BARS Bulletin & Review

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Editor: David Higgins
School of English
University of Leeds
Leeds LS2 9JT
d.higgins@leeds.ac.uk

Reviews Editor: Susan Valladares
Worcester College
Walton Street
Oxford OX1 2HB
susan.valladares@ell.ox.ac.uk

BARS

President: Nicola J. Watson
English Department
Faculty of Arts
The Open University
Walton Hall
Milton Keynes MK 7 6AA
n.j.watson@open.ac.uk

Secretary: Kerri Andrews
Faculty of Humanities and Social Sciences
University of Strathclyde
McCance Building
16 Richmond Street
Glasgow G1 1XQ
kerri.andrews@strath.ac.uk

Treasurer and Membership Secretary:
Angela Wright
School of English Literature,
Language and Linguistics
University of Sheffield
Jessop West
1 Upper Hanover Street
Sheffield S3 7RA
a.h.wright@sheffield.ac.uk

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Editor's Column

Welcome to the second 2012 number of the *BARS Bulletin and Review*, which I hope will sneak into your inboxes around the end of the year. Over the summer, we selected (from several excellent candidates) Susan Valladares of Worcester College, Oxford to act as the new Reviews editor. That this has been a smooth transition is, I think, apparent in the quality and range of reviews featured in this number of the *Bulletin.*

Among the notices and calls for papers, you will see the CFP for the biennial BARS conference at the University of Southampton. The Executive hope that as many members as possible will put in abstracts for what promises, as always, to be a stimulating and convivial event.

This number's Early Career and Postgraduate Column covers the important issue of Open Access Publishing, a change which is causing concern among academics and raises particular problems for early career researchers. Open Access was discussed at a recent meeting of CCUE and is likely to remain an important subject for some time to come, as researchers and institutions seek to adapt to this new environment.

We also feature, once again, several interesting conference reports, including one from New Zealand, and one on the 20th annual NASSR conference at the University of Neuchâtel. I was lucky enough to attend the very enjoyable NASSR conference, which was blessed by a lovely location and wonderful weather (although somewhat worrying in the context of global warming). But I am also looking forward to Southampton, where I expect the beer to be considerably cheaper, and the swimming considerably more bracing!

Please do get in touch with any thoughts on the *Bulletin* and/or material for inclusion. All the best for 2013 and whatever remains (if anything) of the holiday season.

David Higgins
Editor

Notices

BARS WEBSITE

www.bars.ac.uk

Anyone wanting to place advertisements, or with other requests regarding the website should contact our website editor, Padmini Ray Murray, either by email (padmini.raymurray@stir.ac.uk) or by post at the Department of English Studies, University of Stirling, FK9 4AL.

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) 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

BARS MEMBERSHIP

Members can ask for notices to be placed on the mailbase, on the website, and in the *Bulletin*. The website has a page dedicated to new books published by members, and you should let the editor know if you would like your recent work to be listed. Similarly, if you are editing a collection of essays or a special issue of a journal, or working on a collaborative project, we can usually place notices calling for contributions on the website as well as 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

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 Angela Wright (a.h.wright@sheffield.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.

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). Reports by recent bursary holders appear later in this number of the *Bulletin*.

CFP: HEMANS

Beyond Domesticity: Hemans in the Wider World. A Special Issue of *Women's Writing*

Felicia Hemans (1793-1835) was the sole British woman poet to rank alongside male Romantics in publishing and sales before and after her death. She positioned herself as a cosmopolitan writer in major forms on post-Napoleonic topics, later becoming a pioneer in Biedermeier poetics (of privatized, domestic sentiment). This later development has dominated her recovery in contemporary Romanticism, enabling a reconstruction of "domesticity" itself as a

discourse. However, domesticity may be as much an artifact of her life and career as a framework for it. In contrast, this special issue of *Women's Writing* seeks essays on the alien, the uncanny, and the foreign in Hemans; the readerly, thinkerly, and artistic; the public, topical, and businesslike; the critical and prophetic.

How did Hemans think through the ramifications of the transatlantic and global worlds, in Europe, Canada, the Americas, the Middle East, and beyond? How did she capitalize on settings peripheral to London (Liverpool, Wales, Edinburgh, Dublin) and how develop networks around and beyond them? How did she rethink or refigure history, mediated by her interests in the medieval and the modern, empire and republic, science, travel, and more? Hemans was a skilled and savvy navigator of the literary marketplace, and what more can we understand about her intervention in and reshaping of publication culture, including periodicals and reviews, publishers and editing then and now? How does she establish dialogue with the myriad, uncanny "voices" in her texts, as paratexts and intertexts? Moreover, how does she experiment with poetics, genre, and medium through her play with a slew of forms? Finally, how does Hemans broach the philosophical through her meditations on ethics, protest, and gender? How does she theorize her relationships to male and female poetic influences, associates, and competitors?

Other topics may include but are not limited to the following areas:

• Contention with established institutions such as church, party, university, royalty

• History as drama; motifs of atrocity, exile, captivity, immolation, the scaffold

• Art, ekphrasis, the musical

• Style, lexicon, classical and Romantic poetics, traditional and innovative forms

• Transcendence, the afterlife, skepticism, consciousness, and prophecy

Please submit articles for consideration between 4000-7000 words to Katherine Singer, Assistant Professor of English, Mt. Holyoke College, ksinger@mtholyoke.edu or Nanora Sweet, Associate Professor of English Emeritus, University of Missouri-St. Louis, sweet@umsl.edu, by 22 April 2013. Initial queries about articles welcomed.

See instructions for authors and attached style sheet on the Women's Writing website. Instead of footnotes, we use endnotes with NO bibliography. All bibliographical information is included in the endnotes. For example, place of publication, publisher and date of publication appear in brackets after a book is cited for the first time. Please include an abstract, a brief biographical blurb (approximately 100 words), and six keywords suitable for indexing and abstracting services.

ROMANTIC CIRCLES

Romantic Circles is pleased to announce the following new resources, along with a substantive update to an existing resource.

