

The BARS Review

ISSN: 2049-7881

Editor: Mark Sandy (Durham University)
General Editor: Anthony Mandal (Cardiff University)
Technical Editor: Matthew Sangster (University of Glasgow)

Published online by the British Association for Romantic Studies



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This is a compilation of all the reviews published online in Number 59 of The BARS Review. A numbered contents list with page references is provided on page 2 of this document. Fully searchable versions of these reviews with enhanced metadata, as well as the archive of past numbers, can be viewed on The BARS Review website: <http://www.bars.ac.uk/review/>.

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John Bonehill, Anne Dulau Beveridge and Nigel Leask, eds., *Old Ways New Roads: Travels in Scotland, 1720-1832*. Edinburgh: Birlinn, 2021. Pp. 240. £20.00. ISBN 9781780276670.

The inspiration for the title of John Bonehill, Anne Dulau Beveridge, and Nigel Leask's illustrated volume examining the rise of Scottish tourism is drawn from the writings of an English rent collector, Edmund Burt. Stationed at Inverness in the 1720s and 1730s, Burt felt the roughness of travelling Scotland's 'old Ways': routes that ranged through 'stony Moors, Bogs, rugged rapid fords, Declivity of hills, entangling woods, and giddy precipices', unfit to be called roads at all (qtd 1). But Scotland's infrastructure was about to be transformed by a large-scale programme of road building, begun in 1725 and conducted under the leadership of General George Wade. Undertaken with the aim of avoiding another Jacobite rebellion, the new roads and bridges 'opened up Scotland not only to the forces of British militarism but also to commerce and trade, as well as to philosophical and scenic tourism' (3). Bringing together experts from literary studies, history, art history, and architecture, and produced in collaboration with the Hunterian Museum in Glasgow (where Dulac Beveridge is a Curator), *Old Ways New Roads* is a rich visual-textual exploration of how the physical, social, and cultural changes resulting from the transformation of Scotland's road networks 'were variously documented in word and image, evaluated, planned and imagined, and more especially "framed up" in terms of the experience of travel' (4).

Leask opens the volume with an essay on 'Writing the Scottish Tour, 1720-1830' that masterfully surveys the contributions of Thomas Pennant, Samuel Johnson, William Gilpin, Walter Scott, and William Daniell to the rise of Scottish tourism. From there the book splits into four sections. The first, 'The Theatre of War', explores the 'making and commemoration of [Scotland's] militarised landscapes' (22). Bonehill provides skilful close readings of military survey maps and off-duty sketches produced by military draughtsmen attached different parts of the road-building enterprise, including Paul Sandby (whose extensive watercolour drawings are celebrated throughout the volume). Hugh Cheape examines the 'old ways' essential to Highland life, composed of 'drove roads', 'coffin roads' and other cross-country tracks. The following section on 'Antiquities' covers ground more familiar to Romanticists in exploring the rising interest among antiquarians in Scotland's plentiful ruins and sites of picturesque decay. Opportunities for observing 'natural curiosities', especially in the wake of the Ossian phenomenon, encouraged tourists to 'scour the Highlands and Islands in search of Gaelic tradition-bearers' (Leask 67). Fredrik Albritton Jonsson's chapter on 'Natural History' shows how the discoveries of Linnaeus and Joseph Banks drew their followers to Scotland in search of new species to classify. From new sheep farms to the rise and fall of the kelp industry to the planting of new forests by landowners, Jonsson's chapter emphasises the rapid changes that took place in rural Scotland in the eighteenth century and were recorded by scientific visitors.

Section Three, 'Custom and Improvement', captures the range of responses to Scotland's economic development by visiting artists and writers, oscillating, as Bonehill notes, from 'approval to disappointment, fascination to bewilderment' (92). New ventures in building, estate management, and curation (including the creation of the 'prospect view') took place alongside a revival of interest in Scottish customs, including Highland dress, music, and ballads, as modernisation brought tradition into sharper relief. Christopher Dingwall's chapter on roads, bridges, and landscape design offers a focused exploration of how roadbuilding reshaped the estates at Inveraray Castle, Taymouth Castle, Blair Castle, and Dunkeld House, while Bonehill's discussion of 'Scotland's Prospects' draws attention to how the new road networks facilitated 'the artistic "discovery" of Scotland' as a subject for landscape painting. The final section, 'Picturesque Prospects and Literary Landscapes', begins with a rich account

of how the visitor's experience of Scotland was shaped by their knowledge of Ossian, Robert Burns, and Scott, ably narrated by Leask and Bonehill. The eighteenth-century traveller could often be found 'footstepping literary sites' (153) through the Highlands, while others were engaged in a more general pursuit of the picturesque and sublime. Vicky Coltman explores the 'portable knick-knacks' that accompanied those embarking on domestic travel through Scotland, from miniature libraries, to cutlery, maps, flasks, and sunglasses. Christina Young's chapter examines the depictions of Scottish landscapes in 'large-scale painted scenery' for the stage and in panorama installations that brought Edinburgh and Loch Lomond to Londoners without the need for travel. Finally, Mary-Ann Constantine and Finola O'Kane reflect on the connections between Scottish, Welsh, and Irish tour writing.

Old Ways New Roads was planned as a tripartite production, comprised of the book, a physical exhibition at the Hunterian that was scheduled to run from January to May 2021, and a companion website (<https://oldwaysnewroads.co.uk/>). Arranged using the same four sections mapped in the book, visitors to the online version of the exhibition can also choose to 'explore by location' and trace their own route through the images and corresponding captions. There is also a beautifully designed 'Timeline of Travels' (1707-1832). The website is a model example of an online research resource: carefully designed, easily navigable and awash with high-quality images. Like the book, it makes an abundance of rare materials associated with Scottish travel accessible to audiences world-wide, and is a wonderful illustration of the old-new paradigm in action.

Katie Garner
University of St Andrews

Saeko Yoshikawa, ed., *William Wordsworth. Guide to the Lakes*. Oxford: Oxford University Press, 2022. Pp. 207. 8 illus. £9.99. ISBN 9780198848097.

