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Anne Anderson, Sibylle Erle, Laurie Garrison, Verity Hunt, Phoebe Putnam and Peter West, eds., *Panoramas, 1787-1900: Texts and Contexts.* 6 vols. London: Pickering and Chatto, 2013. Pp. 2,000. £450. ISBN 9781848930155.

When the Irish-born portrait artist Robert Barker opened the first Panorama in Edinburgh in 1787 he described himself in the publicity for his exhibition not only as the inventor of a new form of entertainment but as a daring artistic innovator whose work marked 'AN IMPROVEMENT ON PAINTING, Which relieves that sublime Art from a Restraint it has ever laboured under'. What distinguished Barker's invention – a vast, 360° canvas housed in a purpose-built enclosure – from established forms of illusionistic perspective painting was the apparent eradication of anything beyond the image that would allow the eye to re-establish a sense of the distinction between painted surface and reality. By preventing viewers from getting too close to the canvas, and by flooding the enclosure with daylight while, at the same time, concealing its source, viewers were tricked into thinking that the scene before them was real. Anecdotes abound of credulous responses to Barker's displays: Queen Charlotte was reportedly seasick while viewing 'The Grand Fleet at Spithead in 1791'; the Duke of Wellington was said to have become over-excited as he strained to get a closer view of the panorama of Sabraon. In addition to serving as testimony to the illusion's success, stories such as these point to the inherent contradictoriness of the medium: on the one hand the Panorama was presented as a form of popular immersive entertainment – audiences were attracted by promises of spectacle and scale – on the other it was regarded as an object of connoisseurship, 'intended chiefly', in Barker's words, 'for the criticism of artists, and admirers of painting in general'.

Such contradictions extend to the origins of the Panorama. In one influential account Barker is said to have come up with the idea of a large, continuous circular painting whilst surveying the view from Calton Hill in Edinburgh: this form of painting would enable observers to feel as if they were witnessing reality rather than a mere reproduction of the original scene. In another version, Barker gained an insight into the ability of stark contrasts of light and shade to create illusionistic effects whilst imprisoned for debt in a round cell with an aperture in the middle of the ceiling. In the first account the genesis of panoramic seeing is related to liberty and expansiveness; in the second, it is shown to be dependent on restriction and confinement. Subsequent commentators, mindful of the Foucaultian reading of Bentham's contemporaneous design for the Panopticon, have made much of the tensions and

the connections between these two accounts. It is no small irony that the Panorama, in its endeavour to go beyond the limits of painting, ended up positioning its viewers as docile, disciplinary subjects as a condition of its promise of unfettered access to the wonders of the world.

As evidenced by the wealth of annotated keys and narrative programmes reproduced in *Panoramas: Texts and Contexts, 1787-1900*, the enormous popularity of the medium throughout the nineteenth century was buoyed along, in large measure, by serial depictions of military triumphs and colonial territories, providing further evidence of the Panorama's role as an enforcer of the dominant ideology. Although some critics have argued that the relatively low cost of admission to the Panorama helped to blur distinctions between classes, enabling ordinary people to participate in the ennobling pursuit of grand vistas and allowing them to comment on Britain's martial and imperial accomplishments in a way that would not have been possible in the previous century, the fact remains that the all-encompassing vision or 'nature at a glance', as Barker's patent specified, laid great store in preventing observers from 'going too near the painting' in order to maintain illusionistic and, by extension, ideological consistency.

As the editors of these volumes attest, a lack of relevant documentation makes it all but impossible to reconstruct a detailed reception history for the Panorama. For anyone conducting research into this pervasive and highly successful medium the absence of individual accounts of contemporary displays is both baffling and frustrating. Apart from newspaper advertisements and a scant number of preparatory sketches (hardly any complete canvases survive) all that seems to remain to testify to the existence of the Panorama phenomenon are collections of narrative programmes and annotated keys. *Panoramas* reproduces a considerable number of printed materials, reflective not only of the well-known late eighteenth and early-nineteenth century British context but also of the burgeoning American scene of the second half of the century; from these materials we can at least gain an impression of the form these displays took and the means by which audiences were guided, both textually and visually, to interpret the views before them.

Aside from scattered comments by Reynolds, Constable, Ruskin and Turner, it is Wordsworth's *Prelude* that provides one of the few sustained evaluations of the Panorama. During his stays in London in the 1790s Wordsworth may have visited Barker's views of Calton Hill, Albion Mills and the grand fleet lying at Spithead. Although the poet does not specify which of these shows he witnessed his allusion in book 7 of the *Prelude* to the painter 'fashioning a work / To Nature's circumambient scenery, / And with his greedy pencil taking in / A whole horizon on all sides' makes explicit a prevailing unease with the rise of visual technology and the commodification of the romantic sublime strong enough to bely the poem's concluding insistence on the transcendence of mere material sight.

What remains to be examined in this fascinating and increasingly relevant field of enquiry are the precise ways in which panorama displays were related to concurrent developments in the technologies of warfare, in the management of colonies, in the dissemination of knowledge and in the fashioning of the self. While key works by Richard Altick (1978), Ralph Hyde (1988), Stephen Oettermann (1997) and Bernard Comment (1999) have provided first-rate general discussions of the medium, and while literary and cultural studies of romantic visuality by, most notably, William Galperin (1993), Gillen D'Arcy Wood (2003) and Sophie Thomas (2008), have pointed to the connections between panoramic painting and the visionary ambitions of high romantic poetry, with the exception of Denise Blake Oleksijczuk's *The First Panorama: Visions of British Imperialism* (2011) detailed analyses of how individual displays were presented 'in the midst of a pertinent cultural, political or imperial context' have yet to appear. The 'raw materials' contained in the

six volumes of this edition, together with the wide-ranging and informative headnotes and section introductions, will undoubtedly inspire researchers to continue this valuable work.

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John Barrell, *Edward Pugh of Ruthin, 1763-1813: 'A Native Artist'*. Cardiff: University of Wales Press, 2013. Pp. 245. 59 colour illustrations, 74 black and white. £65 hb, £25 pb. ISBN 9780708325667 (hb); 9780708325674 (pb).

John Barrell's publications will be well known to all students of late eighteenth- and early nineteenth-century British cultural and political history. In this book, he returns to his early interest in the politics of landscape, as revealed in his influential studies of John Clare (*The Idea of Landscape and the Sense of Place, 1730-1840* (1972)) and George Morland (*The Dark Side of the Landscape* (1980)). At first sight, Edward Pugh, the Welsh artist and writer, is an unpromising subject for a book of this length and lavishness. With its 133 illustrations, it is longer and more copiously illustrated than many books on major artists. Pugh's artistic production is not impressive by the standards of conventional art history: a few undistinguished portraits and a large number of grisaille landscape drawings which were aquatinted and issued as prints, and as illustrations to the text of his 150,000-word travel book, *Cambria Depicta*, published posthumously in 1816. Barrell himself admits that he cannot get very excited about the illustrations to *Cambria Depicta*. But the 'brilliant' text of that book is a different matter, and so too is the set of Six Views of Denbighshire that Pugh issued in 1794. In addition, Pugh produced some lively views of London crowds for a further publication, *Modern London* (1804). These three achievements provide the basic structure for a book that is both engagingly written and meticulously researched.

The book begins and ends like a detective story, conveying a sense of the thrills of research. It starts with the purchase of an anonymous watercolour and finishes with the resurfacing of the one view by Pugh that Barrell would have wanted to find – a panorama of Pugh's beloved Vale of Clwyd. This work, though technically accomplished, turns out, poignantly, to be a disappointment as Barrell concludes that Pugh, towards the end of his life, represents his native land as a landscape, not as a place – something to be viewed with aesthetic detachment rather than known and understood.

For most of his career, however, Pugh, like Clare, is depicting and describing places that he knew well, and using strategies and details which convey that knowledge. The other artists and writers who traversed north Wales in this period were predominantly English, unable even to understand the language (and unashamed of their ignorance in this respect). Pugh, as Barrell rightly argues, offers an authentically Welsh perspective. He could speak Welsh, and the text of *Cambria Depicta* shows that he spent time talking to the local inhabitants, rich and poor, and appreciating their many acts of kindness to him. His Six Views of 1794 also provide insights into the state of Denbighshire in the early years of the war with revolutionary France. With one exception (an estate portrait, a genre on which, surprisingly, Barrell can find little to say) they provide springboards for fascinating and wide-ranging analyses of, for example, the patterns of land ownership and exploitation, the effects of enclosure and the erosion of customary rights, and the reactions to the war. Some of his readings of the images are questionable: the figure interpreted as a tragic 'war widow' in *Llanfwrog, Ruthin and Llanbedr* is quite unlike the frantic, starving women depicted in other prints and written accounts, and is not even wearing black (she is described as 'nearly black'). Similarly, the 'industrious miner' in *Bathafern Hills, from Coedmarchan Rocks*

looks like a stock figure admiring the view, and his 'pile of spoil' might be either a small hill or an attempt to represent shadow. But the discussions that proceed from these interpretations are highly illuminating, and well supported by material from local newspapers and enclosure maps.

Barrell is at his best when he can trace the occupations, social class and activities of figures in the landscape, and the marks they leave on it in the shape of such items as cottages and churches, lime kilns and boundary stones. This interest in people is also evident in his perceptive descriptions of the tumbling children in Pugh's views of London. Barrell is animated, too, by a sense of the disservice done by the predominantly metropolitan bias of art history and the consequent neglect of figures like Pugh. His book demonstrates the importance of prints and book illustrations in spreading a taste for landscape, and provides a model for the kinds of analysis that can be applied to them. Above all, he creates an affectionate and convincing portrait of the artist, walking indefatigably around north Wales with his faithful dog, Miss Wowsi, at his heels. This book will, surely, achieve its stated aim of restoring Pugh to his rightful place in the cultural history of Wales, both as a writer and as an artist.

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***Genesis: William Blake's Last Illuminated Work*. Edited, with a commentary, by Mark Crosby and Robert N. Essick. San Marino, California: Huntingdon Library, 2012. Pp. 100. £58. ISBN 9780873282475.**

As his life ended, Blake began to re-write the Bible. Crosby and Essick's *Genesis* shows the glorious result. This first ever complete, full-size, colour reproduction is a joy to behold. On the manuscript's eleven mighty pages (379 x 276mm) we not only have Blake's revised version of the King James Bible (1.1-4.15) accompanied by his own pungent chapter headings but, naturally, a collection of illuminating designs too. *Genesis* is very much a work in progress – with script ranging from coloured gothic to rough pencil, and images that run from two gorgeous title pages to vague squirls and dashes – whose 'unfinished state...offers a window onto Blake's method of graphic composition' (36). The editors identify six layers of lettering which bespeak 'a back-and-forth, non-linear process...with every layer, Blake re-formatted and thus re-conceptualized his preliminary intentions'. Moreover the 'same process of re-execution and re-conceptualization is evident in the designs' (32) too. Blake's belief, 'The man who never alters his opinion is like standing water, & breeds reptiles of the mind' was clearly life-long.

As its previous editor Robert Wark notes, this sketchy manuscript is 'a puzzle' throwing up interpretative challenges which Crosby and Essick do indeed 'assault' (17, 21) and many of their claims are beautifully illustrated. The presentation of parallel Blakean and biblical texts, and their forensic analysis of the designs alongside Blake's other visual treatments of biblical themes, indisputably prove this to be a 'Christological version of Genesis' (46): Elohim becomes Jehovah, a harbinger of Jesus through his forgiveness of Cain. Highly informative sections on the Trinitarianism of Blake's patron John Linnell and on contemporary debates about the Genesis tradition underscore their case.

Less thoroughly convincing is the editors' insistence on another underlying meta-narrative in which material creation limits imagination and leads to the fall, tragically dividing humanity's androgynous ancestor and dooming us all to death: 'the creation of gendered states initiates the descent into mortality' (34). This is a venerable story but one it is

hard to see told quite as clearly as Crosby and Essick's theme-fixing titles for Blake's designs on leaves 5-9 imply: The Creation of Adam, The Creation of Eve 1 and 2, The Judgment of Adam and Eve, The Expulsion from Eden. For example, outside of its present context Adam's 'Creation' would not readily be apprehended as a treatment of that theme, while the 'Expulsion' is little more than an arrangement of circles. Also, the more transparent Adam and Eve scenes may be less tragic than the editors' commentary suggests. For instance, Adam on Leaf 7, recumbent beneath a busty, beautiful Eve, is said to have his 'neck arched back as if in agony' (43) yet his posture could as easily suggest dreamy sleep – he does, after all, smile at her appearance on Leaf 6. Interpretation of Eve's gesture and expression on Leaf 8, the 'Judgement' scene, seems excessively gloomy too: 'signifying an awareness of her sexuality and consequent shame' (43) they contend. Actually, as Eve touches her breasts and genitals, while looking toward Adam and cocking her head at an open-mouthed serpent, she seems anything but abashed or ashamed.

Detailed and informative analysis of the two title-pages further supports their over-arching arguments. Previously the variants had been seen as sublime and beautiful, but Crosby and Essick feel 'both can be interpreted as a movement from the Holy Ghost downward, an implicit visual narrative that anticipates Blake's chapter headings and represents a descent from unalloyed imaginative potentiality to material creation and the subsequent fragmentation of man into contentious states of consciousness' (40). They also understandably dwell on the significance of the title-pages' central figure, identified as Adam, whose enormous column-penis functions as the "I" of "GE-NE-SIS". Equally understandably, grand claims are made: 'the garment-like "I" covering his loins, [is] literally clothing the representative of humanity with the word of God'. It 'serves as a rebus to identify Adam as the literal embodiment of humanity' (37, 38). These are credible assessments, since the "I"/penis is most flamboyantly brandished, though female viewers may not easily swallow the notion that 'Adam's association with the letter "I" implies a self-reflexive connection with the reader' (40).

Ultimately Crosby and Essick must be praised for bringing us Blakean treasure, whose value lies in the unique version of Genesis Chapters 1-4 contained in Blake's designs and titles—and, since these are some of the last words he wrote, Blake best have the last word here too: (1) 'The Creation of the Natural Man', (2) 'The Natural Man divided into Male & Female & of the Tree of life and of the Tree of Good and Evil', (3) 'Of the Sexual Nature and its Fall into Generation and death', (4) 'How generation and death took Possession of the Natual Man & of the forgiveness of Sins written upon the Murderers forhead [sic]'.

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David Hopkins and Charles Martindale, eds., *The Oxford History of Classical Reception in English Literature, Volume 3: 1660-1790*. Oxford: Oxford University Press, 2012. Pp. 700. £147. ISBN 9780199219810.

Over the past twenty years Classical Reception Studies (CRS) has grown into an active and interdisciplinary field of academic study both within and beyond the classical community. *The Oxford History of Classical Reception in English Literature* (*OHCREL 3*) is the third volume (although the first to reach print) of a literary-historical mountain of a project which

aims to 'chart English writers' engagement and dialogue with ancient Greek and Roman literature from the early middle ages to the present day' (ix). The *OHCREL* series' very existence bears testimony to the settlement of the pioneering field of CRS in the mainstream of Literary Studies, and it is fitting that it should be co-edited by Charles Martindale, who did much to establish the field's reputation with his landmark book, *Redeeming the Text* (1993).

OHCREL 3 covers the period '1660-1790', which corresponds with and complements Stuart Gillespie and David Hopkins' third volume of *The Oxford History of Literary Translation in English* (2005). It is by necessity no slender tome, since what Penelope Wilson calls the act of 'recreating Greek and Roman texts as vernacular classics' (31) flourished in the period and allusion to the classics was ubiquitous in its literary culture. The book would have been heavier still had the editors not made the decision to restrict the scope of the project to 'literary texts of high quality and of the greatest historical importance' (2). This kind of language is likely, and perhaps designed, to ruffle feathers, especially of those who tend towards a Book or Cultural History approach. But in spite of an initially provocative staking out of their position on 'Literature' and 'reception', in which Martindale declares his preference for classical reception as 'two-way understanding… which illuminates antiquity as much as modernity' (5), he and Hopkins have covered a great deal of ground with carefully edited, lean and readable essays. Their definition of classical reception is not infrequently stretched by the essays that follow, which seldom illuminate antiquity for the classicist as much as the modern. But to restrict CRS to the admittedly gratifying (especially to classicists) dialogical model would rule out many important studies that have enriched the field, which would in turn seriously limit what CRS can offer the academy, as *OHCREL 3* itself shows. A pleasing example of where it does 'work both ways' is where Bruce Redford remarks that 'To investigate the Pliny-Walpole connection is to refresh one's understanding not only of cultural affinities but also the crucial role played in both *oeuvres* by patrician self-fashioning' (435).

The 'literary' inclination of the History obviously omits the chance to see the interplay between 'high literary' and performance, visual, material and 'lower' print cultures, but as a result it will surely stimulate a good deal of further research. The genres of literature represented in this book expand the trodden path to include texts currently underrepresented in English Literature teaching, e.g. translations, letters, histories and speeches. It is an invaluable resource for understanding the classicism of eighteenth-century Britain, which of course significantly informs Anglophone literature of both the eighteenth and nineteenth centuries. This is perhaps its greatest offering to the readers of this *Bulletin*.

The book is divided up as follows: after the introduction seven of the twenty-one chapters are given to classical genres (Latin Epic, Roman Satire and Epigram, Pastoral, Criticism, Didactic poetry, Lyric and Elegy, and History). The other chapters cover engagements *with* select individual classical authors (Homer, Ovid, and Horace), engagements *by* select individual eighteenth-century authors (Milton, Dryden, Johnson), and then the modern 'genre chapters' include: Letters, Fables, Theatre, Novels, Discursive and Philosophical Prose and Travesty and Mock-Heroic. Two miscellaneous chapters by Penelope Wilson do much to ground the collection by calling attention to women, the working class, and the publishing trade. 'The Place of the Classics in Education and Publishing' (29), positioned immediately after the introduction, summarises and expands our knowledge of the era's all-important classical education and usefully presents trends in contemporary print culture. Her second chapter on 'Women Writers and the Classics' (495) informs its reader of alternative 'indirect' routes to classical literary culture used by women, much of which by extension can be applied to the engagement of informal learners and children looking to supplement/short-cut their classical education). As well as introducing us

to the classicism of Aphra Behn, Anne Finch and Elizabeth Carter, she touches on the 'labouring-class' writers Mary Collier, Mary Leapor and Ann Yearsley.

Between many of the chapters of *OHCREL 3* there is a beneficial interlocking of themes and subjects. In spite of this, cross-referencing is minimal. The eighteenth-century expansion of the print medium is ever lurking in the background, which reminds the reader to temper with thoughts of continuity the desire to treat the succeeding era as one purely of reaction. This theme will no doubt be developed by *OHCREL 4* (forthcoming). Any omissions or thin patches in the scope of this ambitious History can be remedied by use of Victoria Moul's thorough annotated bibliography (647f).

It is impossible to do justice to individual chapters in the space of this short review. I will instead focus on a couple of the book's myth-busting elements surrounding eighteenth-century classicism. It ought to be noted that Martindale, Hopkins and 'The Bristol School' have recently made an important challenge to much received wisdom regarding Romantic classicism in *Romans and Romantics* (Saunders et al. ed., 2012). In Martindale's own essay on Milton's classicism he wields the bracket with lucid precision, e.g.: '(classicism must not be thought of as something necessarily conservative)' (61); '(despite the reputation of the period for stiff 'correctness' and subservience to 'the [Neoclassical] rules')…' (71). *OHCREL 3* throughout problematises the prevalent idea that the 'narrow rationalism' of the 'Neoclassical', or 'Augustan' period was liberated by 'The Gothic' (esp. 14-7). Another relatively well-documented concept that the volume challenges is the apparent division of 'biblically- and patriotically-inspired Whiggery and a classically-influenced Toryism' (19). The richness of creative classicism across party lines and throughout the long period reminds us to be wary of such political polarisations.

Other times and social and cultural contexts can resonate more easily with certain ancient writers than our own. This is patently true for the eighteenth century, as is revealed by the prevalence in *OHCREL 3* of classical authors rarely read today. The subtle differences and similarities between former relationships with classical writers and our own can often tell us much about both the ancient and modern authors and their work. But even if we learn nothing new about the ancient author, the complex web of attitudes, fashions, tastes and contemporary events that underlie such differences can also powerfully illuminate the social, political and cultural contexts of the modern writer and their readerships. *OHCREL 3* is a valuable collection of essays that displays the rich mix of creative classicism in eighteenth-century Britain.

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Stephen Gill, *Wordsworth's Revisitings*. Oxford, Oxford University Press, 2011. Pp. 265. £26. ISBN: 9780199268771.

Stephen Gill's lifetime of work on Wordsworth spans three major academic forms as editor of the Cornell *Salisbury Plain Poems* and co-editor of the Norton *Prelude*; author of the standard biography *William Wordsworth: A Life*; and critic of *Wordsworth and the Victorians*. There can be no-one better placed, then, to look over the entirety of Wordsworth's writing and develop a critical approach that enacts the poet's own 'habitual return *as a poet* "into the years which he himself had lived"' (2).