Robert Bloomfield, *The Banks of Wye*. An edition of Bloomfield's multimedia picturesque tour of the Wye valley. Poem, tour journal, sketchbook. Ed. Tim Fulford.

http://www.rc.umd.edu/editions/wye/index.html

This edition presents a rare surviving example of the kind of multimedia production that arose from one of the new cultural activities of the late eighteenth century—the picturesque and antiquarian tour. It comprises a facsimile of the manuscript sketch- and scrap-book that Robert Bloomfield made after his 1807 tour of the Wye, an annotated transcription of the prose tour-journal that he incorporated into his scrap book, and a collated and annotated text of the poetic versions of the tour that were published (as *The Banks of Wye*) in 1811, 1813, and 1823. Also included are reproductions of the engravings that illustrated the 1811 and 1813 publications, deleted or unadopted passages from the manuscript of the poem, and a selection of reviews from journals of the time. The whole represents a visually and verbally rich response to the fashionable tour of the Wye. Bloomfield's manuscript sketch- and scrap-book is an example of the newly popular fashion for on-

the-spot sketching. Full of self-penned images of views and ruins, it is a fine example of the visual culture that the English gentry began to produce and to value, a homemade book to pass around in drawing rooms before turning either to the latest set of picturesque engravings or to the poetic tour — *The Banks of Wye* — that Bloomfield himself issued in print. Bloomfield, indeed, hoped to issue not just the poetic tour but also the 'whole triple-page'd Journal, Drawings, prose, and rhime'. Cost prohibited such a publication at the time: only now, with this composite edition of poem, prose, scrap- and sketch-book, can we see the multimedia response to the Wye that was then accessible only to the intimate friends among whom the manuscript circulated.

Robert Southey and Millenarianism: Documents Concerning the Prophetic Movements of the Romantic Era. Ed. Tim Fulford

http://www.rc.umd.edu/editions/southey_prophecy/index.html

This website presents the first scholarly edition of Robert Southey's various writings about the prophetic movements of Romantic-era Britain. Its aim is to throw new light on two related areas: the nature and history of millenarian prophecy in the late eighteenth and early nineteenth centuries—especially William Bryan, Richard Brothers, and Joanna Southcott—, and the significance of prophecy in Southey's social, political analysis of his times. A fascinated commentator upon what he termed 'enthusiasm', Southey published two of the earliest accounts of Southcott and her predecessors ever written, accounts derived both from personal acquaintance with some of the major figures involved and from a detailed study of their writings. These accounts are reproduced here, collated with the manuscripts on which they were based, and with explanatory notes. In addition, a selection of Southey's remarks on millenarians in his private manuscript correspondence is presented, and an introduction comprising a brief history of the prophetic movements in the Romantic era and a critical discussion of Southey's writings on the subject.

The Letters of Robert Bloomfield and his Circle. Ed. Tim Fulford and Lynda Pratt

http://www.rc.umd.edu/editions/bloomfield_letters/

The editors are delighted to announce an update to their edition of Bloomfield collected letters, comprising four previously unknown letters that throw new light on Bloomfield's relationship with his patron, Capel Lofft, and on the patronage of labouring-class poets in the early nineteenth century more generally. The letters also throw new light on periodical culture in the period and present an early draft of one of Bloomfield's popular songs.

CREATIVE COMMUNITIES

Creative Communities, 1750-1830 is an AHRC-funded Research Network based at the University of Leeds, in association with the University of Southampton and University College London. The Principal Investigator is Dr David Higgins and the Co-Investigator is Professor John Whale.

Focusing on historical case studies, the network will examine how connections between members of a community, and between different communities, can enhance creativity. At the same time, it will subject those terms to rigorous investigation. The network will bring together established and early-career researchers, as well as non-academic stakeholders.

Creative Communities will run from October 2012 to March 2014. It will include three workshops: Faith Communities (Leeds) in April 2013; London's Creative Institutions (UCL) in September 2013; and Regional Networks (Southampton/Chawton) in January 2014.

For further information, please see the network website: http://creativecommunities17501830.wordpress.com/

Events

CALLS FOR PAPERS

Romantic Imports and Exports: 2013 BARS International Biennial Conference

University of Southampton, 25-28 July 2013

For the thirteenth BARS conference in 2013, we invite Romanticists to look beyond British Romanticism and towards cross-cultural exchange, at new media in the Romantic period, and on economics and related discourses. Papers and panels might focus both on literatures other than English in Britain (the market for translations and adaptations in the period, for example, or the importation of categories derived from Indian or Far Eastern originals by Hegel, Hölderlin or Shelley), and on the fate of British Romantic literature and thought on the Continent and in Canada and the United States.

Topics may include: cross-cultural and cross-disciplinary borrowings and exchanges; translation, adaptation and mediation; revolution as an import; exile and emigration; European and transatlantic exchanges and networks. These indicative topics are intended to be inclusive, and to offer opportunities for all Romanticists to participate, but we would also welcome proposals for panels and papers which interpreted the conference rubric more narrowly, and took inspiration from Southampton's history as an ancient port: trading routes; marine nature and culture; travelling by water; exotic cargoes from home and abroad; trading places; storms and shipwrecks; pirates and piracy.

We invite proposals both for panels and for 20-minute papers relating to our theme. Either should be 250 words, and should be sent by email to bars2013@soton.ac.uk by 31 January 2013.

For more information or to ask questions, please contact us at bars2013@soton.ac.uk. Our conference website will be live in the coming weeks, but brief information can currently be accessed via http://www.southampton.ac.uk/scecs/newsandevents/conferences/bars.html

Pride and Prejudices: Women's Writing of the Long Eighteenth Century

Chawton House Library, Hampshire, 4-6 July 2013

In 2002, the year before the opening of Chawton House Library, as a research collection and centre for research in women's writing of the long eighteenth century, a call for papers was sent out from the University of Southampton and Chawton House Library inviting proposals for an international conference to be held in July 2003. The resulting presentations focused on the rich field for the study of women writers and their careers, celebrating the range of women whose writing was seen as key to, as the original call for papers put it, 'the early shaping of our tangled modernity'. For three days, distinguished colleagues and scholars reflected on and debated the state of the field.

Ten years on, in July 2013, Chawton House Library will celebrate the anniversary of its opening. With the University of Southampton, and the University of Kent, we invite colleagues to reflect on all aspects of the writing of women of the long eighteenth century. We are particularly interested in papers that celebrate the achievements of the last decade since the opening conference in 2003, as well as papers that map new directions, and reflect upon the work still to be done in the writing of women's literary history.