Saeko Yoshikawa's newly annotated Oxford World's Classics edition of *Guide to the Lakes* provides readers with a sedate, highly instructive, and scholarly edition to refresh the sense of Wordsworthian prose 'mana'. Akin to the previously four annotated editions of Wordsworth's *Guide to the Lakes* by Peter Bicknell, Ernest de Sélincourt, Nicholas Mason (with Paul Westover and Shannon Stimpson), and W. J. B. Owen (with Jane Smyser), Yoshikawa selects the 1835 fifth *Guide* text as the centerpiece of the book. Yoshikawa's edition addresses two key questions. First, by minutely tracing the history of the different editions of the *Guide* (the 1810 first edition, the 1820 appendix to *River Duddon* sonnets, the 1822 first portable edition, the 1823 Longman slow-sales edition, the 1835 commercial success, and the 1842-59 later curtailed Hudson editions), the editor answers the questions concerning 'the difference between them' (xx). Secondly, Yoshikawa asks '[i]n what ways [...] does Wordsworth's *Guide* encourage us to appreciate the Lakeland landscape?' (xxv), and responds by offering a close reading of the subtler aesthetic aspects of the volume. Unique reference to the leaves' colour presses home both the *Guide*'s aesthetic intensity and the role of Wordsworth's sister, Dorothy, in its composition.

The explanatory notes helpfully provide relevant poetic lines concerning the exact locations excerpted from Wordsworth's oeuvre, including *An Evening Walk*, *Lyrical Ballads*, both the 1805 and 1850 *Prelude*, *The Excursion*, and *River Duddon* sonnets. It is very useful to compare the *Guide* with the evocations of Wordsworth's verse lines scattered in the notes, where all these poetic lines are meticulously enumerated, showing how many times they also appear in the Victorian Lakeland guidebooks written by subsequent generations of writers such as J.M. Wilson, James Payn, W.T. Palmer, and others. The index has usefully been categorized

into four sections ('Places-People-Guidebooks-Subjects'). Along with the index, the additional Glossary offers accessible topographical and cultural knowledge of the Lake District for those less well acquainted with the geography and textual history of 'Wordsworthshire' (xxx).

This annotated edition is also accompanied by four ample appendices. Appendix I provides the readers with the first edition of Wordsworth's letterpress from Joseph Wilkinson's *Select Views in Cumberland, Westmoreland, and Lancashire* (1810). It allows the readers better to compare the words in the 1835 *Guide* text. The original text of Wordsworth's *Guide* is designed to suit Wilkinson's 48 plates, 8 of which are selected and printed in this book for a more visual guide, based on Wordsworth's initial stages of letterpress. Appendix II draws on two letters written by Wordsworth to the editor of the *Morning Post* concerning the Kendal and Windermere Railway. On the one hand, Wordsworth takes great advantage of the railways' easy transport in his eager letter (20 June 1844) to the local publisher John Hudson about the sales promotion of the *Guide* (see xxii); on the other hand, the poet also publicly opposes the railways' borderless intrusion by writing his famous sonnet 'Is then no nook of English ground secure'. Yoshikawa keenly alerts us to Wordsworth's ambiguous attitude towards the railway and captures this process of dynamic (dis)equilibrium by hinting in the introduction that 'this is all the more surprising given that his letter to Hudson was written just four months before the publication of his controversial sonnet' (xxii). The editor also looks at the railway controversy in a wider and timelier context, as it 'began to assume fresh significance' (xxx) in a new age 'when motorcars and new roads arrived in the Lake District' (xxx). The chart and list in Appendix III trace the *Guide*'s textual changes in the history of different editions. Appendix IV exhibits the impacts and legacies of Wordsworth's *Guide* in the two hundred subsequent years of Lake District tourism. These appendixes render visible important corresponding relationships, structural differences, and a comprehensive range of historical contexts to provide a better understanding of the main 1835 text.

The front cover illustration of this edition is also an interesting choice. Though emphasising the role of Joseph Wilkinson's plates, the editor chooses the more limpid watercolour etching of Francis Towne's *Windermere at Sunset* (1786), which seems to give a nod to Wordsworth's own intolerant feelings towards Wilkinson's drawings and to encourage readers to feel 'the medium of a purer element' (36) in the most famous lake of the Lakeland landscape in their own reflecting minds.

Overall, this newly annotated edition of the *Guide* is a timely reminder of how Wordsworth helped shape later generations to view the Lake District as 'a sort of national property' (68). With an eye on Wordsworth's proto-ecology, Yoshikawa both 'reaffirm[s] the significance of the *Guide* in the context of today's sustainable tourism in the Lake District' (xxxiv) and Wordsworth's deep thinking about maintaining 'the [...] visionary mountain republic' (51) in his own challenging and transitory time.

Sheng Yao
University of Durham

Bernard Beatty, *Reading Byron: Poems, Life, Politics*. Liverpool: Liverpool University Press, 2022. Pp. 266. £90. ISBN 9781800854628.

Jerome McGann, *Byron and the Poetics of Adversity*. Cambridge: Cambridge University Press, 2023. Pp. ix + 214. £20. ISBN 9781009232951.

The genesis of Bernard Beatty's latest study lies in a conversation that Beatty has with colleague and friend David Woodhouse on a layover in 2015 in Kyiv's airport. Woodhouse suggests that Beatty collect his essays in one central location to which Byron scholars – present and future – can have access. Beatty entertains Woodhouse's idea, and the result is this fine collection of 11 new essays, some of which have been rethought from previous research, and an illuminating two-part interview with Beatty by one of his former PhD students, Gavin Hopps.

Reading Byron begins with an introduction from Jerome McGann where he pays tribute to Beatty's lifelong devotion to Byron as well as the incredible amount of field-shaping scholarship in Byron studies. From there, the first section, entitled 'Poems', begins with an essay on *Childe Harold's Pilgrimage (CHP)* in which Beatty looks at how we read a poem – be it historical, poetical, structural, or even biographical. Beatty does not espouse any critical literary theories, but advocates for readers to engage in close textual reading. Here Beatty also plays to his strengths by examining the influence of biblical scripture on *CHP* and demonstrating the subtle nuances of Byron's use of scripture to enhance the plight and torment of Harold. In the second essay, Beatty chooses to look at only *Lara* as the token Eastern tale. In *Lara* the character, Beatty believes that Byron gives his readers 'the Byronic hero, most fully developed' and that 'Byron was revealing himself in his heroes' (38). Beginning with a short exposition on Plato's philosophy the chapter moves through a wide array of sources and connections, from Platonic and Aristotelian philosophies to biblical scripture and then forward to Coleridge's ancient mariner.

