

# *BARS* Bulletin & Review

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### IN THIS ISSUE:

Editor's Column . . . . .	<a href="#">1</a>
Notices . . . . .	<a href="#">1</a>
Events . . . . .	<a href="#">4</a>
Conference Reports . . . . .	<a href="#">7</a>
Copley Award Reports . . . . .	<a href="#">13</a>
Early Career and Postgraduate Column . . . . .	<a href="#">15</a>
Reviews . . . . .	<a href="#">16</a>

## *Editor's Column*

Welcome to the December 2013 issue of the *BARS Bulletin and Review*. As usual, it contains some important notices, particularly details from Matthew Sangster about the excellent work he is doing on the website. It also includes information about upcoming events, including a reminder of the BARS Early Career and Postgraduate Conference at Grasmere in March, and reports from postgraduate students who were recently awarded Copley Bursaries. In addition, there is a report by Matthew Ward about the Creative Communities workshop at UCL in September and I have also included Catherine Gadsby-Mace's report on the very successful BARS biennial conference at the University of Southampton in July. This report was first published online, in *Romantic Textualities*; I am grateful to Catherine, and to the journal's editor, Anthony Mandal, for permission to reproduce it here.

The reviews section is as rich and interesting as always. You might notice that there are several older books featured; this is not because of tardy reviewers, but testament to Susan's efforts in dealing with a backlog of books. We both think that, as a general rule, the *Bulletin* should in future only review books published in the previous four years, in order to ensure that it is engaging with current research findings and debates.

I hope that you are all having a good start to 2014. Feel free to contact me if you have any material for inclusion in the *Bulletin*.

*David Higgins*  
Editor

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## *Notices*

### **BARS WEBSITE**

Over the past few months, I've been revamping the BARS website (<http://www.bars.ac.uk>), updating the content, checking links and adding more information on our past conferences. I've also added two new features:

#### **BARS Blog**

(<http://www.bars.ac.uk/blog/>)

We'll be using this blog alongside the mailbase for disseminating the association's news and for advertising events of interest to Romanticists. I'm very happy to post notices and links on behalf of members; please email these to me at [mjrs3@cantab.net](mailto:mjrs3@cantab.net). I'm also hoping to publish more substantial content and would be happy to hear from anyone interested in writing posts.

#### **BARS Exchange**

(<http://www.bars.ac.uk/exchange/>)

Academic blogs often post interesting content, but most update only intermittently, making it difficult for them to build up audiences. I thought that BARS could help with this by aggregating posts in one place, so I've set up a feed on the BARS website that brings together content from a number of Romantic Studies blogs. The aggregation plug-in picks up the first couple of hundred words of each post and provides links back to the rest. Comments are turned off so as not to adversely affect the original sites. Currently, the site aggregates society and project blogs, some Romanticists' personal blogs (with their owners' permission), and BARS' own blog. If any BARS members have blogs they'd like included, I'd be very glad to add these; all that's required is that the blog has an RSS or Atom feed. Please email me on [mjrs3@cantab.net](mailto:mjrs3@cantab.net) with details.

I'd be very grateful for any suggestions that will help me improve these new resources and make them more useful to BARS members.

*Matthew Sangster*  
Website Editor

## BARS MAILBASE

As a BARS member, you are entitled to receive messages from the electronic BARS mailbase. This advertises calls for papers, events, resources and publications relevant to Romantic studies. If you would like to join, or post a message on the mailbase, please contact Neil Ramsey, the co-ordinator, by email ([n.ramsey@adfa.edu.au](mailto:n.ramsey@adfa.edu.au)) with your full name and email address. Information about the mailbase, along with copies of archived messages, can be found on the mailbase website: [www.jiscmail.ac.uk/lists/bars.html](http://www.jiscmail.ac.uk/lists/bars.html)

## BARS MEMBERSHIP

Members can ask for notices to be placed on the mailbase, on the website, and in the *Bulletin*. The annual subscription for BARS membership is £25 (waged) and £10 (unwaged/postgraduate). Members receive copies of the *BARS Bulletin and Review* twice a year and can join the electronic mailbase. Membership is necessary for attendance at BARS international conferences. For a membership form, please contact the BARS administrator, Fern Merrills, at:

[romanticstudies@hotmail.com](mailto:romanticstudies@hotmail.com)

## BARS DAY CONFERENCES

BARS day conferences, in almost every case, are organised through the host institution. BARS assists by advertising conferences, advising on the format, and giving early warnings of any likely clashes with other planned events in our files. Part of the point of BARS is to act as a supportive system nationally, and its involvement in planning would partly be to help ensure that conferences are as evenly distributed across regions as possible in the course of any one year. BARS cannot underwrite day conferences, but it can sometimes make a financial contribution of to help the organising department with costs.

Individuals or groups who would like to run a day conference are invited to contact Dr Jane Moore ([MooreJV@Cardiff.ac.uk](mailto:MooreJV@Cardiff.ac.uk)). In the event of possible clashes, BARS will assist by liaising between conferences distributed across the year, or across regions. BARS will actively solicit proposals. Proposals are also invited for interdisciplinary conferences.

## STEPHEN COPLEY POSTGRADUATE RESEARCH AWARDS

Postgraduates working in the area of Romantic studies are invited to apply for a Stephen Copley Postgraduate Research Award. The BARS Executive Committee has established the awards in order to support postgraduate research. They are intended to help fund expenses incurred through travel to libraries and archives necessary to the student's research, up to a maximum of £300. Application for the awards is competitive, and cannot be made retrospectively. Applicants must be members of BARS (to join please visit our website). The names of recipients will be announced in the *BARS Bulletin and Review*, and successful applicants will be asked to submit a short report to the BARS Executive Committee and to acknowledge BARS in their thesis and/or any publication arising from the research trip. Reports will also be published in the *Bulletin*.

Please send the following information in support of your application:

1. Your name and institutional affiliation.
2. The title and a short abstract or summary of your PhD project.
3. Details of the research to be undertaken for which you need support, and its relation to your PhD project.
4. Detailed costing of proposed research trip.
5. Details of current or recent funding (AHRC award, etc.).
6. Details of any other financial support for which you have applied/will apply in support of the trip.

