Kevis Goodman, *Pathologies of Motion: Historical Thinking of Medicine, Aesthetics, and Poetics.* New Haven and London: Yale University Press, 2023. Pp. 305. £35. ISBN 9780300243963.

Kevis Goodman's excellent new book opens on a scene of Samuel Taylor Coleridge grumbling. This erstwhile champion of Germanic philosophy was not, it seems, a fan of *aesthetics*. 'I wish I could find a more familiar word than aesthetics for works of taste and criticism', Coleridge complained (1)—but, as Goodman explains, it would be many decades still before the borrowed term was fully interpellated into English belletrist discourse.

Yet this funny, original scene of Coleridgean anti-Germanic resistance becomes more significant when Goodman reveals that 'aesthetics' had belonged to the English language all along. Since the seventeenth century, *aisthetics* had been 'the term of the "Anatomists"' used to designate the 'common sensory', that mysterious cerebral organ that was believed to unify the impressions of the five senses (2-3). Medical long before it was literary, 'aesthetics' serves as a keystone example of the magisterial book that follows: a deeply learned, historically astute study of unexpected forms of interplay between medical and poetic theories in the eighteenth century.

The 'basic task' of *Pathologies of Motion* is to explore aesthetic principles from the vantage of eighteenth-century pathology, paying particular attention to theories of disease imbricated in motion, displacement, and the dislocation of humans from their environment (15). It goes without saying that the historical 'pathology' covered in this book differs from the modern medical discipline with the same name (the branch of medicine that since the nineteenth century has been based on the study of morbid anatomy and responsible for the diagnosis of disease). In the mid-eighteenth century, Goodman explains in the first chapter, diagnosis belonged not to 'pathology', but to 'nosology'; what was *then* called 'pathology' referred instead to the study of interpreting the signs of disease, 'also known as "medical semiotics"' and taught under the alternative name of 'semiology' in medical schools (9, 56).

Resisting the pull of a Foucauldian historical arc, Goodman derives her careful nomenclature from the archives of William Cullen (1710-1790), the Scottish Enlightenment physician. Responsible for training a generation of doctors who practised medicine around the world—including Erasmus Darwin and Benjamin Rush—Cullen was also a leading figure in the Edinburgh philosophical scene, practising medicine 'on intimate terms' with Adam Smith, David Hume, and Henry Home, Lord Kames (43). The second and third chapters immerse the reader in Goodman's brilliant close textual analyses of Cullen's influential textbooks on pathology and nosology. Exported worldwide, Cullen's textbooks considered the unexpected or undesired effects of mass migration and displacement—the very phenomena that also ensured the textbooks' international circulation. Attesting both to the global mobility of Cullen's ideas, as well as to the profound expertise of the author herself, Goodman complements her study of Cullen's medical archives (now held at the University of Glasgow) with medical-historical material from Germany, including the dissertation of a young Friedrich Schiller (116).

The book's central example of a pathology *of motion* is the historical disease of nostalgia, an often-fatal historical illness caused by the insatiable longing for home. Conceived by a Swiss medical student in 1688, by the mid-eighteenth century, *nostalgia* had become a veritable global epidemic, carried across oceans by the unwilling bodies in motion of sailors, soldiers, merchants, settlers, and enslaved people. Those afflicted with nostalgia could die within a matter of weeks; some drowned by throwing themselves into the green fields they saw in the sea (176).

Yet despite its ubiquity as a condition of modernity, Goodman writes, nostalgia profoundly troubled the nosological classification of disease. William Cullen treated the

condition as a problem of location and taste: he situated nostalgia among other 'false appetites', such as bulimia, polydipsia, pica, satyriasis, nymphomania, and anorexia—which he admitted were bizarre bedfellows (75). Dissatisfied, his student, Erasmus Darwin, later reclassified nostalgia among diseases of 'volution and voluntary motion' (175). For this Romantic poet-doctor, nostalgia was produced by the disharmony between humans and their surroundings; consequently, it was both an environmental disease and a disease of rhythm.

Nostalgia was thus of considerable interest to his fellow Romantic poets, Coleridge and William Wordsworth, whose lyrical experiments could be reconceived as rhythmic interventions on the 'common sensory'. The book's final chapter—a *tour-de-force* analysis of the *Lyrical Ballads* and their 'Preface' alongside *Biographia Literaria*—finds the collaborators at a productive crossroads, poised between an ideal of 'reading as a free and voluntary movement' and the 'fettered feet—of a metrical sort' that restricted and acted upon the 'common sensory' of the reader (208). In the end, Wordsworth and Coleridge recognized that poetry could be both a bibliotherapeutic corrective to environmental discordance—and, disturbingly, yet another 'pathology of motion', this time 'realized in readers' bodies' (156).

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Vincent Carretta, ed., *The Writings of Phillis Wheatley Peters*. Oxford: Oxford University Press, 2024. Pp. 226. Pb. £35.00. ISBN 9780192885296.

The contradictions of Phillis Wheatley Peters' life and writing are so extreme as to be almost impossible to hold in focus. On the one hand, her genius was encouraged and her fame celebrated, not just at home but well beyond: when she left Boston for London in May 1773, she signalled her departure to the public in a poetic 'Farewell to America' that quickly appeared alongside news announcements in the main New England journals, as well as in publications across the Atlantic. Yet she was also, simultaneously and to an extent co-constitutively, an African-born woman subjected to the injustices and unfreedoms of New England's racist, slave-based society.