The third essay of the Poems section is a fascinating piece on the ending of *Manfred*. Beginning with comparisons to Milton's *Samson Agonistes*, the essay moves forward to examine the two versions of Act III; however, instead of focusing on the differences between Byron's treatment of the Abbot of St. Maurice, Beatty looks at the alternate endings from the perspective of Byron's development of *Manfred's* self-consciousness. This leads straight into the next essay where the focus is on *Cain* and the biblical historicism that would have influenced Byron's thinking and planning of the play. In one of the most entertaining essays in the collection, Beatty not only discusses the theology of *Cain*, but also frames it in such a way that he draws connections back to *Manfred* and the Eastern tales and moves it forward as a way to frame Byron and *Don Juan*. Beatty's discussion of the open space that Byron deliberately chooses for *Cain* and *Lucifer* paves the path towards 'Empty Space in *Don Juan: A Reading of the Norman Abbey Cantos*', which is the final essay of the section. Here Beatty argues that 'Space is usually very important in Byron's major poems' and *Don Juan* is no exception. Beatty discusses the literal empty space of the physical structure of the Norman abbey, as well as the figurative spaces inhabited by the friar's ghost and finally the space in which Aurora Raby occupies both the abbey and the reader's mind (116).

Part II marks the shift away from poetics and towards Byron's life. Beatty chooses to look at three major periods in the poet's life: his times at Albany, Seaham and finally in Venice and Ravenna. In the Albany essay, Beatty provides a detailed history of Albany House as well as Byron's time in residence. Next, we find ourselves next to Byron as he courts, becomes engaged to and marries Lady Byron. In what is a thoroughly readable and enjoyable chapter, Beatty's prose brings his reader directly into what would mark the beginning of the most

tumultuous time of Byron's life. Finally, we arrive in Venice, where Byron meets and falls in love with Teresa Guiccioli, following her throughout northern Italy before finally taking up a room in Palazzo Guiccioli in Ravenna. Beatty does a fine job of illustrating the influence of Teresa on Byron whilst painting a brief biographical sketch of their time together.

Part III of Beatty's book looks to the political element in Byron's life. Just as he was back then, Byron is still today seen as a political figure. In 'Liberty and Licence' we find an essay that frames the final two of the collection. Beatty looks at Byron's political leanings as they were influenced and situated by the church and Wordsworth. In 'The Paradoxes of Nationalism' Beatty examines the gladiator stanzas from *CHP IV* in detail, arguing that they are emblematic of Byron's political leanings. The final essay, 'Byron as Political Icon', seeks to situate Byron amidst the causes of European nationalism. Beatty concludes by showing how important Byron was to the champions of individual independence throughout the continent.

The final section is an interview that was held during COVID-19 pandemic lockdown. Here, the transcription records a fascinating exchange between a (former) sage and his student. Beatty lovingly states in his introduction that Hopps was once his student, and now the roles have reversed. Hopps gives readers a gentle inquiry into Beatty's thoughts on a lifetime of over 60 years of Byronic scholarship. It is a fine way to end these 11 wonderfully delightful essays.

Jerome McGann's *Byron and the Poetics of Adversity* is a lively study on several of Byron's major works: *Don Juan*, *Manfred*, *Cain*, and *The Giaour* among a smattering of others; however, the depth in which McGann approaches these major works affords the reader the opportunity to delve into the mind of McGann, who did so much for the world of Byron studies in the twentieth century. The chapters flow so well – both independently of one another and together – that one gets the feeling that McGann is speaking directly to them, as if in conversation.

Chapter One looks at *Don Juan* and the idea that Wordsworth and Coleridge were far more influential than previously thought, and it is through our understanding of Wordsworth and Coleridge that we can better understand Byron and *Juan* and vice versa. This is a fascinating and radical idea since, traditionally, scholars and students are taught to read *Juan* in light of ottava rima poetics or within the structuralism of the modern epic.

'Byron Agonistes, 1809-1816' moves away from orientalist influence and illustrates the influence of Pope and Scott on the Eastern Tales. Drawing on connections from the Tales, McGann then connects Byron to Keats, but not before looking at the issue of Gifford's meddling in editing the poems. McGann convincingly argues that the slightest changes in punctuation could have fundamentally changed the way we read and understand Byron's poetry, and I would argue that 'Byron Agonistes' will help ignite a renewed interest in the Eastern Tales as often overlooked and neglected texts.

Chapter Three is devoted solely to *Manfred*. Focusing on Goethe and biblical influences (respectively), this short chapter acts like an 'intermission' of sorts for the book, as it helps pave the way for the following two chapters, which discuss Byron's politics and influence. Chapter Four briefly returns to *Don Juan* before looking at *Childe Harold's Pilgrimage IV* and *The Corsair* and the idea of Byron's 'philosophical system'. Here I should note that McGann prepares his reader for the longest chapter in the book: Chapter Five.

Chapter Five closely examines the relationship between Blake and Byron's poetry. In what I believe is the strongest and most fascinating chapter, McGann connects Blake and Byron through their reactions to and interactions with the Enlightenment as well as the influences of the former poet on the latter. Using *CHP IV* and *Don Juan* as the primary texts for the first half of the analysis, McGann moves into a fantastic and elucidating section comparing Blake's prophetic poetry to *Cain*.

The final chapter, 'The Stubborn Foe: Bad Verse and the Poetry of Action', seeks to dispel the notion among Byron's jealous contemporaries of 'bad' versification. In doing so,

McGann holds that Byron's poetry is one that is full of the 'action' of experimentation that separates him from his fellow Romantic poets and one that truly describes Byron's genius as it was seen during his time and now, over 200 years later.

Reading Byron and *Byron and the Poetics of Adversity* are two enjoyable and exceptional studies on Byron, and they will positively impact future generations of Byron scholars. They will leave an indelible mark, just as their authors have for over a half century of study dedicated to the poet who was, at one time, 'mad, bad and dangerous to know'. These are two books that I will return to time and time again and will be among the first that I wholeheartedly recommend to anyone remotely interested in Byron studies or Romanticism as a whole.

Peter Francev
Victor Valley College

Jonathan Mulrooney, *Romanticism and Theatrical Experience: Kean, Hazlitt, and Keats in the Age of Theatrical News*. Cambridge: Cambridge University Press, 2018. Pp. 275. £75. ISBN 9781107183872.