Gill defines the terms of his engagement clearly in his introduction with a subtle but important distinction between 'revisiting' and 'retrospect'. As he points out, there is a sense in which 'all Wordsworth's best poems [are] revisitings' (9) but this study is centred upon

'the poet's continual return not to his past but to his past in past writing' (10). This aligns the study with recent studies on Wordsworth – such as Andrew Bennett's *Wordsworth Writing* – that focus on the processes of the poet as writer, as well as with studies of the later works of major poets, such as Tim Fulford's *The Late Poetry of the Lake Poets: Romanticism Revised*. Gill's interest lies in the way that 'new creation is generated from earlier' (10) and he seeks to make the relationship visible. This also allows him to dwell upon the later Wordsworth and adopt a Mid-Victorian position from which to look back on the poet's acts of self-return – a perspective that he uses very effectively.

The first chapter is concerned with 'creative revisiting' and 'how revision worked in practice' (12). It focuses on the labour of revision for Wordsworth and the extraordinary (hidden) efforts involved. Revision is part of a refusal to let go, to allow separation between the poet and his work, which exists as an 'evolving whole': a 'being in the continuous present' (36). It is this odd, open relationship to his own work that allows for the kind of revisiting that Gill goes on to explore. In Chapter 2 Gill applies the totalising retrospective viewpoint to *The Ruined Cottage* to look at revisions made to the poem across its entire span, rather than dwelling only on early complexities. Gill's clean direct style gets right to the heart of a poem's meaning and its centrality to the Wordsworthian message. His succinct account of the questions posed by *The Ruined Cottage* is an excellent example of this: 'What is the proper response to a fate such as Margaret's? . . . Can it be made productive? Troubling thought, but can Margaret's death be made to work for our good?' (56). However interested Wordsworth is in suffering or in small human tragedies, his ultimate focus is always upon literature itself; the power of transformative communication that poetry offers.

Chapters 3 and 4 focus on *The Prelude* through four significant acts of revision occurring in 1804, 1819, 1831-2 and 1839. These chapters are of great interest in terms of the kind of critical response they enable. They draw upon and effectively unite Gill's tri-partite strengths – editorial, biographical, critical – almost to articulate (although it is not explicitly articulated) a new kind of form. So, the chapters work as a kind of text-critical-biography enabled in the case of this *particular* writer by the textual self-extension that determines his relationship to all his work, especially this one: 'because it was an autobiographical poem it continued bone of his bone' (89). Gill is particularly good at posing core questions and steadily filtering through the possible answers. So, for example, in answer to the question 'Why not publish?' (in 1839) there are the poet's own literary and financial justifications but also the possibility of deeper undercurrents of 'aggressive self-defensiveness' (Millgate in Gill, 147) concerning the poet's relationship to critics, or the refusal to accept that 'the poem's creative evolution was over' (148). As Gill succinctly puts it: 'Wordsworth liked stillness but hated fixity' (148).

Chapter 5 develops the textual-biography model further in a slightly different way by exploring acts of poetic and physical revisiting by Wordsworth that are also bound up with his relationship with Sir Walter Scott, before the book ends with 'Salisbury Plain' which is, of course, a double return, for poet and critic. As Wordsworth re-enacts in 1841 a journey first made in 1793 so Gill returns in 2011 to a text that initiated his career in 1975 to consider why the poem was left unpublished and the various stages of Wordsworthian 'dismembering' that it was made to go through. In this chapter too, the true nature of this book (in the terms outlined above) is directly stated as 'Wordsworth's particular way of conceiving the life of his poems' (204). As always with Stephen Gill this is a very *useful* book. It covers ground so scrupulously and authoritatively that it invokes trust, and the scope and range of knowledge of texts in multiple states is deeply impressive. Gill's place in the line of Great Wordsworthians is already assured and this late addition to his life's work, centred on the poet's late additions to *his* life's work, can only confirm it.

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Carla Pomarè, *Byron and the Discourses of History*. Farnham, Surrey: Ashgate, 2013. Pp. 192. £55. ISBN 9781409443568.

Carla Pomarè's new monograph, *Byron and the Discourses of History*, is part of a wave of recent work in Byron studies that explores the poet's historical concerns, also including the work of Stephen Cheeke, Jane Stabler and the recent essay collection *The Place of Lord Byron in World History* (reviewed in the last issue). Pomarè's unique contribution to this debate is to place Byron's eager appropriation of historical accounts within the context of broader intellectual developments in Romantic historiography. At the time Byron was writing, history was undergoing something of a revolution: Edward Gibbon's scrupulous, sceptical and sometimes scurrilous interrogation of sources in his *The History of the Decline and Fall of the Roman Empire* (1775-89) marked a broader movement in Western historiography; away from Christian teleology, and towards the more empirical practice exemplified by the work of the German positivist historian Leopold von Ranke. As Pomarè observes, Byron and his work have a complex status within these developments. In keeping with such historians' emphasis on empiricism, Byron stressed '[a]uthority and accuracy' (4), insisting that he kept to the facts in his representations of historical places and situations. At the same time, by reproducing in his notes extensive passages from historians as varied as Tacitus, Sismonde de Sismondi and David Hume, Byron demonstrates a 'collector's approach to history' (11) that partakes in the same antiquarian, bibliophiliac fascination with historical anecdote exemplified by the popularity of miscellanies such as Isaac D'Israeli's *The Curiosities of Literature* (1791-1834) (itself a favourite of the poet's).

In her careful and conscientious attention to both Byron's extensive reading and the paratextual material that he and sometimes his creative partner John Cam Hobhouse fashioned to accompany the poet's poems and plays, Pomarè demonstrates effectively the interpretative complexity created by the poet's incorporation of other voices into his texts. In Chapter 3, for instance, Pomarè argues convincingly that '[a]lthough his tragedies are commonly read as a decisive contribution to the…popular nineteenth-century perception of the [Venetian] Republic as a site of secrecy and repression…the eclecticism of his sources' ensure that 'Byron's position is more nuanced' (81). In a particularly persuasive passage, Pomarè points out the creative debt that Byron's scholarly and sardonic annotations owe to the French philosopher Pierre Bayle's *Historical and Critical Dictionary* (1695-1702; Eng. Trans. 1709), a biographical dictionary with voluminous footnotes. Pomarè explains incisively how Byron's promiscuous use of quotation undermines his quest to reproduce historical reality, observing that 'his use of the intertexts of history qualifies in a very modern sense the drive towards historical objectivity that lies behind his interest in historical matters' (87).

Of course, one of the main difficulties that a study of this nature confronts is the extent to which the theoretical complications caused by Byron's inclusion of these sources are the result of accident or design. Pomarè claims that Byron was engaged in the 'painstaking tracing of the process tying events, documents and historical representations' (7), but was nonetheless 'fundamentally unbothered by methodological considerations' (4). But Byron's faith in the factual status of historical narrative reveals more than simple naivety. Byron highlights his own accuracy partly to underscore his personal acquaintance with the places he describes, and thereby to distance his work from the bookish Oriental epic verses of his *epic renegade* Robert Southey, to which – in their combination of exotic subject-matter

and extensive paratexts – they bear an otherwise more than passing resemblance. Byron's emphasis on the facts also opens up interesting questions about his work's relationship with genres emerging in the period that blended fiction and fact, such as the historical novel and the National Tale. Not only did these new forms lay the foundation for Victorian realism, but – through the massive popularity of Sir Walter Scott's *Waverley* novels, in particular – they played a significant role in disseminating national consciousness across the globe.

From his adoption of the Greek cause in Canto II of *Childe Harold's Pilgrimage* (1812) to his valorisation of nascent Italian nationalism in works such as *The Prophecy*, Byron's works helped spread the idea that the nation was the central organizing principle around which the miscellaneous remnants of the past could be arranged into a coherent narrative. In her references to Byron's involvement with the Carbonari towards the end of this book, Pomarè hints at these considerations, but she neglects to provide a fuller examination of Byron's role in the rise of nineteenth-century 'national' history. This is a disappointing oversight in what is otherwise a conscientious study that should nonetheless prove of considerable interest to students and readers interested in Byron, Italian Romanticism, and eighteenth- and nineteenth-century historiography.

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Michael O'Neill, Mark Sandy and Sarah Wootton, eds., *Venice and the Cultural Imagination: 'This Strange Dream upon the Water*'. London: Pickering & Chatto, 2012. Pp. 212. £60. ISBN 9781848931664.

Bernard Beatty opens with a characteristically erudite and witty essay about Venetian binaries. To set everything in motion, Beatty meticulously unpacks the first six stanzas of *Childe Harold* Canto IV and asks, 'When did Venice begin to be enchanting?' (20). Two Venetian moments in English history, 1603-5 and 1816-20, yield associations of civilization and barbarism; palace and prison; Radcliffean and Napoleonic space. These binaries coalesce in Byron, Byron's Shakespeare, and a spectacular portrait of Venice by Pompeo Girolamo Batoni. Byron's address to Venice in *Childe Harold* resounds through all the essays that follow. For Mark Sandy, Venice's fairy enchantment flows into the works of Percy and Mary Shelley. From their revisionary engagement with Byron's linkage of self and history, Sandy turns to Thomas Mann's visionary mix of legal and illegal, civilized and uncivilized, history and fiction, life and death, delight and decay, light and shade, substance and illusion in *Death in Venice*. The binaries of the Romantic and post-romantic imagination deliquesce again in Andrew Wilton's chapter on J. M. W. Turner's images of the floating city, in which art and architecture merge with air and light. Following Turner's re-vision of *Childe Harold*, Jeremy Dibble focuses on the dark political world of Byron's Venetian plays through analysis of the republican and imperial aspects of La Fenice, and the way Verdi 'kept his finger on the Italian political pulse' (65). In a wide-ranging chapter, Dibble traces the mutations of the barcarolle across several centuries, dipping into opera's obsessive recourse to Venetian settings and motifs. Rippling evocatively out of the dream vision of Venice in *Pictures from Italy*, Michael O'Neill ruminates on the poetry of *Little Dorrit* and 'A Toccata of Galuppi's' to show how Dickens and Browning inherit the real and unreal accents of Byron's Venice. Perceptive and sensitive close reading allows us to hear how Dickens's syllables 'flow like the waters of the lagoon, each phrase floated upon the liquefying prose, each "and" a flick of the gondolier's blade' (82), and how both writers anticipate the post-industrial anxieties of Eliot and Pound. Dinah Birch's chapter on Ruskin picks up some of Wilton's concerns, and

deftly summarises the importance of Venice to Ruskin's understanding of architecture, labour and history. Birch's assured reappraisal of Ruskin on the gothic leads to consideration of Venice's links with the grotesque and fears about mortality; finally, she uncovers 'Turnerian uncertainty' (108) in Ruskin's softening attitude to Catholicism. Fresh binaries come into view in Pamela Knight's chapter on Edith Wharton. Beginning with Wharton's contempt for the mechanical tourist who inhabits the superficial foreground space of the guidebook, Knight scrutinises Wharton's elitist claim on Venice's layered textuality. Wharton and all the contributors to this book are readers of Venetian background, but Knight traces the increasing difficulty Wharton finds in sustaining her distinction when 'notes of the essence of the city, "the very life of Venice", are deadened by convention' (120-21). Like Henry James, that other scourge of American tourists, Wharton experiences revulsion at the 'shallow abyss' (124), that Venice becomes when flooded with sightseers. Like James too, she becomes a revenant, haunting later fiction about the city, and inextricably bound in the shallow layers she despised. Sarah Wootton expands the trope of disenchantment with Venice. Her essay on Iain Softley's film adaptation of *The Wings of the Dove* considers 'whether Softley's film fixates on surface at the expense of subtle yet suggestive layers of signification' (128). This question rewardingly brings into focus the relationship between viewer and the layers that make up Venice. Wootton uses visual texts of Venice by Sargent and Whistler to draw out the alienated perspective of the visitor to Venice who always looks 'from without' (137), a sensibility analysed with tact and rigour by Jason Harding, who navigates the anti-Semitism of Eliot and Pound in their raids on Venice as 'the great intertextual echo chamber of Western literature' (143). Harding's twin dialogues between Eliot and James, and Pound and Browning end with Pound's death in Venice and an eerie photograph of him in Torcello, evoking Venice as macabre enclosure. The final essay confronts the Venice of shadows and assassination: Rebecca White discusses Daphne Du Maurier's *Don't Look Now*, its transformation into Nicolas Roeg's classic 1973 film, and the legacy of this film for later directors, who cast Venice as sumptuous psychological prison. Brilliantly chosen, skilfully interwoven and consistently illuminating, this collection of essays does justice to its subject and represents a new high-water mark in interdisciplinary literary criticism. It is an essential companion volume to Tony Tanner's *Venice Desired*, sending its readers back to books, pictures, music, and to the city itself.

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Joselyn M. Almeida, *Reimagining the Transatlantic, 1780–1890*. Farnham: Ashgate, 2011. Pp. 294. £66.00. ISBN 9780754669678.

In recent years, the field of transatlantic studies has gained significant momentum. It received special currency, in particular, when it challenged rigid linguistic and political divisions in the academy. It has also remained strong because of its capacious theoretical space for transnational and transcultural critical work. When the term 'circum-Atlantic' was introduced thereafter, the term 'trans-Atlantic' suddenly seemed delimiting and not altogether inclusive of the Atlantic world's tri-continental scope. In *Reimagining the Transatlantic, 1780-1890*, Joselyn M. Almeida returns her readers to this discussion by critiquing the shortcomings of both these terms, in fact. In the process, however, she offers us a new approach. She proposes the pan-Atlantic as a multivalent framework that comprises both the Anglophone and non-Anglophone worlds and disrupts 'monolingual transatlanticism' (5). Her work captures the

authentic portrayal of the interpenetrating intellectual, cultural, and social forces from 1780-1890.

This is not the first time that Almeida offers an influential and groundbreaking study. In 2010 she edited a collection of essays, *Romanticism and the Anglo-Hispanic Imaginary*, which considers the multiple political, social, and literary connections between Romantic-era Britain and Spanish America. Underscoring the lack of attention that has been given to this relationship, the book also provides a rich interdisciplinary foundation for what has become an emerging branch of scholarship. Rebecca Cole Heinowitz's *Spanish America and British Romanticism, 1777-1826: Rewriting Conquest*, published shortly afterwards, provides an admirable extension of the work begun by the scholars who contributed to Almeida's collection.

Almeida's monograph is equally important and innovative. By reflecting the age's cross-cultural, fluid interactions, the pan-Atlantic theoretical framework helps us refigure Romantic and Victorian Britain's relations with Africa and the Americas. It encompasses various discourses and realities, including the practice of slavery and the rhetoric of liberation during the 'reconfiguration of British power in light of the decline of the Spanish empire' (11). Almeida helpfully integrates the contributions of translation, as well as movement and transmission, as they intersect with history and literature.

The book's chapters advance chronologically and span a broad range of authors describing the 'hybrid networks of culture that arise from multiple encounters across the longitudes of the Atlantic' (237). Almeida draws from a generic array that includes histories, abolitionist poems, travel narratives, and a novel. Her first chapter begins with a comparison of William Robertson's *History of America* (1777) with Ottobah Cugoano's *Thoughts and Sentiments* (1787) and Francisco Javier Clavijero's *Storia antica del Messico* (1780). By including Native American and African slave voices, she considers how imperial critiques brought about discursive reflections on global justice through 'Pan-Atlantic relationality' (14). Her second chapter analyses the distinct liberation movements of abolitionism and Latin American independence through the cases of Toussaint Louverture and Francisco de Miranda, whose efforts helped create an expansive nexus across imperial centres (London and Paris) and 'peripheries' (Caracas and St. Domingue) alike. Analysing the works of José Blanco White and Richard Robert Madden, the third chapter examines the role of translation as a powerful link between British abolitionism and reformist projects in Spanish America. Almeida then examines Charles Darwin's 'discovery' voyage on the *H.M.S. Beagle* in the fourth chapter, and considers his writings as a transformative contribution for Anglo-Hispanic relations. Darwin's contributions, she explains, resulted in South America's transition into a tangible, real phenomenon for the British. Finally, in her concluding chapter, she analyses the paradoxes of later Victorian Britain's commercial investments in Latin American slave-holding states.

With this publication, Almeida has offered an elegantly written and important piece of 'recovery' criticism. It not only captures the broad and boundary-less space of the Atlantic and the interconnectedness between politics and writing, whether fictional or non-fictional. The book also reconceives, as she explains, the 'monolingual genealogy of culture' through the various ethnic, racial, social, and cultural connections provided by her compelling pan-Atlantic conceptualization (238).

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Robin Jarvis, *Romantic Readers and Transatlantic Travel: Expeditions and Tours in North America, 1760-1840*. Farnham and Burlington, VT: Ashgate, 2012. Pp. 205. £55. ISBN 9780754668602.

Tony Lurcock, *'Not So Barren or Uncultivated': British Travellers in Finland, 1760-1830*. London: CB Editions, 2010. Pp. 230, £10. ISBN 9780956107398.

On the face of it, these two publications will seem principally a contribution to our growing understanding of Romantic-era travel writing and its pervasive and powerful influence on Romantic culture. This has been a burgeoning field for some two decades now, yet it is probably fair to say that it remains something of a niche interest; most Romanticists still concern themselves with more conventionally 'literary' forms such as poetry, fiction and drama, even as they seek to broaden or indeed explode the traditional canon in relation to those genres. There will be a tendency, therefore, for many readers of this review to pigeonhole the two texts under consideration here as relevant to travel writing specialists only. Yet this would be a significant oversight, at least with regard to Robin Jarvis's impressively researched *Romantic Readers and Transatlantic Travels*. Jarvis's basic premise seems straightforward enough, and quite narrowly focused, as he aims to track the reception and contemporary reader response to a broad range of travelogues about North America. Yet because of the centrality of both America and the travel writing genre to Romantic-era literary and intellectual culture, coupled with the inherent multidisciplinarity of travel writing in this period, *Romantic Readers and Transatlantic Travels* sheds light on a much wider range of current debates than one might initially expect; there are few Romanticists, I suspect, who will not find something to mull over in this stimulating volume.

Bringing the reader-response and reception theories of Wolfgang Iser and Hans Robert Jauss into fruitful dialogue with the 'book history' approaches of Robert Darnton and William St Clair, Jarvis organizes the volume into four broad chapters. Chapter 1 focuses on the private reading experiences of an array of non-professional readers. Using the letters, journals, autobiographies, commonplace books and marginalia not only of well-known figures like Coleridge, William Beckford, and Hester Piozzi but also of lesser known figures such as Anna Larpent, the shoemaker-turned-journalist Thomas Cooper, and the tailor Thomas Carter, Jarvis reconstructs both contemporary responses to a range of specific travelogues and also the larger 'horizon of expectations' readers brought to bear on travel writing in this era. Chapters 2 and 3 then turn principally to the attitudes and opinions revealed in contemporary periodical reviews of travelogues, although the responses of this professional class of readers are interspersed with more private responses to key texts. Chapter 2 addresses reviews of travelogues to the newly independent United States, focusing *inter alia* on debates about emigration, American 'manners' and their relation to the democratic political system, and the perennial interest in Native American culture, while Chapter 3 focuses on the reception of travelogues to British North America. The latter literature encompasses not only tours of Upper and Lower Canada but also the more arduous exploratory endeavours of figures like Samuel Hearne and Alexander Mackenzie and the quest for the North West Passage, as pursued by the Arctic explorers John Ross, John Franklin and William Parry. Debates about emigration are again prominent in these reviews, as is the contemporary fascination with Native Americans and the Inuit, whilst in an enjoyable 'interlude' on images and accounts of the beaver Jarvis also probes the period's taste for natural historical curiosities. Finally, Chapter 4 examines the way material from American travelogues is reworked in contemporary poetry, using examples from

Wordsworth, Coleridge, Southey, Thomas Moore, Thomas Campbell and Felicia Hemans to gauge how some of the most sophisticated literary readers of the day read and responded to travel accounts.

What do we learn from this rich archival trawl through a wealth of little-known material? In terms of over-arching theses, Jarvis demonstrates emphatically on the one hand the popularity and fascination of travel writing with all classes and communities of readers in the Romantic period; yet on the other, he demonstrates equally emphatically that the form those readers were interested in bears little resemblance to modern scholarly generalizations about so-called 'Romantic' travel and travel writing. The genre was not prized as a medium for authorial introspection or the staging of a sublime or sentimental self; rather, readers wanted what Jarvis terms the 'harder currency' (35) of useful or curious information about the wider world, and they consequently looked askance at writers who put themselves too centre-stage. Thus Anna Larpent dismissed one over-personalized travelogue as 'a sort of twaddle emanating from one point self & what self does = & what is done to self' (qtd. 35), whilst Fanny Trollope rebuked Basil Hall for giving 'his own eternal orange-tawny colour to every object' (qtd. 29). Concerned in this way with the acquisition of knowledge, Romantic-era readers of travel writing were indeed acquiring, as many postcolonial studies have alleged, an implicitly imperialist 'global consciousness', in Mary Louise Pratt's phrase, which led them to view pretty much the whole world as material and imaginative resource. Yet here again Jarvis's scrupulously empirical approach introduces important qualifications to this received wisdom about the form. As he demonstrates repeatedly, we need to be cautious about regarding contemporary readers as merely passive receptacles for the ideologies promulgated in travelogues. Rather, readers across the whole spectrum, from those taking up the form solely for personal pleasure to professional reviewers and leading literary figures seeking source material, were more than capable of reading actively, selectively and independently, often reading 'against the grain' and resisting the ideological blinkers proffered by individual travel writers.