Please send abstracts for 20-minute papers, or shorter contributions to roundtables, to one of the panel or roundtable organisers detailed on the conference webpages: http://www.southampton.ac.uk/scecs/newsandevents/conferences/womens_writing.html

Please do not propose multiple abstracts to different sessions. For all general enquiries,

please contact Gillian Dow, Director of Research at Chawton House Library, on g.dow@soton.ac.uk

The deadline for all abstracts to reach panel and roundtable organisers is **14 January 2013.** We will aim to have a final decision on acceptance by end February 2013.

Global Romanticism

Romantic Studies Association of Australasia (RSAA) presents its second biennial conference to take place at the University of Sydney from Wednesday to Friday, 3-5 July 2013

Keynotes: Alan Bewell (Toronto), Paul Giles (Sydney), Peter Kitson (Dundee), Liam McIlvanney (Otago)

Much of the recent scholarly activity in the area of Romantic studies has concentrated on 'the four nations': England, Scotland, Ireland, and Wales. The second biennial conference of the antipodean Romantic Studies Association of Australasia would like to turn that on its head and to ask, again, about British Romanticism's engagement with the rest of the world, and about the rest of the world's engagement with British Romanticism. In the past twenty years, scholars like those who have agreed to share their thoughts and findings in keynote lectures at this conference have established the fact that Romanticism and the Romantic period need to be understood in global terms. Far from being a merely national or even European phenomenon, Romanticism – or the cluster of ideas and cultural forms and the structures of feeling associated with Romanticism – is shot through with the experience and imagination of the Americas, including the recently United States with whom Britain was briefly at war; of Africa, north, south, and central; of Russia and the Ottoman empire; of Persia, India, China and the far east; of the penal colony of New South Wales and beyond that the Pacific and its islands. Again, as with our first biennial conference on Romanticism and the Tyranny of Distance, we are inviting scholars from all over the globe to use the historical distance of the twenty first century and the geographical and cultural distance of the Great South Land to reconceptualise and remap the geographical and cultural field of Romantic studies.

We encourage submissions covering the fullest possible range of meanings of 'global Romanticism' – including but not limited to

- Romantic exploration, real and imagined: 'We were the first, that ever burst, into that silent sea'
- Romantic places, real and imagined: imaging the exotic and the remote in art and literature
- Romantic cosmopolitanism
- Romanticism, empire, and informal empire
- The globe writes back: Romantic correspondence
- The globe writes back: the global interpretation of British Romanticism, then and since
- The world as subject: colonialism
- The world as specimen: colonies of knowledge
- The world as convert: missionary activity
- The world as convict: penal colonies
- Expanding the canon: foreign literature in translation
- Trading goods: company ships, country ships, and pirates
- Trading places: transportation, migration, settlement, and repatriation
- Trading forms: the global circulation of literature, music and art
- Trading people: slavery and the slave trade
- 'Yellow, and black, and pale, and hectic red': Romanticism and race

Scholars interested in proposing 20-minute papers, or full panels of three speakers and a chair, should submit abstracts of between 250 and 400 words and a 150-word bio by **28 February 2013** through the RSAA's website http://rsaa.net.au/. For further enquiries, please contact Will Christie (william.christie@sydney.edu.au) or Angie Dunstan (angela.dunstan@sydney.edu.au).

Gendering the Book in the Long Eighteenth Century

University of Leeds, 13 July 2013

Proposals are invited for 20-minute papers for *Gendering the Book*, a one-day conference to be held at the University of Leeds, on the 13th of July 2013. The conference will close with a keynote address from Professor Richard Cronin (University of Glasgow).

This conference aims to connect recent scholarship in the areas of book-history and material culture to work on Romantic constructions of masculinity and femininity by considering how men and women in the long eighteenth century imagined their relationship to textual objects. How did cultures of production, consumption, and exchange contribute to the construction of gendered identities? Did these practices and identities change over time, and how far was the book itself a gendered object? Topics might include, but are not limited to:

- Gift books, anthologies, miscellanies, and collected works
- Men and Women of Letters
- Circulation, conversation, and communities
- Book-history and the book-as-object
- Textual production and consumption
- Authorial identity

Please send abstracts of 250 words and any other queries to Cassie Ulph and Alys Mostyn at genderingthebook@gmail.com. Deadline for submissions: March 1st 2013.

http://genderingthebook.wordpress.com/

In Search of "Man-Making Words": Masculinities, Citizenship and the Nation: 1750 - 1945

Newcastle University, 2 August 2013

Although there is a growing body of scholarly literature focusing on theories of masculinity in the social sciences, attention to the construction of masculinities remains underrepresented across the arts and humanities, despite feminist scholarship being a well-established field. For example, while R.W. Connell's concept of hegemonic masculinities (1995) is a mainstay of scholarship in the social sciences, it rarely surfaces in a discipline such as literary studies. This conference aims to redress this imbalance by asserting the value of investigating and exploring constructions of masculinity in the arts and humanities. In particular, we argue that masculinity becomes particularly pressing when considering the history and construction of nationhood and citizenship. Masculinity haunts the work of theorists of nationhood as varied as Homi Bhabha, Benedict Anderson and Eric Hobsbawm, yet has rarely been investigated explicitly in the arts and humanities, although there are signs that this is beginning to happen. This event aims to bring together researchers from across the UK and beyond working in the intersections between masculinity and discourses of the nation and citizenship. It will interrogate the way that masculinity has been, and still is, constructed as invisible or un-gendered, as well as examining essentialist assumptions. We hope to encourage both the academic community and the public to consider how masculinities are constructed in the period 1750-1945. We invite 250 word proposals for 20 minute papers.

Topics might include, but are not limited to:

- The role of group identities (e.g. Boy Scouts) in nation-formation
- Masculinity and warfare
- The role of the Other in creating paradigms of masculinity

- Representations of men and/or masculinity in literature
- Queer theory and theories of sexuality
- Visual and performative representations e.g. propaganda and satirical maps
- The male body in discourses of nation

The conference will feature panel sessions, a keynote address by Ana Carden-Coyne (University of Manchester) and a public lecture by Rachel Woodward (Newcastle University). This conference will also feature a roundtable discussion with the keynotes and John Strachan (Northumbria University), which will seek to offer an interdisciplinary perspective on the use of theories of masculinities and nation.