7. Name of supervisor/referee (with email address) to whom application can be made for a supporting reference on your behalf.

The next deadline for applications is 1 May 2014. Applications and questions should be directed to the bursaries officer, Dr. Daniel Cook, Lecturer in English, University of Dundee ([d.p.cook@dundee.ac.uk](mailto:d.p.cook@dundee.ac.uk)). Reports by recent bursary holders appear later in this number of the *Bulletin*.

## HENRY CRABB ROBINSON

Timothy Whelan's edition of *The Letters of Henry Crabb Robinson*, Wordsworth Library, Grasmere, is now available on the website of the Dr Williams's Centre for Dissenting Studies, <http://www.english.qmul.ac.uk/drwilliams/pubs/hcr.html>, providing a wealth of previously unpublished letters.

## ENLIGHTENMENT AND DISSENT

The website of the Dr Williams's Centre for Dissenting Studies at Queen Mary, University of London, is now home to the leading scholarly journal in this field. All current and back issues of *Enlightenment and Dissent* are available open-access here:

<http://www.english.qmul.ac.uk/drwilliams/journal/intro.html>. Founded in 1982 and of special interest to historians and literary scholars working on the long eighteenth century, the journal focuses on key Enlightenment themes primarily in Britain but also in Europe and the US. Topics include the relationship between religious and secular ideas, the tension between universalist ideas and emergent nationalism, the cross currents between popular and Enlightenment culture, the role of women in enlightened Dissent, and the place of science in Enlightenment thought. The editors welcome new readers and contributors!

## THE CHARLES LAMB BULLETIN ONLINE

The back catalogue of the Charles Lamb Bulletin (from our first issue in 1973 to issue 143 in July 2008) is now available online at our website:

<http://www.charleslambociety.com/b-online.html>

This is a fantastic new resource available to Elians around the world, allowing free access to a range of distinguished scholarship on the Lambs and their circle.

Issues printed in the last five years, however, have not been made available online to encourage continued subscription to our Society. Please explore our new website devoted to Charles and Mary Lamb.

## SHELLEY-GODWIN ARCHIVE

The Maryland Institute of Technology (MITH) and The New York Public Library, in concert with their partners, the Bodleian Libraries of Oxford, the Houghton Library of Harvard, the Huntington Library, and the British Library, are delighted to announce that the Shelley-Godwin Archive went live on Halloween, 10/31/13, at 8:00.

All known manuscripts of *Frankenstein*, including drafts and fair copy, are now available through the Archive's platform, which enables toggling between a number of different views, including between MWS's hand and PBS's, as well as zooming in and out of page images, and, not least, a nuanced full-text search capacity.

Also available in the Archive are Charlie Robinson's comprehensive Chronology of the composition of *Frankenstein* and the Introduction to his edition of the *Frankenstein Notebooks* (Garland, 1996).

Try it out! The site is currently in Beta release and works best when viewed in Chrome. Please share with your classes, colleagues, friends, and anyone else who might be interested: <http://shelleygodwinarchive.org/>.

## Events

### JOHN THELWALL AT 250: MEDICINE, LITERATURE, AND REFORM IN LONDON, CA. 1764-1834

The inaugural [John Thelwall Society](#) conference  
July 25-27, 2014  
University of Notre Dame London Centre  
1 Suffolk Street, London, England

Keynote speakers: Sharon Ruston (Professor of English, Lancaster University), Penelope J. Corfield (Emeritus Professor of History, Royal Holloway, University of London), and Sir Geoffrey Bindman, QC.

To mark the 250th anniversary of the birth in London of the reformer and polymath John Thelwall (1764-1832), we invite papers and panel proposals on any aspect of his diverse career, or on the medical, literary, or political life of London in his time. We are particularly interested in generating further attention to the interrelations among medical science, literature, and political culture -- a nexus to which Thelwall greatly contributed. An outspoken advocate of democratic reform and prolific poet, novelist, dramatist, journalist, and elocutionist, Thelwall was also a natural philosopher who, a generation before John Keats, attended medical lectures and operations at the London hospitals and presented innovative papers on vitality and cognition.

Contributions are welcome from all disciplines and **need not focus expressly on Thelwall**. Topics might include (but are not limited to):

- London culture, from the theatres to the debating societies to the taverns;
- Radicalism and/or Westminster politics;
- Medical culture, including the medico-political circles of Guy's and St.

Thomas's hospitals, and the Royal Humane Society;

- Debates over quackery, the health of the poor, the politics of scientific "performance," and the dissection of criminal corpses;
- Theories of life; the "vitality debates" of the 1790s and 1810s; emergent sciences of the mind and brain;
- Thelwall's early London connections and activities (in the law, theatre, debating, journalism, medicine, poetry, politics);
- Thelwall's life and career in London (including his political activism, imprisonment and treason trial, literature, journalism, elocutionary theory and practice).

The conference will also celebrate the formation of the John Thelwall Society and the acquisition by the University of Notre Dame of eight rediscovered letters from Thelwall to fellow reformer Thomas Hardy. Other highlights will include:

- A visit to the Old Operating Theatre at Guy's Hospital, with reception;
- A 250th birthday banquet at the Royal College of Surgeons, with reception in the Hunterian Museum;
- A pre-conference visit to the site of Thelwall's elocutionary institute in Lincoln's Inn Fields, the site proposed for an English Heritage "Blue Plaque" in his honour (July 23);
- A pre-conference excursion in the footsteps of Thelwall's Peripatetic, led by Judith Thompson (Dalhousie University)

Please submit titles and abstracts of 250-300 words to

[conference2014@johnthelwall.org](mailto:conference2014@johnthelwall.org) by **February 1, 2014**. Proposers can expect to hear whether their abstract has been accepted by March 2014 and registration will open soon afterwards. **Graduate students are invited to apply for (limited) fee-waiver and travel bursaries** by including a brief explanation (250-500 words) of how their research relates to the conference themes.

**Registration fees** (including three-day proceedings, Friday reception, three lunches, and all refreshments): *before June 30*: \$100 (approx. £60) regular/\$75 (approx. £45) graduate students; *after June 30*: \$125 (approx. £75) regular / \$100 (approx. £60) graduate students  
There will be an additional charge for the Saturday banquet.