Whilst these are perhaps the main lessons to be gleaned from *Romantic Readers and Transatlantic Travel*, the volume can also be profitably read from several other investigative angles. It sheds light, obviously, on British attitudes to the USA, Canada and the Arctic, and on attitudes to both the natural world and indigenous, supposedly 'savage' peoples. Yet at the same time it will be a useful resource for scholars interested in tracking contemporary debates about emigration and democracy; the role played by periodicals in Romantic-era print culture (and connected with this, the feuding between leading British reviews in this period); the reading habits and education not only of 'elite' readers but also of women and of working-class autodidacts; the interplay of print, visual and material culture in relation to Romantic-era travel and exploration; and several other topics besides. I personally would have welcomed more about whether readers responded differently to male- and female-authored travelogues; the book's implicit message is that the gender of the author did not greatly concern most readers, but it would have been useful to have this addressed explicitly. For the most part, however, Jarvis does an excellent job in situating his source material in a broad range of relevant scholarly contexts, on the one hand offering nuanced summaries of current thinking in each area whilst on the other using the archive to complicate and qualify any tendency to simplistic generalization or excessively abstract theorizing. The volume is consequently something of a treasure-trove; it generously opens up a rich seam of material which may be productively mined by Romanticists pursuing a variety of research enquiries.

In comparison, Tony Lurcock's survey of British travellers in Finland is a more limited volume. It is essentially an anthology, focusing on a different traveller each chapter and offering extracts from their published travelogues framed by commentary and a reconstruction of their journey as a whole. The travellers include Joseph Marshall (the author

in 1772 of seemingly the first firsthand travel account of Finland), Sir Nathaniel Wraxell, William Coxe, John Barrow, and Charlotte Disbrowe and the Marchioness of Westminster – the latter being the first women to publish accounts of the country, although in both cases their descriptions did not appear in print till the 1870s. Lurcock gives an overview of each traveller's interests and activities, whilst his general introduction does a good job of drawing out key themes and preoccupations across the source texts, whilst simultaneously situating them in the larger contexts of late eighteenth-century primitivism, Enlightenment ethnography, and the growing taste for sublime scenery. Given the comparative brevity of both extracts and commentary, scholars and students exploring representations of Finland in this period will want to dig out the original travel narratives anthologized here, or else seek a more thorough-going academic treatment of this theme, such as H. Arnold Barton's *Northern Arcadia: Foreign Travelers in Scandinavia, 1765-1815* (1998). Yet for anyone needing an introductory map of Romantic-era British travel writing about Finland – and indeed, about Scandinavia more generally, since Finland was generally visited in the context of a larger tour of the region – Lurcock's volume is a useful resource.

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Mark Canuel, *Justice, Dissent, and the Sublime*. Baltimore: Johns Hopkins University Press, 2012. Pp. 175. $49.95. ISBN 9781421405872.

Justice, Dissent, and the Sublime, like certain strands of ecocriticism, explores how Romantic theorizations may remain relevant and generative for contemporary society as it engages urgent questions. Mark Canuel asks if Romantic conceptualizations of the sublime can advance an understanding of justice, broadly conceived. He postulates that in recent thought, not only by what he delineates as 'beauty theorists' (31) but within 'both queer and cosmopolitan theory' (66), justice is primarily associated with beauty and its attendant 'emphasis on proportion, symmetry and mutuality' (4) and on 'balance, and resemblance' (121). By contrast, Canuel proposes that the Romantic sublime, particularly as articulated by Immanuel Kant and instantiated in poems by Charlotte Smith and Samuel Taylor Coleridge, offers a compelling alternative model that reveals the connections between justice and 'asymmetry, complaint, and disagreement' (4).

Legal theorists have engaged the role of aesthetics for justice from a variety of perspectives. Ronald Dworkin, in *Law's Empire*, aligned legal interpretation with literary form and concepts of integrity, a model that implicitly endorses an aesthetic rooted in beauty to grasp justice as an evolving revisionary process. Contrasting with Dworkin, Richard Sherwin, in 'Sublime Jurisprudence: On the Ethical Education of the Legal Imagination in our Time' (2008), draws on Vico's understanding of the sublime as marking a limit of the empirical. Canuel's approach, while consonant with Sherwin, focuses on the wider discursive functions of justice, although his analysis implicates the legal sphere. He does not seek to jettison an aesthetics of justice, but argues for rooting it in the sublime rather than the beautiful. Doing so, he contends, demonstrates that the 'oscillating structure of the sublime yields a connection with an account of justice based upon argument, complaint, and repair, an account that combines general rights with allowance for particular rights and seeks to make room for human desire and passion alongside reason' (7). Canuel weaves through his analysis a corollary consideration of the academy's investment in preserving the viability of beauty as a generative aesthetic; he associates this tendency with eighteenth-century aesthetic theory

typified by Joshua Reynolds and with the academy's 'symbiotic relationship with multinational corporate enterprise' (34).

Each of the book's five chapters advance a view of the sublime in relationship to the contemporary moment and draws upon corrective Romantic texts to illuminate potentialities of sublime justice obscured within critical and popular discourses. The first three chapters concern, respectively, theories of the beautiful in relationship to justice (Chapter 1: 'Beautiful People'), the Kantian sublime as offering 'a sense of community beyond communion' (62; Chapter 2: 'Justice and the Romantic Sublime'), and the dependence of both queer and cosmopolitan theory on the 'logic of beauty' which Coleridge's Conversation poems 'reject' (92; Chapter 3: 'The Reparative Impulse'). In Chapter 4, 'Biopolitics and the Sublime,' Canuel, arguing an indebtedness by rights theory to beauty, suggests that the 'sublime leads toward a more conflictual mode of configuring the relations between persons; it provides an aesthetic vantage point that highlights complaint, dissent, and disagreement in the midst of a larger scheme of social cooperation' (97). He turns to a reading of Charlotte Smith's *Beachy Head* to 'focus discussion of the sublime and biopolitics' because 'the poem consistently dislodges its claims about the rights of individuals from its more obvious celebrations of national territory and internal social harmony' (98). Canuel finds the form of the poem consonant with the figure of the displaced hermit who rescues, and perishes attempting to rescue, ''helpless strangers'' (108). He contends that registering the poem's sublimity makes visible a reconceptualization of rights into 'a more thoroughly politicized right that might be extended transnationally into new places, and new situations, with protections fostering newly included persons— right for those without rights' (110). He concludes the chapter suggesting that the 'example' that Romanticism might set 'for the present' is to 'militate against the logic of exemplification itself' (120). This sublime 'aesthetic vantage point on a contentious mode of belonging' leads into the final chapter, 'Aesthetics and Animal Theory' which asks 'How can new members be included in the scope of justice' (122) and takes the 'treatment of animals' as an 'exemplary instance of the problem of justice' as it is extended—or fails to be—toward 'marginal beings' (122-3). In this chapter, more than the others, a range of Romantic writers are brought to bear, including Barbauld, Trimmer, Cowper, Coleridge, and Shelley. In many ways, this final chapter serves as an extended test case for confronting the conflictual nature of the sublime, in opposition to conceptions of beauty, on the basis of the theoretical groundwork laid by the prior chapters. This is a provocative and challenging book, seeking the sublime as both its subject and its mode.

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Christopher Reid, *Imprison'd Wranglers: The Rhetorical Culture of the House of Commons 1760-1800*. Oxford: Oxford University Press, 2012. £60. Pp. 288. ISBN 9780199581096.

Imprison'd Wranglers argues that in the late eighteenth century the contexts and registers of British parliamentary debate were altered in profound ways by developments in metropolitan print culture, in particular the expansion of the daily press and the concomitant increase in parliamentary reporting. By the 1780s restrictions on the reporting of speeches from the Strangers' Gallery of the Commons were relaxed – at least in *de facto* terms – and for the first time politicians' words were carried to an audience well beyond the confines of St. Stephen's Chapel. Christopher Reid traces the various ways in which this rhetorical transmission took place; he argues that print, far from displacing the culture of speech, in fact generated far

greater public interest in the debates of the House of Common, and that the nature and function of parliamentary rhetoric was necessarily reshaped by orators' consciousness that they now addressed not only their colleagues but also a mass of newspaper readers. Of course, as Reid is keen to emphasize, these developments were subtended by anxieties about the difference between event and report, and a widespread awareness (not least within the Commons itself) of the transformations, elisions, and inaccuracies that inevitably inhere in the textual record of an oratorical act.

One of the chief virtues of Reid's study, indeed perhaps the reason it works so well, is that its structure gives equal attention to the speeches and speakers themselves – their strategies and imperatives – and to the manifold dimensions of the wider rhetorical culture that emerged in relation to, and served to inflect, political oratory of the late eighteenth century. In the second half of *Imprison'd Wranglers* Reid offers chapters on the education and character of the orator, discussions that both note the ways in which schools and universities trained upper-class students in the art of declamation as part of a pedagogy of public life and also consider the pressures negotiated by a speaker in the Commons as he sought to present and preserve the integrity of his gentlemanly character in the face of internecine party-political rivalries. There is also an especially compelling chapter on the practice of quotation; the invocation of literary texts, and of classical works in particular, Reid contends, was a crucial means by which cultural community and political alliance were created, reinforced, or contested in the Commons.

These chapters offer a much-needed examination of the period's political oratory. They effectively balance close reading and history and combine deep knowledge of classical and Enlightenment theories of eloquence with a sense of the long view (as references to twentieth-century speakers such as Thatcher and Enoch Powell evidence). And they are crucially informed and enlivened by the conceptual and contextual groundwork laid in the first half of the book. Here Reid considers the spatial qualities of the Commons – the way a speaker's position within the House gave meaning to his words, the use of gesture to mark or control location, the 'haunting' of the Commons by past speeches and orators – and looks in considerable detail at the publication of parliamentary debates. He tracks the various means by which speeches became printed texts, showing how the very politicians who complained openly in parliament about the reporting of proceedings were often themselves quietly furnishing publishers and editors with copies of their speeches; describing the practices by which reporters in the Strangers' Gallery recorded and 'constructed' texts of speeches at an historical moment when verbatim reporting was not possible; and revealing the cultural codings of the different printed venues – pamphlets, journals, newspapers – in which a speech might (simultaneously) appear. Reid's innovative chapter on the ways that James Gillray's caricatures register and relay parliamentary speech in a way that 'restores a visual dimension to rhetorical performance that is otherwise lost' (103) is especially welcome.

The potential peril of Reid's subject matter – as anyone who has spent time wading through the *Parliamentary Register* will know – is that it might so easily make for a dry-as-dust account unhelpfully encumbered by the dense minutiae of its archive. Perhaps the greatest of the many achievements of *Imprison'd Wranglers* is that it not only avoids this pitfall but succeeds in reanimating the rhetorical acts and contexts it examines. Reid's critically adroit history of speechmaking in the House of Commons returns us to the liveliness, theatricality, and excitement of the period's oratorical occasions. *Imprison'd Wranglers* will surely serve as the definitive study of late eighteenth-century parliamentary oratory for some time to come.

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Helena Bergmann, *A Revised Reading of Mary Hays' Philosophical Novel* Memoirs of Emma Courtney *(1796): Enlarging the Canon of the Mary Wollstonecraft Literary-Philosophical Circle*. Preface by Jacqueline Labbe. Lewiston, PA: Edwin Mellen Press, 2011. Pp. 179. PB $49.95. ISBN 978077343948X.

Judith Thompson. *John Thelwall in the Wordsworth Circle: The Silenced Partner*. Basingstoke and New York: Palgrave McMillan, 2012. Pp. 313. £58. ISBN 9780230104488.

Over the last three decades, British Romanticism has undergone major revisions. Both Helena Bergmann's *A Revised Reading of Mary Hays' Philosophical Novel* and Judith Thompson's *John Thelwall in the Wordsworth Circle* attempt further rewriting: Bergmann by insisting on Hays' central place as a 'female philosopher', and Thompson by resituating Thelwall as an equal but 'silenced' partner to the Coleridge/Wordsworth line of Romantic thought.

Reading these books together is both encouraging and instructive. It is encouraging to see how enriched British Romanticism – figured as the 'Wollstonecraft [...] circle' or as famed poetic partnership – becomes when we include key figures marginalized under later reconstructions. Bergmann's interest in reinstating Hays as a feminist foremother that a contemporary might recognize stands in curious relation to Thompson's historicized and textually-oriented study of Thelwall's intercourse with Wordsworth and Coleridge. Helena Bergmann's study relies on readily available reprints of Hays' novel and letters (Broadview, Mellen), contrasting with Judith Thompson's dependence on rarified library editions (Pickering & Chatto) and archival resources.

Hays is still usually invoked in association with other late eighteenth-century women writers. Thus, Bergmann intends a real service in giving Hays and *Emma Courtney* the full benefit of the extended canvas of a monograph. The book is organized into four parts: Chapter 1 'An Educationalist out of her Time' on Hays' connection both to Unitarianism and to Wollstonecraftian proto-feminism, Chapter 2 'A Philosophy of Memoirs' focused primarily on *Emma Courtney*, Chapter 3 'Dissenting Correspondence' traces Hays' life and her place within communities of religious dissent and radical philosophy, and Chapter 4 'Parody and Proliferations' focuses on fictional responses to *Emma Courtney* both English and French. Bergmann writes that the purpose of her study is 'to rehabilitate Mary Hays' position as a writer and educational feminist' (6). She often seems to be arguing with a selective version of Hays scholarship. Referencing mostly criticism before 2003, Bergmann points for an instance of misogynist dismissiveness to J. M. Tomkins's study—from 1938. She repeats the charge that Hays' work lost its 'radicalism' after 1798 (11), conflicting with current scholarship on Hays' later works, including *Female Biography*. The bibliography lacks some cited references and references some French names incorrectly; typographical or usage errors are noticeable.

Focusing on Hays and the novel itself, Bergmann brings particularly welcome attention to Hays' interest in male interlocutors. Clearly Bergmann is interested in how women negotiate intellectual relationships that may or may not include a romantic or sexual element. She argues that both the author and her character demand (and earn) male respect and recognition on intellectual subjects, attending seriously to Hays' engagement with Helvétius as well as Godwin and to her youthful intellectualized romance with John Eccles as well as the disappointing mature one with William Frend. But while usefully situating Hays

within a larger philosophical context, this approach also risks implying that Hays matters only *because* she engaged male interlocutors. Hays' female intellectual compatriots – Wollstonecraft and Fenwick for instance – are largely absent.

Bergmann's book is unusual in reading not only Hamilton's *Memoirs of Modern Philosophers* as a response to *Emma Courtney*, but Charles Lloyd's *Edmund Oliver* and, crossing the channel, Mme de Genlis's *La femme philosophe* and Guizot's *La chappelle d'Ayton, or Emma Courtney*. However this promising move is disappointing in execution; Bergmann takes her cue from Hamilton's caricatured Bridgetina Botherim to trace all attacks on the 'female philosopher' figure back to Emma or even Hays herself. More effective is Bergmann's use of Gérard Genette's model of hypertextual variants. In this analysis, Hays' novel is the originary hypotext, while Hamilton's satire falls into caricature as distinct from Edmund Loyd's more playful novel, which falls under parody. Both *Edmund Oliver* and *La femme Philosophe* are identified as 'transposed' versions of Hays' characters, but Genlis's *Femme Philosophe* is also tagged as 'forgery' for unsympathetic transposition. *A Revised Reading* misses the opportunity to consider how Hays' Augustus and Montague and Lloyd's Edmund might typify the 'man of feeling' or perhaps Romantic masculinity in contrast with the self-controlled female philosopher.

In discussing the novel, twentieth-century mostly French theorists are referenced (Lacan, Kristeva, Irigaray, Winnicott), but in glancing ways that don't build to a sustained model. A kind of ahistorical approach is evident throughout, despite references to Helvétius, Godwin, Rousseau, Frend, and Hays' biography. There are advantages to ahistorical theoretical approaches, but also disadvantages; one disadvantage here is that despite references to specific problems in the 1790s (the backlash following Godwin's memoir of Wollstonecraft), the reader doesn't get much sense of the circles in which Hays struggled to claim her place.

Judith Thompson attempts to set Thelwall in his proper place as the third and senior member of a foundational Romantic 'triumvirate' with Samuel Taylor Coleridge and William Wordsworth. Building on the turn to Romantic sociability, '*The Silenced Partner* focuses […] on modes of exchange and interaction' arguing for 'paying [Thelwall] the respect of the close rhetorical attention we have long given' to Wordsworth and Coleridge (5). Uniting biographical and historical approaches with close textual attention and rhetorical analysis, Thompson patiently traces not only influence but complex dialogue in poetry, anecdote, critical reflection, and personal letters that circulated among the three core figures. While the project is both corrective and at times speculative (Thompson elucidates Thelwall's lost correspondence by reading between the lines of Coleridge's letters and poetry, and in another section interprets Thelwall's cryptic marginal annotations of *Biographia Literaria*), her detailed textual analysis is intriguing and often quite persuasive.

The book is organized into three sections: Part I, 'Coleridge and Co.', focuses on Thelwall's friendship with Coleridge and Coleridge's early admiration for Thelwall; Part II, 'Annus Mirabilis', functions as a kind of pivot, situating Thelwall's 'Pedestrian Excursion,' his trip to Nether Stowey and Alfoxden and subsequent move to Lyswen where *Poems, Chiefly Written in Retirement* was composed, as subtexts for *Lyrical Ballads*; Part III, 'Re: Wordsworth and Thelwall', traces poetic influence and exchange between these two poets and Romantic thinkers, tracing Thelwall's influence particularly on Wordsworth's troubled *Recluse*. There is no framing introduction and no concluding summation. Rather, the book's dynamic is more iterative than linear, opening with a prologue and a short introduction to each section, followed by three to four chapters. The book's form reiterates Thompson's argument that to read Thelwall properly and in proper relation, we must focus on conversational exchange, commentary, and allusion. In so doing, we get a different version of the two founding poets and Thelwall becomes a necessary part of reading and studying their

poetry and significance. Most importantly, the work makes a strong case for studying Thelwall's full oeuvre from his political, elocutionary, and pedagogical writings to his poetry and quasi-medical writing.

One of the pleasures of Thompson's *The Silenced Partner* is the space given to careful readings of Thelwall's poetry, as well as rereading the better known work of Coleridge and Wordsworth. Thompson's readings, particularly in the sections on Wordsworth, the sonnet and the ode, could be used quite effectively in an undergraduate class on prosody, exemplifying the value of close-reading and oral recitation. Given Thelwall's own impulse toward instruction, the pedagogical contribution of Thompson's work is a sign of her full empathy with her subject. One cannot, however, assume familiarity with Thelwall's poetry on the part of the reader, and the fragments that are cited make one wish for more available editions of Thelwall's writing, particularly of longer works such as *Hope of Albion* (published in parts in *Poems, Chiefly Written in Retirement* and *The Vestibule of Eloquence*). For a reader with only a moderate knowledge of Thelwall, the timeframe of his life and his publication history is often confusing; a timeline or table would have been quite helpful.

A key argument of Thompson's *Silenced Partner* is that 'while *we* no longer know Thelwall's work, *they* [Wordsworth and Coleridge] did' (5) – an argument that could be made likewise for Mary Hays (of other key figures). It is a measure of the similar project of both works and the difference in their realization that Thompson's careful balance of historicism and speculation helps situate Thelwall as an important interlocutor to these two key Romantics, while Bergmann's situates Hays unevenly as a figure caught between her own time and ours. While Bergmann highlights her own situation as a full time teacher of English and her book echoes its likely classroom origins, it is Thompson's book that suggestively invokes a conversational and poetic pedagogy.

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James Vigus, ed., *Informal Romanticism*. Studien zur Englischen Romantik. Trier: Wissenschaftlicher Verlag Trier, 2012. Pp. 214. Pb. €24. ISBN 9783868213911.

What is 'informal' Romanticism? In this collection, based on a 2011 conference at LMU München, James Vigus has brought together a thought-provoking set of essays, which respond to and develop many key themes in Romantic studies. However, he also proposes a new way of taking hold of them: as *Informal Romanticism*. Not all of the contributors engage with this term and some, such as Paul Hamilton, brilliantly reconfigure it – in his case, as 'Romantic Occasionalism'. However, it succeeds as a way of approaching the range of material and critical perspectives on offer and, while it is of course paradoxical to try and define a term intended to challenge more rigid, hidebound or formal conceptions of Romanticism, some key features stand out.

Romantic informalism shows the continued and often transformative influence of Gillian Russell and Clara Tuite's *Romantic Sociability* (2006). Of course, sociability is not always informal – and at the turn of the nineteenth century was often anxiously codified, as sources as divergent as Austen's novels and Godwin's diary suggest. But, as Vigus argues, the 'notion of the 'informal' tends to imply sociability' and, citing recent work by Jon Mee and Susan Wolfson, the collection continues to refine 'the formerly dominant paradigm that

distinguished between a monolithic public sphere on the one hand and the isolated artist on the other' (2).

