discussion around gender, authorship, and experience as key concepts that evolve throughout the 'age of exploration'. The texts under consideration each represent either a 'significant development in women's writing of this period' or 'limns a critical shift in discourses of subjectivity and sociality for British women' (14).

Beginning with Wollstonecraft's 'paper globe', the discussion concludes with a consideration of Jean-Etienne Liotard's *Dame Pensive sur un Sofa* (c. 1749), particularly the 'rich and unstable motif' of the 'figure of the woman *en turc*'. This sophisticated inversion of expected chronology and influence resonates throughout the discussion of the five diverse women travellers and writers. *Women, Writing, and Travel* develops a sharp criticism of eighteenth-century discourses of sensibility and sociability from Montagu's focus on costume ('habit') to Janet Schaw and Anna Maria Falconbridge's encounters with the 'enslaved body'. O'Loughlin begins her book with Lady Mary Wortley Montagu's 1763 *Turkish Embassy Letters* and Mary Wollstonecraft's 1796 *Letters from Sweden* – the 'only two travel narratives written by eighteenth-century women available in print' when the research for the monograph began. Starting with Montagu, O'Loughlin's discussion persuasively charts a wide network of women's travel writing in the decades between these two familiar writers. In addition to the specific women and texts analysed, this discussion highlights the extensive world of women's travel writing that was published, circulated, and celebrated in the late eighteenth century.

Thanks to O'Loughlin's research (future researchers will benefit from her extensive bibliography), while Montagu provides an important point of familiarity, the discussion can now branch out to lesser-known writers and (from the perspective of the eighteenth-century canon of travel writing) less familiar destinations: Lady Elizabeth Craven's *Journey through the Crimea to Constantinople* (1789); Jane Vigor's *Letters from a Lady … in Russia* (1775 and 1777); Eliza Justice's *Voyage to Russia* (1739); Janet Schaw's *Journal* (circulated in manuscript, published in 1921); and Anna Maria Falconbridge's *Two Voyages to Sierra Leone* (1796). Together, these

texts demonstrate a wider range of women's travels and their writing. Lower and middle-gentry points of view on cultural differences challenge the traditional aristocratic perspective of travel writing itself.

Drawing on familiar critical perspectives like Klein's 'sociality' and Bourdieu's 'civility', O'Loughlin distinguishes between 'sociability' and 'sensibility' as well as probing the limitations of sympathy and subjectivity in eighteenth-century discourses of the self. All of these considerations are brought explicitly to bear on the body – both the body of the 'authorial subject' as well as 'other bodies encountered' (20). Embodiment is, of course, crucial to analyses of travel: 'the material and corporeal qualities of travel itself – long, difficult journeys, unfamiliar food, and changed environments – propel the body to the centre of experience in travel writing' (19). The epistolary form favoured by most (though not all) of the writers enables a complex negotiation of gender and authorship, founded on the appropriately 'feminine' form of the letter – a form which affords the writer a wide scope for expression without treading on masculine modes of authority.

Women, Writing, and Travel implicitly reveals the privileged status of 'travel writing' as a genre, particularly in her analysis of Schaw and Falconbridge's experiences of the West Indies and the Free Slave Colony in Sierra Leone. In this moment, we see that it is the *white body* that 'travels' and produces 'travel writing', while other(ed) bodies (non-white, working class, for example), are simply *moved*. Travel itself becomes a 'rich and unstable motif', signaling both an expanded worldview but not necessarily one that proceeds along a utopian trajectory towards equality and liberalism.

O'Loughlin refuses to shy away from uncomfortable topics within her study. There is no effort to wrench these writers from their contexts, or to ascribe to them an updated, revisionist 'enlightenment', particularly in their negotiation of difference and their culturally embedded racism. Chapters 5 and 6, which explore the writing of Janet Schaw and Anna Maria Falconbridge, are of particular value. In these final chapters, O'Loughlin offers an incisive critique of sensibility, revealing it to be a remarkably fragile discourse, easily 'disrupted', 'punctured', and 'fractured' by experiences on an international stage.

Kaley Kramer
Sheffield Hallam University

Alexander Grammatikos, *British Romantic Literature and the Emerging Modern Greek Nation*. Cham, Switzerland: Palgrave Macmillan, 2018. Pp. 221. £64.99. ISBN 9783319904399.