Deadline for abstracts: **1st February 2013**. We aim to notify successful speakers by the beginning of March 2013. Please email all abstracts and queries to manmakingwords@gmail.com

Organisers: Helen Stark, Marie Stern-Peltz and Rob Thompson, University of Newcastle.

Funded by the Newcastle University Gender Research Group.

Conference Reports

'Crabbe's Tales'

Newcastle University, 13 July 2012

This conference marked the bicentenary of the publication in 1812 of George Crabbe's *Tales*. Reviewing these, Francis Jeffrey claimed that George Crabbe was 'upon the whole, the most original writer who has ever come before us'.

The first keynote speaker was Professor Fiona Stafford (Oxford), whose most recent books are *Local Attachments* (2010) and *Reading Romantic Poetry* (2012), talking on '"Of Sea or River": Crabbe's Best Description'. She pointed to tensions in Crabbe's work, his sense of cultural isolation and uncertainty evident in his 'troubled awareness of the inadequacy of language'. Yet Crabbe was, she said, a poet of 'startling imaginative power'. His poetry was not aimed at seekers of the picturesque, however. She suggested he chose to write about the flat landscape of his native Suffolk in *The Borough* (1810) as a challenge to his critics. The sea was central to Crabbe's work, not as a 'consistent symbol' but 'rather as a perpetual presence'.

Andrew Lacey (Newcastle) discussed Wordsworth's *Essays on Epitaphs* in which he stressed the importance of attending to the 'sorrowing hearts of the survivors', offering nothing 'that shall shock'. But Wordsworth was aware of the irony of lapidary churchyard inscriptions, repeating Lamb's quip: 'Where are all the bad People buried?' Andrew then demonstrated Crabbe's far more robust approach to memorialisation, including his portrait of an old inn landlord:

> Big as his Butt and for the self-same use:
> To take in stores of strong fermenting Juice

Dr Matthew Ingleby (University College London) gave a paper entitled '"Fences … formed of wrecks": George Crabbe and the Resource of Everyday Life'. He talked of John Barrell's argument in *The Dark Side of the Landscape* about Crabbe amending the pastoral world as depicted by Goldsmith. Matthew developed this, talking of Crabbe's interest in urbanisation far from the city. As examples of Crabbe's 'complex and original tactics', he offered illuminating details of the resourcefulness and ingenuity of Crabbe's characters.

Professor Gavin Edwards (Institute of English Studies, London), whose book *George Crabbe's Poetry on Border Land* (1990) was described in 2004 as 'the fullest and most theoretically astute study of Crabbe's verse to date', spoke next on '"The Confidant": putting stories together'. He interrogated the narrative frame used by Crabbe, comparing it to *The Arabian Nights*. He pointed to the complications involved in taking for granted relationships between the characters, demonstrating the cryptic allusions to story-telling in Crabbe's Tales. Who was really the narrator of the Tales became the main point in the subsequent Q&A. Gavin concluded it was 'impossible to resolve'.

The second keynote speaker was Professor John Goodridge (Nottingham Trent), co-editor of *Robert Bloomfield: Lyric, Class, and the Romantic Canon* (2006) and of *John Clare and Community* (2012). In his paper, 'Narratives of Common Life: Bloomfield, Clare, Crabbe' he addressed difficult issues such as the positioning of Crabbe in the canon and the fact of Clare's negative opinion of him. The latter John ascribed to Clare's instinctive distrust of clergymen. But he also pointed to evidence from The Parish that Clare had read Crabbe attentively.

Thomas Williams (Queen Mary, University of London) also spoke of Clare's antipathy to Crabbe in a paper entitled 'Crabbe's and Clare's Attitudes to Rural Life and Culture'. He considered Clare's autobiographical poem, 'The Village Minstrel' in relation to Crabbe's *The Parish Register*, talking of Clare's anthropological interest in tale telling and his

determination to make the social function of this visible to readers.

Dr James Bainbridge (Liverpool) talked about his archival work on Crabbe in a paper on '"The Species in this Genus Known": Taxonomic Tensions in Crabbe's 1812 Tales'. Starting from his discovery of a pressed damsel fly in one of Crabbe's notebooks, he discussed Crabbe's interest in natural science, particularly the taxonomy of Linneas. He pointed to the irony that Crabbe's intellectual interest in ordering was not matched on a domestic level: according to Crabbe's son, his library books lay 'in every direction but the right'.

Dr Michael Rossington (Newcastle) spoke on 'Crabbe's Times'. In 1819, Southey had pronounced Crabbe's poems would have a great and lasting value, offering a 'moral history of these times'. Michael discussed the unsettling nature of Crabbe's political outlook in such poems as 'The Gentleman Farmer and 'The Dumb Orators'. The character of Gywn in the former may have been modelled on Godwin, the poem therefore challenging Godwin's decision to marry. In the latter, the radical lecturer Hammond is almost certainly a caricature of Thelwall.

The conference closed with a keynote speech from Professor Claire Lamont (Newcastle), editor of Scott's novels. Her topic was '"The smallest circumstances of the smallest things": Domestic Interiors in Crabbe's poems'. She quoted Crabbe's sceptical response to Goldsmith: 'I paint the cot / As truth will have it and as bards will not' and illustrated Crabbe' fidelity to his dictum. Although Francis Jeffrey complained that Crabbe wasted his 'graphic powers' on unworthy subjects, Claire showed us how attentive Crabbe was to poignant details, the 'small consoling' objects, such as a treasured bit of china in a poor cottage.

Thanks was expressed to BARS and the Medieval and Early Modern Studies at Newcastle research group for their support of the conference, which had allowed for the provision of reduced registration fees for postgraduate delegates and a delightful lunch.

The conference organizers, Gavin Edwards and Michael Rossington, had originally stated that the aim of the conference was to test Jerome McGann's claim in 1981 that Crabbe is 'a writer whose true historical period has yet to arrive.' The conference has surely set Crabbe studies on a new footing.

Dr Jane Darcy
University College London

20th Annual NASSR Conference: Romantic Prospects

University of Neuchâtel, 15-19 August, 2012

August saw the 20th annual NASSR Conference in Neuchâtel, Switzerland and marked the first time a regular NASSR conference had been held outside of North America or the UK. 2012 also marks the tercentenary of Rousseau's birth and since he spent three years of his life in the canton of Neuchâtel, the conference had an understandably Rousseauvian tinge.