Vincent Carretta's valuable edition of Wheatley Peters' writings works hard to hold these difficult contradictions in view, using close attention to bibliography and biography to draw out the often painful ironies of her status as bard to Boston's elite. The notes' careful enumeration of publication venues (172) allows us to gauge the meanings and impact of 'Farewell to America', while the unsympathetic tone of Wheatley Peters' imperative address to the '*Hon'ble* Mr. Thomas Hubbard, *Esq*', in a pamphlet elegy published four months earlier, is suggestively illuminated by a note describing that Boston worthy as 'paradoxically, a slave-trading philanthropist' (171). Beyond the presentation of important new manuscript poems and variants, and the excellent introduction, the notes' judicious compilation of these and many other details is one of the most impressive achievements of *The Writings of Phillis Wheatley* (Oxford University Press, 2019), already a crucial resource for students and scholars. Now retitled *The Writings of Phillis Wheatley Peters* and presented in a more affordable paperback edition, the work represents a compact, palimpsestic accretion of Carretta's long-running scholarship on the poet known as the 'Mother of African-American literature', while also clearly benefiting from the manifold insights of wider post-millennial scholarship on the Early Black Atlantic.

Unlike Carretta's *Phillis Wheatley: Complete Writings* (Penguin, 2001), the OUP text presents the poet's published and unpublished writings in (substantially updated) chronological order. Reviewers of the hardback have already noted that this organisation tends to decentre Wheatley Peters' one published volume, *Poems on Various Subjects, Religious and Moral* (1773), within her wider *oeuvre* and foregrounds the often occasional character of her poetry. It also integrates her private correspondence and manuscript poetry with the publicly circulated verse and proposals, forming a continuum of writings that were carefully pitched to a variety of individual, collective, local, and international audiences; this offers the reader greater insight into the development of her poetics, whereby tropes, figures and prosodic strategies are creatively reused, and often refined, across successive poems and variants. 20 years ago, scholarship on Wheatley Peters rarely lingered on formal and semantic details, focusing primarily on her poetry's biographical and historical correlates; with this edition, it becomes almost impossible *not* to close-read her poems and to register the nuances and complications of their meanings.

This edition rightly avoids any claim to 'collection' or 'completion'. The rapid if overdue expansion of archival and historical research relating to Wheatley Peters exerts a continued pressure on editors and presses to improve and update. A substantially revised edition of Carretta's *Phillis Wheatley: Biography of a Genius in Bondage* (University of Georgia Press, 2011) appeared in 2023, little over a decade after its first publication. Five years on from the appearance of the hardback and ebook editions, the paperback *Writings* already registers further changes in the field. Most crucially, the updated title follows an emerging scholarly consensus that the poet should be referred to not just by her maiden but also by the name she chose by marrying John Peters in 1778—a recognition of her married identity

advocated for most notably by Honorée Fanonne Jeffers. Carretta's rationale for using 'Wheatley Peters' is set out in a new 'Preface to the Paperback Edition' (ix), which also flags 'significant additions and some corrections'. These include new, recently published entries in the useful 'Further Reading' list, additional bibliographical details for archival materials, and new biographical information, including the poet's residence in Middleton, Massachussetts during the poorly documented period 1780-84 (xx).

As scholars comb North American colonial archives, Wheatley Peters' archive and *oeuvre* continue to grow. In 2023, Wendy Raphael Roberts published her evidence for two new attributions in *Early American Literature*, while David Waldstreicher's encyclopaedic biography, *The Odyssey of Phillis Wheatley* (Farrar, Strauss and Giroux, 2023), claims the identification of no fewer than 13 additional poems. As these attributions are tested and either confirmed or challenged, and as new contenders appear, some will surely stick—calling for still further updates and editions of this subtle, radical, and compelling writer.

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Please note: another review of *Romantic Epics and the Mission of Empire* already appeared in *BARS Review* issue 60. The inclusion of two reviews of the same book arose because of a change in the journal's editorship.

Matthew Leporati, *Romantic Epics and the Mission of Empire*. Cambridge: Cambridge University Press, 2024. Pp. 280. £85. ISBN 9781009285186.

Matthew Leporati's *Romantic Epics and the Mission of Empire* is a worthy addition to the Cambridge Studies in Romanticism series. The book outlines the complex intertwining of the vast imperial and missionary projects through the long nineteenth century, arguing reasonably for the multifaceted but always ambivalent response to those projects through the epic verse produced in the genre's late eighteenth-century and early nineteenth-century resurgence. Leporati is keen to see poets' attitudes toward empire and the missionary project reflected not only in the content of the epics he surveys, but in their formal structures, whether simply (as in their choice of conservative couplets or more radical Miltonic blank verse) or more complexly figured, as suggested in the play between Yearsley's brief *Brutus* and the whole of her *Rural Lyre,* or as demonstrated in Leporati's deft readings of enjambement in *Don Juan*.