Questions may be directed to the organizers, **Yasmin Solomonescu** (University of Notre Dame)

at [solomonescu.1@nd.edu](mailto:solomonescu.1@nd.edu) and **Gordon Bottomley** (Lancaster University) at [g.bottomley@lancaster.ac.uk](mailto:g.bottomley@lancaster.ac.uk).

*The conference is made possible through the generosity of the University of Notre Dame's Institute for Scholarship in the Liberal Arts, College of Arts and Letters, Henkels Lecture Series; Nanovic Institute for European Studies; Department of English; John J. Reilly Center for Science, Technology, and Values; and History and Philosophy of Science Graduate Program; as well as the British Association for Romantic Studies.*

## **MANSFIELD PARK AT CHAWTON HOUSE**

A Bicentenary Symposium at Chawton House Library

Saturday 8th March 2014: 10.00 a.m. - 4.00 p.m.

Speakers: Katie Halsey, (University of Stirling), 'Mansfield Park: Then and Now'; Deidre Shauna Lynch, (University of Toronto), 'Quoting Fanny: On Editing Mansfield Park'; Anthony Mandal, (Cardiff University), '1814: A Bad Year for the Novel?'; Mary Ann O'Farrell, (Texas A&M University), 'The Arbitrary in Austen'

Delegate rate including refreshments and lunch. £40 Concessionary rate: £33

For more information and to register please visit:

[www.eventbrite.co.uk/e/mansfield-park-at-chawton-house-registration-8970181053](http://www.eventbrite.co.uk/e/mansfield-park-at-chawton-house-registration-8970181053)

## **TENTH INTERNATIONAL SCOTT CONFERENCE: ACTIVATING THE ARCHIVE**

This is a final call for papers for the Tenth International Scott Conference. The conference will take place at the University of Aberdeen from 8 – 12 July 2014 and will showcase the Bernard C. Lloyd Collection of Scott materials in the Sir Duncan Rice Library. The conference will also celebrate the bicentenary of the publication of Waverley, although papers on any aspect of Scott and his world are welcomed. More information can be found at the link below or by searching Tenth International Scott Conference. Abstracts can be uploaded under the tab CFP and general registration will be open around the beginning of February. Please note that the deadline for submission of papers has been extended until 15 February.

## **EDWARD RUSHTON AND ROMANTIC LIVERPOOL: A BICENTENNIAL CONFERENCE**

14-15 November 2014  
University of Liverpool  
Liverpool, UK

2014 marks the bicentenary of the death of poet Edward Rushton (1756-1814), Liverpool's most radical voice in the Age of Revolution. Rushton was an uncompromising abolitionist and antislavery fighter, as well as a champion of human rights at large. In a varied career, he also kept a tavern, became a bookseller, edited a newspaper, campaigned against the use of the press gang and, as a blind person himself, he initiated local efforts to support the visually impaired. Liverpool is planning to celebrate his life, writing, and legacy through exhibitions at National Museums Liverpool and the Victoria Gallery & Museum, a theatrical production of a specially-commissioned biographical play at the Everyman/Playhouse, new publications from Liverpool University Press, public lectures, and other events. To coincide with these activities,

University of Liverpool, in association with Università degli Studi di Bari “Aldo Moro” (Italy), is hosting a two-day academic conference (14-15 November 2014) which aims to evaluate critically Rushton’s life and works, and foster a new sense of the Romantic and radical writing that emerged within his home town during the eighteenth and early nineteenth centuries.

The conference is centred upon Rushton but seeks to encourage more generally the study of Liverpool during the period of his life, when the town emerged as a place of importance in an international network of trade in objects, ideas and cultures. The conference will seek to expand our understanding of the relationship between cultures of writing, reading, publishing, bookselling, journalism and education in Rushton’s Liverpool, and explore the role of imaginative writing in the formation of local, global and civic identities.

Confirmed speakers include: Professor John Oldfield (Director of the Wilberforce Institute for the study of Slavery and Emancipation, University of Hull), Professor John Whale (University of Leeds), Professor Lilla Maria Crisafulli (Director of the Centro Interuniversitario per lo Studio del Romanticismo, Università degli Studi di Bologna), and Professor Paul Baines (University of Liverpool).

Submissions for 20-minute papers from scholars of all disciplines are invited on subjects including:

- the place of eighteenth/ early nineteenth century Liverpool and its writing within cultures of abolition, Romanticism, philanthropy, the maritime, scientific knowledge, radical politics
- Liverpool as capital of the slave trade, and its writing of slavery, abolition and empire; Liverpool’s abolitionists; women abolitionists
- Rushton’s contemporaries, in Liverpool (including William Roscoe and circle, Felicia Hemans, James Currie, William Shepherd, Hugh Mulligan, the Rathbones, Dr. Jonathan Binns) and beyond

- the transnational (and especially Atlantic) exchange of thought and things, from and to Liverpool during the period
- Liverpool’s emerging institutions and societies, and their role within medical practice, education, the commerce of letters, and cultures of reading and collecting
- The politics of genre and form in Romantic Liverpool writing: ballad, eclogue, lyric
- Theatrical culture in Romantic Liverpool
- Music and the fine arts
- Liverpool’s Black community and writing
- Liverpool bookselling, journalism, pamphleteering, and radical culture during the period
- Liverpool identities and spaces during the long eighteenth century
- Romantic towns, ports, and provincial networks
- Debating race, gender and class in Romantic Liverpool writing
- Rushton and disability studies: eighteenth- and early nineteenth-century practices and perceptions of disability
- Rushton’s legacy and the defence of human rights
- Influences and afterlives of Romanticism in Liverpool

Abstracts of around 250 words, together with a biography, should be sent to the organizers Greg Lynall, Franca Dellarosa, and Alex Robinson via [edwardrushton@liv.ac.uk](mailto:edwardrushton@liv.ac.uk), by 31st January 2014. Enquiries are welcome, and should be sent to the same address.

A forthcoming conference website will provide information about costs, accommodation, travel and registration.