Although the notion of theatre as metaphor for urban life – the 'raree-show' of the seventh book of Wordsworth's *Prelude*, say, or the 'endless phantasmagoria' of William Hazlitt's essay 'On Londoners and Country People' – is commonplace to students of Romanticism, the new insistence of this book is the extent to which the experience of theatre may be more literally identified with the experience of the city in the Romantic era. Contributing to the growing attention to sociality in the era, for some time now the benign alternative to past ideological critiques of Romantic isolationism, Jonathan Mulrooney puts theatre at the heart of his version of Romantic sociality. His contentions, in related succession, are as follows: that the explosion of theatre-related print media in the Romantic era extended the reach of theatrical experience beyond the audiences in the playhouse, making such experience more central to public life and communal awareness than has so far been acknowledged; that the literary practice of the later Romantic writers, particularly the urban Romantics, Hazlitt and John Keats, was crucially shaped by their theatrical experience, especially of Edmund Kean; and most ambitiously, that on the basis of the 'case studies' of Hazlitt and Keats, we may assert the centrality of theatrical experience to Romantic literature more generally.

The narrative of the book is sequential and developmental. Part I is a comprehensive overview, reversing the usual transition from page to stage to track instead the opposite movement, where the staged performance is amplified by its anticipations and afterlives in textual form, in advertisements, reports and reviews. Surveying the ubiquitous presence of theatre in the daily press and the contribution of theatre-centred periodicals to the development and influence of a growing reviewing culture, as well as attending to the particular impact of the Old Price riots of 1809, this part culminates with the role of Leigh and John Hunt's *Examiner* in countervailing a dominant commercialism by promoting the imaginative over the consumerist aspects of theatrical experience.

On this scene Kean emerges as a theatrical phenomenon at the beginning of Part II. The well-known facts of Kean's class background and the innovations of his acting style, particularly its departure from Kemble's, are adduced in the characterization of a dynamic performer, whose reception was closely bound up with his personal notoriety. By unsettling the distinctions of public and private, and with them, those of class and gender, and so undercutting the conventional authority of Kemble's interpretations, particularly of Shakespeare, Kean revolutionised theatrical experience. For Hazlitt, Kean was the exemplary

subject, whose expression of lived experience catalysed the development of his own identity as a sociable writer, binding a community of readers to the particular and the experiential. Committed to the specificities of the occasion, ‘Hazlitt’s review criticism is both the symptom of and the cure for [...] [the] characteristically Romantic fracture of elitist and mass culture’ (162), and this ‘occasionalism’ generated in time the conversational style of his later essays. The keynote of the chapters on Kean and Hazlitt, that theatre undermined the class assumptions upon which cultural authority was premised – or elided the separation of ‘high’ and ‘low’ culture – continues to be sounded in the book’s final chapter, to my mind its strongest, on Keats. Tutored in his view of Kean by Hazlitt, Keats identifies with the actor in his own attitude to ‘aesthetic experience as a [...] negotiation that treated the high culture of art and the low culture of daily life with equal force and attention’ (194). Mulrooney’s corrective, adding to those that have accrued over the years, to Marjorie Levinson’s narrowly classist reading of Keats is especially welcome and salutary. The resistance to the categories of ‘high’ and ‘low’ that Keats (via Hazlitt) found in Kean is illustrated by detailed close readings, most notably of the ‘Ode on a Grecian Urn’. In this chapter, as throughout the book, the emphasis is on the artistic performance as process, eschewing the stasis of the finished product. Mulrooney’s thesis is that a commitment – here read in class terms – to concrete particulars and lived experience in the creation and reception of art entails the refusal of an elitist mode of cultural mastery. Theatre provides for the expression of that refusal, on stage, in criticism, and in poetry.

Mulrooney writes with conviction, and his argument contributes usefully to current trends in both theatre studies and Romantic-era scholarship. Sometimes, perhaps, especially in Part II, its reiteration feels a little one-dimensional. Kean’s celebrity, for instance, tends to predominate over his acting. Or more substantially, the accent on Hazlitt’s occasionalism occludes his ambivalence about immediacy (most memorably expressed in ‘On the Look of a Gentleman’) and his larger metaphysical resistance to the tyranny of the present. Such provisos, however, in no way detract from the insights of *Romanticism and Theatrical Experience* in fusing so persuasively theatre and text in the Romantic era.

Uttara Natarajan
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Beth Lau, Greg Kucich and Daniel Johnson, eds., *Keats’s Reading / Reading Keats: Essays in Memory of Jack Stillinger*. Cham: Palgrave Macmillan (Springer Nature), 2022. Pp. 362. 9 illus. £87.50. ISBN 9783030795290.

Few critics have shaped John Keats and Romantic scholarship as did Jack Stillinger (1931-2020), to whom *Keats’s Reading/Reading Keats* is a fitting tribute. The book brings together essays by an exceptional roster of Keatsians, including Susan J. Wolfson, Charles J. Rzepka, Jeffrey C. Robinson, and Denise Gigante, as well as a set of ‘Contemporary Poetic Responses’ to Stillinger by the poet-critics Lucy Newlyn, Maureen N. McLane, and the late Michael O’Neill. Through the dual focus on who Keats read and who read Keats, the essays are unified by a concern with lines of influence and of reception.

Kelvin Everest’s contribution focuses on the period between the poet’s death in 1821 and the publication of Richard Monckton Milnes’s *Life, Letters, and Literary Remains* of Keats in 1848, at which point Keats’s ‘star began a rapid rise’ (241). As Everest shows, though small-scale, Keats did enjoy a serious reception before Milnes’s book in the form of the ‘Cambridge Apostles’, a club whose members included Milnes as well as Tennyson and Arthur Hallam, and who were instrumental in keeping interest in Keats’s poetry alive in the Victorian period. Subsequent essays in the book trace Keats’s reception well beyond the Victorians, including in

Mark Sandy's essay on a shared knot of ideas (concerning 'the contingencies of subjectivity, reality, and the chaotic flux of existence') that ties together Keats and his twentieth-century reader, Wallace Stevens.

Paul Chirico reconstructs the relation of John Clare and John Keats, who never actually met, but who both shared a publisher, and documented their views on one another's work. Though critical, each is oddly attuned to the singularity of the other's work, and they form a complementary picture of philosophic impulses; Keats, for Clare, is a classical idealist ('behind every rose bush he looks for a Venus') whilst Clare, for Keats, is too keenly an empiricist ('the Description too much prevailed over the sentiment'). Chirico's is a rich essay, and ends with a close and compelling analysis of Keats's 'This Living Hand', yet some of the most astonishing moments come from Clare himself, as when he imagines stumbling across Keats's chosen epitaph ('Here lies one whose name was writ in water') and feeling sure that he would observe 'that no common dust slept there'.