Leporati provides a set of useful introductory chapters, first addressing the usual questions and inherent conflicts of Romantic epic—interiority, fragmentation, the role of the poet, the death of epic, and the dominating role played by Milton; second, sketching the thorny, interlocking history of the evangelical revival and the expanding empire; and third, providing an overview of 1790s epic. These discussions provide helpful background for understanding his focus on epics that maintain an exteriorising turn, and suggest, as he notes, a 'trajectory of approaches' that later chapters illuminate more fully. The well-balanced chapters that follow address Ann Yearsley's *Brutus*, Robert Southey's *Madoc*, Olaudah Equiano's *Interesting Narrative,* William Blake's *Milton*, and (in one chapter) both Wordsworth's *Prelude* and Byron's *Don Juan.* In each of these textual encounters—and it is to Leporati's credit that he never loses sight of the particular texts involved—the reader is led to focus on scenes of conversion, where (in simplest terms) the conquering hero shares his inward vision of future union, to be grasped with grateful admiration by the conquered. Each of Leporati's poets explores and renegotiates this type of troubling scene with varying degrees of skepticism and ambivalence, whether through direct identification with the conquered, through critique and questioning of conquest, through foregrounding issues of hybridity, or through other, more radical subversions of authority. A brief epilogue concludes the book, an epilogue which surprisingly, despite the early mention of Derek Walcott's *Omeros*, falls into the familiar trap of declaring epic poetry 'supplanted' by film after the Victorian period.

As with any large and complicated project carried out over an extended period of time, there are some issues. I am puzzled by the index, which omits many scholars discussed as well as those merely cited, and by small errors in the bibliography. Leporati seems to take F. A. Wolf's early hypotheses on the basic orality of Homeric composition almost as assumed knowledge for his time period, when that was far from the case. (As Barrett Browning suggested a little later, if the *Iliad* was produced 'by mere fortuitous concourse of old songs, Conclude as much too for the universe'.) Occasionally, the weight of three complexly interwoven projects—the British empire, the Protestant evangelical mission, the English epic—threatens to overwhelm the argument, or a brief digression that made more sense in an early article has been left to ensnare the unwary. Overall, however, the book is a sound contribution, and Leporati signposts his argument well and brings the reader safely back to shore.

Jeremy M. Downes

Freya Johnston, *Jane Austen: Early and Late*. Princeton: Princeton University Press, 2021. Pp. 296. £35.00. ISBN 9780691198002.

Freya Johnston's study dispenses with the view that Jane Austen's three-decade long career had distinct early, middle, and late phases. The missing 'middle' in the title reflects its near disappearance in the book, since a careful reappraisal of the compositional timeline belies such forward-moving segmentation. Even as a published author, Austen returned to her unpublished writing to reread and revise it. Therefore, Johnston's analysis, attending to both 'early' and 'late', proposes an 'early-late' view by deftly interweaving Austen's manuscript and published works, letters, and marginalia (150). The persistence of certain aspects throughout Austen's career —among others, 'the freakish and satirical elements' (142) —render tenuous not only the narrative of an early, middle, and late novelist, but also the 'traditional distinction between her unpublished and published works' (87). Johnston contends with field-defining critics who were neither as captivated by Austen's 'authorial beginnings' as they were by her mature work, nor intent upon finding value in them (95). This revisionary approach builds on Johnston's collaboration with Kathryn Sutherland as editors of Austen's *Teenage Writings* (2017). While Sutherland notes that, in the manuscripts, earlier and later drafts appear to be 'compacted into one', Johnston similarly sets out to blur established lines, separating early from late, published from unpublished (17).

The six chapters (followed by images of Austen's annotated copy of Goldsmith's *History of England*) consider questions of authorial and character development in relation to editorial choices, genre and publishability, rereading and repeating with a difference, humour in the face of grief and mortality, novelistic historiography, and the relationship between parts and the whole. Compared to other recent monographs by Princeton UP, the introduction offers little orientation regarding the book's associative method, the structure of its argument, or the ordering of chapters that are neither signposted by section titles nor expository paragraphs. Although unorthodox, this practice yields an exciting reading experience thanks to the surprisingly elastic connections that Johnson establishes across chronological barriers, while maintaining a firm grip on biographical material. Each chapter takes as its entry point a specific work, a title designating a portion of Austen's manuscripts ('Effusions of Fancy' for 'Volume the Third'), Austen's last poem, a phrase like the much-quoted opening of *Pride and Prejudice*, or merely a gerund (in the chapter 'Developing'). These beginnings function as both portals and pathways into the web of inter- and intratextuality spun by every chapter. They captivate critical attention, structurally validating the book's larger claim about career-long stylistic and thematic continuities that defy the narrative about Austen evolving from lesser beginnings to grand, mature writing. Once I could discern the method underlying the book, I could also recognise that it justified Johnston's equal attention to manuscript and published writings. Strikingly, the very density and frequent brilliancy of these webbed chapters create a mismatch between critical skills and the argument they promote or seek to debunk. The view refuted by this book—that 'early work necessarily yields to later, better things'—has been effectively called into question for a good while now (33). From the last thirty years of the twentieth century onwards, a steady scholarly counterflow has asserted the undiminished value of Austen's beginnings, revisions, and career-spanning interests. Therefore, while there are a great many new insights in the book, they serve a somewhat underwhelming thesis. Could other roads have been more productive? I phrase this as a question inspired by Johnston's thought-provoking use of the interrogative mood.

If the roads taken do point out tendencies, this study seems to realign Austen with Augustan legacy, lessening her Romantic affiliations. Johnston hears Austen far more often backchatting with Pope, Johnson, and Swift than dialoguing with her contemporaries. Among some unaddressed Romantic dialogues, the chapter 'Developing' represents a case in point.

Drawing on two meanings of the verb 'to develop', Johnston discusses authorial and character growth, first, in the sense of change or evolution, and second, in the seventeenth-century sense: development as revelation of an unchanging truth. Amid the backchats, Johnston overlooks Wollstonecraft's claim that, by the end of the eighteenth century, genre and gender had become mutually constitutive. In *Maria*, Wollstonecraft critiques novelists for treating female and male development as pertaining to two different species, with only male protagonism made to evolve over narrated time, whereas female protagonism made to reveal itself to readers as fully formed as Minerva from Jupiter's head. Aware of both senses of development, Wollstonecraft notes that the older sense of revelation binds female characters either to timelessness or backwardness.