The continental political theatre during the Age of Revolution had Greece amongst its most critical trouble spots. As an oppressed nation and community, crucially positioned under the sphere of influence of the declining Ottoman Empire, and as the historical – however controversial – objective correlative of what had come to be perceived as the vital legacy of classical culture and art, Greece, and the Greek question, played a central role in early nineteenth-century European geopolitics, developing discourses of nationalism, and cross-European intercultural relations. Alexander Grammatikos's original study investigates and dynamically situates Romantic-era British responses to the complexities of modern Greece against a nuanced and contradictory background, where the construction of an idealised Hellenic past as the formative core of Western art, culture and politics, uneasily coexisted with present Greece's perceived contiguity with the Ottoman Empire. Expanding on established scholarship on Romantic Hellenism (from Timothy Webb to Jennifer Wallace and David Ferris), and infusing his critical outlook with Mary Louise Pratt's notion of 'contact zone', Grammatikos argues for

the centrality of British Romantic literary culture in carrying out the process of disentangling Modern Greece 'from the Ottoman world' (11), thus contributing to creation of an often 'Western-oriented, *Hellenized* Modern Greece' (12).

The range of case studies discussed in the volume is wide, as it engages with a variety of both canonical and lesser- or little-known writers and texts. Within the tight time span of the two crucial early decades of the nineteenth century (1809-1826) positioned before and during the Greek War of Independence, the monograph identifies an aptly diversified selection of close readings, thus indirectly supporting the opening claim regarding the relevance of 'generic and formal experimentation' (2) to the early nineteenth-century debates about Modern Greece. Chapter 2 contrasts two dissimilar views of Modern Greece and its prospective emancipation, as exemplified in Sydney Owenson's *Woman: Or Ida of Athens* (1809) and Thomas Hope's *Anastasius; or, Memoirs of a Greek* (1819). In Chapter 3, Lord Byron's *Child Harold's Pilgrimage* I and II (1812) and John Cam Hobhouse's *Journey through Albania and Other Provinces of Turkey in Europe and Asia* (1813) are shown to provide contrasting perceptions of both culture and education in Modern Greece, and Greek struggle for self-determination, which define the different modulation of their authors' philhellenism, as evidence that 'the ideology of Romantic nationalism, in a Greek context, was never neutral or innocent' (97).

Chapter 4 brings together three texts produced in the midst of the Greek War of Independence, including P. B. Shelley's 1822 verse drama *Hellas*, Catherine Grace Godwin's novel *Reine Canziani* – significantly subtitled *A Tale of Modern Greece* – and Felicia Hemans's narrative poem 'The Bride of the Greek Isle', both published in 1825. What these three diverse works share, Grammatikos suggests, is a questioning of the Western (British) construction of Modern Greek life and society and its political predicament, as conveyed through their nuanced articulations of the captive woman trope. In the three texts under consideration, this is intended to elicit support for the Greek struggle for self-determination, while at the same time acknowledging European powers' liability in the Eastern war theatre. Interestingly, the 'limits of European [and specifically British] philhellenism' that all the three works address emerge as inherent in the symbolic core of the captive woman trope. Felicia Hemans's narrative poem in particular is shown to carry out a major critique of the gendered figuration of oppressed Greece, whereby the captive woman Eudora's act of self-immolation signifies women's agency, thus disrupting, in Grammatikos's view, 'the sexual politics of early nineteenth-century philhellenic representations of Greece' (138). In the final chapter, again two novels – Tertius Kendrick's *The Travellers* (1825), and Mary Shelley's *The Last Man* (1826) – are read contrastively, where their use of 'historical imagination' – whether projected back into past as in the former, or forward into future as with the latter – is discussed as accounting for their (not necessarily intentional) contribution to 'the larger philhellenic mission of providing Greece with a national narrative' (160).

A compact and systematic study, this book provides a dense, solid, and at the same time dynamic account of the cultural, ideological, and political nodes underlying the process of Greek national independence, in a transnational and cross-cultural perspective. Against this background, Romantic-era writers, as the study shows in great detail, actively entered the debate, especially as they positioned themselves in relation to the relevance of the Greek question in shaping 'discussions about British hegemony and West-East power dynamics' (14). In this respect, the book, by shedding light on the consequence of Romantic-era debates on Modern Greece and the process of its formation as a nation state, contributes an original approach to both 'the field of British Romantic Hellenism' (1), and the related area of Romantic nationalism studies.