Beth Lau turns much deserved attention to the question of Keats as a reader of novels. Lau painstakingly reconstructs a sense of which novels Keats owned or was otherwise exposed to (and includes a useful appendix of works he read), but she also makes the case for novelistic impulses running through his poetry. This is welcome, not least because the epic – a genre Keats notably contributed to in the early nineteenth century – is often assumed to be a form that the novel killed off, not reinvigorated. The notion of a novelistic strain of 'romance' running through *Endymion*, which Lau notes Keats finished in the same period he read Tobias Smollett and Walter Scott, is a tantalizing prospect, and has sure implications for how we think about Keats's attempts at long-form verse narrative.

Charles J. Rzepka's essay falls into the 'Keats Reading' section of the book, and the reading in question concerns the retelling of part of Boccaccio's *Decameron* in *Isabella; or The Pot of Basil*. Rzepka pursues the poem's indelible image of the decapitated Lorenzo's head in an urn, reflecting at once on the poem's Marxist critical reception, commodity fetishism, the market value of verse, and Keats's 'Jack a lantern' poetics. John Barnard is also a reader of Keats's reading, focusing on the 'intense physicality' of Keats's metaphors of reading. Through a series of lucid readings of Keats's verse and prose, Barnard suggests that Keats's printed works 'contain potential meaning awaiting release, verbal embodiment, through a future reader' (50). That's a pleasing insight in relation to a poet who is so often caricatured as sensuous idealist or immaterialist dreamer.

Lau's helpful preface to the volume offers a brief precis of Stillinger's own critical method: 'an "excursion and return" structure in which characters begin in the actual world, mentally travel to an ideal realm only to find it incompatible with human needs, and then return to the real with an enhanced appreciation of its worth' (viii). The essays in this volume respect that recasting of the structure of the Greater Romantic lyric, drawing out the dialectics of idealism and realism, travel and retreat, wakefulness and dreaming that characterise Stillinger's reading. The result is an exciting and eclectic set of essays that stand testament to Stillinger's long and varied scholarly life. The book ends with an appendix that offers a selected (not exhaustive) bibliography of Stillinger's works; the fact that it nevertheless spans ten pages speaks to the length and illustriousness of his professional career.

Chris Townsend
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Foteini Lika, *Roidis and the Borrowed Muse: British Historiography, Fiction and Satire in Pope Joan*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2018. Pp. 295. £47.99. ISBN 9781443881135.

Pope Joan (*Ἡ Πάπισσα Ἰωάννα*) (1866) by Emmanuel Roidis (1836–1904) is an iconoclastic and groundbreaking novel from Greece, notorious for scandalizing the Greek Orthodox Church. Lawrence Durrell, who translated it, called it ‘a masterpiece of irreverence’ that sits midway between Voltaire’s *Candide* (1759) and Anatole France’s *Thaïs* (1890). Although a European classic, scholarly interest in *Pope Joan* has been scant. Foteini Lika’s book is the first in-depth study of Roidis’s text, and is timely given a new translation by David Connolly (2019).

Roidis’s novel, facetiously subtitled ‘A Medieval Study’, follows the young English Joan who rises to the papacy in Rome and upon giving birth meets her bitter end. Lika does not focus on matters of psychology and characterization, but her book is ‘a study in poetics’ (10). *Pope Joan* treads on the path of Romantic satire and is engrossed in formal play, intertextuality, and (mock-)genre experimentation; Lika approaches the novel from these perspectives.

In her intellectually rigorous and erudite study, Lika examines how the novel functions as an open system, a ‘mosaic’ (15, 121) made up of oblique echoes, explicit citations, and everything in between. The first chapter, elegantly titled ‘In the “Sourcerer’s” Workshop’, draws our attention to the classification and speciation of Roidis’s intertextual references. Like a manic apothecary who experiments with mixing substances, Roidis blurs the formal boundaries between literary and extra-literary sources. Lika demonstrates these dynamics by showcasing Roidis’s use of *synaxaria* (lives of the saints) and other theological, sociohistorical, and religious sources, such as Franciscus Maurolicus’s *Martyrologium* (1567) and especially Gustave Brunet’s *Curiosités théologiques* (1861). In addition, borrowing from Roidis’s own use of *Rosarium Philosophorum* (sixteenth century), Lika posits that ‘in a truly alchemistic fashion’ Roidis ‘deliberately made his expressions obscure and adopted a figurative discourse in order to convey his ideas’ (42). The chapter deciphers Roidis’s ‘intertextual riddles’ (42) – as if introducing a Joycean flavor – in painstaking detail. Lika’s analysis is valuable in assisting the reader to comprehend the rhetorical strategies of *Pope Joan* and navigate safely through Roidis’s vast depository of citations, references, and echoes.

Chapters two and three discuss how Roidis destabilizes history as a generic category. Chapter two considers the paratextual material of *Pope Joan* by focusing on Roidis’s engagement with Edward Gibbon’s *History of the Decline and Fall of the Roman Empire* (1776–1788) and the work of historian Thomas Macaulay. In incorporating Gibbon’s satirical footnotes on Byzantine Christianity ‘almost intact’, Lika argues, Roidis ‘colonized his narration with the epistemic discourse Gibbon had assimilated in his own text’ (88). And by tracing the similarities between Roidis and Macaulay, Lika expounds on the role of ‘imagination’ (98) in both fiction and historiography, and on ‘history as a form of fiction/romance’ (102). The creative tension between history and fiction migrates to chapter three, where Lika compares *Pope Joan* with Walter Scott’s Waverley novels, pivoting on the respective authors’ use of prefatory material, footnotes, and affixed commentaries. Roidis’s paratextual material, his ‘authenticating apparatus’ (124), conveys a sense of irony and subversion.

In Chapters four, five, and six, Lika explores the rich tradition of satire in *Pope Joan* by discussing the text alongside Jonathan Swift’s *Gulliver’s Travels* (1726), Laurence Sterne’s *Tristram Shandy* (1759–1767), and Lord Byron’s *Don Juan* (1819–1824) respectively. Lika is adept at dissecting satirical rhetoric: simile, metaphor, synecdoche. In juxtaposing Roidis with Swift, noticing the reflexive properties of mirrors, spectacles, and clothes in their fiction (167), she argues that ‘metaphor in Swift is literal while in Roidis it is metonymical’ (168). Lika turns

her attention to digressive narrative and the role of the reader in *Pope Joan* and Sterne's novel, highlighting the role of the 'meta-narratee' and the 'characterized reader' (175). The discussion is delicate and perceptive. Within the parameters of satire, the last chapter offers a lively exposition of the means by which Roidis and Byron undermine and even dislocate genre, dwelling on the strategic masking of romance in epic and the reverse, whilst blending in 'Bildungsroman, picaresque novel, sex comedy, historiography' (237). The discussion of distorting epic conventions, polemicist poetics (Byron against the Lakers, and Roidis against Panagiotis Soutsos (221)), the sea voyage and shipwreck motifs, and Byron's 'demystifying trick' (231) and Roidis's 'repetitive patterns' (232) is dexterous and delightful.