Nonetheless, Johnston's very method—by refuting a compartmentalised and hierarchical understanding of Austen's early, middle, and late aesthetics as well as by positing continuities between them—enacts the principle of a universal Romantic poesy encompassing Austen's career and each chapter of this study. This is another reason to pick up this book and welcome it for the conversations it generates.

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Jonathan Cutmore, ed. *John Murray's Quarterly Review, Letters 1807-1843*. Liverpool: Liverpool University Press, 2019. Pp. 395. £100. ISBN 9781789941909.

Of the 127 letters edited and published by Jonathan Cutmore in *John Murray's Quarterly Review Letters 1807-1843*, which covers the period of John Murray II's involvement, only 7 letters have appeared in print before in either full or excerpted form. The compilation includes correspondence to and from William Gifford, John Taylor Coleridge, and John Gibson Lockhart to important correspondents including Sir Walter Scott. The value of putting this correspondence, compiled and edited with great focus, is in and of itself a significant contribution to the study of Romantic print culture of the early nineteenth century. The significance of the *Quarterly Review* (*QR)* as a cultural artefact is an important part of Cutmore's introduction to this book. He summarises in the introduction, that to the minds of *QR*'s contemporary readers,

> The journal did not merely reflect conservative positions but formulated and modified them, to the point of affecting government policy and legislation. They believed too that its reviews determined literary careers and the sale of books.[1]

Investigating the reality of these perceptions then becomes the core concern of Cutmore's detailed 'Introduction'. With a quick acknowledgement of his sources (National Library of Scotland, John Murray Archive), Cutmore proceeds to explore how far government policy or literary reputations might have actually been affected by the articles and reviews published in *Quarterly Review*. He does so through a detailed 'prosological' study of *QR*'s readership, circulation, and contemporary reviews recorded in other periodicals. The study of *QR*'s early readership is fascinating, covering a sample of 500 individual readers along with individual contributors. These individuals are subdivided through various demographic details, including addresses, occupations, and education, presented in insightful tables to give the modern reader of Cutmore's book a relative understanding of the relevance and impact of *QR* on early nineteenth-century Britain. Through his detailed analysis, Cutmore establishes that *QR* did not try to create an audience for itself by imagining an ideal reader, but rather addressed a clear demographic of willing readers, most of whom shared opinions with the editors and contributors of *QR*.

Cutmore also supplies a short insight into the *QR*'s management under John Murray, who's minimal influence in the initial years of William Gifford's editorship transformed into a greater role by the end of his lifetime when the journal was helmed by John Gibson Lockhart. The complexity and shifts in *QR*'s political positions under John Murray's management is also highlighted in the introduction, which (at sixty pages) is dense and comprehensive, even if it is at times reliant on emphasising similar ideas. Cutmore's fascination with the theoretical aspects of the research, including the possibilities and limitations of the methodologies employed (notably prosology, Jon Klancher and Jorg Neuheiser), can trigger interesting insights beyond the confines of *QR*. Although the publication of correspondence and personal writing including diaries and daybooks have been a regular feature of Romantic-era scholarship, a book such as Cutmore's, which collects and reproduces correspondence of a single publication, with an accompanying study appears unique.

The detailed scholarship and the insightfulness of the introduction also flows into the well-footnoted letters themselves, which are relayed with an emphasis on 'textual accuracy'. Cutmore claims that such devotion to 'textual accuracy' includes misspellings as well as

[1] Cutmore, p. 8.

intentional blank spaces and line-breaks, although marginalia unrelated to *QR* has been omitted. This is an understandable decision from an editorial perspective. However, some readers may find cause to quibble with this, as the marginalia omitted would likely include those from Sir Walter Scott and J.G. Lockhart, whose marginalia have elicited independent academic interest in the past.

Cutmore, however, has provided much to keep readers happy despite this, including a full list of every issue of *QR* from February 1809 to May 1843 with explanatory notes in the appendix. Cutmore also has a useful system of detailed cross-referencing between the various sections of the book, which is helpful for navigating this kind of work. The Letters themselves are divided into seven phases, which coincide with important phases of *QR*'s evolution and history, making this a book that is accessible to readers still unfamiliar with *QR*'s history. The footnotes to the letters also gloss important contextual information, including key debates and historical events that are referred to in the body of the letters, which aid in engaging with the epistolatory material more effectively.

This book will therefore stand out, in time, to both new and expert readers for the sheer novelty of finding so much correspondence, historical information, and scholarly insight in a single volume about such an important cultural artefact of Romantic print culture.

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Sarah Burdett, *The Arms-Bearing Woman and British Theatre in the Age of Revolution, 1789-1815*. Cham: Palgrave Macmillan, 2023. Pp. 293. £109.99. ISBN 9783031154737.