Many of the essays are also based on material which is 'informal' in the sense of being unpublished. This is an impressive and exciting feature of the volume, which includes essays on the recently discovered Steele Collection of West Country nonconformist women writers, Godwin and Henry Crabb Robinson's diaries, marginalia and letters by Coleridge and Southey: all part of the rich Dissenting archive of intellectual exchange and self-examination, by both individuals and communities. There is also a strong comparative element, evident – to take two examples – in Christian Deuling's discussion of Johann Christian Hüttner's reports on literary London for Duke Carl August in Weimar and Franco D'Intinos chapter on Giacomo Leopardi's manuscripts. Perhaps the most surprising aspect of Romantic studies today is the continued scope for new archival work in the field, and this collection performs a valuable role by presenting some of this research together.

Vigus describes a period of literature driven by formal experimentation, and yet one dominant form emerges: 'the heterogeneous category of non-fictional prose' (1). This ranges from marginalia, which Felicitas Meifert-Menhard's opening essay identifies as an archetypal Romantic genre, coined and created by Coleridge, to the more recognisable form of the familiar essay. David Duff's superb account of Lamb's 'Imperfect Sympathies' argues that 'its meaning pivots on a previously unrecognized allusion to Wordsworth's "Ode: Intimations of Immortality from Recollections of Early Childhood"': the 'obstinate questionings', 'fallings', 'vanishings' and 'shadowy recollections' of Wordsworth's ninth stanza (146). These are picked up in Lamb's defence of an 'anti-Caledonian' mode of thought, governed by 'surmises, guesses, misgivings, half-intuitions, semi-consciousnesses, partial illuminations, dim instincts, embryo conceptions', and embodied in the essay form.

Other chapters take a broader view of the cultural scene, paying particular attention to the often neglected 1820s. Angela Esterhammer 'remediates' Theodore Hook's silver-fork fiction through ideas of speculation and spectatorship, while David O'Shaughnessy shows how William Godwin's interest in the founding of the London University – or, to *John Bull*, the 'Cockney College' (167) – maintains a longstanding interest in education within the fraught educational politics of 1820s London. There are also two fine essays on Henry Crabb Robinson, by Philipp Hunnekuhl, tracing the development of HCR's philosophy of disinterestedness during his studies at Jena, and Frederick Burwick, reading his diary as a rich source of 'informal' theatre reviews, unfettered by commercial considerations.

James Vigus's own essay, 'Informal Religion: Lakers on Quakers', is lucidly presented and grounded in fascinating and little-known source material. Tracing Coleridge and Southey's shifting responses to Quakerism, he shows how both writers were initially drawn to a faith that appealed, in words of its founder, George Fox, 'To all that would know the way to the Kingdom: Whether they be in forms, without forms, or got above all forms' (97). However, these sympathies were short-lived and, 'in the context of the Napoleonic wars, both writers stigmatise the Quaker movement and its peace testimony for a failure of patriotism' (111). It is the end of these wars that are the key moment in Paul Hamilton's concluding chapter, which follows a trajectory from the Revolution Controversy of the 1790s, a time when 'to discuss the language of politics has become the way in which to discuss politics', to the re-imagining of Europe in the Congress of Vienna: 'the effect of this occasion was to suggest that politics could be literature or an imaginative activity' (208). The burden of Hamilton's argument is to defend 'political romanticism', *pace* Carl Schmitt, but the essay also implies the significance of 1815 as a point of disjuncture, between a culture of popular radicalism and the liberal tradition that Hamilton is concerned to vindicate.

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Gregory Dart, *Metropolitan Art and Literature, 1810-1840: Cockney Adventures*. Cambridge: Cambridge University Press, 2012. Pp. 253. £55. ISBN 9781107024922.

Romanticists are familiar with the Cockney School attacks on the Leigh Hunt circle mounted by J. G. Lockhart in *Blackwood's Edinburgh Magazine* beginning in 1817. Gregory Dart offers a fine-grained analysis of deployments of the term 'Cockney' after the attacks, and in so doing manages to cover a remarkable swathe of London's cultural landscape. The book is a study of Cockneyism and its transformation from origins as a synonym for *cit* (a term meaning 'buffoonish city-dweller'), to a politicized invective against a new lower middle class pretending to the customs of its betters, and an affectionate term that invokes the Bob Cratchits and John Wemmicks of Dickens's novels. Dart offers this study as the 'crucial missing link between [the metropolitan writers] Keats and Dickens,' showing the late Romantic Cockney, with his rhythmic weekday commutes to the city centre and his absurdly pastoral weekend dreams on Hempstead Heath, to be something completely new (25). The introduction turns on Hunt's time at Horesemonger Lane Gaol, which for Dart represents Hunt's boundedness. Hunt transformed his prison cell into a cozy wallpapered retreat that replicated the homey firesides of a suburban home or the intimate bowers of an Islington pleasure garden. *Blackwood's* transformed Cockney tendencies toward littleness of space and enormity of fancy into an invective that registered a particular constellation of class anxieties. Hunt's grandiose treatment of snug private spaces made him an easy target. The Cockney, that pretentious citified fool who cannot see over the walls of his own suburban garden or past his own self-importance, laid neatly over an emerging class of low-paid professionals who occupied the interstices between the old London bourgeoisie and the laboring classes.

Behind grandiose egotistical performances, Dart finds in Cockneyism so much littleness— from the closeness of Hazlitt's rooming house in *Liber Amoris* (1823) to the tiny figures in John Martin's overblown treatment of *Belshazzar's Feast* (1821). The problem with the Cockneys, according to conservative critics, was that despite their ordinary lives, they were always thinking further than the cold, small streets that trapped them. Nothing could be more ridiculous than pretending to the pastoral, or to the grand, while really merely inhabiting the stale outskirts. The term gained traction from the moment *Blackwood's* ridiculed an apprentice-apothecary's august pretentions to Hellenism, although in Dart's narrative its deployment drifts away from the sharply political as non-Tory critics began to use it. In addition, some works that Dart considers Cockney escaped unharmed. Neither Charles Lamb nor Pierce Egan were scathed by the designation 'Cockney'. Dart finds a 'structural hypocrisy' in Egan's *Life in London* that allows for its sustained popularity (117). While *Life in London* was marked by trappings of Cockney dandyism, its flash style, Dart argues, placed it ambiguously into the ranks of society. Its regency blend of old cant and new slang made for a mish-mosh of language so thick that it became unidentifiable with the newly risen metropolitan upstarts. Evidently, its tension between content and formal qualities, coupled with Egan's association with the popular, Tory-leaning sport of boxing, was protection enough.

In a neat bit of structural symmetry, the book imprisons both the origins and ends of Romantic Cockneyism. Hunt's incarceration for treason is exchanged for Haydon's time done for debt; the essayist is exchanged for the painter, the whole-hog Cockney untroubled by notions of false consciousness for the reluctant friend of both Hunt and Lockhart. Haydon's *The Mock Election* (1828) exposes a performativity that makes Cockney persons

indistinguishable from Cockney works—the lot of Cockneys are themselves *pieces of work* imprisoned in a space of endless deferral and betweenness. Haydon paints debtors prison as a theatrical space, a self-reflexive spectacle in which those incarcerated performed for their fellow prisoners.

In his turn toward Dickens, Dart makes a claim for the Cockneys as 'true barometers of modern life,' (221) but this comes at great cost. The Cockney's unstable position—and with it his potential for upward mobility—has been contained into a 'dynamic stasis,' an energy that always returns to the suburbs to rest, lulled to inaction by the same dull round of weekend entertainments (239). For Dart, Cockneyism is fundamentally modern. Its territory lies ambiguously between the country and the city, between the enormous and the little, between the flagrantly fake and the desperately authentic. Dart offers incidences with and without invective, wielded across liberal and conservative periodicals, in reviews that take up literature, art, urban planning and architecture. If there is one problem with this incisive book, it is that it becomes difficult to think of anything that *isn't* Cockney; in fact, one might almost exchange the word *modernity* for Cockney—and, as Dart would have it, 'nowadays we are all Cockneys' (53).

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General Editors: Leigh Wetherall Dickson and Allan Ingram; Volume Editors: David Walker, Anita O'Connell and Michelle Faubert. *Depression and Melancholy, 1660-1800*. London: Pickering and Chatto, 2012. 4 vols. Pp. 1,264. £350. ISBN 9781848930865.

Depression and Melancholy, 1660-1800 provides readers with four volumes of carefully selected, predominantly British, primary-source texts conveying people's subjective experiences of, and popular attitudes towards, depression. The editors divide the topic into four distinctive areas: religion, medicine, autobiography and popular culture, which correspond to the headings of each volume. At the same time, Wetherall Dickson, Ingram and their co-editors elucidate the historical interconnectedness between the four sections and, generally, between disciplines; for instance, by emphasizing that medicine (Vol II) and religion (Vol I) were seen as equally responsible for 'spiritual and physical wellbeing' (I, xii). The contrasts between volumes III and IV seem at first sight stronger than between the first two. Volume III contains autobiographical writings by melancholics, hypochondriacs, and depressives comprising a wide range of diaries, journals, letters, poems and private accounts, which give readers rare insights: 'nowhere else are we able to come so close to what the eighteenth-century melancholy mind thought of itself and how it chose, or was obliged, to express those thoughts' (I, xii). By contrast, in volume IV, concerned with the then popular print culture featuring theatrical works, prose and poetry, melancholy tends to be 'represented as an amusingly displayed set of standard symptoms, not as an invitation to enter a suffering mind' (IV, ix). But even the seemingly disparate autobiographical and popular, commercial accounts of melancholy overlap sometimes, as the editors show, for instance, in the case of Wetenhall Wilkes's *The Humours of the Black Dog* (1737). While most of the texts in this collection are available online from databases like ECCO, the wealth of materials in *Depression and Melancholy* represents an important contribution to the study of British literature and medicine of the period because it offers an excellent anthology suited for introductory as well as advanced purposes of study.

Depression and Melancholy, 1660-1800 is not the first anthology of this kind. The editors build on and expand previous primary-source collections, in particular Richard Hunter and Ida Macalpine's pioneering publication *Three Hundred Years of Psychiatry, 1535 –1860* (1963), which did much to inaugurate the history of psychiatry as a field of enquiry in Britain, Allan Ingram's *The Madhouse of Language: Writing and Reading Madness in the Eighteenth Century* (1991), *Voices of Madness: Four Pamphlets, 1683 – 1796* (1997), and others. It is worthwhile mentioning that one of the eighteenth-century precursors for this kind of anthology, K. P. Moritz's German *Magazine for the Study of the Psychic Experience* (1783-1793), also called the 'world's first psychiatric journal' (Hunter and Macalpine (1963), 559), remains unnoted in the edition although Moritz's anthology ('Lesebuch') would have matched the editors' intention to de-stigmatize depression.

As the title of the edition indicates, the period covered in this collection ends in 1800. This cut-off point seems somewhat tantalizing not only for scholars of the Romantic period but also for cultural historians of psychology. 'The Romantic period was' after all, as Clark Lawlor notes in *From Melancholia to Prozac* (2012), 'the high point of the cult and culture of melancholy' (105). The editors explain their periodization with their dedication to a 'comparatively neglected area of eighteenth-century studies' (I, ix). And so it is that, although Faubert and Ingram mention Romantic melancholy and some of their representatives (II, xvii), this anthology neither includes excerpts from some of the most influential, and admittedly best known, literary texts on depression, such as John Keats's 'Ode on Melancholy' and his letters, Charlotte Smith's *Elegiac Sonnets,* or Coleridge's notebooks and poetry; nor does the collection feature less well-known but no less significant texts on nervous diseases like volumes IX and X of Dr Thomas Beddoes's *Hygeia*. An inclusion of Coleridge, for example, would have contributed to an even better understanding of the changing significations of the term 'depression' (see Neil Vickers, 'Before Depression: Coleridge's Melancholia', *Studies in the Literary Imagination*, 44, 85-98).

Yet concepts of health and illness are a slippery slope and the subject of intensive inquiry in medical ethics. The editors of this collection engage, albeit carefully and almost reluctantly, in a form of retrospective diagnosis when they compare the written records of the eighteenth century with the list of recognized symptoms of depression in the 4th edition of the *Diagnostic and Statistical Manual of Mental Disorders* (I, xvii-xviii), published by the American Psychiatric Association. It remains unclear why the editors say they 'must' (I, xvii) do this, for the classifications in the *DSM* have been widely criticized for pathologizing common emotions, such as grief (see latest *DSM* edition of May 2013), and concomitantly for feeding into pharmaceutical profits. The editors observe that the *DSM* 'merely offers a description of a cluster of symptoms that denote a shared discourse between practicing clinicians without referring to any underlying causes' (I, xviii). If this is so and one of the lessons of the history of depression consists in the significance of enquiring after causes of mental disorders by means of discursive therapies, then the use of the *DSM* is somewhat counterproductive as it associates this scrutinous editorial project with a twenty-first century standardized version of the lowness of moods.

However, these are quibbles. Readers will find *Depression and Melancholy, 1660-1800* an extremely helpful resource for their pursuit of the fascinating cultural and literary history of this mental condition.

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Shahidha K. Bari, *Keats and Philosophy: The Life of Sensations*. London and New York: Routledge, 2012, pp. 184. £80.00. ISBN 9780415888639.

In a letter to Benjamin Bailey written on 22 November 1817, John Keats unmistakably rejects rationalism with his famous exclamation 'However it may be, O for a Life of Sensations rather than Thoughts!'. As definite as this might sound, Keats's self-declared preference for 'Sensations' over 'Thoughts' nonetheless indicates an engagement with the philosophy of perception, in particular the empirical theories of Locke, Berkeley, Hume and Hartley, as well as the ontological issues raised by Kant's perceptive idealism in his *The Critique of Pure Reason* (1781). To that end, Keats – in the same letter – deals with the dichotomy between 'Genius and the Heart', and the characteristics of 'Men of Genius' and 'Men of Power', emphasising the significance of 'the authenticity of the Imagination' and the function of Truth ('what the Imagination seizes as Beauty must be Truth'), and concluding that he has 'never yet been able to perceive how anything can be known for truth by consecutive reasoning'. As can be seen, Keats went to great length to reconfigure the relationship between 'perception', 'reason', and 'truth', which, among other things, would allow him to more fully understand the role of the 'Imagination' in poetic composition, thus arranging and interpreting our sense impressions and rendering our perception of reality more meaningful. Although initially welcoming the value of "delight in sensation" – here mindful of Wordsworth's "sensations sweet" (l. 28) in *Tintern Abbey* – Keats's greatest preoccupation soon turned into the idea of a reconciliation between the senses and the reason, eventually focusing on the role of 'a complex Mind – one …. Who would exist partly on Sensation partly on thought' (LJK, I, 254).[1]

It therefore appears as if theory, knowledge, intellectual and philosophical understandings are equally evoked in Keats's 'Life of Sensations'. In light of these concerns, Shahidha Bari's intention in her recently published *Keats and Philosophy: The Life of Sensations* is to re-evaluate Keats's poetry by taking into account the philosophy of twentieth-century phenomenology. In comparison to the philosophy of perception of Keats's own time – which Bari, despite her book's subtitle, surprisingly neglects to illustrate (or even mention) – phenomenology argues for the subjectivity of experience – the world to be perceived as it appears to us – and against the noumenal reality of 'Things as They Are'. Written for a specialist audience, Bari's book explicitly concentrates on 'the nature of touch' (Chapter 1) – although it is not entirely clear as to why the other sensory modes such as sight, smell, hearing and taste are excluded, given the importance of synaesthesia in Keats's work – 'the evocation of presence' (Chapter 2), 'the poetics of ecology' (Chapter 3), 'the thinking of freedom' (Chapter 4), and 'the weight of grief' (Chapter 5) (xiii). In order to identify the 'phenomenality' of Keats's poetry, she meticulously interweaves a range of Keats's letters and poems (the odes and the longer narratives – with the exception of *Hyperion* and *Endymion* – are purposefully omitted), and moves away from the tradition of earlier Keatsian criticism, characterised by what she defines as 'the careful historicisation of a limited canon' (xv). To that end, Keats's poems are read alongside the phenomenological ideas of twentieth-century theorists such as Heiddeger, Nancy, Derrida, and Lacoue-Labarthe. Kant, somewhat remarkably, is mentioned only in relation to Lyotard – and not until the end of Chapter 1 (21 ff.) – when it would undoubtedly have been more pertinent to commence with a Kantian reading of the Sublime.

Although Bari judiciously points out that 'the philosophical approach to Keats's work is not a new venture' (xiv), her particular contribution to knowledge in the field of Romantic

[1] Quotations from Keats's letters are taken from *The Letters of John Keats, 1814-1821: Volumes 1-2*, ed. Hyder Edward Rollins (Cambridge, MA: Harvard University Press) and are cited parenthetically thus: LJK, I, 278.

studies is to make a distinctive case for Keats's phenomenological poetry. The book is thorough in its coverage of the relevant philosophical and theoretical fields. Bari offers astute readings of Keats's poems (Chapters 3, 4, and 5 are especially good) and presents particularly fresh accounts of *Endymion*, *Hyperion*, and some of the lesser-known 'ecological' lyrics such as 'After Dark Vapours', 'Blue – 'Tis the Life of heaven', and 'To Ailsa Rock'. Though not always written in firm, clear, and elegant prose – at times repetitions of concepts and typographical errors, as well as some unwieldy and convoluted syntax undermine the force of the argument – Bari's study is a useful addition to Keatsian scholarship, demonstrating how phenomenologically modern Keats's poetry is in a world where 'vapours become miasma, air becomes carbon monoxide, blue becomes ultraviolet, and light becomes radiation' (85). Presenting us with a poet-philosopher whose 'ruined gods, feeling subjects and errant heroes come alive in the light of the present day' (152), Bari helps the reader to consider the significance of Keats's poetry and its legacies in twentieth-century thought. Having identified some shortcomings, there is much to admire in this provocative study, which ultimately develops a sound understanding of its intellectual field and makes a valid and worthwhile contribution to knowledge in the subject area. The only thing I'm left wondering at this point is: why is there no mention of Merleau-Ponty?

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Kamilla Elliott, *Portraiture and British Gothic Fiction: The Rise of Picture Identification, 1764-1835*. Baltimore: The Johns Hopkins University Press, 2012. Pp. 336. £ 31. ISBN 9781421407173.

Angela Wright, *Britain, France and the Gothic, 1764-1820: The Import of Terror*. Cambridge: Cambridge University Press, 2013. Pp. 214. £ 55. ISBN 9781107034068.

The introduction to *Portraiture and British Gothic Fiction* opens with a few epigraphs about actions of observing pictures that also imply acts of knowledge or reflections on knowledge. In one of them, a character from Mary Shelley's *The Last Man* tells another: 'You hardly need an introduction; we have a picture, highly valued by my father, which declares at once your name' (1). The structuring concern of the book lies in these words. Elliott examines the power of pictures, images and (actual or metaphorical) vision in Gothic fiction, though with occasional references to drama, such as Matthew Lewis's *Castle Spectre*, as well as other kinds of fiction. She specifically explores 'how first-wave British Gothic fiction and contemporaneous discourses mythologized the rise of mass picture identification between 1764 and 1835' (1). In doing so, the author addresses questions that are already familiar to scholars of Gothic. The visual in its various manifestations – such as the gendering of the gaze or the picturesque viewpoint – is a recurrent theme in Gothic criticism. Similarly, eighteenth-century and Romantic studies feature a sizeable number of publications exploring ways of seeing in the long eighteenth century. Yet, Elliott's volume considers a more specific and long overlooked phenomenon which she terms 'picture identification' and defines as 'a cultural *use* of portraiture: an intersemiotic practice that most commonly matches an embodied, presented face to a named, represented face to verify social identity' (2).

In order to investigate the pervasiveness and impact of this practice, Elliott draws on an astonishingly vast archive of fictional sources compiled by way of a variety of electronic

libraries. On the one hand, this fact reveals how Gothic studies benefit from the new wealth of riches made available by ECCO, Google Books or archive.org. On the other, and more directly, this abundance of sources enables Elliott to demonstrate the proliferation of 'picture identification' from 1764 to 1834, the year of William Harrison Ainsworth's *Rookwood*, which she describes as 'the last canonical first-wave Gothic novel' (8). Based on these extensive foundations, her chapters variously analyze the theory and politics of picture identification, its matriarchal and patriarchal manifestations, iconolatry and iconoclasm, the contrasts and connections between 'identifying pictures' and 'pictures identifying', iconism (that is 'the capacities of words to raise mental images', 203) as a central feature of Gothic fiction, and the desire for and fear of picture identification. Although its central point is clearly and succinctly made in the introduction, the book is inevitably a long and complex one. Its array of themes and concerns is formidable. Picture identification, Elliott says at the outset, is a way 'to verify social identity' (2) and bears on 'social, political, historical, cultural, ideological, ethical, aesthetic, semiotic, epistemological, narrative, cognitive, and psychological issues' (3). At the same time, the focus of her discussion is often on class, since 'narratives of picture identification' serve to support 'the ascendancy of the ordinary middle classes in competition with the aristocratic, honorific, and wealthy middle classes who had been represented by named portraits for centuries' (3).