Roidis and the Borrowed Muse is a multilayered and coherent study that sequentially addresses the 'intertextuality', 'paratextuality', 'metatextuality', and 'hypertextuality' of *Pope Joan* (238–40). Roidis's novel is deliberately opaque and playfully antiquarian, but Lika dissects it with clarity, frequently recapping, generously providing key quotations, and parsing out subtle differences when comparing texts. Lika's book is a valuable critical guide for both the modern reader who is unfamiliar with the satirical textual games of *Pope Joan* and the student of transnational Romanticism. As such, it is not only a welcome contribution but an indispensable one.

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Spotlight: Rethinking Romantic Concepts

Richard C. Sha and Joel Faflak, eds., *Romanticism and Consciousness Revisited*. Edinburgh: Edinburgh University Press, 2022. Pp. 416. 14 illus. £95. ISBN 9781474485104.

This collection commemorates *Romanticism and Consciousness*, the volume of essays edited by Harold Bloom first published more than fifty years ago. Its editors, Richard C. Sha and Joel Faflak, pay tribute to the earlier volume, but even as they do so they consign it to the past. Consciousness for Bloom, Hartman, Abrams and their fellows was immaterial. To be conscious was to be aware of a painful separation from the world one inhabited. But the contributors to the new volume are cognizant of developments in neuroscience that have transformed our understanding of consciousness, which we now recognize as embodied and extended. Consciousness is a part of the world rather than disjoined from it. It may even be, as adherents to the panpsychism entertained by several contributors claim, the faculty in which all living things, human, animal, vegetable, even, it may be, geological, participate.

In 1970 it seemed (it is less evident now) that Bloom and his fellow contributors were engaged in something like a common enterprise. It is hard to believe that readers will ever think of the team that Sha and Faflak has assembled as sharing an agenda. The editors cooperate in their introduction to the volume, but in their individual contributions they diverge. Faflak celebrates Percy Shelley as a proto-Lacanian (*The Triumph of Life* is for him ‘a kind of prelude to *Ecrits*’), whereas for Sha William Blake’s poems of experience are valuable because they mediate between consciousness as we now understand it and the consciousness that a critic such as Hartman thought of Wordsworth as exploring. He evidently thinks of his own enterprise in similar terms. Blake’s pages, Sha remarks, very often seem divided, and several of the essays in the collection seem divided too. In Julie Carlson’s essay the account of Coleridge’s *The Friend* seems scarcely related to the moving discussion of the value and the difficulty of cultivating friendships across racial divides with which the essay ends. Several contributors register a sense of strain as they bring together Romantic texts and modern neuroscience that sometimes results in essays of daunting difficulty. The most opaque (there are competitors) is Jacques Khalip’s meditation on the fable in which Kant imagines himself in a dark room which would have been familiar except that a friend has playfully rearranged all the objects it contains. As I read through the essay I shared Kant’s bewilderment. The problem is confronted directly by Lisa Zunshine in her beguiling essay on Hoffman’s *The Nutcracker and the Mouse King*. Our own conceptual frameworks, she argues, are best tested when brought to bear on authors to whom those frameworks were unavailable.

Faflak and Sha praise Bloom’s collection, but theirs is a funeral eulogy. Some of their contributors think otherwise. Alan Richardson would have seemed the obvious choice to open the volume. It was Richardson, after all, whose work on the medical discourses of the Romantic period did so much to reattach Romantic minds and bodies. But Richardson presents his own essay, a study of those moments in Romantic writing when actions seem to evade consciousness, when things happen ‘unaware’, as a complement rather than a counter to the essay by Hartman that he most admires in Bloom’s volume. In my favourite of these essays Nancy Yousef takes two scenes, one from *Middlemarch* and one from *Romola*, one painterly, the other an account of a painting, and reads them as offering a quiet lesson on how George Eliot would like her own novels to be read, a model lesson because the advice offered is so uncoercive. It is an essay that Hartman would have enjoyed.

One difference between the two collections is unexpected. Many of Bloom’s contributors share a tragic view of life, unsurprisingly given how central the Holocaust was in

their experience. By contrast a number of the essays here share an impulse towards what Khalip calls the ‘ecstatic.’ Colin Jager’s sympathies are with William Blake when he shouts his joy in an ecstatic present. The tendency culminates in the essays on ‘Race and Consciousness’ by Kate Singer and Humberto Garcia. Singer in particular writes a lyrical prose that merges with the voice of Asia in *Prometheus Unbound* as she ushers into existence Shelley’s version of a panpsychic world in which all humankind have joined with each other and with the world they inhabit. But the volume includes, too, an essay on *The Cenci* in which Yasmin Solomonescu reminds us that the dream that boundaries between selves might be dissolved might itself become the stuff of nightmare, as Beatrice discovers when she is raped by her father. The editors of this volume note that Bloom’s collection was dominated by essays on ‘the Big Six’. Their own is more various, but five of the Big Six retain their prominence. One of them, Byron, is all but excised from the volume. He merits only five cursory references.

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Chris Townsend, *George Berkeley and Romanticism: Ghostly Language*, Oxford: Oxford University Press, 2022. £60. Pp. 228. ISBN 9780192846785.

‘I refute it *thus!*’ cried Dr. Johnson, immortalising the philosophical reputation of George Berkeley with one kick of a stone. George Berkeley suffers more than most at the hands of the potted summaries that most introductory histories of ideas provide, and it is among the foremost merits of Chris Townsend’s illuminating study that it not only provides an intriguing set of readings on key Romantic figures, but likewise introduces us to a refreshingly three-dimensional Berkeley, one whose full philosophical sophistication is carefully brought forth and placed on clear display.