# Conference Reports

## 2013 BARS CONFERENCE

**Romantic Imports and Exports, 25 – 28 July,  
University of Southampton**

The theme for the 13<sup>th</sup> BARS international conference was specifically chosen to draw on Southampton's long history as a port city which has witnessed the launch of Henry V's invasion fleet, the Mayflower and the Titanic. It has been a centre for trade between England and France since the 13<sup>th</sup> century, becoming a spa town in 1740 and a popular site for sea-bathing during the Romantic period. The conference organisers, Professor Stephen Bygrave and Dr Gillian Dow, chose the conference theme to encourage wide-ranging discussions on cross-cultural exchange, economics, translation and international networks.

The conference was hosted by the Department of English and the Centre for Eighteenth-Century Studies at Southampton. It spanned four days, with eight parallel sessions including 43 panels, three plenary speakers, a special panel on Romantic-Period Manuscripts, a private viewing of the Hartley Library Special Collections exhibition, an interactive concert and a choice of optional excursions followed by the conference dinner. All of the events were located on the University's Highfield campus, set in pleasantly landscaped grounds with cafes, bars and a bookshop. The weather held clear throughout the conference and delegates could often be seen wandering across the lawns or sitting by the ponds and water features between panels.

## Thursday 25<sup>th</sup> July

The first plenary was given by Professor Simon Burrows from the University of Western Sydney and was entitled 'Enlightenment Bestsellers?'. It was an excellent introduction to the conference themes of importation, translation, adaptation and economics. Simon Burrows is the founder and director of the highly acclaimed French book trade in Enlightenment Europe (FBTEE) project, and co-author of the project's freely available on-line STN database. His keynote presentation was drawn from his current book which is based on the STN database, also entitled *Enlightenment Bestsellers*. It featured four panels on 'Romantic America', 'Romantic Asia', 'Adventure, piracy and renovation in the booktrade' and 'Women writers in a global marketplace'. These panels demonstrate the wide-ranging approaches to the conference theme that delegates had taken, adapting the topic of Imports and Exports to their own far-reaching research interests.

Unfortunately, I can only comment on the panel that I attended, but my discussions with other delegates proved that all of the panels were popular and excited interesting discussions that flowed over into the coffee breaks. The 'Women writers in a global marketplace' panel featured Kerri Andrews (Strathclyde) 'Ann Yearsley and the periodical press in the 1780s', Lucy Cogan (Belfast) 'Letitia Elizabeth Landon and the Commodification of Sentiment' and Jacqueline Labbe (Warwick) 'Incompetency: The Economics of Female Authorship'. The papers complimented each other very well and sparked a lengthy discussion about the complexities of being a woman writer in the eighteenth century, and the difficult task of balancing femininity with a desire to publish and engage in commerce. The next parallel session followed straight after, with panels on 'British Romanticism in Japan', 'Theatre', 'Salon, Tour and Periodical Travellers' and 'Sympathetic Exchange in the Historical Novel'. I attended the last panel and heard papers by Fiona Price (Chichester) 'The Historical Novel and the People in the Post-French Revolution', Helen Stark (Newcastle) 'Challenging the European Man of Feeling, Nationalism, and Liberty in Madame de Staël's

*Corinne, or Italy* (1807)' and Raphaël Ingelbien (Leuven) 'Thomas Colley Grattan: a forgotten importer/exporter of historical fiction between the British Isles and the continent'. Again, this panel generated lively discussions on international concepts of masculinity, the importation and translation of popular texts, and the influence of the French Revolution on cultural exchange.

The first day drew to a close with a wine reception in the Hartley Library. Stephen Bygrave and Gillian Dow gave a welcome speech and invited us all to view the Special Collections Gallery exhibition 'When a traveller is in a strange place': perspectives on romanticism and revolution, 1790-1840'. The exhibition featured images of Netley Abbey – one of the excursion locations – and Romantic perspectives on revolution, travel and importation.

### Friday 26<sup>th</sup> July

The first session of the day began with panels on 'East/West Romantic Transits and Transferences I', 'Transatlantic Romanticism' 'Romantic Transports', 'Now and in Ireland', 'Import, intertext and author' and 'European Wars'. I heard three excellent papers by Octavia Cox (St. Anne's College, Oxford) 'A mutual commerce makes Poetry flourish', Angela Wright (Sheffield) 'Gentlemen behaving badly: the English author in France' and Natalie Harries (Aberdeen) 'Supreme Reality or Fruitful Falsity: Samuel Taylor Coleridge and the Potentates of inmost Ind'. Their papers focused on male authors during the Romantic period and the culture of travel, exchange and adaptation that grew up around and between them. The discussion that followed questioned the concept of plagiarism in Romantic poetry and prose, and the intricate web of exchange, borrowing, reference and repetition that is formed through this series of dedications and homages.

After coffee, there was a special panel on 'Romantic-Period Manuscripts' by Kathryn Sutherland and Freya Johnston (St Anne's College, Oxford) and Andrew Honey (Bodleian Library). Their papers discussed the production,

content and sale of manuscripts. Focusing on them as physical objects of interests, the speakers described the way that manuscripts were made, edited, printed, corrected, and revised, and the economics of selling them to publishers. It raised a lot of interesting questions about the publishing houses, booksellers and the Romantic literary marketplace.

Lunch was followed by panels on 'East/West Romantic Transits and Transferences II', 'Romantic Spain I: The Spectacle of Spain: Peninsularity and Visual Culture in Britain', 'Romantic Translations and Adaptations', 'Coleridge', 'Imported Commodities' and 'Dissent abroad'. These parallel sessions featured papers on Anglo-Indian cultural exchange, art prints, translation, Coleridge's imaginative imports, bagpipes, fruit, hymns and the marketplace. The range of subjects attests to the reach of the conference topic and the exciting array of research being undertaken in Romantic studies to date. After a tea break there were panels on 'Exploring Walter Scott', 'Romantic Spain II: Spain and Romantic Print Culture', 'Maritime Selves', 'Austen at home and abroad' and 'Gaelic Imports and Exports'. Followed by a final session including 'Romantic Spain III: The Spanish Front: Fighting, Writing and Remembering', 'Navigating Theory', 'Romantic Southampton and Hampshire', 'Home and colonial', 'Charlotte Smith' and 'Histories after Romanticism'. Unfortunately I cannot comment on the afternoon sessions as I was preparing to give my own paper in the final panel: 'Charlotte Smith: Importing a Revolution. I had a walk around the campus grounds and found a quiet spot near the pond to run through my paper. I was joined on my panel by Bethan Roberts (Liverpool) 'Giddy Brinks and Lucid Lines: Charlotte Smith's Seascape Sonnets' and Mark Bennett (Sheffield) 'Exporting the Picturesque in Charlotte Smith's Revolutionary Fiction'. The three papers worked wonderfully together, giving an overview of her poetry, early fiction and later novels. Roberts discussed Smith's poetry, the narrative voice and the representation of female madness. Bennett analysed Smith's early novels, particularly *Desmond* (1792), and her use of travel writing and landscape description to confront issues of