Franca Dellarosa
Aldo Moro University of Bari

Chiara Rolli, *The Trial of Warren Hastings: Classical Oratory and Reception in Eighteenth-Century England*. London: Bloomsbury, 2019. Pp. 224. £85. ISBN 97817884539221.

This accessible book is an abundant resource for scholars and students of classical reception and its influence on political and imperial rhetoric in eighteenth-century England. Rolli takes the impeachment of Warren Hastings, the first Governor-General of Bengal from 1773 to 1785, as a test case for how the examples of (principally Roman) orators such as Quintilian and, above all, Cicero dominated British education and legal culture, echoing in the theatrical speeches of Edmund Burke and his colleagues for the prosecution as well as in press coverage of the trial. As Rolli writes, beginning in 1786, the trial of Hastings in both Houses of Parliament for 'High Crimes and Misdemeanours' captivated the fashionable elite, but interest waned as the affair dragged on through the outbreak of the French Revolution, ending in acquittal in 1795. Setting aside questions of guilt and innocence, Rolli's book examines the layers of classical influence in the trial, illuminating their significance for parliamentary oratory and, symbolically, for British rule in India.

Chapter 1 outlines the scope of classical influence among the governing elite in the eighteenth century, evoking the prominence of classical allusions in parliamentary debates and their press coverage. Rolli emphasises Cicero's special status for the ruling class and particularly for Burke, who adopted Cicero as his ethical and oratorical model. Citing numerous contemporary biographies and translations, Rolli demonstrates that 'vehement' (21) debate about Cicero was the backdrop for crucial stages of the Hastings trial.

Chapter 2 compares Burke and Hastings, arguing that they derived contrasting views of the ethical rule of empire from classical study. While Burke believed with Cicero in a 'transcendent origin of power' (36), Hastings embraced the 'idea of ruling the conquered by means of their own traditions' (42). The significance of this contrast emerges in Rolli's analysis of Burke's speeches in Chapter 4, which elaborates how Burke's belief in universal law inflected his rhetoric and motivated his accusation that Hastings had become 'too Indian' (95), adopting the practices of oriental tyrants. Though Rolli does not press the point as far as she might, this contrast between the principals illuminates how classical models shaped racialised debates about the morality of British rule.

Chapter 3 examines the 'overlapping and intertwining' (84) of major influences on Burke's oratorical style, including setting and audience, personal temperament, the discourse of sympathy, and especially classical oratory and contemporary sentimental drama. Rolli argues that these latter shared an emphasis on spectacle and the need for the actor or orator to use his body as 'a medium to express and transmit feelings' (70). Rolli further demonstrates how the theatrical atmosphere of the trial—from the decorations of Westminster Hall to the souvenir fans and refreshment menus that circulated—solicited the prosecutors' impassioned and sometimes hysterical delivery.

Chapter 4 analyses a transcription of Burke's opening speech alongside Cicero's Latin *Verrines*, in which the Roman orator denounces ex-governor Gaius Verres for his misrule of Sicily. In examining the arguments, Rolli highlights the orators' focus on the perpetrators' greed and cruelty, their bestiality and monstrosity, and the threat they posed to the moral and economic fate of empire. In studying stylistic features, she concentrates on Cicero's and Burke's use of 'vivid descriptions' relying on sensory details to render events as if they were 'unfolding before the eyes of an observer' (107). In Burke's case, such descriptions made 'remote suffering' (110) seem more immediate to the Westminster audience.

Chapter 5 canvasses reception of the trial in British and English-language Indian newspapers and in satirical prints. Rolli shows how, in moments of peak interest, the press portrayed the antagonism of Burke and Hastings as a re-enactment of Cicero's campaign against

Verres. This analysis seals Rolli's argument that ancient Greek and Roman characters were 'figures of real relevance' (131) for the wider public beyond Westminster, serving as a means of channelling questions about Britain's self-identity as an imperial power.

The Trial of Warren Hastings gathers memorable details from an impressive range of sources, including contemporary ephemera such as diaries and souvenirs. True to Burke and Cicero's examples, Rolli gives sparkling life to the world of the trial. This material merits more robust and far-reaching analysis than the book sometimes accords it, particularly with regard to the linguistic features of Burke's and Cicero's orations. Rolli's occasional over-emphasis on the affinity between oratory and theatre obscures the fact that classical rhetors taught much more than showmanship and emotional appeals. Thus, the book could distinguish more precisely between the different influences on Burke, stressing the importance of dramatic delivery and vivid description when integrated with other aspects of the complex art of rhetoric, such as logic and figurative language. However, Rolli stipulates that the book 'should be considered introductory' (136), and as such, and more, this deeply researched work opens up rich possibilities for investigation.