Sarah Burdett's monograph, *The Arms-Bearing Woman and British Theatre in the Age of Revolution, 1789-1815*, begins by introducing readers to the symbolic propensities of the violence-prone heroine of the title: 'She embodies, in striking form, the revolutionary chaos witnessed across the channel, which threatens to infect British culture' (1). In fact, as the book makes clear, she does much more than this. Burdett's work contributes to Romantic adaptations studies in its broadest sense. Many of the plays critiqued are themselves adaptations. For example, the two works by Elizabeth Inchbald (*Next Door Neighbours*, 1791; *The Massacre*, 1792) that form the focus of Burdett's second chapter are adapted from French sources: '*Next Door Neighbours* is adapted from Philippe Destouches' *Le Dissipateur* (1736) and Louis-Sébastien Mercier's *L'indigent* (1772), while *The Massacre* is based on Mercier's *Jean Hennuyer: évêque de Lizieux* (1772)' (41). 'Thomas Francklin's historical tragedy *The Earl of Warwick*', whose 1797 revival at the Haymarket Theatre is examined in Chapter Three, is 'an adaptation of French dramatist Jean-François de la Harpe's *Le Compte de Warwick* (1763)' (108). Burdett's fifth chapter looks at adaptations of German source texts by Schiller and Kotzebue (208, 212). Several other adaptations are considered over the course of the book.

This remains, however, a book about 'British Theatre', as the title indicates. The real story of adaptation belongs to the 'Arms-Bearing Woman' herself and the departures she had to make from her European iterations to fit with what audiences, the press, and the censors in Britain regarded as acceptable at particular moments in the revolutionary decades. In the 1790s, she could not resemble 'the stereotype of the armed and grotesque French woman' (11) of the type appearing in British satirical prints (such as *A Republican Belle* by Isaac Cruikshank, which adorns the cover of Burdett's book). In the early 1800s, there was a particular anxiety about German heroines, regarded as 'unnaturally masculine' (211) on the grounds that they 'both look and think like military heroes, dexterously handling cumbersome battlefield weapons with zeal and self-assurance' (214). To bear arms on the British stage without attracting opprobrium, the martial woman often needed to be given a marital excuse. One heroine is justified in setting off a cannon because 'it avenges her husband's murder!' (258). But even this sort of vindication was contingent on the zeitgeist. Burdett argues that 'heroines' varying activations of cannons, guns and explosives' (266) were allowable on the British stage in 1815, 'with French attempts to dominate Europe having seemingly ended in failure' (266), in a way that they would not have been in earlier years.

Censorship effected by the Lord Chamberlain's Office meant that theatre occupied a uniquely embattled place in British culture from 1737 to 1968. Burdett does not have space to review the whole history of theatrical censorship, or to compare the regulatory circumstances of the stage in the era of her study to the situation in the late seventeenth century or earlier eighteenth century. But this lack of wider literary-historical scaffolding risks obscuring noteworthy continuities; at some moments throughout the book, this omission impacts Burdett's argument. For example, Burdett gives little indication of how far the critical sensitivity to theatrical representations (particularly of women) in the years of the French Revolutionary wars was peculiar to that period, or how far it extended much earlier Puritanical attacks on the theatre. Chapter Five of *The Arms-Bearing Woman* addresses contemporaneous commentary on 'the great latitude of morals' (192) of German-derived plays, their tendency 'to corrupt the mind and mislead the feelings by seducing our pity for vices' (198). This language recalls Jeremy Collier's comments from a century earlier about how the 'Licentious Discourse' in *The Country Wife* threatens to 'Weaken the Defences of Virtue'. Burdett's identification of the currency of 'Europhobic discourse' (201) at the turn of the nineteenth

century as the key determiner of negative criticism towards 'aggressive Anglo-German heroines' (200) is well justified. Nevertheless, the book would have benefited from some allusion to the protracted historical fear about the relationship between women and the stage and its antecedents in the Restoration period. A stronger case might then have been made for the distinctiveness of the 'Arms-Bearing Woman […] in the Age of Revolution' as a new spin on an old phobia.

The insight developed throughout Burdett's book is that theatrical performances are always adaptations of more than simply their source texts. Attention to the multiplicity of factors impacting a play's reception—including how particular actresses' reputations might haunt their 'embodiment' (119) of roles, as well as the possibility that 'an outspoken audience' might 'expose the playwright to public and instant shame' and 'dictate the play's lifespan' (17)—ensures the success of this message.

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Ve-Yin Tee, ed., *Romantic Environmental Sensibility: Nature, Class and Empire*. Edinburgh: Edinburgh University Press, 2022. Pp. 296. £90. ISBN 9781474456470.

On 5 March 2024, a *New York Times* article announced that, after a 15-year period of consideration, the Anthropocene had been rejected as a geological epoch. This decision, made by the International Union of Geological Sciences, has reduced the Anthropocene to an 'event'. 'The declaration [of the Anthropocene] would shape terminology in textbooks, research articles and museums worldwide. It would guide scientists in their understanding of our still-unfolding present for generations, perhaps even millenniums, to come', the *New York Times* article claims ('Are We in The Anthropocene, the Human Age? Nope, Scientists Say'). Epoch or not, the idea of the Anthropos as a force of nature with the potential to alter geological time has made an indelible mark on 21st-century thought. This much is evident in David Higgins' compelling chapter, 'Climate Change, Inequality and Romantic Catastrophe', in the collection under review. As Higgins affirms, '[t]he idea of the Anthropocene has been enormously generative and largely beneficial for academic discourse on human interactions with the environment. But, as is increasingly well understood, it also has significant problems' (78). These problems may now, in 2024, include decisions over what to do with the geological turn in the terminology of the Anthropocene. But for the focus of this edited collection, published in 2022 in the immediacy of the covid-19 pandemic and the climate emergency, the problems of the Anthropocene are entangled with a complex range of socioeconomic, political, and colonial inequalities relating to gender, race, and species. 'The climate emergency is of course unprecedented', Higgins writes, following his 2017 monograph, *British Romanticism, Climate Change and the Anthropocene*, 'but it is also the product of a long history of global inequality and therefore should be understood genealogically' (79). The genealogy of the Anthropocene, Higgins notes, is Romantic: 'When Paul Crutzen and Eugene F. Stoermer outlined their newly coined term "Anthropocene" two decades ago, they proposed a start date for the new geological epoch of the "latter part of the 18th century", in part because it "coincides with James Watt's invention of the steam engine in 1784"' (79). The Anthropocene's eighteenth-century origins were not set in stone. The proposed start of the Anthropocene was recently set as 1952, 'when plutonium from hydrogen-bomb tests showed up in the sediment of Crawford Lake near Toronto, Canada', before its rejection as an epoch ('Geologists Reject the Anthropocene as Earth's New Epoch—After 15 Years of Debate', *Nature*). But the marks of the Anthropocene—of a natural world impacted by human activity—are ever-present in global Romantic writings, as this collection demonstrates.