ownership and hierarchy raised by the French Revolution. My own paper assessed Smith's changing attitudes towards Britain as the Revolution failed and British politics became increasingly reactionary and hostile towards reformers. The discussion following the papers tied them all together with a conversation on Smith's politics, attitudes towards the domestic sphere and the role of women in British society.

To round the day off, there was an interactive concert – 'The Quadrille and Cotillion Panorama' – in the Turner Sims Concert Hall that consisted of a talk, a concert and then a workshop. Musicologist Katrina Faulds gave a short talk about the export and import of early nineteenth-century social dancing and the tension between English and continental influences at the time. She performed some of the little known folk-tunes that became the basis for 'high art' music designed for the leisured domestic market. Students and staff from the Department of Music then joined in to accompany the dance ensemble *La Belle Assemblée* in performing some selected works. After which delegates were invited to learn some of the popular country dances, cotillions and quadrilles that made up an evening of Regency dancing.

### **Saturday 27<sup>th</sup> July**

Saturday began with a parallel session, with panels on 'Women Scientific Travellers and Writers', 'Cross-Channel Imports and Exports', 'Imported Pictures', 'Borrowing and Lending', 'Exchanges between science and poetry' and 'The Godwins and the Shelleys'. This was followed by the second plenary speaker; Paul Hamilton (Queen Mary, London) speaking on 'Future Restoration'. His paper focused on the restoration enacted at the Congress of Vienna following the French Revolution and the Napoleonic Wars. He discussed revolution, heroism and restoration in relation to major Romantic figures such as Coleridge, Keats and Byron, and discussed the multi-layered phenomenon of revisionism with regards to second-generation Romantic writing in English and its European counterparts. His paper once

again reinforced some major themes running throughout the conference; those of revolution, importation and adaptation. Afterwards, there was a packed lunch provided to take with us in the afternoon as we all embarked on our conference excursions. Some delegates headed off to the Chawton House Library and visited Jane Austen's House Museum, while the rest of us drove to Netley Abbey and then on to Portsmouth Historic Dockyard.

Netley Abbey is the most complete surviving Cistercian monastery in southern England, consisting of a 13<sup>th</sup> century church and several monastic buildings. After the Dissolution of the Monasteries between 1536 and 1541, the buildings were given to Sir William Paulet and converted into a mansion house. It was used as a country house until the beginning of the eighteenth century, after which it was abandoned and descended into ruins. Subsequently, the site became a popular tourist attraction and provided inspiration for several Romantic poets and artists, including Thomas Gray, George Keate, William Sotheby, and Richard Warner who published *Netley Abbey, a Gothic Story* in 1795. On the way to the ruins, we were given an introduction by Diane Hoeveler, who gave her paper on the abbey the following morning. We also visited the Portsmouth Dockyards where some delegates went on board the HMS Victory. Launched in 1765 at Chatham Dockyard and commissioned in 1778, the HMS Victory continued in active service for 34 years which included her part as Lord Nelson's flagship at the Battle of Trafalgar in 1805. We also saw the HMS Warrior, visited the Mary Rose Museum, the National Museum of the Royal Navy and went on a 45 minute boat tour of the harbour to see the modern warships. The trip was complemented by copious amounts of ice-cream and dockyard souvenirs, before we returned on the coach to prepare for the conference dinner.

## Sunday 28<sup>th</sup> July

The last day of the conference saw panels on 'Exploring Netley Abbey: Text and Contexts', 'Byron Exported', 'Gothic Imports and Exports', 'Improvement and Globalisation', 'P.B. Shelley in Athens and Paris'. I attended the Netley Abbey panel with papers by Dale Townshend (Stirling) 'Illusion now repeoples all the Void': The Poetics of Netley Abbey, 1764–1834', Jim Watt (York) 'Drinking tea among the ruins' and Diane Hoeveler (Marquette) 'Richard Warner's *Netley Abbey* and the Gothic Ruins Discourse'. The papers gave an excellent and comprehensive overview of the inspiration that Netley Abbey has provided for poetry, prose, art and sight-seeing. Jim Watt's paper focused on the cultural aspects of Netley Abbey and the tourism that it brought to the region, while Dale Townshend and Diane Hoeveler discussed the range of literature that the ruin has generated. Meanwhile, other papers were being presented on exporting Byron, Matthew Lewis's *The Monk*, Charlotte Dacre's *Zofloya*, early Jewish-American drama, Charles Maturin's *Melmoth the Wanderer*, Percy Shelley and Sir Walter Scott.

To end the conference, there was a third plenary – the Stephen Copley Memorial Lecture – given by Deidre Shauna Lynch (Toronto) 'Books on the Move'. This keynote lecture drew on her new project on reading, collecting, clipping and scrapbooking, as well as the general nature of the book in the early nineteenth century. She discussed the friendship albums that were popular in the late Romantic period and their use as vehicles for transcribing verse, composing poems, displaying water landscapes, silhouettes, pressed flowers and handicrafts. It raised once again an interesting topic which had been previously discussed during the conference: that of plagiarism and borrowing. Lynch highlighted the way that transcribed poems became assimilated into the writer's own language, altered, rearranged and denied proper referencing, so that the work of famous poets became inseparable from the writer's thoughts. This was an interesting microcosm view of the major issues of piracy, importation, adaptation and cross-cultural exchange that the conference as a whole had

focused on. This trans-Atlantic 'traffic in poems' as Lynch quoted from Meredith McGill, highlighted the increasing mobility of people and things in the Romantic period and the emphasis on nostalgia, nationalism and trade that was becoming progressively more important at the time.