Among the highlights in Elliott's volume are her examinations of some of the best-known objects or scenes of vision in the Gothic canon: Alfonso's portrait from Walpole's *Otranto*; Ambrosio's roving, lustful eyes in Lewis's *Monk*; Schedoni's and Ellena's acts of looking and seeing in Radcliffe's *Italian*; and the portrait in Maturin's *Melmoth*. In each of these cases, Elliott's approach offers fresh insights into a familiar scopic feature or situation. Equally stimulating are her readings of slightly less well-known works (to non-specialists, at least), as in her pages on Charlotte Smith's *Old Manor House* which she reads in terms of 'an intergenerational battle of iconolatry and iconoclasm, pitting live progeny against ancestral portraits to assert the vitality of the rising, eighteenth-century middle classes above the traditions of aristocrats' (147). Elliott's argument occasionally suffers from a penchant for sweeping statements ('Gothic fiction presents a more radical revolution in iconology than Lavater's or those of other bourgeois male writers', 173), but these do not really undermine the value of her book as an important *tour de force* inviting us to re-envisage culture-bound, time-specific and ideologically inflected ways of identifying (with) pictures in first-wave Gothic.

Angela Wright's *Britain, France and the Gothic* also aims to transform our ways of seeing and reading Gothic by viewing it 'through the lens of evolving relations between Britain and France' (18). Repositioning Gothic fiction within a network of trans-Channel cultural exchanges, Wright takes up the 'deep challenge of reciprocity' inscribed in it (149). As she authoritatively remarks, 'while Gothic novelists in Britain were acutely aware of their country's troubled relationship with its French neighbour, they all nonetheless dared to look across the Channel for inspiration, be it through the realms of translation, adaptation or unacknowledged plagiarism' (10). In particular, Wright singles out the Seven Years' War as the context for the 'complex, ambivalent origins of the Gothic romance in 1764' (3), and accordingly urges us to reconsider Gothic as bound up with precise forms of international conflict and exchange.

In her fine introduction, the author reconstructs the variegated and contradictory panorama of Anglo-French literary and cultural relations in the second half of the eighteenth century. She emphasizes undercurrents of mutual attraction and competition and, especially, Shakespeare's function as a gauge of the complex traffic of 'self-criticism, discussion, admiration and emulation' between the two countries (10). In her first chapter she examines Walpole's *Otranto* in light of his familiarity with French epistolary travel writing and his

comments on French language and literature in the novel's Prefaces. The second chapter looks at the politics of Sophia Lee's, Clara Reeve's and Charlotte Smith's translations from the French and how this practice bore on their Gothic output. Keeping her focus on translation, in chapter 3 Wright considers the literary and political hysteria of the 1790s and how Gothic became synonymous with 'literature of terror' as the label was 'purged of its patriotic associations and abjected onto Britain's enemy, France' (13). Chapter 4 is an examination of Radcliffe's engagements with, and retreats from, French culture and philosophy; and chapter 5 deals with 'French convents and British liberty' through a fascinating examination of Lewis's uses of the topos of claustration.

Wright's elegantly written volume offers original perspectives and insights at every turn. In her discussion of Lewis's avowal of his plagiarisms in the 'Advertisement' to *The Monk*, she skilfully directs us to recognize and evaluate the presence of the 'sources' Lewis did not acknowledge, all of them French (124). Similarly, she encourages us to read Radcliffe in light of her 'enduring fascination' with France and its culture (14). Investigating the novelist's engagement with French educational philosophy (Rousseau, of course, but also the influential Madame de Genlis), Wright charts its progressive submergence within Radcliffe's works because of increasing Anglo-French 'military and literary hostilities' in the 1790s (105). The critic expands on and corrects existing scholarship to demonstrate that Radcliffe's novels are 'equally as embedded within philosophical educational arguments emerging from France as they are in the English literary heritage that she flagged up with so much care through her choice of epigraphs' (104). Moreover, in view of this ambivalence, France does not disappear from the novelist's output even after the traumatic turning point of the Revolutionary decade. In her analysis of *Gaston de Blondeville* Wright aptly suggests that the French cultural context may account for the novelist's only unexplained ghost, which thus becomes visible as 'a troubling reminder of the crisis of imagination in England's governance'(118). Casting new light on an author who is all too often associated with conservative Anglocentrism, the chapter on the 'great enchantress' exemplifies this critic's deft unravelling of coded intercultural connections. As she emerges from Wright's inspirational treatment, Radcliffe is an intercultural author caught in the act of conversing with a wider and more problematic range of interlocutors than we are generally accustomed to.

Consistently and convincingly argued throughout, *Britain, France and the Gothic* avoids the pitfalls of unspecified 'influences' and general similarities. Instead, it maps channels of contact, borrowing, adaptation, rewriting and translation in order to demonstrate how Gothic fully participated in the many networks of Franco-British cultural exchange between the Seven Years' War and the post-Napoleonic era. A crucial contribution to studies of Gothic and the cross-cultural dimensions of British Romanticism, Wright's book is set to change how we study and discuss these literary manifestations beyond purely national boundaries.

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Christina Morin, *Charles Robert Maturin and the Haunting of Irish Romantic Fiction*. Manchester and New York: Manchester University Press, 2011. Pp. 210. £72. ISBN 9780719085321.

Christina Morin's monograph on Charles Maturin frames itself as 'a project of ghost-hunting and ghost-conjuring' (4). Maturin is an acknowledged presence in the Irish and Gothic canon,

but that presence is curiously spectral; Morin highlights the relative lack of critical and cultural attention that the author has received. The ultimate aim of her ghost-conjuring is, of course, revival – and it seems that this may be Maturin's time. Together with Jim Kelly's recent *Charles Maturin: Authorship, Authenticity and the Nation* (Dublin: Four Courts Press, 2011), Morin's book opens up welcome new avenues of research into an important writer.

The sense that Maturin has occupied a somewhat marginal cultural space, despite his influence, reflects the elusiveness and challenge of his work. Even the famous *Melmoth the Wanderer* (1820) offers a disorienting reading experience; its complex structure makes it akin to a 'maze of mirrors' (143). In fact, Maturin never had an easy relationship with his readership; Morin's exploration of the complexity of his attitudes to 'a reading public he both despised and relied upon' is a fascinating thread running throughout this volume (145). Maturin emerges as a peculiarly anxious figure: the novels are underpinned by disquiet about politics and religion, but there is also a recurrent unease about Maturin's own status, his relationship with his literary models, and his audience's tastes, for example.

Such concerns are particularly in evidence when it comes to the Gothic, as Maturin repeatedly seeks both to evoke the popular Gothic mode and to distance himself from it. And, as her title suggests, the genre is central to Morin's reading. *Charles Robert Maturin and the haunting of Irish Romantic fiction* builds on Derrida's ideas about ghosts in *Spectres of Marx* to argue that Maturin's work – and by extension Irish national fiction – is 'haunted' by Ireland's turbulent past and by 'past literary forms' (4). Examining the fiction chronologically, Morin explores how the Gothic interacts with the national tale and the historical novel, drawing attention to the way in which such interaction breaks down and complicates boundaries between genres, between reality and fiction, and between present and past.

That central awareness of the porosity of generic borders and of the potential generated by generic hybridity makes for some insightful analysis. Morin argues, for example, that the disruptiveness of the Gothic problematises the project of unity and reconciliation that ostensibly underpins the national tale. Similarly, 'merging […] the Gothic and historical modes' (157) means that the historical novel's sense of factuality can be combined with the Gothic's insistence on the inevitable repetition of trauma to offer a bleak perspective on contemporary politics. 'Gothic negativity' (15), in other words, inflects the conventions of the other genres to signal Maturin's political pessimism. Morin's focus is resolutely on the fiction's Irish contexts; she makes productive use of paratexts, for instance, to bolster her sense that Maturin insists on the connections between Irish history and the events of his Gothic-marked fiction.

However, Morin's argument about the artificiality of generic boundaries could have gone further. She usefully complicates a chronology of genre in which the Gothic novel gives way to the national tale which in turn shades into the historical novel, by making a persuasive case about how these forms overlap in Maturin's work. However, she fails to point out that in fact the Gothic and historical novel were always inextricably intertwined, paying little attention to the pre-1790s origins of the Gothic. Morin's account makes no reference to Thomas Leland, Clara Reeve, Sophia Lee, or Anne Fuller, for example – British and Irish writers whose hybrid works are early examples of both the Gothic *and* historical novels. There is a similar reliance on a slightly suspect chronological convention in Morin's claim that the Gothic novel was 'seemingly dead' when Maturin was writing *Melmoth* (131); this offers a rhetorically effective conceit whereby the novel is haunted by the Gothic, but seems somewhat in tension with Maturin's own attempts to distance himself from the ongoing influence of the 'Radcliffe-Romance' (134).

Nonetheless, the monograph's strengths far outweigh such issues. Morin is, for example, consistently interesting on gender issues, whether she is discussing Maturin's desire

to masculinise the novel form, the way references to incest connect to the contemporary imaging of Anglo-Irish Union, or the relationship between gender dynamics and national commentary in *The Milesian Chief* (1812). This latter chapter is, indeed, one of the highlights of the monograph.

Overall, Morin's work offers an impassioned sense of the importance of Maturin's haunting presence in our literary history. Her conclusion offers a survey of Maturin's influence on writers from Baudelaire to John Banville, and a call for the source of that influence to be better understood. This volume is an important contribution to that project.

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Michael R. Page, *The Literary Imagination from Erasmus Darwin to H.G. Wells: Science, Evolution, and Ecology.* Farnham: Ashgate, 2012. Pp. 232. £64. ISBN: 9781409438694.

As suggested even by the title of his recent book, Michael R. Page's *The Literary Imagination from Erasmus Darwin to H.G. Wells: Science, Evolution, and Ecology* is an ambitious project that works to link together Romantic era imaginative literature with the history of the science fiction genre. Indeed, while a special issue of *Romanticism on the Net* (2001) was devoted to the topic of 'Romanticism and Science Fictions' over a decade ago – with articles by Robert Mitchell, Timothy Morton, and a number of other scholars – Page's book is among the first monograph-length studies to investigate the connections among Romantic literature, science, and culture in the context of the formal and conceptual developments of science fiction. Furthermore, as announced by the subtitle of his study, Page's book goes far beyond an analysis of Romanticism and science fiction through its focus on issues of '*Science, Evolution, and Ecology*,' and these wide-ranging interests and impulses of the book contribute both to its successes as well as to some of its major problems and limitations.

While a range of provocative arguments are set into motion in the book, Page's central claim is that the genre of science fiction has its roots in Romantic-era literature and especially in the work of Erasmus Darwin, who according to Page, 'began a discourse between science and literature that was to occupy imaginative writers for the next 200 plus years' (6). However, in order to evidence this claim and to give structure to his five-chapter book, Page relies upon a somewhat tautological argument: he suggests, on the one hand, that the Romantic text often 'anticipates' (a verb that he re-uses repeatedly (27, 37, 66, 89, etc.) throughout the book) developments in science or science fiction while simultaneously proposing, on the other hand, that late-nineteenth and twentieth-century science fiction authors are influenced by and indebted to Romantic writers including Erasmus Darwin (Chapter 1), William Wordsworth and Percy Bysshe Shelley (Chapter 2), and Mary Wollstonecraft Shelley (Chapter 3). Despite these argumentative flaws, however, the book's proposal that the science fiction genre's roots should be traced (in some manner) to the Romantic period in England remains generally effective and convincing, and it does so largely because of Page's nuanced and invigorating readings of Victorian texts (Chapter 4) that fuse imaginative literature and matters concerning evolutionary science and ecology (the book's other two major concerns) as well as the scientific romances (Chapter 5) of H.G. Wells, whose work, as Page notes, 'spawned modern science fiction' (9).

The Literary Imagination from Erasmus Darwin to H.G. Wells is organized methodologically through two distinct critical perspectives: ecological criticism and science

fiction writing and criticism. Page employs eco-critical thought (or what he sometimes loosely equates with 'Green Romanticism') because in Romantic eco-critical theory and philosophy from roughly the 1990s to the present, he locates the vestiges of the preoccupation with representation and treatment of both evolution and ecology found in the work of science fiction writers and critics of the 1960s and 1970s. This methodological approach allows Page to position 'evolution' and 'ecology' as the organizing tropes of his study – topics and concepts that establish an historical trajectory linking Erasmus Darwin, Wordsworth, the Shelleys, and Charles Darwin with the evolutionary and ecological ideas of Charles Kingsley, Edward Bulwer Lytton, Samuel Butler, Richard Jefferies, and W.H. Hudson and ultimately with Wells. In doing so, the book investigates texts ranging from E. Darwin's *The Loves of the Plants, The Economy of Vegetation,* and *The Temple of Nature* (Chapter 1); Wordsworth's 1802 Preface to *Lyrical Ballads* and P.B. Shelley's *Queen Mab* (Chapter 2), Mary Shelley's *Frankenstein* and *The Last Man* (Chapter 3); Kingsley's *The Water Babies*, Bulwer Lytton's *The Coming Race*, Butler's *Erewhon*, Jefferies's *After London*, and Hudson's *A Crystal Age* (Chapter 4), as well as Wells's *The Time Machine*, *The Food of the Gods,* and other stories (Chapter 5).

In articulating this sprawling historical and literary lineage from the Romantic period to the early-twentieth century, the book relies quite heavily on the ideas of the 'literary imagination' as well as the 'scientific imagination' – terms that are certainly not self-evident but that are, nonetheless, only elliptically defined in the book. For Page, almost all of the authors under investigation in his study follow Erasmus Darwin's declaration 'to enlist the imagination under the banner of science,' as announced in the first paragraph of the 'Advertisement' to *The Botanic Garden*. While this phrase is cited often throughout the book (6, 84, 195, etc.), it is never fully unpacked or historically contextualized and, of course, even if it does apply to writers such as Wordsworth, the Shelleys, or Wells, it certainly does so in often radically different ways and varying contexts. Despite these possible shortcomings, *The Literary Imagination from Erasmus Darwin to H.G. Wells* enables a range of intriguing readings of Romantic literature and science. Perhaps most importantly, Page's book reveals the need for further critical and historical analysis of the relationship between science fiction and Romanticism.

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Lana Asfour, *Laurence Sterne in France*. London and New York: Continuum, 2008. Pp. 182. £70. ISBN 9780826495426.

Andrew Cusack and Barry Murnane, eds., *Popular Revenants: The German Gothic and Its International Reception, 1800-2000*. Rochester, New York: Camden House, 2012. Pp. 310. £50. ISBN 9781571135193.

A successful journalist, with constant contributions to such prestigious publications as *The Times*, *The Observer* and *The New Statesman*, Lana Asfour is also an accomplished literary scholar, as her magisterial work on the reception of Sterne in France amply demonstrates. *Laurence Sterne in France* displays all the usual Oxonian rigours (the book is based on the author's doctorate): lucid and persuasive argumentation, critical brevity and a clear and accessible style.

If one takes into account the fact that the latest addition to the field of French reception of Sterne had been published in 1911 (Francis Brown Barton's influential but dated

Étude sur l'influence de Sterne en France au dix-huitième siècle), one rapidly grasps the importance of Asfour's book. Reception studies, as a highly reputed critical field, are in constant need of innovation and revaluation, so every fresh addition sheds new light on ever-relevant topics, such as the metamorphosis of fiction.

Not entirely devoid of *bons mots*, in the respectable eighteenth-century tradition (one such anecdote is found in the very opening lines of the introduction, referring to a metro plaque in Paris), Asfour's volume delimitates its scope of interest from the very beginning. Thus, the author is quick to point out that her aims are, firstly, to describe 'French literary culture between 1760 and 1800 through its responses to and interaction with Sterne and his fiction' (7), thereby trying to objectify the native readers' 'horizon of expectations' and, secondly, to read 'Sterne in light of early French interpretations' (7). Of course, the syntagm 'horizon of expectations' is to be understood in its strict, Jaussian sense: that of a complex standard which the reader has internalized once he or she has read a sufficient number of similar works.

Divided into three sections of comparably equal lengths (a fact which adds to the feeling of equilibrium pervading the text), the study focuses on criticism, translations and fiction, respectively. Thus, the first part is devoted to the presentation of both the early reviews (1760-1777) and the later reviews (1776-1786) of *Tristram Shandy*. Similarly, the second part is centred upon the three translations of Sterne's eccentric novel, i.e. signed by Joseph-Pierre Frénais, Marquis de Bonnay and Griffet de La Baume, not before furnishing Asfour's synthetic account of eighteenth-century French theories of translation, some quite idealistic, others more down-to-earth, as found in the works of several *philosophes*, such as D'Alembert or Marmontel.

The third part deals with Sterne's French hypotexts and imitations, mainly of *A Sentimental Journey*: François Vernes, Pierre Blanchard, Julie de Lespinasse, Jean-Claude Gorjy and Louis Damin. The latter part of the chapter draws a fertile critical parallel between *Tristram Shandy* and Diderot's *Jacques le fataliste et son maître*, a novel written between 1766 and 1780, at the height of 'Sternemania' and published in 1796. Asfour rightfully emphasizes that Diderot's work 'cannot be read as a mere imitation', but, rather, as 'a playful exploration of originality, imitation and plagiarism' (111). A welcome appendix enumerates the main articles on Sterne published in various French journals and reviews between 1760 and 1800.

Edited by two established scholars of German literature, Andrew Cusack and Barry Murnane, *Popular Revenants* is a splendid collection of critical essays in the field of reception theory. The first volume explicitly focuses on the German gothic and devoted specifically to its international reception, *Popular Revenants* is based upon the proceedings of a 2009-conference hosted by Trinity College, Dublin. The book pleasantly surprises its reader by a careful balance between cold fact and sparkling interpretation, and offers a welter of information to the student of gothic in general.

The problematic of *Schauerroman* (shudder novel), a particular expression of German gothic, has only been satisfyingly covered by Michael Hadley's *The Undiscovered Genre: A Search for the German Gothic Novel*, but this book appeared 35 years ago, in 1978. Understandably, the editors of the present collection think that the time has come for a fresh approach. Thus, the scope of *Popular Revenants* is, as Cusack's convincing Introduction wastes no time in emphasizing, threefold: firstly, the volume seeks 'to discover what specifically *German* (italics in the text) literary and intellectual contexts were influential in the formative phase of German gothic' (3), secondly, it examines 'the international reception of German gothic following the appearance in the 1790s of the *Schauerroman* in Germany' (3) and, thirdly, it attempts to 'trace revenants of the gothic in time, rather than geographical

space' (4). All these critical lineaments are faithfully observed throughout the essays, and the result is a convincing case for the *Schauerrroman.*

Concretely, Barry Murnane's 'Haunting (Literary) History: An Introduction to German Gothic' constitutes a brilliant *vade mecum* to the general theme. Jürgen Barkhoff's '"The echo of the question, as if it had merely resounded in a tomb": The Dark Anthropology of the *Schauerroman* in Schiller's *Der Geisterseher*' offers a subtle analysis of one of the prototypes of the shudder novel. Silke Arnold-de Simine's 'Blaming the Other: English Translations of Benedikte Naubert's *Hermann von Unna* (1788/1794)' concludes that it was the novel's English translations which ensured the survival of this early thriller. Victor Sage's 'Scott, Hoffmann, and the Persistence of the Gothic' scrutinizes Walter Scott's lasting literary influence on E.T.A. Hoffmann.

Andrew Cusack's 'Cultural Transfer in the *Dublin University Magazine*: James Clarence Mangan and the German Gothic' points out that the afore-mentioned Irish journal was the main channel through which German literature was pumped into Victorian culture. Mario Grizelj's 'In the Maelstrom of Interpretation: Reshaping Terror and Horror between 1798 and 1838 – Gleich, Hoffmann, Poe' takes into consideration the evolution of horror fiction within the span of 40 years. Jörg Kreienbrock's 'Popular Ghosts: Heinrich Heine on German *Geistesgeschichte* as Gothic Novel' delves into Heine's conception of horror narratives. Monika Schmitz-Emans's 'The Spirit World of Art and Robert Schumann's Gothic Novel project: The Impact of Gothic Literature on Schumann's Writings' tackles the famous composer's juvenilia and the relationship which may be established between these and the forerunners of horror.

Andrew Webber's 'About Face: E.T.A. Hoffmann, Weimar Film, and the Technological Afterlife of Gothic Physiognomy' is, despite its deceptively Lavaterian title, a superb piece of film criticism. Peter Arnds's 'Of Rats, Wolves, and Men: The Pied Piper as Gothic Revenant and Provenant in Wilhelm Raabe's *Die Hämelschen Kinder*' addresses a powerful myth, whose spell has not vanished altogether. Matthias Bickenbach's 'The Lady in White or the Laws of the Ghost in Theodor Fontane's *Vor der Sturm*' adds terrifying touches to the portrait of a staunch realist writer. Barry Murnane's 'On Golems and Ghosts: Prague as a Site of Gothic Modernism' analyzes the transformations undergone by this great Central European city in the literary imaginary of the early twentieth century. Last but not least, Catherine Smale's '"Ein Gespenst geht um": Christa Wolf, Irina Liebmann and the Post-Wall Gothic' demonstrates how the silhouette of a totalitarian symbol of a divided Germany may be converted into a catalyst for creativity.