Romantic Environmental Sensibility gathers, under Ve-Yin Tee's editorship, 13 diverse chapters addressing environmentalism, landscape, and ecology through intersectional lenses and a wide range of writers: from 'Green Romantic' familiars Blake, Clare, and Cowper, to lesser-studied figures including the natural historian and poet, Alexander Wilson, the milkmaid-poet Ann Yearsley, and the shoemaker-poet, James Woodhouse, to name but a few. Tee's editorship includes three guiding strategies to which each contributor's essay responds, with attention to class and environment. These strategies have prompted the contributors to 'Consider the environmental implications of Romantic period land aesthetics and land management practices'; 'Recover an alternative, or marginal, or suppressed land ethics from the Romantic period'; and 'Engage with residual and emergent strands in environmental discourse of the present day' (7). Such presentism exceeds the bounds of environmental discourse, in numerous chapters, to also take account of past waves and strands of ecocriticism, such as Jonathan Bate's pivotal 1991 monograph, *Romantic Ecology*. As Adam Bridgen emphasises, the convergence of labouring-class writing with Romantic ecocriticism provides

fertile ground to, quoting Jeremy Davies, 'resituate Romanticism within the real process of historical change' (172). The collection is divided into two parts; part first, 'Green Imperialism', includes chapters considering the eighteenth-century class anxieties and aesthetics of transplanted Chinese gardens and the 'ecogothic' environs of nineteenth-century Californian Chinatowns, to the country houses and tea plantations of eighteenth and nineteenth-century colonial India. Part second, 'Land and Creature Ethics', continues considerations of landscape aesthetics in relation to the more-than-human. Class and ecology converge in the British landscapes of enclosure, and gender, race, and class intersect in global Romantic contexts, such as representations of the milkmaid in British Romantic poetry and in Tōson Shimazaki's *Chikuma River Sketches*, as considered by Yuko Otagaki. An afterword by Bridget Keegan closes the collection, noting that '[c]ollectively, the essays suggest how the diverse cultural and environmental interactions and interventions continue to shape current conversations about humanity's responsibility for that environment' (273). The fine meshing of historicism and presentism in *Romantic Environmental Sensibility* is encouraging for the future of Romantic ecocriticism, and for the critical future of the Anthropocene: epoch, or not.

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Cecilia Powell ed., *Canals, Castles and Catholics: Dora Wordsworth's Continental Journal of 1828*. Intro., Pamela Woof. Dove Cottage, Grasmere: The Wordsworth Trust, 2021. Pp. 227, 49 illustrations. £20. ISBN 9781905256525.

As the art historian Cecilia Powell notes in her preface, 'Like many talented women of her day, Dora Wordsworth has been remembered—if at all—in connection with an illustrious male relation' (xi). *Canals, Castles and Catholics* presents, for the first time in its entirety, Dora Wordsworth's 'rough notes' (166), the journal of her six-week tour to the Low Countries and the Rhineland with her father, William Wordsworth, and Samuel Taylor Coleridge, in summer 1828. Having only recently recovered from one of her recurring bouts of ill-health, it was the first time Dora crossed the channel. This exquisite volume is beautifully illustrated with almost 50 images that, in the absence of surviving sketches from the 1828 tour, illuminate Dora's journal. The two prefatory pieces, which are models of the genre, expertly unite word and image, as does the presentation of the journal itself. Charles Annesley's watercolour *The Devil's Bridge*, for instance, accompanies Pamela Woof's discussion of Dora's attempt to sketch the Welsh landmark in the rain, sheltered by her father's umbrella, and of the sonnet Wordsworth subsequently wrote, evoking a prior journey across the Alps. The journal itself is interspersed with illustrations, bringing to life the visuality of Dora's writing. The majority of these are near-contemporary images that give the reader some sense of Dora's own experiences. Each image is accompanied by concise explanatory material by Powell and by the corresponding section of Dora's journal, further contextualising Dora's immediate responses. At the heart of the volume is Dora, the artist and journal-writer. Examples of her sketches from other periods of her life help the reader glean a sense of her style and Powell's commentary shines a light on her artistic development.

Woof's elegant introduction offers a detailed overview of Dora's life, capturing the vivacious spirit of the 'wild and beautiful' (1) child of the Wordsworth family, whose poor health remained a lifelong worry. Often compared unfavourably with the more intellectually gifted Sara Coleridge, Dora emerges as a passionate, strong-willed woman, who would, much to her family's chagrin, eventually marry a Catholic widower and father of two, Edward Quillinan. Powell's introduction concentrates on the tour itself, providing forensic detail on its origin, the social circle of Charles and Eliza Aders, without whom the tour could not have taken place; and practical aspects, including finances. Powell's excellent commentary offers additional information on family members and acquaintances to whom Dora refers, contrasts Dora's experience with her companions' previous European tours, and generally contextualises entries and the party's itinerary.