The conference was rounded off with a goodbye speech by the organisers and a round of applause for everyone who had worked so hard to plan, arrange and host the thirteenth biennial BARS international conference. As delegates said their goodbyes and headed to the train station, there was a general buzz of conversation as the theme of Imports and Exports continued to generate new ideas and ways of thinking about the Romantic period.

Catherine Gadsby-Mace  
University of Sheffield

## CREATIVE COMMUNITIES, 1750-1830: 'METROPOLITAN INSTITUTIONS'

The second two-day workshop of the *Creative Communities, 1750-1830*, AHRC-funded Research Network was focused on 'Metropolitan Institutions' and met in September at University College London. The network focuses its attention on historical case studies in order to investigate the ways creativity can be understood as a communal process, produced collectively through communities and institutions.

The productiveness of this approach was in evidence from the very first panel. Matthew Sangster's paper, 'Party Like it's 1842: The Literary Fund's Road to Royalty', and Richard Salmon's, "'The shoe-black-seraph Army": Collective Identity and the Professionalization of Authorship in the 1830s' both drew attention to the importance of what Salmon called the "negotiation" required of individuals in groups. It was noticeable, particularly in the case of the emerging field of authorship, that the tension between a more idiosyncratic or amateur way of doing things and the increasing professionalization of the market-place led to

fruitful if strained co-operation. This idea touched on what became a recurrent theme of the two days: that great if tense creative opportunity came from the fraught development of the codification of institutions. Matthew Sangster also stressed the importance of nationalism to the Literary Fund, as demonstrated by their patriotic toasts, and this focus on nations was a primary concern of Laure Philip's paper 'French Émigré Novelists and the London Publishing Community in the 1790s'. Philip skilfully drew our attention to the manner in which the combination of political tensions and a thriving book-trade provided fertile opportunity for French exiles in London.

During questions, John Whale posed a series of intricately connected points, which seemed to frame concerns of the network as a whole. Whale asked that we test our perception that creative communities tend to be 'successful' when they produce a product. Linked to this, he also suggested that we think about whether there was a difference between industry and labour, and freedom and creativity. Then Whale made a subtle point about our seeming need to solidify the ephemeral, and the possible danger of simplifying in such cases what is complex and indeterminate. He noted the Romantic era's enthusiasm for sketches of its disparate and fluid creative communities, and pointed to the apparent eagerness for 'output' in modern universities, as evidence of this. Such pressures seem to be at the core of any creative community.

After lunch, Will Bowers and Cassie Ulph showed us not only what Bowers called the "transformation of musical taste" in the Romantic period, but also the distinctiveness of London to this transformation through its institutions, and the "musical coterie" as Ulph saw it that was formed in homes between friends and families. One of the many interesting questions raised by this panel was that asked by Gregory Dart. This was to do with the difference between the requirement in music to have knowledge and expertise in the field, compared to authorship, which was still open to anyone. This relative freedom was discussed as being both a benefit, since its licentiousness permitted a degree of individuality, but also fraught with

problems since its lack of rules could lead to incoherence.

The final session of the day was a delight, with Alison Ohta of the Royal Asiatic Society tracing in detail the roots and history of both the institution specifically and the fascinating beginnings of Asian Studies in Britain more broadly. Ohta offered us a glimpse of the wonderful treasures that lie within the Royal Asiatic Society, and this was the ideal invitation for the evening's wine reception, held at the RAS.

The second day contained fewer papers, but at least as many interesting points about creativity within communities. Where the first day was more deliberately structured as a conference, the second day's workshop format allowed for a less focussed but highly informative discussion to emerge. The first session of the day offered us all the chance to respond to the issues raised thus far, as well as putting forward some things that had perhaps been neglected. Breaking off into small groups, we then fed back into our larger community. Subjects raised included how regulation offers creative possibilities, but also concerns of detachment from the wider culture. The absence of Habermas was noted, and it was wondered whether this suggested that the academy has perhaps moved on from his ideas. That said, there was a distinct lack of theory as a whole, with only Pierre Bourdieu, Fernand Braudel, and Franco Moretti being referred to briefly, and no mention of how Jean-Luc Nancy, or perhaps even Georges Bataille, might offer a vehicle for the network's thinking. Mention was made, though, of the need to think more of consumers as well as producers, and how that communal interplay influences creativity. Also skilfully discussed was the significance of the metropolis to institutions, for it was argued that only a space like London could provide the resources and infrastructure needed for a thriving community to be creative. Similarly, London was discussed as a node that spread out into the rest of the country. But it was also pointed out that other cities might well have looked away from and beyond London for their inspiration. Perhaps these latter points will be reflected upon further in the third meeting where the role of regional networks will be explored.

The seminar session just before lunch focused on publishing and periodicals. Robert Morrison's brilliantly planned seminar provided us with the chance to consider some key works of recent literary criticism concerning publishing in the Romantic era. Morrison challenged us to put under strain three things in particular: was there something about the periodical press that led to many authors writing and being read in a distinct way than when they published independently? What does the period tell us about the difficulty, and opportunity, of leading a creative community? And lastly, what role does conflict and antagonism play in the creative process? As with the earlier session, we started by considering these and other matters in small groups, and then re-formed to develop our ideas. Discussion was free-flowing, thoughtful, engaging, and it was good to hear genuine disagreement as well as accord in our community.

In the afternoon, Elizabeth Fay spoke of 'William Morley and Armchair Institutions' and deftly illustrated the significance to the Romantic imaginative of Morley and Asia. David Higgins then offered us a more informal paper, which posed fascinating questions about the role of the local and the exotic to Charles Lamb's work. Higgins' proposition allowed us all to investigate key matters that had run throughout the two days: asking us to think about what effect institutions have on creativity, the proximity of labour to creativity, ideas of confinement and freedom, and the context of imperialism and nationhood to the position of the capital.