Co-organised by the Universities of Zurich and Neuchâtel and held at the campus of the latter, *NASSR 2012* was blessed by excellent weather. If at times it became a little warm – the summer of 2012 was one of the hottest summers in recorded Swiss history – this was offset by the University of Neuchâtel's fortunate location on the shore of Lake Neuchâtel, which provided many delegates the opportunity to cool down between papers with a spot of lake swimming. This was a highlight for many attendees, and, alongside the beautiful town itself and the surrounding Alps, created the perfect backdrop for a Romantic conference. Indeed, the Swiss setting helped in recalling the deep significance and influence of Switzerland and the region on Romantic-era writers. Other than Rousseau, visitors to Neuchâtel alone include Percy Bysshe Shelley and Mary Wollstonecraft Godwin in 1814 – who write of the region in their 1816 *History of a Six Weeks' Tour* – James Fenimore Cooper in 1828 and John Ruskin, who visited Neuchâtel a number of times between the 1830s and 1860s and produced several watercolours of the area. One of these paintings, *Dawn at Neuchâtel*, was used as a key conference image on programmes, pamphlets and posters.

Delegates who arrived in Switzerland early had the opportunity to attend pre-conference excursions to some of the country's most astonishing scenery that had such an impact on Romantic writers. These included a trip following in Byron's footsteps towards the Jungfrau, taking in scenery that served as a backdrop to *Manfred* and particularly the attempted suicide of the protagonist in Act I of the poem. On another excursion, delegates were able to tread through the Simplon Pass following the route of Wordsworth to observe 'The immeasurable height / Of woods decaying, never to be decayed'. Things have somewhat changed since Wordsworth's time, with the addition of an avalanche-proofed road that remains open throughout the year. The last excursion was a trip to Lake Geneva and the Villa Diodati and an attempt at recapturing the sense of that famous summer of 1816 that gave us such works as Mary Shelley's *Frankenstein* and Byron's 'The Prisoner of Chillon'.

NASSR 2012's setting was not simply aesthetically pleasing. The location enabled an increased attendance of delegates from Europe and elsewhere to join the mainly North American contingent. As a result, one of the benefits of *NASSR 2012* was observing different styles of paper not only in terms of scholarly approach or methodology, but also in terms of presentation. This, combined with the fact that the theme of 'Romantic Prospects' was interpreted broadly, allowed a diversity within the multiplicity of papers that maintained a thoroughly high level of interest; necessary in warm, non-air conditioned rooms. Panels that addressed the conference theme of 'prospects' ranged from the more literal such as 'Prospects for Book History' and 'New Topographies' to the less obvious such as 'Mental Prospects' and 'Cognitive Prospects.'

It is impossible to talk of all the papers, lectures and seminars, as there were over 180 papers alone. Many of the sessions I attended were original in topic approach. It was refreshing, for instance, not only to hear papers on lesser known or non-English speaking writers but also to discover fresh approaches to the canon. Both David Collings and Tobias Meneley, for instance – I had the good fortune of presenting on the same panel – gave papers that offered readings of Shelley and Wordsworth (respectively) in the light of climate change. These papers had a particular resonance considering how delegates during the Jungfrau excursion had been struck by how the Grindelwald glacier has shrunk so dramatically due to global warming. If Shelley sees the power of Mont Blanc's glaciers as repealing 'Large codes of fraud and woe' then the reality of global warming forces a reconsideration of Shelley's poem; the glaciers are, perhaps, as transient as the power structures he contrasts them with.

Book and print history and the significance of paratext were prevalent themes at the conference. Tilottama Rajan's special panel on 'Prefaces, Prospectuses and Introductions', for instance, considered the significance of prefaces and book prospectuses as genre. Three further panels on 'Book History' and another on 'Professional Prospects' indicate the development of a move towards a wider understanding of what is considered a text. It is tempting to consider this move in light of the development and increased sophistication of digitised texts that makes such research possible.

NASSR 2012 benefited from three excellent keynote talks by some of the most influential scholars of the period. Kate Flint gave a fascinating talk on the development of photography - and early photographic discourse – that was inspired by Romantic depictions of lightning. John Barrell discussed the relatively unknown Welsh landscape painter Edward Pugh (the subject of his forthcoming book), who, Barrell argues, produced particularly compelling images of Denbighshire in the late eighteenth and early nineteenth centuries. Robert Darnton, the final plenary speaker, gave a talk entitled 'Blogging, Now and Then (250 Years Ago)' that compared the selling of salacious gossip or anecdotes in the eighteenth century to the modern internet-based blogosphere.

The final night of *NASSR 2012* was the dinner cruise. Again blessed by magnificent weather, delegates took in the scenery of Lake Neuchâtel and Lake Biel, cruising up the man-made canal that joins these two lakes. We stopped off for a wine reception at Île St. Pierre sponsored by the

journal *Studies in English Literature*. Île St. Pierre is also where Rousseau stayed when expelled from Neuchâtel and delegates were able to see his rooms. Following this short stop off, delegates returned to the boat as we sat down for an excellent traditionally Swiss meal. As the boat returned, there were music and drinks until quite late in the evening

NASSR 2012 was a triumph. Not only was it intellectually rigorous and stimulating, but the social side, allied to the magnificent setting, made it a truly memorable experience. The chief organisers Angela Esterhammer and Patrick Vincent are to be commended, especially considering the difficulty of co-organising a conference between two institutions based in two different linguistic areas. *NASSR 2013* is to be held in Boston and has been given a tough act to follow, although I am sure that this too will be a success.

Paul Whickman
University of Nottingham

Romantic Voyagers – Voyaging Romantics

Victoria University of Wellington, 29-30 September, 2012

Living in New Zealand, one becomes accustomed to travelling overseas to attend events, exhibitions, or meetings. Especially in the academic community, enduring long-haul flights in order to make it to a particular conference comes with the territory. It was a rare treat to have the world come to us for once, as delegates from Australia, Japan, Scotland, Korea, and North America descended on Wellington for Victoria University's Romantic Voyagers conference at the end of September.