The journal itself emphasises visual observations that would make 'fine studies for the painter', as Dora wrote in *Journal of a Few Months' Residence in Portugal, and Glimpses of the South of Spain* (1847). Her descriptions of landscapes are sketch-like:

> These trees in most places join their foliage but openings are cut here & there making agreeable frames for Pictures of the river & opposite shore & the Vessels at anchor or gliding up & down—Our window is opposite one of these openings & last night the Moon dancing on the Water only disturbed by a passing sail, seen through this gloomy frame had a magical effect— (157)

We also learn of Dora's experiences as a traveller confronted with unfamiliar sights and people. She finds Rotterdam a 'most perplexing Town', where 'even [her] Organ of locality which is general is very good, here stands [her] in no stead' (158) and considers that '[t]he Dutch really

are Amphibious animals' (158). The journal was clearly written for her family and her personality shines through the page. Entries often conclude with a playful, irreverent note: 'The supper table was elegantly decorated with flowers—You [*sic*] Aunt Sarah would have taken several hints—' (115).

The journal is also noteworthy for its comments on Roman Catholicism as enshrined in unfamiliar buildings and religious practices. Dora gleans a 'peep' at a procession (102), grows puzzled by 'so many useless ceremonies' when she sees Catholic masses (82), and is disappointed by Michelangelo's *Madonna and Child* at the Church of Our Lady in Bruges, for 'they have given the Virgin a double chin' (82).

Wordsworth and Coleridge scholars will welcome Dora's comments on the two poets, their social circle, and poetic extracts. *Canals, Castles and Catholics* is testament to the Wordsworth Trust's commitment to bring art and literature alive to a wide audience, in an accessible and affordable fashion. The quality of this publication cannot be overstated. It is a worthy contribution to the fields of Romantic travel and life writing and art history, as well as women's writing and Romantic and nineteenth-century studies more generally.

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Mary-Ann Constantine, *Curious Travellers: Writing the Welsh Tour, 1760-1820*. Oxford: Oxford University Press, 2024. Pp. 336. £103.00. ISBN 9780198852124.

This study of travel-writing of (and from) Wales takes its title from the 'Curious Travellers' project (2014-18), which explored the Welsh and Scottish tour in the eighteenth century. This volume explores the Welsh tours, and can be viewed as a companion volume to Leask *et al*., *Old Ways and New Roads: Travels in Scotland 1720-1832* (2022). The title of both book and project springs from Pennant's own wish to be 'considered not as a Topographer, but as a curious traveller willing to collect all that a traveller may be supposed to do in his voyage' (xviii), and this book succeeds in collecting an astounding range of such curiosities. Taking a very broad view of what constitutes 'travel writing', its first chapter surveys views of Wales from the twelfth to the beginning of the eighteenth century, beginning with the *ur*-text of Welsh tours, Gerald of Wales's *Itinerarium Cambriæ*. The 'intensely intertextual' (24) nature of travel writing is foregrounded as each of these early modern tours is encountered, incorporated and refracted by successive writers in turn—Leland, Camden, Lhuyd—culminating in Pennant and, inspired by him, the Romantic-era travels which make up the bulk of this book.

This long historical view is well counterbalanced by the depth and variety of the eighteenth-century tours that Constantine chooses. Pennant's *Tours in Wales* (1778-83) loom large, their influence on other tours present at almost every step, but they never overshadow the less-famous or unpublished tours discussed here. These range from the spiritual travel journals of itinerant preachers such as Edmund Jones, Howel Harries, and Charles and John Wesley, to scientist Michael Faraday's oddly touching encounter with a 'Welch damsel' and a waterfall. Two labouring-class poets, Edward Williams—known by his 'bardic' pseudonym Iolo Morganwg—and Robert Bloomfield show that it wasn't merely the well-off who followed the routes into Wales, ticking off views suggested by influencers such as Gilpin. Williams's notebooks are a particularly interesting counterpoint to the generality of tours, being not only himself Welsh but travelling *back from* London and writing (for his own eyes) accounts of the English in similarly irreverent or dismissive tones as English tourists in Wales; Oxford dons and Black Country rustics both feel the sharp edge of his tongue, giving an interesting insight into the complexity of Williams's class consciousness. Women tourists are represented by Catherine Hutton and Mary Morgan. The latter's encounter with industrial south Wales provides a personal and human view of a landscape often used merely as a foil to throw sublime 'wild' landscapes into relief. Although her language is now jarringly primitivist ('The miners sit upon their hams, as the Indians do', she observes [123]), her encounter with the fossil fuel extraction which drove British industry and empire shows us the other side of the mountain sublime.