All in all, an impressive assembly of critical voices, whose first-rate scholarly contribution is meant to last.

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Lorna Fitzsimmons, ed., *International Faust Studies: Adaptation, Reception, Translation*. London: Continuum, 2008. Pp. 299. £75. ISBN 9781847060044.

Goethe's *Faust*, its two parts published almost a quarter of a century apart, is comparable only to Shakespeare's dramas in its capacity to speak anew to every age and culture. This is confirmed by the book under review, whose fifteen chapters, each by a different hand, cover a very wide area – geographically, culturally, linguistically, temporally, and in terms of performance practice. The list of contributors is impressive: all can claim expertise, and many distinction, in their field. Yet, given the continuing tradition of excellence in British Goethe

studies, one may regret that only one – a specialist in English, not German – hails from the UK.

After an introduction noting that the volume focuses on the adaptation, reception, and translation of Faustian discourse in global cultural traditions including those of China, Africa, India, Japan, Brazil, and Canada, as well as Europe, the book is divided into five parts: I, 'Anteriorities' (texts preceding Goethe's); II, 'Faust in Context' (aspects of Goethe's text); III, 'Romantic Intertexts' (Byron and Coleridge); IV, 'Asia' (the Middle East as well as countries mentioned above); and V, 'The Americas, Europe, Africa and Britain', the latter presented as an island entire of itself. In general, this is a viable structure, although Parts I and II might usefully have been reversed.

This is chiefly because the first two chapters, which together constitute Part I, are (leaving aside the specific difficulty posed by Coleridge) the weakest of the volume. The latter's intention to 'engage previously neglected Faustian materials' (1) means that, rather than established antecedents, more questionable forerunners have been sought. The conceptual flaws in these chapters are inevitably reflected in the argument. In the first, by Arnd Bohm, supposed references to Alexander the Great in Marlowe's and Goethe's dramas are illustrated (or rather, not illustrated) by quotations from other texts of dubious relevance. In the second, by Jane Curran, later puppet texts, plainly influenced by Goethe's drama, are made to appear as its antecedents. Despite some interesting material, these chapters do not carry conviction.

Part II, by contrast, includes Ehrhard Bahr's 'Faust and Satan': Conflicting Concepts of the Devil in *Faust I*', essential for understanding how variants on these figures discussed in later chapters accord with or diverge from Goethe's conception of them. Had this been the opening chapter, the volume would have rested on a reliable basis. Particular attention should be paid to Bahr's comments on Faust's salvation (98-101), as later chapters (210, 247) give a one-sided view of this. The other two chapters in Part II, by Alan Corkhill and Claudia Brodsky, show that the interpretative potential of Goethe's original text is far from exhausted.

In Part III, the essay by Fred Parker, the only UK contributor, on *Faust* and Byron is lucid, focused, and elegantly written. The understanding of Goethe's text shown by this *Anglist* is faultless. The same may be said of Frederick Burwick, but not of his overstated claim in Chapter 7 – identical with the introduction to his edition of an English *Faust* translation – to have found 'Goethe's *Faust* Translated by Coleridge'. The resultant controversy makes it imperative to state here that those who have questioned this claim are Germanists of the highest integrity with no axe to grind, but rather with a genuine concern for standards of evidence in scholarly publication.

The remaining two parts of the volume concern the reception and adaptation of *Faust* in the twentieth century, particularly in non-Christian and/ or non-European contexts. It is fascinating to see how the richness and openness of Goethe's text facilitates its productive adaptation for Hindu, Muslim, Chinese, and postcolonial African and Brazilian audiences, utilising a variety of artistic forms and media including opera, rock musicals, Japanese-style puppetry, traditional dance, music, speech rhythms, and film, and to discover how Part II of *Faust*, difficult to stage or even to understand in 'normal' Western dramatic terms, generates new meaning in innovative, intermedial productions which also demonstrate how drama can help to change the world. That broadly Brechtian principles inform some of the productions underlines this point.

Despite some unevenness, this is a worthwhile addition to *Faust* literature, albeit one rather heavily weighted towards Anglophone reception. Although the introduction cites the 'traditional, European focus of Faust studies' (4) to justify neglecting this area, there is in fact more to say about it, as shown, for instance, by Lea Marquart's recent study of the French reception of *Faust*, *Goethes 'Faust' in Frankreich* (2009), which is accessible only to

German speakers. Had the weaker chapters of the present volume been omitted, there might have been room for new material in this area. There is certainly scope for a companion volume, in English, on Faust's fortunes in Europe.

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Judy King and Graham Tulloch, eds., James Hogg, *The Three Perils of Man; or, War, Women, and Witchcraft, A Border Romance*. Edinburgh University Press, 2012. Pp. 558. £80. ISBN 9780748638116.

Thomas C. Richardson, ed., James Hogg, *Contributions to Blackwood's Edinburgh Magazine, Volume 2: 1829-1835*. Edinburgh University Press, 2012. Pp. 509. £80. ISBN 9780748624898.

'A GREAT number of people now-a-days are beginning broadly to insinuate that there are no such things as ghosts, or spiritual beings visible to mortal sight. Even Sir Walter Scott is turned renegade, and, with his stories made up of half-and-half, like Nathaniel Gow's toddy, is trying to throw cold water on the most certain, though most impalpable, phenomena of human nature. The bodies are daft. Heaven mend their wits!' With this assertion opens Hogg's short story 'The Mysterious Bride', laying out the terms of a contest that surfaces again and again in his writing. In the two latest volumes to appear in the Stirling/South Carolina Research Edition of his works, such questions remain consistently to the fore, reflecting Hogg's long-term interest in the supernatural tradition and what place, if any, it could claim in the developing literary culture of early nineteenth-century Scotland. Blending contemporary intellectual debate with traditionary material, these publications reaffirm Hogg's distinctive approach to the epistemological challenges presented at the outset of modernity – with his brand of irreverent humour both welcome and ever-present. The on-going re-evaluation of Hogg's work continues to influence the shifting paradigm of Romanticism. In many ways a figure that challenges orthodoxy, the working-class, non-metropolitan sensibilities of his varied writings are part of what continues to win him the audience he lacked for much of the nineteenth and twentieth centuries. The excellent work behind these scholarly editions has been pivotal in driving this reappraisal, with the two latest releases continuing the high editorial standards those familiar with the series have come to expect.

If Hogg's work can often be characterised by its stylistic diversity, then *The Three Perils of Man* sits squarely at the heart of his oeuvre. This ambitious three-volume novel presents a tale of medieval Borders warfare and the culture of chivalry, within which an extended, inset tangent launches into Hogg's favoured territory of the uncanny. The initial narrative deals with the struggle between English and Scottish nobles over Roxburgh Castle, in attempts to win marriage with their respective paramours (who furnish a singularly unattractive portrayal of women). This plot is ultimately dominated, however, by a digression that follows a small band of eccentrics on a journey to Aikenwood Castle, where they are hosted by both the warlock Michael Scott, and the devil himself in person.

The editors King and Tulloch note some 'signs that Hogg was not fully in control of the material' in the chivalrous plot-line, though their suggestion that these sequences are designed as a conscious rebuttal to Walter Scott's popular aggrandisement of chivalry provides a convincing context. Hogg paints a shared Anglo-Scottish culture of excess, in

which not only the aristocracy but the populous at large has been infected by a chivalric 'mania'. Most readers, however, are likely to find the inset Aikenwood narrative the most rewarding, allowing the exuberant, erratic tone of Hogg's writing to luxuriate amongst the folk supernatural of his strongest subject material.

At the heart of this sequence is a storytelling competition around which the novel pivots. Teased and tormented by demonic powers, the detachment to Aikenwood find themselves trapped and decide on competitive storytelling to choose a victim of looming cannibalism. This provides Hogg with a means to employ his considerable powers as a writer of short fiction, ranging between an impressive variety of registers. From the faux-biblical styling of the Friar's tale to the visceral gluttony of Tam Craik, the Chaucerian device works well as a narrative platform. When the devil makes a series of bewildering entrances, in a portrait positioned somewhere between Milton's discontent and the trickster of folk tradition, Hogg's probing at the nature and relevance of the supernatural once again takes centre-stage.

Worth a brief mention are the interesting editorial questions raised by King and Tulloch's useful introduction, in particular the perhaps controversial decision to replace the name 'Sir Walter Scott' as one of the key characters of the text, who had appeared in the original publication as 'Sir Ringan Redhough'. Intending to restore Hogg's personal intentions, this bold move certainly leaves the obvious resonances of the name to percolate through the narrative. Also included is an essay from Gillian Hughes on the newly recovered source manuscript, and extensive and well-informed notes, all indicative of a commendable desire to open the existing textual materials to a broader audience.

The second volume of Hogg's *Contributions to Blackwood's Edinburgh Magazine* deals with the latter end of his publishing career, reflecting the mature Hogg's on-going presence among the *Blackwood's* literati. This was a tense relationship, as James Hogg attempted to establish a literary persona in the shadow of the 'Ettrick Shepherd', as satirically projected in John Wilson's *Noctes Ambrosianae.* The difficulties of this position are neatly elucidated in Richardson's introduction to the volume, exploring the way in which Hogg's role as both clown and muse of the *Blackwood's* imagination could be simultaneously restrictive and lucrative.

The variety of the contributions provides an entertaining read, highlighting a core element of Hogg's practice, with the training imposed by writing for the periodical press reflected throughout his oeuvre. The editorial decisions taken here again reveal a desire to open up the sources, signalled by the inclusion for some pieces of both published and manuscript versions, alongside the familiar exhaustive notes. It is difficult to select one or two particular highlights from such a collection, with Hogg's versatility as a writer of both poetry and prose well represented. From discussions of pre-Darwinian evolutionary theory to playful self-mockery about balding, the limited role often assigned to him by his contemporaries at *Blackwood's* is thoroughly rubbished here.

In 'A Tale of the Martyrs', Hogg recounts a story of the violent persecution of the Covenanters in Lowland Scotland reminiscent of his excellent short novel, *The Brownie of Bodsbeck*. Exploiting the celebrated, miscellaneous form of *Blackwood's*, this flows seamlessly into a touching ballad lament. Elsewhere, readers may well find 'Strange Letter of a Lunatic' particularly striking, reflecting as it does some of the same preoccupations as Hogg's best-known work, *The Private Memoirs and Confessions of a Justified Sinner*. Eerie character doubling is channelled through a discussion of schizophrenia here, nicely inflecting Hogg's penchant for unsettling psychological exploration.

The author's personal politics are also an interesting presence in the volume, with a number of pieces displaying the aggressive Tory ideology habitually propagated in the pages of Maga. In 'A Screed on Politics', however, a knowingly disingenuous claim to be unbiased leads into a fascinating moment of introspection. 'I'm a Tory', Hogg announces, though 'why

or wherefore I should have been one is really more than I can tell you. People's principles seem to be born with them, for, God knows, I never had any interest in being a Tory'. Such moments of revelation are peppered throughout the volume, which despite its playfulness can also feel highly personal.

However, as 'The Mysterious Bride' indicates, issues of the supernatural remain the key recurring theme. Examples of sceptical dismissal sit alongside more stubborn assertions. Whether uncanny events are merely a feature of perception (phenomena of 'human nature', as the opening quote to this review allows for) or objective truths is never entirely settled. Yet Hogg never tires of the question. This forms part of a broader conflict in both volumes, between residual cultural forms and the rapidly modernising landscape of Hogg's contemporary Scotland.

In 'Robin Roole', an intellectual discussion upon the existence of the soul leads into the potent conflict between 'improvement' and tradition in Hogg's world, with the issue characteristically explored by way of narrative anecdote. The faceoff between an improving laird and a pious, traditionally minded tenant ranges across 'every thing; religion, law, politics, agriculture, and sheep farming'. The conflict is finally brought to a head when the two men miraculously swap bodies. When the laird's 'extravagant speculations in improvement were laid aside at once', 'every virtuous person on the estate was cherished and rendered happy'. Hogg comes down on the side of tradition. Yet he does so through a trailblazing literary practice, one that has much more to say for Romanticism both in Scotland and further afield.

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Ffion Mair Jones, '*The Bard is a Very Singular Character': Iolo Morganwg, Marginalia and Print Culture*. Cardiff: Gwasg Prifysgol Cymru / University of Wales Press, 2010. Pp. 352. £48. ISBN 9780708321959.

Ffion Mair Jones, ed., *Welsh Ballads of the French Revolution 1793-1815*. Cardiff: Gwasg Prifysgol Cymru / University of Wales Press, 2012. Pp. 486. £24.99. ISBN 9780708324615.

Mair Jones's *'The Bard is a Very Singular Character'* is the sixth contribution to the University of Wales Press series dedicated to publishing the results of a research project, 'Iolo Morganwg and the Romantic Tradition in Wales, 1740-1918', that has helped to restore the reputation of the Glamorgan stonemason (also known as Edward Williams) who was perhaps best known in the twentieth century for his literary forgeries. Where other volumes in this series have concentrated on transcribing Morganwg's correspondence (for a triple-decker edition), dealing with his forgeries in a Romantic context, and examining his reception and legacy, Mair Jones's monograph does much more than just tidy up the remaining margins. Indeed, by examining what is at the edge of (or written on the back of) many of Morganwg's letters, this monograph provides an alternative vision of the revived bard to that which has been provided by the rest of the research project.

The final chapter of this admirable volume, entitled 'Morganwg the Writer', suggests that such was the frequency and the extent of Morganwg's reuse and reordering of his letters that the organised chronology of the official volumes of *Correspondence* (published in 2007) often hides much that was most interesting about how these papers were actually put to use in

his working life. Often short of paper, Morganwg used any spare 'marginal' space in his correspondence to create new texts, and as Mair Jones makes clear, often returned 'to the same scrap on several occasions- sometimes separated by many years' (160). One sheet was used on at least four separate occasions between 1782 and1812, and such reuse often makes the exact dating of his work difficult. Mair Jones argues that complicating the chronology of Morganwg's work is important for thinking about his career as a linguist and poet and she provides detailed readings of the 'correspondence marginalia' in this chapter. However, this detailed work with the manuscripts is to be equally admired for what it reveals about the material conditions that in part dictated Morganwg's need to work in fragments. Employed as a poorly paid stonemason he lacked both time and paper. Indeed, this chapter is arguably at its most interesting when it abandons the notion of Morganwg as writer in the traditional 'Bardic' sense, and thinks of him instead as either at the heart of a network for disseminating information, or as a reader amending his own correspondence. More could have been said in this context of the manuscript commonplace books and 'home-made booklets' in which he recorded his thoughts (154).

There is, however, a separate chapter on 'Morganwg as Reader' which concentrates on the writing left in the margins of books that he owned or borrowed. When studying marginalia in general it is often difficult to disentangle 'private' reactions to the words on the page from annotations designed to be read as 'public' engagements with the text that has been written upon, but by consulting the fifty-five volumes annotated by Morganwg which survive in the collections of the National Library of Wales and at Cardiff University, Mair Jones has been able to 'map out the different tenors of annotation' found within his books (80). This chapter is thus divided into four different types of marginalia: annotations that helped in the 'harvesting of ideas from secondary sources' (81); marginal comments that were shared public statements and in which Morganwg's annotations are in dialogue with those of other commentators; annotations which comment upon, or attack, the work of his friends and contemporaries; and lastly, those annotations which were read (and commented on) by his son Taliesin. Mair Jones's intimate knowledge of Morganwg's world makes her a particularly good reader of this otherwise difficult to interpret body of work. She notes, for example, that the difference in tone between the playful additions to William Owen's *A Dictionary of the Welsh Language* (1803) and the scathing comments added to the same author's translation of Milton, *Coll Gwyfna* (1819), are due as much to a developing animosity between the two men as to any actual dissatisfaction with the work itself. This chapter, which draws lightly on Heather Jackson's examination of marginalia in *Romantic Readers* (2005), is in itself an important contribution to the history of Romantic reading practices.

Somewhat limited in scope by its relationship with the other texts in this series, more could have been made in this volume of the similarities and differences between Morganwg's annotation strategies and those of his contemporaries and an enlarged context may also have opened up a dialogue with recent discussions of other labouring-class poets, such as John Clare, who sometimes found themselves on the margins of print culture.

Welsh Ballads of the French Revolution is one of a number of publications that are being generated by the 'Wales and the French Revolution' research project run by the University of Wales Centre for Advanced and Welsh and Celtic Studies, which has been running since 2009. It is a fully-annotated anthology of thirty-eight Welsh-language ballads composed between 1793 and 1815. The texts are presented in chronological order with the original Welsh-language text accompanied by a parallel translation into English. The original of each ballad is followed by details of its publication and, where multiple copies exist, lists of textual variants. While some of these texts are already available in the original via the excellent 'Welsh Ballads Online' database, which covers material located in the National

Library of Wales and Cardiff City Library, most of those taken from the Bangor University Library have not been available before and all of the translations are new. An excellent short section of the 'introduction' deals with the various ways in which the ballads were produced and consumed. The surviving imprints suggest that more ballads were produced in north than south Wales, with Trefriw (near Llanwrst) a particular centre of production. Mair Jones notes that the success of the ballad sellers('baledwyr') often relied on the work of a small number of 'renowned ballad writers (or 'prydyddion')', such as Ellis Roberts, for their success and her introduction makes it particularly clear that these were modern, hybrid productions that combined the traditional Welsh *cynghanedd* form with tunes 'often imported from England' (5). That these texts were designed to be sung is a fact not forgotten and an appendix of 'Ballad Tunes' containing 'settings to music of the words of the first stanza […] of nine of the ballads' (433) is particularly admirable.

Making these texts more widely available would be enough to make this volume a major achievement in itself, but Mair Jones's introduction also suggests a number of thematic frameworks for understanding these texts that helps to place them in context. Where the chronological approach of the anthology itself allows the reader the freedom to interpret a variety of responses as they developed over twenty years, the introduction suggests four major recurrent themes: initial 'responses' to the French revolution (and there is curiously nothing until 1793), 'the Fishguard invasion (1797)', 'ballads of the militia, the volunteers and the army (1793-1815) and 'war-reporting (1794-1815)'. This detailed thematic introduction locates the texts both in their historical and print culture contexts. For example, Mair Jones points out that several of the 'Fishguard invasion' texts were printed at Camarthen, just thirty miles from the scene of the landing, and that it is therefore not surprising to find that they depict this event as though it were a very real threat 'from which they were graciously "delivered" by God' (23). These are 'local' texts in Jones's reading but her introduction also goes on to place them within the much broader British context of loyalist songs about invasion threats, such as those gathered by Terry Moylan in *The Age of Revolution: 1776-1815 in the Irish Song Tradition* (2000), which includes ballads on the Bantry Bay invasion of 1796. As this introduction concludes 'this anthology is mostly concerned with a conservative and loyalist response' to the Revolution and the years of war that came in its aftermath because radical responses were less likely to make it into print, especially during the years of Government censorship and repression (57). Further work by the same research group may hopefully recover more of the traces of the oral radical culture that Mair Jones detects via oblique references in the surviving loyalist tradition. However, the major achievement of this project is to have produced an anthology that allows us to investigate the nature of 'popular loyalism' in all of its many forms.

Taken together, these two volumes make a significant contribution to our understanding of Welsh print culture during the Romantic period.

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Freya Johnson and Lynda Mugglestone, eds., *Samuel Johnson: The Arc of the Pendulum*. Oxford: Oxford University Press, 2012. Pp. 226. £35. ISBN 9780199654345.

'Anyone who deals with Johnson and his writings', writes Paul Fussell, 'gets accustomed early to making contrary motions.' These 'contrary motions' have been part of the critical commentary on Samuel Johnson since his lifetime, because few literary figures are quite so

complicated, even contradictory. This is particularly remarkable considering that Johnson often spoke directly – unlike, say, Shakespeare, whose opinions have to be teased out from those of his characters. With Johnson, we have hundreds of thousands of words delivered more or less in his own voice, along with tens of thousands more from his conversation. We have moral essays, poems, biographies, criticism, reviews, histories, sermons. We have letters and prayers and even a short autobiographical memoir. We have the testimony of friends who knew him for decades. There are very few writers whose opinions have been recorded in greater detail.

And yet he remains notoriously difficult to pin down. Johnson has been seen by some as a conservative, even a reactionary; by others as a liberal, even a revolutionary. He is an avatar of joyous sociability and of agonized solitude. He embodies the most devoted orthodoxy and the most tortured skepticism. He is remembered as Milton's fiercest critic, yet he called *Paradise Lost* 'a poem which, considered with respect to design, may claim the first place, and with respect to performance the second, among the productions of the human mind.' His quip about a dog on its hind legs is among the most famous misogynist zingers in the language, yet there was no greater champion of women writers in eighteenth-century Britain. For Fussell, Johnson's thought was marked by 'the all but simultaneous embrace of antithetical or distant properties.'