With five lectures and thirty-two papers presented, the weekend was full of thought-provoking presentations and discussions. Due to the number of presentations and necessity of running parallel sessions, this report can only offer a slice of the many fascinating sessions that delegates enjoyed.

With voyaging as our theme, the spotlight was on context. Whether we were considering voyages on the high seas or those undertaken on the viewless wings of poesy, the weekend sparked thoughts on how circumstances and environments both within and surrounding a text can affect and inform our reading of it.

Ruth Lightbourne, librarian at our local Alexander Turnbull Library opened the conference with an exploration of the various kinds of voyages a library can offer. The books in the Turnbull collection are travellers in their own right, as many made the journey between England and New Zealand several times, having been first purchased from English booksellers and often sent back to be specially rebound.

David Mence from the University of Melbourne presented on the ship as metaphor with his paper entitled 'Navigating the Ship: Autonomy, Revolution and Modernity'. This paper asked us to consider the changing allegorical and symbolic possibilities the ship as a unit has offered to writers and philosophers throughout time. With so many of the other voyages being discussed involving sea-faring, this paper added an extra dimension to our consideration of these as well.

Fredrick Burwick of UCLA delighted us all with his lecture on pirates in Romantic drama. In 'Staging the Darkside of Maritime Britain: Mutinies, Wreckers, Smugglers and Pirates', he showed us how we are all still familiar with the same tropes associated with this theatrical genre, notably in films such as *Pirates of the Caribbean*, but also the different ways these characters and situations would have appeared to a Romantic audience. Pirates, especially, offer an opportunity for the norms of 'villain' and 'hero' to be subverted. Contexts of genre and audience therefore affect the roles voyaging pirates or naval officers assume. While the official line characterises pirates as dangerous criminals and rebels, they become in these dramas almost sea-faring Robin Hoods, offering liberation and usurping the power of the oppressors. Fredrick Burwick also drew our attention to the thin line drawn between Pirate and Patriot, depending on who it was in charge of dispensing these particular labels.

The influence of older, Classical maritime traditions on the Romantics were explored by Judy Deuling of Victoria University of

Wellington, in her paper 'Voyaging with the Classics from Republican Rome Through Roman Empire To Renaissance and Romantics'. This again cast the net wider, demonstrating the contextual depth that bears upon our reading of Romantic voyaging.

Elias Greig of Sydney University took us on walk with Wordsworth across Salisbury Plain in 'The Road to Nowhere: Wordsworth's *Salisbury Plain*, 1793'. Greig discussed *Salisbury Plain* as a nexus of a number of different parallel voyages. The physicality of the landscape, as well as Wordsworth's language and poetic structures, create a present infected by the past. This multiplicity of stories and journeys demonstrated the way in which the connections a voyage makes can extend beyond a traveller's physical destinations or environments.

Nicholas Roe of St. Andrews presented a different Wordsworthian collapse of time in order to highlight the importance of context in his lecture 'Where Sweet and Salt Meet: Keats and Wordsworth as Romantic Voyagers'. Roe charted the whereabouts of Wordsworth on 13th July from 1789-1798; he combined geographical information, weather and the phases of the moon to set the scene of each day. From this emerged a picture of a turbulent decade for Wordsworth. The survey of locations presented sharply contrasting topographies, and Wordsworth's physical journeys seemed to go hand in hand with inner turbulence and transformation of thought. The final location of 1798 sees Wordsworth at Tintern. Roe drew attention to the significance of the location as the spot where sweet, fresh water and salt water meet in the river Wye, unaffected by changing tides. The contrast between Wordsworth's own restlessness and this site of harmony and balance suggest why it became such a powerful catalyst for the poet. This chosen spot on the river Wye was paralleled with the stream running by the Mill House at Bedhampton where Keats wrote *The Eve of St. Agnes*. Contextual factors such as water, tides and phases of the moon were shown to intersect in crucial ways with our reading of the texts.

Physical and psychological voyaging also collided in Rose Sneyd's paper 'Elizabeth Barrett Browning, the Tenacious Ballads, and Runaways'. Sneyd explored how Barrett Browning's use of the ballad to narrate a tale of marginalised characters, in line with Wordsworth's *Lyrical Ballads*, present complex issues in relation to travel and freedom. The situations of her heroines also reflect something of the author's own life and own voyage from England to Italy.

Mental, imaginative voyages were also explored in 'Coleridge's Reconciliation of Distance in *This Lime-Tree Bower My Prison*' presented by Patrick Biggs of Victoria University of Wellington, '*Ark of Specimens:* Voyages of Imagination' by Thom Conroy of Massey University Palmerston North and the lecture 'Voyages of Conception: Keats and India' given by Deirdre Coleman from the University of Melbourne. Biggs spoke on how the juxtaposition of physical and imaginative journeying present significant tensions in Coleridge's poem. Conroy presented the journey involved in piecing together the past through fiction, both as process of composition and central plot to his historical novel *Ark of Specimens*. The many connections between Keats and India made in Coleman's talk highlighted the fruitful nature of considering the imaginative voyages Keats and his contemporaries made into material relating to India. The connections between India and Keats's more widely acknowledged Hellenistic influences were also particularly illuminating.

In the closing lecture of the conference Vincent O'Sullivan, our foremost New Zealand poet, reminded us of the wide-ranging metaphorical connotations of voyaging in the writings of Wallace Stevens and Katherine Mansfield.

I think I speak for all delegates, especially the many postgraduate students in attendance, when I say that we left inspired and impatient to embark on further voyages ourselves.

Many thanks must be extended to the superb organization, passion and dedication of the conference committee comprised of Heidi Thomson, Nikki Hessell and Ruth Lightbourne.

Cara Chimirri
Victoria University of Wellington

Jean-Jacques Rousseau and Britain

University of Leeds, 28-29 June

'Jean-Jacques Rousseau and Britain', a two-day international and interdisciplinary conference, hosted by the University of Leeds's School of English, in collaboration with the School of Modern Languages and Cultures, took place on the 28th and 29th of June 2012. Coinciding exactly with the tercentenary of Rousseau's birth, the conference successfully combined stimulating scholarly debate with a genial atmosphere that even Jean-Jacques himself couldn't have faulted – and as we reminded ourselves over these two days, he was a hard nut to crack.