One of the aims of the network is to be self-reflexive and to consider our own contextual matters, including the role and function of universities and how they may encourage communal creativity. We therefore fittingly ended the day by considering how as a network we might move our discipline forward. One possibility under proposal is a language usage project that might try to define the terms we use, and see if it is possible to define terms like 'coterie', 'sociability', 'community', and 'creativity' more aptly. Inspired by Raymond Williams' *Keywords*, it was generally agreed that many terms are used too loosely and thus a

systematising project seeking to shed light on their history and current meaning would be valuable. Another idea developing out of the two-day event was how we might visually represent the inter-connections of people and institutions in the Romantic period. This, too, it might be hoped, could offer many of us the chance to better understand and thus think about the intermingled nature of creativity. More indirectly, it may also help us to better perceive the web of relations involved in collaboration between researchers and research institutions. While the workshop did not come to any firm conclusions on these matters, the two days produced a level of thinking and analysis that aptly demonstrated the sorts of creativity that can only be fashioned by communities.

*Matthew Ward*  
*University of St Andrews*

## Copley Award Reports

### Christine Mangan (University College Dublin)

My thesis focuses on the representation of patriarchal violence within the *Northanger* Horrid novels. In particular, my project aims to trace the novelists' engagement with the issue of violence in 1790s England, with emphasis placed on marital violence and the ways in which narratives of abuse are used to highlight the subjection women faced under contemporary marriage laws. My thesis is heavily research-based and requires the continual study of archival materials, in addition to secondary resources written by social and legal historians on the subject of eighteenth-century marriage and violence. Although I am able to access some resources in Dublin, the wealth of source material on these subjects is located in England. As such, I am extremely grateful to be a recipient of the Stephen Copley Postgraduate Research Award, as it funded my return flight and accommodation for a research trip to London.

While in London, I accessed primary source material housed at the British Library, London Metropolitan Archives and Guildhall Library, including eighteenth-century court documents from the Old Bailey and the Consistory Court of London, personal correspondence and various newspaper items from the 17<sup>th</sup> and 18<sup>th</sup> Century Burney Collection Database. Prior to my visit, I planned to explore how the embedded narratives of trial, torture and imprisonment within the three "horrid novels" written by male authors engage with contemporary discourse on the subject of sodomy and silence. This required the examination of records housed at the British Library which pertain to men accused of sodomy during the 1790s, including eighteenth-century publications that confirm both contemporary ideology and law's determination to silence public mention of sodomy.

I also spent a day at the London Metropolitan Archives, where I was able to access the *Old Bailey Sessions Rolls*. This helped provide details of charges, outcomes, and in a few cases, the name of the accusers in sodomy trials held at the Old Bailey. The examination of these primary documents allowed me to explore how, in the absence of other textual records, the names of the accused have become intrinsically linked with their crime. In addition to this, I spent a portion of my time at the Guildhall library, where a rare copy of *The Humors of the Old Bailey; or, Justice Shaking her Sides* is housed. The opportunity to examine the selections included within this text proved to be invaluable, as the insights gleaned contributed not only to one specific chapter, but also to my thesis as a whole.

I would like to thank BARS for their support, as the Stephen Copley Award allowed me the opportunity to access resources essential to the successful completion of my thesis. My research trip was extremely rewarding as it provided me with numerous ideas for my thesis, eventually culminating with the draft of a new chapter upon my return to Dublin.

### Alys Mostyn (University of Leeds)

The Stephen Copley Postgraduate Bursary allowed me to fund research trips to Grasmere and London in aid of consulting the archives at the Wordsworth Trust's Jerwood Centre and the British Library. The main purpose of my trip was to examine examples of Coleridgean marginalia, particularly in the period 1807-1811. Whilst transcriptions of this material are accessible through his *Collected Works*, there really is no substitute for seeing the actual documents. It was a real privilege to work with the books from Wordsworth's library at the Jerwood and with Charles Lamb's copy of Beaumont and Fletcher's complete plays at the British Library. In consulting the volumes themselves I was able to gain a deeper understanding of the impetus behind Coleridge's annotations: the significance of their positioning in relation to the printed text; the variations in the appearance of the handwriting; their relation

to other annotators' marks; even pencil smudges, coffee stains, and blots of ink spoke of the author in a manner irreproducible in an edited collection.

At the Jerwood I examined a number of books that Coleridge read during his residence in the Lakes. Though the focus of the chapter to which this research pertains is Coleridge's borrowing of Thomas De Quincey and Charles Lamb's books, it was useful for me to observe the way in which he interacted with Wordsworth's volumes, too. Overwhelmingly his annotative mode was corrective or evaluative. Perhaps my favourite addition, to a copy of Ritson's *Ancient Songs*, is a short limerick that reveals Coleridge's consciousness of the possible pomposity or imposition of his marginal asides. 'I trust,' he scribbles, 'that the etymological informations in these marginal illustrations will atone, as intellectual, for the marginal Obscurations, with which they deform the page, visually'. Indeed, Coleridge was no tidy annotator: this, in contrast to Wordsworth himself. Significantly my visit to Jerwood centre provided me with access to Wordsworth's marginalia, too, which allowed me to trace the differences in technique between the two poets. Where Coleridge would append his thoughts to the passages which prompted them, Wordsworth tended to make small pencil marks beside those of which he approved, saving his longer thoughts for blank leaves elsewhere in the book. For instance, his copy of Daniel's poems – according to his grandson one of his favourite volumes – contains two full pages of, not always complimentary, notes preceding the poems themselves.

In the British Library the importance of observing first-hand the position of marginalia became especially clear. Coleridge's agitation of mind can be read in his notes on Lamb's *Beaumont and Fletcher*. An annotation made on 'The Queen of Corinth', by its proximity to one particularly telling passage in the text, supports a number of suppositions I had previously made about Coleridge's conception of annotated books as the 'Relics' of his authorial legacy. I was also able to decipher, to an extent, some of the markings made by Lamb on the volume, which are not included in the transcript of the

*Collected Works*. A particular marking on 'The Elder Brother' seems typical of Lamb's ironic stance on his scholarly endeavours. 'Fie, fie, Charles,' one of the characters asks, 'no hour of interruption?', to which the historical Charles appears to reply, 'many'.