Mariam Wassif
The University of Paris 1 – Panthéon-Sorbonne

JoEllen DeLucia and Juliet Shields, eds., *Migration and Modernities: The State of Being Stateless, 1750-1850*. Edinburgh: Edinburgh University Press, 2019. Pp. 224. £75. ISBN 9781474440349.

This volume aims to map the literary history of migration between the mid-eighteenth and mid-nineteenth century, a period of rapidly increasing mobility, industrialisation, emigration, and settler colonisation. Closing historical distance, the editors are keen to establish continuities with migration in the present, including the plight of refugees. Migration is not just 'a constant feature in the news' but 'a constant of human experience' (1) they tell us in their pithy and thoughtful introduction. To underscore this point they vividly dramatise the on-going historical reality of migration: refugee families fleeing their war-torn countries only to end up in makeshift camps no cleaner or safer than the slums of Victorian Manchester, or piling into boats so overcrowded that they resemble the slave ships of the middle passage.

Migrant experience, in particular, troubles the categories usually employed to organise literary study, such as historical period or the nation state. One principle of organisation chosen by the editors is to eschew stories of loss or triumph, especially those occurring at points of departure or arrival. Instead, the focus is on the messy middle states of migration.

Betsy Bolton opens with an essay which adroitly addresses the mutually constitutive relationship between geographic mobility and the advent of modernity signaled by the volume's title. In her lively reading of Byron's *Don Juan* as an epic of 'vagabond capitalism', a term coined by Cindy Katz, capitalism is captured as an 'unsettled, dissolute, irresponsible stalker of the world' (20). Capitalism creates a world in which humans are 'disabled as moral and political agents, displaced from the stable certainties ostensibly provided by religious and moral codes' (17). Bolton initially argues that Byron's detestation of all forms of government stems from his belief that poverty is the only politics: 'riches are power, and poverty is slavery all over the earth' (19). But by the essay's end, via numerous deft close readings unpicking Byron's satirical handling of travel literature's 'vicarious investment in conspicuous consumption' (26), Bolton cannot sidestep the poet's 'comic moral shiftiness'.

Kenneth McNeil revisits Mary Prince's slave narrative (1831) by examining its white-authorizing editor, Thomas Pringle, as a product of the Scottish diaspora. By detailing Pringle's

years as a Scottish settler in South Africa, McNeil foregrounds the affinities and parallels between Pringle's own circumstances and those of Prince; at the same time he shows their diasporas as distinctly different. The essay ends with James MacQueen's attacks on both, in which Prince comes off far worse than Pringle. Melissa Adams-Campbell also examines the white-authorised voice of the *Life of Black Hawk*, comparing it with Margaret Fuller's *Summer on the Lakes, in 1843*. Using a cultural rhetorics approach to understand different types of belonging, she shows how Black Hawk, leader of the Sauk American Indian tribe, constellates his people's connection to the Midwest through shared knowledge, story, and embodied experience. Fuller on the other hand collates personal and print knowledge in her own quest for connection. In the end the mobility that inspires Fuller's book is part and parcel of Native dispossession.

Patricia Cove aligns Fanny Burney's *The Wanderer* (1814) with her earlier 1793 pamphlet *Brief Reflections Relative to the Emigrant French Clergy*, which argued for Britain's acceptance of political exiles as 'brethren' rather than as aliens of 'a different race of beings' (129). Despite this plea, old-regime British institutions are seen to share the same violent tactics as the French revolutionary state, particularly in their exclusion of whole groups of people, especially women. The next chapter by Dragana Grbić tracks the long-term impact of the Great Migrations of the Serbs in 1690 through the traveller, writer and philosopher, Dimitrije Dositej Obradović (c. 1740-1811). Obradović believed that travel embodied an Enlightenment ideal. Like the Grand Tour, it was a way of learning through encounters with foreign cultures and languages.