Russell Goulbourne kickstarted the conference with enlightening introductory remarks that reminded us of Rousseau's constant suspicion of the limits of sociability and knowledge; he believed that only he could truly know himself. The papers that followed hoped to challenge Rousseau's opinion by analysing his work from diverse external viewpoints. Fourteen papers were given in five panel sessions, allowing delegates to attend all papers. Alongside these paper panels were three excellent plenaries from Gregory Dart (UCL), Robert Mankin (Université Paris-Diderot), and John T. Scott (University of California, Davis). Gregory Dart set the tone in his investigation of the Romantics' treatment of Rousseau's paradigm of openness in his engaging 'Rousseau and the Romantic Essayists'. Dart persuasively suggested that the Romantic essayists – Charles Lamb in particular – identified something destructive at the heart of Rousseau's paradigm of shared feeling and openness. The relationship between Rousseau and British Romanticism was a strong theme throughout the conference, receiving further attention in the panel 'Memory, Romanticism and Modernism'. Zoe Beenstock's paper addressed the lack of scholarly attention to the relationship between *Du Contrat social* and *The Rime of the Ancient Mariner* and *Frankenstein*, and Rowan Boyson's investigated the 'passive pleasure' of the *Reveries* and its impact on Romantic culture, considering, in particular, the extent to which Rousseau's and Wordsworth's ideas about motion shaped Anglophone liberalism.

At the end of day one, delegates were treated to a wine reception in Special Collections at the Brotherton Library, where texts and paintings relevant to the papers were on display. Having given a paper on the relationship between Rousseau's *Julie* and Canto III of Byron's *Childe Harold's Pilgrimage*, I was delighted to find an edition of the poem serendipitously open at the stanzas on Napoleon which I had discussed. This thoughtful and engaging exhibition cemented the conference's welcoming and convivial atmosphere.

On day two, in the 'Nature, Culture and Politics' panel, Heather Williams skilfully explored Rousseau's impact in Wales - Rousseau never visited Wales, but nonetheless felt an affinity for it due to its apparent similarities with Switzerland. Williams challenged scholarly tendencies to identify individuals who have read Rousseau with radicalism and provided a nuanced reading of the subtle echoes and interrelationships between Rousseau and Welsh literary culture.

John Scott rounded off a stimulating conference with a lively account of the relationship between Rousseau, Locke, and Shaftesbury. We know Rousseau read Locke and Scott argued that Shaftesbury influenced Rousseau, although there is no direct evidence of him reading Shaftesbury. However, at the height of his friendship with Rousseau, Diderot translated Shaftesbury, who was widely admired in France. Scott persuasively explored the nuances of the relationship between the three philosophers, suggesting that Rousseau mediated and exacerbated the 'quarrel' that occurred between Locke and Shaftesbury.

'Jean-Jacques Rousseau and Britain' provided a fascinating insight into, and recognition of, the diversity of Rousseau's impact on British culture. Intellectually stimulating and sociable, this was a conference which perhaps even Rousseau would have enjoyed...

Helen Stark
Newcastle University

Copley Award Reports

Jo Taylor (Keele)

The Stephen Copley bursary allowed me to spend five days at the Wordsworth Trust's Jerwood Centre, adjacent to Dove Cottage in Grasmere. The Centre houses some 65,000 manuscripts, including many of the Coleridge family's. My focus for the visit was on those less well-known members of that family, including Samuel Taylor Coleridge's son, Derwent and grandchildren Edith, Ernest and Christabel.

Although I had made an extensive list of the precise sources I needed to use from the Collections website (accessible through the Wordsworth Trust's website), it quickly became clear that I would not be able to read as much as I had hoped in the time I was there (not least because of the unforeseen hurdle of Derwent and Ernest's rather trying handwriting). On the other hand, I found a vast amount of items that I had not previously considered using; notably, the letters of Derwent's wife Mary, whose letters cover a forty-year period, and who discusses the literary and personal lives of her family with a sensitivity and insight which has been, it seems, hitherto unfairly overlooked. In particular, Mary's correspondence provided a much-needed insight into the lives of Edith and Christabel, and greatly enhanced my knowledge of their day-to-day lives outside of the shadow of their illustrious, but symbolically overbearing, grandfather. The Collection also contains a few of Edith Coleridge's letters from the time of her mother Sara's final illness, and these documents act as an invaluable resource both in terms of Sara's final months, and Edith's self-effacement to her mother and in light of the cancer which ravaged Sara's body. A rare copy of one of Edith's poems complicated this epistolary insight.

Aside from my own research, I was also given the opportunity to partake in the life of the Jerwood Centre, helping out with the Tuesday evening poetry reading by Andrew Motion (in the church Wordsworth frequented, the yard of which contains the Wordsworth family's and Hartley Coleridge's graves) as well as some specific research projects. These additional projects included examining a recently-acquired copy of Wordsworth's *Yarrow Revisited* and searching Farrington's sketchbook. This opportunity to explore the items outside of my own area was invaluable in indicating the extent of the Collection, and in suggesting further ways to approach both my own research and the building of a meaningful relationship with the Jerwood Centre for current and future postgraduate students. As a result of this visit, I will be continuing to work with the Centre to establish a closer connection between the Wordsworth Trust and postgraduate Romantic researchers, including a potential event at the Jerwood Centre in 2013.

My week would not have been successful without the help of Jeff Cowton and Beccy Turner; Jeff for his enthusiasm in involving me with the wider life of the Trust, and Beccy for her infinite patience in finding manuscripts, suggesting paths for further research, and helping to decipher the worst of the Coleridges' scrawls. Of course, the trip would not have been possible at all without the assistance from BARS, and so my sincerest thanks must go to Daniel Cook, Angela Wright, and the BARS Executive Committee for enabling me to undertake this research.

Joanne Burns (QUB)

My PhD is on poetry and music in the works of the Irish Romantic author and musician, Thomas Moore (1779-1852). I have been focusing on Moore's performances of his songs in the English drawing rooms of the political, social and literary elite of the early nineteenth century and how they transformed and cultivated changing notions of 'Irishness' and sentimentality. The Stephen Copley Postgraduate bursary enabled me to undertake a crucial archival research trip to unearth some of

Moore's original letters, papers, and various documents at the University of Reading, British Library, and National Library of Scotland. I wanted to take a look at these for a number of reasons, but chiefly in the hope that they would unveil various aspects of Moore's celebrity status at the time as well as his working relationship with the publishers and arrangers of his most highly successful collection of songs, the *Irish Melodies*. Whilst some of Moore's letters and journal are available in Russell (1850s) and Dowden (1980s), these are not fully inclusive and are subject to editorial deletions, omissions, and bias.