How to make sense of these paradoxes? Critics have figured these contradictions in various ways. For a few, especially among his contemporaries, Johnson was simply inconsistent, and therefore not to be taken seriously. Most, though, have found him difficult to dismiss. For some, Johnson was locked in a struggle with himself – a struggle that might be either celebrated or pathologised. For others, the metaphor of 'struggle' gave way to one of 'balance' – in W. B. C. Watkins's formulation, a 'perilous balance'. For a handful of critics Johnson was a profound practitioner of dialectic, perhaps a precursor of Hegel, even of postmodernism.

William Hazlitt, writing in 1819, likened Johnson's prose style to 'the oscillation of a pendulum'. He did not intend it as a compliment. This pendulum provided nothing more than a mechanical tick-tock, producing what he called 'monotony of style'. The contributors to this volume, however, have coopted Hazlitt's dismissive metaphor and redeployed it, treating Johnson's 'contrary motions' not as a struggle, not as a balance, but as a pendulum's arc. The editors' introduction introduces the image, and all the contributors – including some of the most important Johnsonians working today – manage to invoke it in exploring Johnson's multifarious mind.

The essays vary widely in character, touching on a great many topics in Johnson's writing and his life. Some are fairly narrowly focused, as with James McLaverty's reading of the textual variation in Johnson's poems, John Mullan's account of 'Fault Finding in Johnson's *Lives of the Poets*', or Charlotte Brewer's even-handed exploration of women writers in the *Dictionary*. Others are much broader, trying to make sense of the whole of Johnson's life and works: Jane Steen with 'The Creation of Character', Philip Smallwood with 'Johnson and Time', even Isobel Grundy with 'What Is It About Johnson?' Some of the chapters challenge conventional wisdom, as when Howard Weinbrot puts paid to the fashionable conception of Johnson as a mental wreck. Others fill in gaps in our knowledge, as when David Fairer documents Johnson's complicated relationship with Joseph and Thomas Warton. Many chapters, though, ask questions that have simply never been asked before, or consider subjects so broad that they have never been explored satisfactorily, as when Robert DeMaria, Jr meditates on 'Johnson and Change', or Lawrence Lipking on 'Johnson and Genius'.

Despite the considerable variety, the chapters are without exception grounded in incisive close reading, which gives a diverse collection a kind of unity. They also make

genuine contributions to Johnsonian studies, demonstrating extensive knowledge of both the primary texts and the relevant scholarship. They will not make Johnson seem any more consistent or even coherent – they do not try to stop the pendulum from swinging. They will, however, reward any reader of late eighteenth-century British literature.

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Rowan Boyson, *Wordsworth and the Enlightenment Idea of Pleasure*. Cambridge: Cambridge University Press. 2012. £55. ISBN 9781107023307.

For Matthew Arnold, Wordsworth's poetry was 'great' because it universalized a joy modern criticism has struggled to embrace. Writing in the 'Preface' to his 1879 edition of Wordsworth's poetry, Arnold cites *Home at Grasmere*'s 'Of joy in widest commonality spread' because of its 'extraordinary power' to offer the reader joy and present 'it so as to make us share it'. The history of Wordsworth studies since Arnold, however, has been more suspicious of this proclamation. From the Yale School to New Historicism, critics have expressed anxiety towards and disapproval of Wordsworth's poetic moments of pleasure, happiness, bliss and joy. As Rowan Boyson points out in her study, Wordsworth's 'version of pleasure' has been condemned for 'being "bad": transcendentalizing, distracting, disembodied, individualizing, or not individualizing enough and rather falsely universal' (14). While the affective turn of the last decade or so has done much to redress the demonizing of feeling and experience in literary studies, a resistance to subjects like 'pleasure' remains in part because of our inheritance of it from an Enlightenment we assume stripped it of ethical or political importance. This study brilliantly examines the modern misreading of Enlightenment pleasure, reframing it as communal, collective and joyous (rather than private, solipsistic and disinterested). Boyson excels at engaging the reader with an argument that is at once historical, political and philosophical, but that skilfully holds on to the literary and aesthetic. From the book's first half on Shaftesbury, Kant and the *sensus communis* and Rousseau and Wollstonecraft's utopian elevation of pleasure, to its second half on Wordsworth, Boyson's study remains in control of a vast amount of material and carefully shepherds it in a lucid and persuasive political defence of Enlightenment pleasure.

Her defence begins in Part I's insightful discussion of eighteenth-century sociability communality and sensibility under the banner of 'Pleasure philosophy'. The first chapter's analysis of Shaftesbury, Kant and the *sensus communis* explores the idea that 'pleasure is inherently sociable' (25), a feeling that is experienced both for and with others and dictated by nature, not the state. Human 'enjoyment of the arts', including poetry, is too shaped by an innate pleasure in order for Shaftesbury, one that Boyson links to Kant's summation of 'aesthetic and logical judgement' as directed towards the 'feeling of pleasure' (31, 45). This post-Hobbesian reading of pleasure also looks forward to Rousseau and Wollstonecraft's sense of it as a 'natural power' that 'makes possible out relations with other people, creating the generosity and hope which must underline any kind of community' (68). Boyson is at her best when she draws on the depths of her research to make such statements, materially connecting affective experience to a lived understanding of human relationships and in doing so weakening the prominence of modern definitions of egoism and selfishness in our reading of 'self-interest' and 'self-love' in this period. Wollstonecraft, Boyson shows by way of example, differentiates 'good and bad forms of self-love' to survey what kinds of enjoyment, sensation and experience might generate social pleasures (such as sympathy) that offer women real power, a Deleuzian becoming into utopian potential. Boyson draws on Deleuze,

as well as Adorno, Barthes and Arendt, as readily as she does recent criticism in the fields of Romanticism, affect studies and eighteenth-century history, habituating the reader to complex theories of pleasure even as she breaks new ground in reading it.

The ingenuity of her argument is illuminated again in Part II, 'Wordsworth's common pleasure', comprising three chapters (on *Lyrical Ballads*; *Home at Grasmere* and *The Prelude*; and *The Excursion*) that rethinks Wordsworthian pleasure as non-teleological and circular, and so radical. Images of 'blood, breath, motion, life, spirit and gift' in the opening of *The Prelude*, for example, evince a 'thoughtless bliss' for Boyson, a non-egoic pleasure that invites the reader to reflect on its content: 'is it something pre-reflective, pre-sexual, pre-relational, almost pre-experiential . . . akin to the *sensus communis* [or a] kind of feeling of attunement and universality that must be in place before we can think at all?' (151). Boyson turns to Sebastian Timparano's idea of pessimistic hedonism to offer one possible answer, and extends this out to a reading of happiness in *The Excursion* as a materially felt narrative structured by a double agenda: a humanist desire to define an anthropological happiness coupled with a Tory-liberal and ultimately imperial will for order. Boyson's flair as a critic is again underlined here: unlike many critics of this much overlooked poem, she declines to bulldoze *The Excursion*'s content, recognizing it as constitutive of a poem that exists both in historical and philosophical time. Such an approach engages the spiritual aspects of the poem too, the poem's theology addressed finely here alongside its engagement with education, the poor and nationality, all ways that might help a reader envision the 'happy life'.

There is no doubt that *Wordsworth and the Enlightenment Idea of Pleasure* offers a significant argument that I hope will both influence Wordsworth studies and open up the positive experiences his poetry offers for further critical attention. The study might even be considered as part of the 'eudaimonic turn' that currently seeks to rescue joy, ecstasy, wonder and happiness from those critics who dismiss it as ideology or neurosis in their weary roles as the defenders of literary criticism's negativity bias. By contrast, Boyson serves as an exceptional example of a historically informed, philosophically sharp, but always imaginative and warm reader of pleasure. One might argue that it is little wonder that a critic who has clearly spent so long attending to a poet who devoted much time to the question of how to articulate pleasure is herself able to write so thoughtfully and happily. I would.

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Brian R. Bates, *Wordsworth's Poetic Collections, Supplementary Writing and Parodic Reception*. London: Pickering & Chatto, 2012. Pp. 236. £60. ISBN 9781848931961.

Even in private, Wordsworth was a jealous and overbearing reader of his own work. When Charles Lamb complained about the dictatorial turn of poems like 'The Old Cumberland Beggar' – 'the instructions conveyed in it are too direct and like a lecture […] An intelligent reader finds an insult in being told, I will teach you how to think upon this subject' – the poet responded with *another* lecture, 'a long letter', Lamb noted wryly, 'of four sweating pages' telling Lamb where he'd gone wrong. It is perhaps unsurprising, then, that Wordsworth was, as Brian R. Bates reveals in this fascinating and detailed study of Wordsworthian paratext and parody, a compulsive writer of prose introductions, glosses, footnotes, and subtitles.

More surprising is how little critical attention, relatively speaking, this aspect of Wordsworth's work has received – it is this deficiency Bates's study sets out to address, revealing

> a poet intent on developing the prefatory, concluding and marginal spaces in his books to foster paths of connective reading through his volumes, relate individual poems to the whole of his poetic project and life, publicize and defend his poetry and establish an enduring place in an emerging contemporary canon of British poets. (12)

Using the curiously novel method of reading everything on the page, Bates reveals the hidden-in-plain-sight networks of footnotes, subtitles, and repetitions used by Wordsworth to tie his collections together.

As Bates explains, '[t]wo intertwined stories govern the chapters that follow. The first describes how Wordsworth used supplementary writings to shape and engage readers in his poetic collections' (1). Chapter 1 looks closely at the various editorial and textual decisions that led to Wordsworth's reorganisation and renovation of the 1798 *Lyrical Ballads* into the two-volume collection of 1800. Chapter 2 then takes up the 1800 volumes and describes the methods by which Wordsworth maps the reader's progress through the poems, and, concurrently, through their geographic referents, to present a kind of poetic walking tour of the English Lakes, and, by extension, the nation itself. Bates's paratextual study continues in Chapter 4 as he examines Wordsworth's "Gothic church" model for the projected *Recluse* (as outlined in the introduction to *The Excursion*) and the self-anthologising and organising on show in *Poems in Two Volumes* (1815). Chapter 5 follows the image of the Gothic church into Chapter 13 of Coleridge's *Biographia Literaria*, surely the ultimate supplementary text of literary history. Finally, Chapter 7 presents Wordsworth's bravado reading of his own life and poetic trajectory in *The River Duddon* volume where, as Bates explains, Wordsworth 'offers a composed prospect and a historical continuum on which to centre Britain's past, present and future identity' (158). Wordsworth's poetry becomes, in a sense, paratext to Britain's history and nationhood.

Chapters 3 and 6 discuss the second story – 'how Wordsworth's critics and parodists responded to and were connected with the designs of those collections' (1). Beginning with Richard Mant's laboured but venomous burlesquing of Wordsworthian simplicity, *The Simpliciad*, and finishing with J.H. Reynolds's incisive and gleeful 'Peter Bell', Bates shows how parodists, even as they set themselves against Wordsworth's systematising of 'simplicity', revealed and often empowered such systems as embodied in the architecture and referentiality of Wordsworth's poems and poetic collections. Even grossly exaggerated or twisted out of context, Bates shows, Wordsworth's 'system' offers some protection, and, curiously, still encourages readers to engage closely with the challenge his work presents.

While the comparison between parody and original is fruitful and usually well explained by Bates, it is here I found myself unsatisfied with his conclusions. Bates' underlying thesis seems to be that Wordsworth's paratexts, 'designs', and repetitions allow the reader to read more richly and imaginatively, opening up dialogues between poems, and encouraging backwards and forwards movements in his increasingly varied poetic collections:

> While Wordsworth constructs a complex, organizing apparatus for these poems and alerts readers to the necessity of paying heed to this apparatus, he also leaves readers at liberty to discover the relationship between the poems that he has classified. (91)

This seems a fairly questionable liberty, and is one example of a number of sympathetic conclusions Bates comes to on Wordsworth's didactic impulses, some of which strike me as

overly utopian in their characterisation of willing reader and guiding poet. The point, as Wordsworth's parodists often exclaim, is that Wordsworth only seems to enter into conversation with himself, or, at most, on his own terms – a point driven home forcefully by William Hazlitt in his review of *The Excursion*, registered by Charles Lamb in the correspondence quoted above, and experienced personally by John Keats when, in conversation with his older contemporary, he was shushed by Mary Wordsworth and told: 'Mr. Wordsworth is never interrupted.'

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Laura Dabundo, *The Marriage of Faith: Christianity in Jane Austen and William Wordsworth*. Mercer University Press, 2012. Pp 152. $35. ISBN 9780881462821.

'And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband' (Revelations 21:2)

Laura Dabundo's *The Marriage of Faith* begins with and rests its focal metaphor on this passage, 'marrying' Wordsworth and Austen in their Christian faiths. She subdivides her work into five 'meditations' on Wordsworth and three on Austen, comparing them only in the first and final chapters. Whereas it is necessary to read both within the religious framework that was contemporaneous to their time, her arguments in justification of reading them together are not persuasive. Dabundo presents Scripture as a creative source and force, but does not adequately persuade why she has chosen to 'metaphorically marry [Austen and Wordsworth] in order to discuss them as partners in the unfolding expression of their Christian faith' (4). She raises prickly issues: is Austen a Romantic writer? Does she uphold a community of faith in the manner that Wordsworth does? However, she does not address whether or why their shared religious views are enough to merit a full-length study.

Showing that Anglican Christianity runs through both Wordsworth and Austen is not a new discovery, as the territory has previously been explored by Irene Collins, Peter Leithart and others in the case of Austen, and Nancy Easterlinn and William Ulmer amongst others on Wordsworth. Her insights regarding Christianity, duty and nationhood are illuminating to both authors, but binding Wordsworth to Austen in a metaphorical matrimony due to their shared faith is as much a marriage of 'Affection' as her own was.

In her chapters on Wordsworth, Dabundo seeks to explain the 'practical application of Christianity in the world of Wordsworth rather than a theological position' (64). However, she fails to recognise the Enlightenment legacy that religion has no essential connection to ethics – good actions do not imply a good Christian. That Wordsworth was a grounded poet, rooting himself and his works 'in the very world, which is the world | Of all of us' suits Dabundo's argument, and she is correct in continuously pointing her readers back to this aspect of his poetry. However, she casts Wordsworth in both an apostolic and rabbinic role, turning him into an Anglican evangelist, which could yield fruit, but instead only conflates analogies from Old and New Testaments.

Dabundo's ideas concerning Austen's use of Christianity in her works are novel, particularly regarding biblical influence by means of character and plot. However, the Fall and redemption pattern which Dabundo highlights is not enough to assume the guiding hand of the Church of England, as it is a common literary trope. Similarly, it is perhaps a stretch to draw parallels between the meeting of Lady Catherine and Elizabeth Bennet in the

'wilderness' and Jesus' temptation on the recurrence of that term. The following chapters on Austen's private prayers and sisterly love present interesting discussions that would have worked better as discrete arguments. The prayers, she states, place Austen in a community of the living faithful in their appropriation of the communal first person plural. Like Wordsworth, Austen attempts to gain self-knowledge through 'the importance of every day, and every hour as it passes' (106). This worldliness is an example of how Austen's characters make quotidian ethical decisions guided by a Christian light. The difference between Austen's prayers and Wordsworth's poems is that hers arise from a communal faith to affect the individual, they are 'not utterances from a hermitage' (102). Wordsworth, on the other hand, with his affinity for hermits and other outcasts, writes from the solitude of the individual soul outwards towards the community. This Dabundo has failed to identify.

As a whole, *The Marriage of Faith* reads very much like a series of articles that have been woven together with the frail thread of 'community.' At times, she employs weak methodologies, uses non-academic sources and has omitted fundamental academic ones, such as Abrams' *Natural Supernaturalism* when discussing Wordsworth's religious views. Her omissions also include the vital communities and marriage in 'Home at Grasmere' and 'Nutting', and Austen's lesser known works. Furthermore, the text contains several typos, the most notable being a quotation from Wordsworth's *The Exclusion* [sic] and a consistent misspelling of Deeanne Westbrook's name.

Dabundo's book is exemplary of the problems surrounding studies in literature and theology – namely, a conflation of a profession of faith which is actively sought out in the work, with the genuine study of the text as text. The nature of religion is such that it can – and does – permeate all aspects of human life, and can thus be 'read into' any literary text. Just as psychoanalysis or deconstruction can be, correctly or incorrectly, used to provide a specific reading, so can religion provide a stretched lens. Overall, though often wanting and underdeveloped, Dabundo's study opens up questions that merit further consideration and discussion.

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June Sturrock, *Jane Austen's Families.* London and New York: Anthem Press, 2013. Pp. 148. £60. $99. ISBN 9780857282965.

This short, engaging study of Jane Austen's fictional families initiates a potentially enormous project, Austen's 'ethics of ordinary life,' exemplified in her complex representations of married happiness as always achieved and ongoing within the context of larger family and communal relations. Paramount to her protagonists' characters as moral agents is their capacity for 'attention,' understood as 'a just and loving gaze directed upon an individual reality' (Iris Murdoch) or as Aristotle's 'practical wisdom,' 'the ability to discern, acutely and responsively, the salient features of one's particular situation' (Martha Nussbaum). Moral conduct for Austen is not something we switch off in between occasional moral choices but the strenuous, ongoing exercise of such attention to all the complexities of daily existence with which family life is always engaged.

Mothers and sisters, substitute mothers, fathers and daughters, spoilt children, 'dysfunctional' families: Sturrock turns her own 'just and loving gaze' on the Morlands, Thorpes and Tilneys; the Dashwoods and the Bennets; the Prices and the Bertrams; the Woodhouses and the Elliots. Noting Austen's scepticism about the family and only rare emphasis on parent-child love, she discusses the extent to which such family dynamics are

essential both to the plots of the novels and to their protagonists' moral education towards greater knowledge of others and themselves. Parental over-severity and interference on the one hand and over-indulgence and neglect on the other are common failings throughout the novels, with interestingly different effects upon the children: Sturrock's unusual comparison of Darcy and Emma as 'spoilt children' who consequently develop a pride and fastidiousness bordering on arrogance and contempt for all who fall 'outside' the family makes us realize how markedly this differs from the effects of parental indulgence on the Bertram daughters and Tom. Mrs. Dashwood's indulgence of the excesses of sensibility in both Marianne and herself ('parental narcissism') is just one of the failings we see in 'single-parent' families (Mrs. Thorpe, General Tilney, Mr. Woodhouse, Sir Walter Elliot), and the absence or death of the mother is acutely felt, most notably of course in *Persuasion*. Implicit within Austen's portraits of deficient family relations is an unrealized ideal of marriage that the protagonists by contrast will succeed in actualizing: thus do their happy marriages stand out in relief against this necessary family backdrop.

The strength of the book lies in the acuteness of Sturrock's wonderfully attentive and discerning local observations about character and conduct (especially Emma's) in her all-too-brief readings of the novels. But the book's organization is unsettling: the first three chapters attempt comparative readings of several novels at once under thematic headings, with the result that each novel gets very short shrift. Distinctions are flattened because we lose a sense of the distinct whole that guides Austen's treatment of the family within each novel. Austen uses distinctively "family" forms of pride and prejudice (among others) for example to illuminate their many manifestations: Mrs. Bennet accuses Mr. Bennet of being "partial" towards Elizabeth, i.e., prejudiced; and the question of whether family affection blinds or sharpens one's discernment of other family members is continually raised. The idea of family is not an end in itself for Austen but serves quite different ends in different novels.

The second half of the book by contrast does devote its three chapters to single novels: 'father-daughter' attitudes to money in *Mansfield Park*, to conversation and speech in *Emma*, and to personal appearance in *Persuasion*. Here the discussions more clearly attempt to demonstrate how Austen uses family relations to serve larger ethical concerns distinctive to each novel. But does "attitude to money" really characterize the central ethical concerns of *Mansfield Park*? Isn't that just part of the novel's larger argument about the proper use vs. abuse of moneyed leisure, the necessity of affluence, luxury, and leisure for developing Fanny's (anyone's) morally improving habit of reflection? The idea of family is also far more explicitly and intensely Austen's focus in this novel than in the other five, deserving much fuller treatment. Similarly, Sturrock could do more to connect the different attitudes towards personal appearance, change, and death in Anne and Sir Walter Elliot to the novel's larger concern with the virtue of 'constancy'—understood as Anne's flexibility yet stability, persuadability yet firmness in the newly post-revolutionary world—a constancy exemplified in her fidelity to an 'ideal' object 'when all hope is gone': the memory of her dead mother.

This loss of a larger sense of the whole within local details raises a final question: when it comes to communal virtues for Jane Austen, doesn't 'friendship' in the end trump 'family'? Acknowledging only *Pride and Prejudice* as rising above mere domesticity, Sturrock risks diminishing the virtues to purely domestic ones (e.g. 'usefulness and exertion'), and just, clear-eyed discernment to familial affections.

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Elsie B. Michie, *The Vulgar Question of Money: Heiresses, Materialism, and the Novel of Manners from Jane Austen to Henry James*. Baltimore: Johns Hopkins University Press, 2011. Pp. 303. $70. ISBN 9781421401867.