The final chapter focuses on Ishmael Bashaw's *The Turkish Refugee* (1797), a narrative which underscores the impossibility of a Muslim Turk integrating into English society. This is in part due to the text's 'white envelope', shifting between the anonymous publisher of the text and the author who relates Bashaw's story. The permanent instability of the Turkish refugee is also mirrored in the text's generic instability, hovering as it does between refugee narratives, the picaresque novel, vagrant narratives and slave narratives. In the end the essay's author Claire Gallien sees Bashaw's story as closest to the slave narrative; that said, she is keen to avoid any measuring of the relative sufferings of Blacks, Turks and Muslims.

Like Bashaw's story, this volume ends abruptly. The omission of a conclusion is unfortunate given the new ground opened up by some of the essays and the editors' overall ambition, so well captured in their introduction. To end without an ending means that, like the unsettled refugee Bashaw, we must return to the beginning. But for him this simply meant 'to travel back to places he formerly visited in order to seek help from the people he once knew' (202).

Deirdre Coleman
University of Melbourne

Alan Bewell, *Natures in Translation: Romanticism and Colonial Natural History*. Baltimore: Johns Hopkins University Press, 2017. Pp. xvii + 393. $60. ISBN 9781421420967.

In this superb work of cultural-historical scholarship, Alan Bewell sheds new light on how Romantic-period literature reflects 'a world in which natures were traveling and resettling the globe like never before' (xiv). Rather, therefore, than seeing 'Nature' as kind of static backdrop to human activity, Bewell understands the pluralised 'natures' as mobile 'products of translation, as complex materialities deeply linked to language' (xiv). The most exciting parts of this book are those that cover underexplored texts. A convincing case is made for the modernity of

Erasmus Darwin's conception of a changing, mobile, and cosmopolitan natural world, despite his reliance on an outmoded poetic form. This discussion is followed by two terrific chapters: one on the transnational natures produced by colonial travel and particularly the transplantation of flora such as breadfruit; and the other on natural history in colonial Australia, in which the analysis moves skilfully between visual and verbal sources. There is also a very good chapter on William Bartram's *Travels*, a key text not only of North American travel writing and natural history, but also of British Romanticism through its impact on William Wordsworth and Samuel Taylor Coleridge. Bewell's argument culminates in the book's penultimate chapter on Lyell and Darwin. Simply putting these figures in a book on Romanticism recontextualises them in fascinating ways, and Bewell shows brilliantly how Darwin develops but also revolutionises earlier understandings of colonial natures by seeing them not as aberrant but as exemplary: 'he thus returned from the voyage on the *Beagle* with an idea of nature as being thoroughly *modern*, as constantly emerging from the crucible of variation, difference, mobility, migration, conflict, territorial expansion, and settlement' (297).

Perhaps inevitably, the chapters on canonical figures offer less scope for originality. The analyses of *The Natural History of Selborne*, *The Ruined Cottage*, and John Clare are always interesting and astute, but lack the cutting edge of the other chapters. The chapter on Gilbert White, for example, spends rather too long on familiar ground and does not fully develop the interesting argument around White's nervousness about invasive and migratory species, or the theoretical potential of the fascinating idea of understanding animals as cosmopolitan subjects. There are some very good readings of Clare's poetry, but his concern with 'stability' is for me overstated and Bewell unfortunately follows most Clare critics in neglecting his brilliant natural history prose. Occasionally the argument in these chapters relies too much on assertion, generalisation, and amplification, and would benefit from a more economical approach. Despite some productive references to Bruno Latour, Bewell is also perhaps not as open as he might be to contemporary ecological thinking: Timothy Morton, for example, is dealt with rather too briefly and dismissively; the ever-increasing body of humanities work on the Anthropocene is ignored; and the attack on historicism for viewing nature as 'inherently ahistorical and antithetical to human culture and mind' (11) seems a little out of date.

However, it is perhaps churlish to find fault with such a capacious and erudite study that does so many things so well. Indeed, the final chapter of *Natures in Translation* even achieves the rare feat of saying something new and interesting about *Frankenstein* by analysing its concern with 'species' in relation to the writings of Erasmus Darwin and the Comte De Buffon, and arguing that it offers a critique of Enlightenment ideas of 'Nature' as a fixed set of taxonomic categories. Bewell ends with a moving account of how Mary Shelley represents the mobility and the precarity of the human species itself: a natural form, that like all others, will one day only exist as a kind of haunting. Anyone who works on British Romanticism will find something of value in this book and it will be an essential point of reference for anyone interested in Romantic ecologies and/or imperialism.

David Higgins
University of Leeds