This process of de-caricaturing is a key focus of the first part of the study, which adeptly shifts focus away from Berkeley’s infamous doctrine of immaterialism to demonstrate the remarkably rich and suggestive theory of language accompanying it. One of the section’s subtitles, ‘The Language of Philosophy’, is a felicitous inversion of the standard framing, drawing out Berkeley’s fascination not only with the more conceptual questions of the relation between language, thought, and reality, but also with the formal matter of how philosophy ought to be written. The crux of this account concerns Berkeley’s effort to get beyond the restrictions of Lockean nominalism, whereby words are thought of as little more than empty vessels for ferrying mental content between minds. Drawing on a wide range of sources and scholarship, Townsend charts how Berkeley’s view of language complicates a conventional Enlightenment desire for ‘clarity’ and ‘distinctness’, opening up a whole array of expressive, emotional, and rhetorical dimensions, which he identifies as crucial supports for quintessential Romantic motifs such as the valorisation of poetic form and the lived experience of nature as a form of divine language. By placing emphasis on words as possessing not only representational ‘content’, but a whole array of expressive ‘powers’, Townsend draws out a range of possibilities for thinking about language that sets the upcoming dialogue with Romanticism on a considerably more substantive footing. In addition to the theory, we are also shown an intriguingly literary Berkeley in his own right, actively experimenting with the potential to convey his own ideas through the medium of verse and fully aware ‘that the activity of writing cannot be disentangled from the activity of thinking’ (54).

The second part of the study turns its attention to tracing the various philosophical considerations unpacked in the first through four canonical Romantic figures: William Blake, Samuel Taylor Coleridge, William Wordsworth, and Percy Shelley, and concludes by offering

reflections on how Berkeleian thought can inform thinking about Romanticism more broadly. A distinctive quality of all four of these sections is that Townsend is careful to measure the weight of his claims to influence, showing a healthy awareness both for where the relevant similarities begin and end, and for situating each figure's engagement with Berkeley within a complex wider context of reading and thinking. Each section addresses a slightly different philosophical problematic: Blake's effort to articulate 'a spiritualized approach to material bodies and embodiment' (56), Coleridge's preoccupation with perpetual objectivity and the development of a 'spiritualized symbology' (118), Wordsworth's 'critique of abstract reason' (139) and fascination with nature as a body of divine language, and Shelley's 'subject-centred understanding of self and world' (175) that struggles against solipsistic skepticism. In each case, Townsend identifies how particular elements of Berkeleian thinking insert themselves into each figure's negotiation of the problems at hand, charting each engagement through a combination of poetry and prose in a compelling and lucid manner. What is perhaps most striking is how Berkeley never emerges as the master-key standing to fully unlock the Romantics, but always as one thread within a weave, exerting subtle and individualised pressures on the poets' thoughts and works. Indeed, in almost every case the analysis is framed in terms of how Berkeley helps the Romantics to intellectually triangulate themselves in relation to other philosophical influences: Blake to John Locke, Coleridge to Immanuel Kant, Wordsworth to William Godwin, and Shelley to David Hume. It is noteworthy that Townsend's broader thinking in the conclusion draws openly on the aesthetics of Theodor Adorno, and one can sense the interpretive strategy of *Dialectic of Enlightenment* operating throughout. Berkeley's various doctrines are never quite accepted wholesale, but instead grappled with as ideas that cannot be satisfactorily jettisoned until their kernel has been extracted and woven back into each thinker's distinctive philosophical outlook.

Townsend's study is essential reading for any scholar with an interest in the philosophy of the Romantic period, its reception of Enlightenment, and its thinking about poetic form. Berkeley's philosophical significance for Romanticism is drawn out in a manner that goes well beyond piecemeal affinities, presenting a bold and convincing case that reminds us that literature and philosophy not only interact constantly within the period, but also actively and creatively question each other's conceptual boundaries.

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Mathelinda Nabugodi, *Shelley with Benjamin: A Critical Mosaic*. London: UCL Press, 2023. Pp. 152. £25 (pb). ISBN 9781800083240.

Shelley with Benjamin is the fruit of University College London's inaugural Creative Critical Writing PhD. Its subtitle 'a critical mosaic' encapsulates the creative ambition behind the book, which seeks to place Percy Bysshe Shelley and Walter Benjamin in an analytical montage. *Shelley with Benjamin* is 'a critical experiment, an attempt to develop a method for reading out of the materials being read' (xii). The bold structure of this 'experiment' aims not to read Shelley's poetry in the light of Benjamin's philosophy, but to redress what Mathelinda Nabugodi perceives as 'the totalitarian universalism of critical objectivity' (xvi). So, Nabugodi seeks to 'make my subjective self visible as part of my critical interpretation' (xv), interpolating personal and political details into the book. Shelley and Benjamin are brought into one another's orbit, but within the 'critical mosaic' it is sometimes hard to discern the stakes of the critical conversation and distinguish these from the author's creative ambition.

The book is in three sections. The first, 'Truth in a name', considers the legacy of naming for Shelley and Benjamin both in themselves and in their works. Nabugodi intersperses this section with autobiographical asides to 'occupy the margin as a site of resistance' against 'the strictures of the White academy' (xvi). These marginalia (15, 19, 26, 30, 35 and 43) seem tangential to the discussion but draw attention to the author's own name and legacy during her consideration of the writings of Shelley and Benjamin. The discussion of Shelley's 'Hymn to Mercury' is well-executed, though its connection to the overall conversation remains elusive. The subchapter 'Violets' provides an excellent introduction to Benjamin's philosophy of translation, and his diagnosis of the crisis of the fractionalization of language. 'Benjamin makes it the translator's task to arrange fragments across languages' (34), and one feels that criticism should fulfil the same function; namely, reintegrating the disparate into a restorative dialogue. Since translations are integral to *Shelley with Benjamin*, it is a shame that Nabugodi places these writers in close proximity to one another, rather than developing resonances into a wider argument.

'Loving knowledge', section two, considers Shelley and Benjamin's engagement with Plato's *Symposium* and their thoughts on the mores of Ancient Greece. A discussion on truth, metaphor and poetic language (57-59) stands out, as does the subchapter 'Love', which brings these thoughts into relation with the role of criticism itself. Benjamin writes that 'The task of art criticism is not to lift the veil but rather [...] to raise itself for the first time to the true view of the beautiful' (qtd on 63). Nabugodi develops from this the idea that 'criticism too aims towards [a] kind of generation' (89). At this point, *Shelley with Benjamin* labours under its own formal conceit, as Nabugodi draws the reader's attention to this critical ideal and signals her own creativity. She envisions her work as 'each paragraph a fragment carefully taking its place in a greater whole, this whole being nothing less than truth itself' (67). Since *Shelley with Benjamin* has no clearly defined argumentative telos, drawing the reader's attention to its creative structure does not always serve to strengthen its interpretative claims.