Constantine engages the texts with eco- and post-colonial criticism, inextricably entangled in the Welsh context when the extraction of slate, coal, and copper not only had consequences on the other side of the world, but also human and environmental ramifications in Wales which persist in places to this day. Tour writers' encounters with an unstable landscape echo down the years; Morgan notes that worked-out coal pits 'suffered to be overgrown with weeds and brambles' have caused 'several very fatal accidents' (128). I write this mere days after Storm Bert brought down another unstable coal tip onto the community of Cwmtillery in Blaenau Gwent; comparisons with the Aberfan tragedy of 1966 have been unavoidable. At Parys mountain on Anglesey, the nearby copper works which brought growth to the area also result in ecocide, as viewed by Richard Ayton and William Daniell in 1813:

> The total destruction of all vegetation on the land bordering the sea has been occasioned by the smoke from the furnaces, and the fumes from some immense

> kilns, in which copper ore was formerly roasted. The latter are now reduced to a heap of rubbish, and the blackened bricks and stones look like the ruins of a tremendous fire, and add not a little to the horrors of the place (261).

Welsh aspects of the Romantic 'internal tour' have been often overlooked in favour of the more famous Hibernian travels. Constantine's work shows how unfair this neglect has been, and the huge range of texts these encounters produced. Such an idiosyncratic genre is treated here both as literature and history, 'a literature *of* transition, claiming a special status as witness and describer' (7). Mary-Ann Constantine's exploration, weaving together the many strands of such disparate accounts, produces a fascinating volume in which the reader themself becomes a curious traveller through these ex-centric, and often eccentric, tours.

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Patrick Vincent, *Romanticism, Republicanism, and the Swiss Myth*. Cambridge: Cambridge University Press, 2022. Pp. 308. £75. ISBN 9781009210294.

In the preface to their *History of a Six Weeks' Tour* (1817), Mary and Percy Shelley describe the environs of Lake Geneva as 'classic ground, peopled with tender and glorious imaginations of the present and the past'. In so doing, they headline their *History*'s almost pervading engagement with the 'Swiss myth', defined, in Patrick Vincent's masterful study, as an ideology and attendant set of cultural practices that configured Switzerland as 'an ideal republican landscape in which nature, liberty, and manners harmoniously corresponded' (1). Vincent's thesis, amply borne out by the Shelleys' *History*, which has Switzerland as its primary geographical and narratological goal, is that during the late eighteenth and early nineteenth centuries, 'Switzerland'—understood as physical, historical, and imaginative territory—was, as a place and as a trope, 'practically synonymous' with 'the cultural phenomenon that came to be known as Romanticism' (1). This is a strong claim, but one that Vincent demonstrates convincingly through an impressively broad and well-researched survey of diverse genres of writing, areas of enquiry, historical periods, and modes of activity (notably including burgeoning tourism to the area). In keeping with Vincent's monumental recent *Cambridge History of European Romantic Literature* (2023), this book is also appropriately and pleasingly European in its range of reference, despite the headline focus on Switzerland.

Chapter 1 takes one of the most-familiar Alpine scenes of British Romantic writing, Manfred's encounter with the Chamois hunter on the Jungfrau, in Byron's eponymous 'dramatic poem', as a point of entry into an exploration of the transition from early modern to Romantic configurations of the Swiss myth. This fruitful strategy of taking a canonical or certainly very well-known text as a leitmotif for a broader contextualisation is sustained across the volume—and evidences an impressive range of reading and historical knowledge on Vincent's part, spanning the period from the seventeenth century to the aftermath of the Napoleonic Wars. Themes and topics addressed include the use of the Swiss myth in Whig thought as a token in republican and oppositional discourse; the changing political inflection of the myth in a selection of eighteenth century British travel writing by prominent figures like William Coxe and Helen Maria Williams (with nice attention to the European dimensions of their books); the turbulent fate of Switzerland during the French Revolutionary and Napoleonic Wars, with notable attention to Wordsworth and Coleridge; Wordsworth's appropriation of the Swiss myth in his political and autobiographical writing; and the fate of the myth after the defeat of Napoleon, where Switzerland could serve both as a beacon of hope for disappointed radicals and as an occasion for sentimental reflection on the fate of revolutionary aspirations. A coda reads the 'belated iteration' (14) of the Swiss myth in John Ruskin's manifold writing about Switzerland as exemplary of the inadvertent role played by the myth, through the explosion in tourism which it drove, in undermining the very national environment and culture held up as exemplary in the first place (comparable legacies of Romantic-period valorisations can be seen in neighbouring Chamonix too). Ruskin, as so often, diagnoses not only the anxieties of his own age but also anxieties which continue into our times.

William Tell is a constant presence in Vincent's book. Rousseau, not surprisingly, is another. But one might have expected a bit more attention to Rousseau's wildly popular novel *Julie*. Its politically and affectively charged descriptions of Lake Geneva and the Upper Valais (in particular) were profoundly influential on British Romantic-period engagements with the Swiss Myth, visible across the range of genres Vincent covers here, from late eighteenth-century travel guides to the writings of Byron and the Shelleys. And on the question of genre, one also has, very occasionally, the sense that the book understands British Romantic *literature* primarily to mean British Romantic *poetry*—William Wordsworth, for instance, in Vincent's

phrase, 'remains' a 'central protagonist' (5). One could wish, despite the admirably broad range of materials addressed here, that just a little more had been said about engagements with the Swiss myth in canonical Romantic prose hits like *Frankenstein* and *The Last Man*, granted that the myth serves much more as backdrop than a theme in those works. But of course, one can't do everything as an author and one shouldn't be too greedy as a reader.

In his Acknowledgements, Vincent describes his book as a long time in the making. It has certainly been worth the wait, exemplifying meticulous research and thoughtful, thought-provoking writing. A delightful and informative read, rich in insight and pleasingly full of evocative quotations from primary sources. The book is also nicely illustrated, further clarifying that Romantic-period engagements with the 'Swiss myth' were by no means confined to textual media.

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