Elsie Michie's book is an interesting and well-written one that will certainly need to be consulted by students of women in the nineteenth-century novel. It rotates very firmly — indeed exclusively — around five novelists (Austen; the Trollopes, *mère et fils*; Margaret Oliphant; and Henry James), and generally discusses three texts in each case: *Pride and Prejudice*, *Mansfield Park*, and *Emma*; *The Widow Barnaby*, *The Ward of Thorpe-Combe*, and *The Life and Adventures of a Clever Woman*; and *The Spoils of Poynton*, *The Wings of the Dove*, and *The Golden Bowl*. (Where Anthony Trollope is concerned, Michie follows three characters — Miss Dunstable, Lady Glencora Palliser, and Madame Max Goesler — through the various fictions in which they are involved; and where Oliphant is concerned she centres her attention on *Miss Majoribanks* and *Phoebe Junior*, but also examines some of her short fiction.) Michie is nothing if not the possessor of a tidy mind, and each chapter has its introductory section relating the literary discussion to the saga of nineteenth-century capitalism, and most possess a 'coda' (where Austen is concerned, an epilogue) that ties the foregoing discussion together. As if this was not enough, each chapter is presided over by a guru from the realms of 'thought' generally speaking, and political economy in particular: Adam Smith, Thomas Malthus, Walter Bagehot, John Stuart Mill, and Georg Simmel. The whole affair is introduced — as one might expect — by a discussion of rich women and poor ones, bad women and good ones, and the choices nineteenth-century fiction expects its menfolk to make between them.

All this is perfectly fine. But it is true one sometimes yearns for something a little more driven on what should be a delectably fascinating topic. Michie's introduction ticks all the boxes, from Bourdieu to Lacan, Freud to Deleuze, and Derrida to Levi-Strauss, and does so lightly. But I wanted more — much more — on Victorian anthropology (for example) as a contemporary correlative, and on the rich woman as exogamete. Here are, or were, two rival accounts of society, one fictional the other discursive, one modern the other primitive: yet on the matter of marriage and inheritance were not the social scientists trying to *historicise* what the novelists *dramatised*? That avenue of argument seems to me far more seductive than yet another conspectus on the phases of capitalism — the details of which are probably best left to economic historians anyway. Michie is absolutely on to something when she says that the rich woman is anomalous in nineteenth-century culture in a way no rich man could be, by virtue of having nothing to *do* with her money. How fascinating it might have been to compare such an ideological fact with Victorian anthropology's travails over mother-right and father-right, monogamy and polygamy, family and inheritance.

Michie's chapter on Jane Austen will perhaps be of most direct relevance to BARS readers, and Lady Catherine de Bourgh, Mary Crawford, and Emma Woodhouse make a fascinating set of variations: the first so insulated by wealth as to become preposterously otiose; the last so oddly similar to Lady Catherine in her 'imaginist' stupidity; the middle one so powerfully ambivalent in terms of 'blunted delicacy' and charm as to make Henry James' novels at the other end of the study look laboured and wearisome. (Mary Crawford's attractiveness, surely, is by no means restricted to her wealth, as Michie seems to think (45).) Michie's neat and tidy method of progress, in which the novels are separated out into their discursive sections into discussions that teeter sometimes on the verge of plot summary, makes it difficult for her energetically to gather up the women her authors describe, and their attitudes to them. Her wealthy heroines are like a row of Siamese fighting fish in a pet shop, each in its little tank: it would be exciting to have a more ranging and less passive discussion that used the fiction concerned to argue for what its authors wanted to *say*. In seeking to

commit itself to both political economy (loosely conceived) on the one hand, and to detailed discussion of fiction on the other, the book manages somehow to insulate the one from the other.

That having been said, everybody knows that women, with or without money, are the driving forces in nineteenth-century English novels (even those written by an American like Henry James). The 'golden dolly' of the eighteenth century had translated herself in the following hundred years into something strangely rich: a source of anxiety as well as cupidity. Michie's study is not as bold with this powerful theme as it might have been, but everyone interested in that theme will need to read it.

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Matthew Bevis, *The Art of Eloquence: Byron, Dickens, Tennyson, Joyce*. Oxford: OUP, 2007. Pp. 302. £78. ISBN 0199593221.

Now six years old, awarded the Philip Leverhulme prize in the year of its publication, and with a paperback edition published in 2010, Matthew Bevis's *Art of Eloquence* will already be familiar to many readers of this review. The study is organised around four chapters, which focus in turn on the work of Byron, Dickens, Tennyson, and Joyce. Each writer is chosen for their political engagement: the poet-Lords Byron and Tennyson, the parliamentary reporter Dickens (who was invited to stand for Parliament in 1841 – an invitation which he flatly declined), and the politically invested Joyce, raised by a father who hero-worshipped Parnell and harboured parliamentary ambitions of his own. Bevis focuses his analyses on novels and poems, the necessary limitations of the study being to reformulate accepted binaries of speech and writing in genres that are traditionally read privately, rather than performed publicly.

The study's central aim is 'to calibrate the ways in which writers resisted a 'divorce' between literature and politics even as they attempted to formulate distinctions between aesthetic and instrumental languages in their work' (14). That Bevis cites Geoffrey Hill's collection *Speech! Speech!* as a gloss on the governing questions of the study, indicates from the opening pages that this is a monograph rooted in an appreciation for and close examination of the textual: 'Why and how | in these orations do I twist my text?' (14). When asking such questions of their own work, the four writers under examination are demonstrated to hold themselves accountable to an increasingly politicized public: 'Byron, Dickens, Tennyson, and Joyce were aware that a disinterested independence might shade into irresponsible indifference' (5). Bevis makes explicit, however, that the bringing together of the realms of oratory and poetry is not simply the result of historical happenstance. Rather, he convincingly argues for the extensive heritage of their coincidence in the classical art of rhetoric.

In the opening two chapters of the study, Bevis uses classical rhetorical terms as pivots around which close discussion of text manoeuvres: *actio* (Bevis's shorthand, 'the eloquence of action', provides an articulate gloss of the term) in Byron, and *kairos* (the opportune moment) in Dickens. This is not to suggest reductive or heavy-handed scholarship on Bevis's part. The final two chapters of the book strike a more suggestive relationship to the strictures of rhetoric; his chapter on Tennyson contemplates the rhetorical dimensions of the poet's use of repetition and rhyme, before exploring Joyce's 'calculated resistance to the classical emphasis on the three duties of the orator – *docere*, *movere*, *delectare*' (213: to inform, to move, and to delight).

For Romanticists, the chapter on Byron provides a fascinating evaluation of the poet's *oeuvre* as offering 'the most sustained poetic engagement with oratorical culture in the period' (32). Bevis covers an impressive range of poetic examples, from alliteration and the difficulties of vocal pronouncement in *Childe Harold*, to the possible (and plausible) legacy of Burkean political performativity in *The Corsair*, concluding with navigations of the double-tongued rhetoric of *Don Juan*. Bevis stresses the oratorical craftsmanship behind Byron's epic: '*Don Juan* is not all talk; it is talk transcribed, transfigured, and finessed' (62), and we are reminded at once of Coleridge's definition of poetry as 'the best words in their best order' and Tristram Shandy's verdict on 'writing being but a different word for conversation'. Given *Don Juan*'s 'conversational facility' (XV.155), the poet's ambivalence to parliamentary chit-chat, such as his critique of Lord Castlereagh's parliamentary gassings, is all the more remarkable:

> Bid Ireland's Londonderry's Marquess show
> His parts – of Speech; and, in the strange displays
> Of that odd string of words all in a row,
> Which none divine, and every one obeys,
> Perhaps you may pick out some queer no-meaning –
> Of that weak wordy harvest the sole gleaning. –
>
> (*DJ* IX.385-392)

Yet Byron's satirical sword is always sharpest when dissecting things closest to home. As Bevis indicates, the poet saw poetry and oratory as sister arts: '"both *ancients* and *moderns*, have declared, that the 2 pursuits are so nearly similar . . . he who excels in the one, would on application succeed in the other"' (31). Byron's declaration sits easily in a study, which at various points indicates that both poetry and oratory are, in essence, arts of making thought eloquent. Bevis's emphasis on the oratorical dimensions of the poetical holds particular resonance in the Romantic period – an era which is conventionally read as staging the transition between the aural traditions of poetry, to an exclusively private, silent, visual experience. For Romanticists, *The Art of Eloquence* demonstrates that it is time that we began to listen more carefully to what was being read.

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Lisa Plummer Crafton, *Transgressive Theatricality, Romanticism, and Mary Wollstonecraft.* Farnham: Ashgate, 2011. Pp. 152. £50. ISBN 9870754667889.

Lisa Plummer Crafton's monograph *Transgressive Theatricality, Romanticism, and Mary Wollstonecraft* has a vast scope that will most appeal to those interested in exploring the literary trope of theatricality, or the political/legalistic culture of the 1790s.

Chapter 1 offers an excellent introduction to the debates surrounding anti-theatricality in the Romantic period and provides an overview of current scholarship. Crafton presents the tendency that Romanticism Studies has to reinforce 'the traditional idea of a Romantic, constructed (Wordsworthian) self that is sincere and spontaneous, and thus, overtly anti-theatrical' (7). However, her references to Judith Butler, Lacan and Irigaray are used to make the point that grounds the book: 'In a broad sense, it is vital to see the interconnectedness of

theatricality, politics, and social practices and to keep clearly in mind that metaphors of theater would be very polyvalent in a Revolutionary culture' (9).

The following longer chapter begins this approach by offering a complex reading of *Maria, or The Wrongs of Woman.* According to Crafton, this novel at once suggests that 'the cloak of decency' can be used to endorse national and state power (19), but it also demonstrates that 'playing a part does not always make one complicit in such hypocritical concealment, but can offer, through a kind of functional mimicry, a potent path for independent self-staging' (19). Crafton is particularly interested to demonstrate the influence of Rowe's *The Fair Penitent* on Wollstonecraft's feminist message, and she gives detailed analyses of both texts.

The concise Chapter 3, 'Becoming a "sign-post": Ethics and Theater', situates Wollstonecraft within eighteenth-century debates about the moral utility of theatre; in particular, the chapter highlights society's exposure and reaction to public executions and the French Revolution. Like the previous chapters, Crafton presents both 'sides' of Wollstonecraft's thought, so 'While Wollstonecraft critiques hollow forms of "theater" throughout the text, her chapter "On Theater" offers an argument for the potential ethical function of theater and alerts us to read the text as a whole more carefully' (48).

The next chapter offers new insights into Wollstonecraft's *Maria* in light of her 'firsthand' knowledge of the popular divorce and adultery trial transcripts that were generating so much public interest. Chapter 5 takes a broader perspective and focuses on Wollstonecraft's use of the trope of the theatre/spectacle to make political comment; Crafton moves quickly through a variety of themes including Wollstonecraft's rebuttal of Burke's *Reflections*, her *An Historical and Moral View of the French Revolution,* her treatment of Marie Antoinette and the French Court, and her theatrical presentation of the October Days.
qThe final chapter is by far the most engaging. 'Reality Self-Invention: Siddons, Wollstonecraft, and Theatricality' explores the friendship between Siddons and Wollstonecraft. The former is described 'an essential subject' to any study of Wollstonecraft 'as a person – a friend, a colleague, an ex-friend – and as a cultural phenomenon and aesthetic artefact' (110). Crafton notices the 'unintended satiric reality' in 1796, when Wollstonecraft was known as Mary Imlay despite acknowledging she was not officially married, and then watching Sarah Siddons performing the role of the penitent Calista. Significant to Crafton's argument about theatricality, is that Wollstonecraft was drafting her own novel at the same time, which included the repressed heroine similarly going to the theatre to watch Siddons perform. Such thoughtful analysis is characteristic of this chapter's more personal account of Wollstonecraft's situation, and Crafton draws out the various similarities and resonances between the two women's lives and experiences. The sadness Wollstonecraft felt about Siddons' later rejection is dwelt upon as a means to explore the hypocritical nature of a culture that refused Wollstonecraft only when she married Godwin. The second half of the chapter is more focused on how Siddons responded to the theatricality of her own life and gives relevant anecdotes of the woman's theatrical experiences. The actress is presented as one fully aware of theatre's oppressive force, but also recognising the 'potentially subversive moments of acting, or mimicry, both offstage and on' (123). It is precisely this dual nature of the theatre that sustains Crafton's interest, especially because of its ability to be a powerful literary trope and tool to comment on society.

In a book that often pauses to situate itself in relation to other scholars' work or modern theory, the extensive range of views can be distracting. However, the rich detail will prove to be very useful for those researching the theatrical climate of the 1790s. Wollstonecraft emerges as a theatrical writer herself who is constantly reacting to the culture of spectacle she inhabited; in this way, her multiple and varying ideas are related by Crafton to society's own complex and conflicting attitudes towards theatricality.

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Ben P. Robertson, *Elizabeth Inchbald's Reputation: A Publishing and Reception History*. London: Pickering & Chatto. Pp. 265. £60. ISBN 9781851961597.

Elizabeth Inchbald is one of the most important playwrights and novelists in English literature, but mention her in a conversation with scholars working outside of our period and you are often met with blank stares. Perhaps that is why I found so much satisfaction in seeing Ben P. Robertson demonstrate just how widely known and popular Inchbald was in her own day. 'Mrs. Inchbald' was a household name in Britain, and her reputation soon spread to America and Europe, and then to Asia, Africa, and Oceania, 'so that she became, even in her own lifetime, a truly transnational figure' (7). *Elizabeth Inchbald's Reputation* amasses an impressive number of reviews, newspaper articles, library records, and other materials (supplemented by evidence from Inchbald's own diaries, where available) to develop an account of how that reputation grew and spread, publication by publication.

Robertson brings this reception history down to the present day, although he gives more attention to earlier reviews and editions than to more recent ones. Space limitations also compel him to confine his study to popular rather than academic evaluations of Inchbald's work. The book is divided into four chapters, each covering a different aspect of her professional identity (actress, playwright, novelist, and critic). The latter three chapters contain accounts of the development, reception, and publication history of all of Inchbald's works. Each work is treated separately, which allows for ease of reference, but which also means that information pertaining to multiple works often gets repeated (such as the publication details of novel series containing both of Inchbald's novels).

The first chapter will appeal to scholars interested in eighteenth-century celebrity culture. It charts Inchbald's success in building a career as a beautiful yet (critics seemed to have agreed on this point) mediocre actress. Inchbald's fame came with a price; several of Inchbald's diary entries mention men following her while she is out walking, apparent cases of celebrity-stalking. This chapter also details Robertson's search for Inchbald's grave and presents his theories about the meaning of code-like notations that appear in her diaries. While it is a bit of stretch for these materials to be included in a study of authorial reputation, Inchbald scholars will appreciate Robertson's detective work.

The second chapter, on Inchbald's career as a playwright, is by far the longest. Discussion of each play is paired with a list of all of its performances in London prior to 1800, and a list of its identified performances in the United States through much of the nineteenth century. Robertson paints Inchbald as a writer highly attentive to her audience's tastes, who closely followed published criticism of her work and frequently attended performances of her own plays. This engagement is exemplified by Inchbald's decision to immediately withdraw two of her plays when they performed dismally on their opening night. Accepting the audience's judgment against these plays 'seems to have enhanced Inchbald's reputation because it showed the audience how responsive she was to their desires' (77).

Chapter 3 turns to Inchbald's novels, *A Simple Story* and *Nature and Art*. Robertson shows that Inchbald remained a benchmark for novelistic talent well into the nineteenth century. Her novels had international renown; they were published throughout the English-speaking world, and appeared in translations in Europe. Readers interested in Inchbald's

relationship with Catholicism will be intrigued to learn that the Vatican City library holds an 1835 edition of *A Simple Story*.

The final chapter examines the period of Inchbald's career that has received the least attention from modern scholars, yet which may have been the most important for her lasting reputation: her work as a literary critic. The labour Inchbald put into *The British Theatre* series (which came to 125 plays) was extraordinary, and the series' longevity (it was in print as late as 1948) kept Inchbald's name alive in theatre history long after her plays had ceased to be acted. As Robertson asserts, '[n]o other project of Inchbald's brought quite the same level of prestige as did the criticism she wrote for *The British Theatre*' (174). The chapter also discusses Inchbald's involvement with the supplements to *The British Theatre* and with *The Artist* periodical.

Elizabeth Inchbald's Reputation is primarily an evidentiary account of that reputation. While it brings to light much material that will be new to scholars, it does not advance any major new arguments about Inchbald. Nor does it provide much information about her life outside of her professional roles. Even aspects of her life that strongly shape her reputation today, such as her association with the Godwin circle, are mentioned only in passing. For such biographical information, readers should turn to Annibel Jenkins' biography of Inchbald, *I'll Tell You What*. But Robertson's book stands as a valuable supplement to Jenkins's biography, extending and, occasionally, correcting that earlier work's portrayal of an extraordinary literary career.

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Kathryn R. King, *A Political Biography of Eliza Haywood*. London: Pickering & Chatto, 2012. Pp. 288. £60. ISBN 9781851969173.

The publication of Kathryn King's *Political Biography of Eliza Haywood* is a welcome addition to eighteenth-century scholarship. As King's preface makes clear, a traditional biography of Haywood would be a near impossible feat, and one best-avoided if Haywood is to be liberated from the pitfalls of biographical supposition that have plagued and coloured the reception of her writing over the centuries. Written through a political lens, King's study simultaneously sifts questions of Haywood's party political agenda alongside the gender politics that frequently temper our understanding of her work. Readers of the biography will be surprised by the figure of Haywood that emerges from its pages – one of an anti-establishment, feminist patriot writer who sought to benefit from political opportunism and who, repeatedly drawn to the figure of the outsider, would by the 1740s emerge as a voice aligned with 'extreme strands of popular radical thought' (123).

King stresses that the biography offers a starting point for a wealth of future study on Haywood's relationship to contemporary politics and the literary marketplace, and in doing so throws down the gauntlet for a new generation of scholars – a generation, King suggests, who may well be more interested in how Haywood's writings repeatedly engage with 'an Enlightenment preoccupation with the meaning of knowledge' (198) than in the themes of sex and gender. Positioning herself on the cusp of a shift in Haywood studies, King avoids any totalising claims or conclusions that would serve as an apparent final word on an understanding of any aspect of Haywood's career. This goes a long way in explaining the apparent gaps in King's analysis – she herself admits the glaring absence of an analysis of Haywood's *Secret History of the […] Court of Caramania* (1727), a work that surely demands political analysis alongside *Memoirs of […] Utopia* (1725), which is here

researched in impressive depth with King offering new suggestions for the identities behind Haywood's fictional courtiers – suggestions that, it should be noted, change the widely accepted explanation behind Pope's apparent attack on Haywood in *The Dunciad* as one motivated by a chivalric defence of Martha Blount.

King's study brings Haywood out of the shadows – indeed, out of the streets – by showing how a writer often bewailed as one whose immense talent never brought her enough success to lift her out of relative poverty was, for a time, an inhabitant of the fashionable Great Piazza of Covent Garden. King proves this through a newspaper advertisement of 1744 in which 'the genuine Houshold Goods of Mrs. ELIZA HAYWOOD, Publisher' were advertised for sale, revealing that Haywood was, for a time at least, a woman of considerable property. Indeed, King's excellent study brings a startlingly new image of Haywood into focus. She ably examines Haywood's repeated promotion of Bolingbrokean principles in her writing throughout the greater part of her career, and a support for Frederick, Prince of Wales, as the embodiment of a 'Patriot King capable of dissolving all distinctions of Party and uniting the people around a monarch-father who would rule the country as if it were a patriarchal family' (9). Simultaneously, King argues, Haywood's writings increasingly explore the potential role of women within public service. The second half of the biography offers an analysis of the politics of Haywood's journalistic endeavours in the 1740s and early 50s which she views as Haywood's most politically-engaged works. But King is wary of reading into them the Jacobite agenda that other critics have made claims for, instead suggesting that we need to consider them within the wider context of Haywood's political agenda: the 'long view' of Haywood's 'core values – chief among them, constancy, social justice and reason or the sceptical intelligence' (9).

King's *Political Biography* is far more than a biography of a single woman or, indeed, a unique writer. It takes to task the politics of writing biographies of female writers of the period, and as such provides a useful frame for thinking about figures like Aphra Behn and Delarivier Manley who share similarly undocumented lives and have attracted the same vein of speculative, condescending and largely damaging biography. To this end, much of King's work lies in reassessment and in reading against the grain of the scholarship of previous decades in order to provide insightful new interpretations of texts that are here more firmly considered within their specific historical and political contexts than has often been the case. Gone is the biographical insistence on making a claim for Haywood's romantic entanglements with Richard Savage and William Hatchett, and the desire to mould Haywood into the mistreated romantic heroine of one of her own amatory novellas. This refreshing, well-researched study brings important new sources to light, questions the veracity of many ideas about Haywood and her career currently in wide-circulation, and seeks to understand Haywood's writing within a wide-ranging political framework. King's *Political Biography* is surely a field-changer, and generously gives to its readers a revitalised interest in the future direction of Haywood studies.

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