Similarly, the erudite consideration of guilt, atonement and forgiveness in *The Cenci*, which forms the bulk of the final section, 'Legacies of violence', does not bring these arguments to a clear conclusion. Rather, this section is 'punctuated by interlinear interruptions that forcefully insert the transatlantic slave trade' (xvii), which Nabugodi acknowledges is only tangentially relevant. These 'interruptions', framed as an 'ethical task' (98), occupy the spaces in the chapters where one might expect the threads of the analysis to be woven together. This is to the detriment of Nabugodi's textual analysis of Shelley and Benjamin, and risks characterizing these comments on the slave trade as tokenistic afterthoughts (for example, 125), as neither is given the critical space they warrant. Nabugodi uses *The Cenci* to provide stimulating commentary on Shelley's political and religious framework, although some of the links made appear more tenuous than others. Maximising the merits of comparing Shelley and Benjamin would have enabled a greater critical stake to be claimed on these authors.

Shelley with Benjamin is perhaps too conceptual to realise the virtues of its textual analyses. Nabugodi's creative passion is evident, but her avowedly subjective authorial insertions such as 'Who am I to veil myself in moral righteousness and talk of slavery?' (131) and suggesting 'supernatural sanction [for] the reading I was engaged in' (30) are distracting for the reader. The book's creative and critical forces are more in tension than they are in unison. Nabugodi's critical mosaic sets out the tiles of an intriguing comparison but does not fully clarify the overarching picture to which these fragments might belong.

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Madeleine Callaghan, *Eternity in British Romantic Poetry*. Liverpool: Liverpool University Press, 2022. Pp. 336. £83.60. ISBN 9781900856066.

Opening her book with two key Kantian questions ‘Is there a God? And, is there immortal life?’ (1), Madeleine Callaghan avows that Immanuel Kant’s riddle of eternity is akin to the poetic as well as philosophical concerns of British Romantic poetry. Percy Shelley’s imaginative yearning for the ‘abode where the Eternal are’ (*Adonais*, 495) and Byron’s view of the self as being ‘[h]alf dusty, half deity’ (*Manfred*, I, ii, 40) are some of the examples which, for Callaghan, elucidate the ‘dominant intellectual preoccupation’ of the Romantic period with the ‘relationship between the mortal and the eternal’ (11). Suggesting that eternity is not ‘always a positive source of hope’ (14), Callaghan claims that the sempiternal hovers ‘between being a concrete reality, a seductive fiction, and a terrifying blank’ (14). To explore the multifaceted nuances of eternity in British Romantic poetry, Callaghan also resorts to (Neo)Platonic philosophy and Christian theology to exhibit the shared intimation of the Romantic poets that ‘poetic imaginings might go beyond or hand in hand with philosophical theory’ (12). But, most importantly, she proves that Romantic poets inherited ‘the philosophy, the theology, and the imaginative visions of their predecessors’ and ‘pushed them into new complexity in their demanding poetry’ (11).

In chapter 1, Callaghan starts her assessment of eternity in William Blake’s almost proto-Nietzschean configuration of the artist as a prophet. As Callaghan intimates, Blake ‘rejects the limitations of the finite’ (23) and pushes his artistic boundaries to make the writing of eternity ‘the ultimate test and culmination of the poet’s vision’ (24). Prefiguring the Nietzschean notion of *will to power*, Blake envisions the artist as free from ‘conventional morality’ (36) endemic, for Callaghan, to sense-based perception. And, so, the poet must defy, as it were, his mortal genius to achieve a renewed one located in the eternal realm and ‘reveal eternity’ to his ‘sense-enclosed readers’ (40). Chapter 2 treats, instead, the visionary loss of the eternal in William Wordsworth’s poetry, where eternity is ‘what compels the poet’ and yet ‘what is withheld from view’ (63). Callaghan tactfully posits that the mortal-eternal binary is unstable for Wordsworth; in fact, eternity is ‘a focus for criss-crossing tensions’ (60) between quest and loss. These tensions are exhibited in Callaghan’s magisterial reading of the ‘Immortality Ode’, in which she acutely draws out how the ‘movement from visionary eternity to temporal sight’ becomes ‘a story of shared loss’ (66). Callaghan goes on to present in chapter 3 Samuel Taylor Coleridge’s surmise of poetry as ‘the primary mode for thinking about and through eternity’ (98). As much as ‘imaginative poetry’ might outshine, for Coleridge, ‘philosophical reason’ (101), Callaghan suggests that these are ultimately commingled, making intelligible ‘a more perfect beauty’ (105) that is beyond the human domain.

In ‘Byron’s protean and shifting approach to eternity’ (138), Callaghan illuminates in chapter 4 that Byron eschews a uniform understanding of the eternal. She claims that Byron often ‘experiment[s] with and experience[s] a number of philosophical possibilities’ (138). The section on Byron is followed in chapter 5 by an extensive critical account of Shelley, whose poetry repeatedly signals the self’s negotiation between the human and the eternal domain. Crucially, Callaghan reminds us of the Wordsworthian echoes instilled in Shelley’s poetry, when she suggests that, like Wordsworth, Shelley’s poetry and prose ‘reveal his attempt to write eternity rather than his confidence in achieving it’ (177). Quest and loss are a given of the poetic experience for Shelley. Therefore he ‘explores new possibilities of imagining the eternal’ (178) by reconfiguring the mortal realm as a locus where the tangible and the intangible are not distinct but coexist. On the contrary, John Keats, as argued in chapter 6, considers eternity ‘a deadly abstraction’ (218) and centres his poetic efforts to make ‘what is human, mortal and sensual into the essence of poetry’ (218). As Callaghan posits, Keats only regarded eternity as the ‘final status’ (219) of poetry, because poetry, for Keats, is itself eternal ‘and his

struggle to create poetry testifies to its eternal condition' (219). The final chapter focuses on Felicia Hemans' reading of eternity as timelessness, perceptively interpreted by Callaghan as the genealogy of women whose lives are tethered by a 'shared experience of everlasting suffering' (251). *Eternity in British Romantic Poetry* offers, therefore, pioneering ideas that will exert a great deal of influence on the future generation of scholars and students of Romanticism. And, most importantly, this monograph proves, once again, that Callaghan is a leading scholar of our generation.

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