My sincerest thanks go to Jeff Cowton and the interns at the Wordsworth trust for their help with my researches and, of course, to BARS – specifically Daniel Cook, Angela Wright, and the BARS Executive Committee – for enabling this trip to take place.

### **Bethan Roberts (University of Liverpool)**

My research considers the place of Charlotte Smith's *Elegiac Sonnets* in the eighteenth-century sonnet revival, as well as in literary history more widely. It traces the expansion of *Elegiac Sonnets* through its multiple editions from 1784 to 1800, charting Smith's changing approach to – and the interactions between – form, literary tradition and place. The Stephen Copley grant I received was used to meet travel expenses to the East Sussex Record Office in Lewes in May. The purpose of the trip was to study the ninety-nine unpublished letters from Charlotte Smith to her publishers Thomas Cadell and William Davies written between the years 1786 and 1794. The so-called 'Preston Manor' letters were discovered after the publication of *The Collected Letters of Charlotte Smith*, edited by Judith Phillips Stanton (2003). The Preston Manor letters span a significant period in Smith's sonnet career, covering the publication of the third (1786), fifth (1789) and sixth (1792) editions of *Elegiac Sonnets*, with each edition expanding the last; and the period when Smith reached the height of her sonnet success.

Reading the letters was essential to my research. Indeed, they revealed many illuminating details pertaining to Smith's literary opinions, influences and relationships during this period when she wrote many of her most influential sonnets; which have been incorporated into – and have enriched – my thesis. The titles of books Smith requested from her publishers to read or consult have been an

especially important detail, as a key part of my thesis is considering the influences on Smith's use of the sonnet, and what literary works she knew and was reading contemporaneously. The letters were also illuminating on Smith's literary relationship with her patron and sonnet predecessor William Hayley, as well as with William Cowper and John Sargent. Other interesting and relevant details were also revealed by the letters, such as her plans to publish a collection of sonnet translations, as well as her activities as an artist – undertaking commissions and planning the illustrations of her sonnets.

In addition to studying the letters, during my research trip I also visited some of the locations of Smith's sonnets, chiefly the South Downs locations of her childhood home Bignor Park and the River Arun, which I would otherwise have been unable to visit. These landscapes have a central role in Smith's sonnets and in my thesis; as well as providing me with some useful geographical details, it was also a thoroughly rewarding and enjoyable experience to see these locations, and I returned to my thesis with new insight into and renewed enthusiasm for Smith's sonnets.

Thus, I wish to thank BARS sincerely for awarding me the bursary, and enabling me to make this invaluable research trip.

## *Early Career and Postgraduate Column*

A reminder that there is still a chance to register for the BARS' Postgraduate and Early Career conference, which will be held on 19-21st March this year. Our theme, 'Romantic Locations', will take place in one of the most famous Romantic settings – Wordsworth's home in Grasmere, where the Wordsworth Trust will host what we hope will be an inspiring and convivial gathering. Our format for 2014, in which each paper will be delivered to all delegates attending, is designed to foster geniality and inclusivity, in keeping with BARS' ethos. As part of this approach, BARS' Early Career and Postgraduate conference will, for the first time, be held over three days and two nights. We hope that this will offer our delegates time to engage with and befriend contemporaries as well as opportunities to hone critical skills and discover new developments in the field. As well as hearing thirty, fifteen-minute papers, delegates will be party to keynote addresses by Professor Simon Bainbridge, and Professor Nicola Watson. The conference will also feature a session on manuscripts run by the Curator of the Wordsworth Trust, Jeff Cowton, and three seminars, which will be based around set texts.

Registration closes at the end of January. Our fee of £75 for waged delegates, and £65 for those unwaged provides excellent value, comprising all of the above, as well as dinner on the first night, all lunches, tea and coffee each day. Further details about the conference, including how we aim to support delegates in getting to Grasmere, and offers on accommodation, as well as the registration form, can be found at

<http://www.bars.ac.uk/locations.php>

Any further questions can be directed to [romanticlocations@gmail.com](mailto:romanticlocations@gmail.com)

## Reviews

**Anne Anderson, Sibylle Erle, Laurie Garrison, Verity Hunt, Pheobe 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.

Philip Shaw  
University of Leicester

**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 Wowski, 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.

Christiana Payne  
Oxford Brookes University

***Genesis: William Blake's Last Illuminated Work.* Edited, With a Commentary, By Mark Crosby and Robert N. Essick. San Marino, California: Huntington Library, 2012. Pp. xi. £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 (379x276mm) 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 forehead[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 compliments well 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 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, OUP, 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, skeptical 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, bibliophilic 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 139781848931664.**

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 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 *Bulletin* 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 multidisciplinary 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 thoroughgoing 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, 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 0199581096.**

*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 Commons, 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 077343948X.**

**Judith Thompson. *John Thelwall in the Wordsworth Circle: The Silenced Partner*. Basingstoke and New York: Palgrave MacMillan, 2012. Pp. 313. £58. ISBN 0230104488.**

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 and 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. Angel 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 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 pretensions 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 978 1 84893 086 5.**

*Melancholy and Depression, 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 *Melancholy and Depression* 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.

*Melancholy and Depression, 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 4<sup>th</sup> 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 *Melancholy and Depression, 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).<sup>1</sup>

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

<sup>1</sup> 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.

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 Heidegger, 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 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 clausturation.

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 skillfully 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 Blondville* 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*. Surrey: 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. XIV+182. £70. ISBN 978-0-8264-9542-6.**

**Andrew Cusack and Barry Murnane, editors. *Popular Revenants: The German Gothic and Its International Reception, 1800-2000*. Rochester, New York: Camden House, 2012. Pp. VIII+310. £50. ISBN-13: 978-1-57113-519-3, ISBN-10: 1-57113-519-7.**

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 *Schauerroman*.

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 Screech 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 0708321959.**

**Ffion Mair Jones, ed., Welsh Ballads of the French Revolution 1793-1815. Cardiff: University of Wales Press, 2012. Pp.486. £24.99. ISBN 0708324615.**

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 and

1812, 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 skillfully 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 152s. \$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 Deanne 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-13: 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 987-0-7546-6788-9.**

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.

The 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 three 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. £60.00, 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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