I discovered some crucial letters of Moore's from various persons which were not included in either Russell or Dowden. These offered a further insight into Moore's triumphant reception in England at the time, indeed various letters attested to his fame. There were also many epistles from highly-respected members of London society recommending Moore into the recipients company; further proof of how Moore so quickly became established as a respected author upon his arrival in the city. They also revealed that Moore felt his popularity was lacking in his home country at this time, as one letter in particular from James Corry (a friend of Moore's in Ireland) confirms. Moore interestingly refers to himself as a 'Paddy' in a letter to Lady Holland from the Holland Correspondence at the British Library. This shows Moore's awareness of himself as the token Irishman amongst his English contemporaries. Several letters also exhibited Moore's popularity amongst the female community, both as admirers and consumers of his songs for drawing-room recital. Several discuss Madam de Stael's appreciation of the songs and express her wish to become further acquainted with Moore. This will play a vital role my second chapter, which looks at Moore as a figure who played a pivotal role in the feminisation of Ireland at this time.

Many of the letters from the Longman Archives at the University of Reading (II 26B/1-2) were particularly profitable. The various correspondences between the Longman publishing firm (who published most of Moore's later poetry such as Lalla Rookh) and Moore demonstrate the difficulty they had in compiling a complete edition of Moore's works as Power was not willing to give up the copyright to the Irish Melodies, Moore's most popular songs. There were also a significant amount of letters which clearly displayed the terse relationship between Moore and Power brothers (the publishers and owners of the copyright of the *Irish Melodies*) and Sir John Stevenson, the arranger of the music for various musical works of Moore's. Frustration at Stevenson is evident in a letter in which he blames Stevenson's 'indolence' for his *Sacred Songs* not being as 'perfect as well as more popular', the task of selecting airs having been left to him.

I had a productive five days of research which will significantly help shape my thesis. It confirmed some of my suspicions and opened up many more lines of enquiry which I intend to pursue. I would like to thank BARS for the Stephen Copley postgraduate bursary, without it the trip would not have been possible.

Vivien Estelle Williams (Glasgow)

My journeys to London and Edinburgh have possibly been the best moments of my research, and for this I am truly grateful to the Stephen Copley Research Award.

I was particularly looking forward to viewing the eleventh-century MS Cotton Tiberius C. vi – one of a number of manuscripts which include the spurious work (perhaps erroneously attributed) of St Jerome, 'De diversis generibus musicorum'. This is known to contain the first Medieval certified mention of a *chorus* – a droneless form of bagpipe. Not only was I delighted to be able to put my hands on the microfilm and view the mention itself, I now own a greyscale digital copy of it, which enables me to keep this precious document for future reference. I was doubly excited when I found that the manuscript also contained a small drawing of the instrument. The inaccuracy of the miniature gives me much food for thought.

While in London, I was also able to view some very interesting items in the British Museum collections, as I was hoping to expand my knowledge about the presence of bagpipes in the figurative arts. Besides a number of eighteenth-

century Flemish artworks by artists such as Bloemaert (who laid the foundations for many inaccurate contemporaneous depictions of British pipers), I also discovered some very stimulating satires and prints, especially anti-Jacobite and anti-Highlander, which give strength to the argument I am developing in my thesis. It has been very rewarding to be able to view in person items which I had only read about or seen in digital copy, and also uncover raw material. It was a great satisfaction to feel that I could contribute to the knowledge of my field by adding new pieces to the wide mosaic of the bagpipe world in Britain during the long eighteenth-century.

My trips to Edinburgh have been equally exciting. As I had anticipated in my request, I was interested in browsing through the collections in several museums, such as the National Portrait Gallery, Edinburgh Castle, the National Museums of Scotland and so forth, as well as viewing various items in the National Library of Scotland. I have in fact managed to concentrate most of my research in two very intense days. I was particularly looking out for images and literary descriptions of Scotland in terms of the sublime and picturesque, which constitute a chapter in themselves in my thesis. My expectations were indeed fulfilled, as paintings by David Wilkie and John Knox, to mention but a couple, exemplify the Romantic construction of Scottish identity, of which the bagpipe constitutes a colourful marker. In the National Library of Scotland I was also able to check through the *Prize Essays and Transactions of the Highland Society of Scotland*, 1799-1843, which I was looking forward to doing in order to provide a deeper historical and cultural framework to the context of my research.

Since these trips my work has progressed hugely, and my ideas have developed and formed a more complete, complex argument for my dissertation. For this I wish to heartily thank BARS and the Stephen Copley Postgraduate Research Award for this great opportunity.

Early Career and Postgraduate Column

Early Career and Open Access Publishing

In light of the proposed changes to academic publishing models, it feels appropriate to offer a short piece on the impact of Open Access for researchers, focusing particularly on the issues facing those at the start of their academic careers. While some of us may be more aware than others of the developments taking place, all of us will be affected by these changes.

On July 16th 2012, the British Government announced that it would be looking to adopt almost all the recommendations of the Working Group on Expanding Access to Published Research Findings, as published in the Finch Report. The report proposed that the norm should be free and unrestricted 'Open Access' to peer-reviewed and published scholarly research papers. This has the potential to transform the production and dissemination of academic scholarship.

The ambition to make research readily available to the public and institutions at no cost is to be warmly welcomed. Presumably, we would all applaud the adoption of a walk-in system, for instance, whereby scholarly journals would be available in public libraries. This democratisation of knowledge is necessary and long overdue. Further, it is encouraging that steps are being taken to alter the current situation, which sees scholars produce research, fostered and encouraged within institutions, only for these institutions to incur huge costs set by journal publishers for access to scholars' published work.

However, there are real problems with the ways that this well-intentioned model will be implemented. The Finch Report suggested two main routes by which research could be made free at the point of access. The first is the 'Green Route', by which researchers would deposit their peer-reviewed scholarship in digital repositories, from which it would be made freely available after a short period of time had elapsed (either six or twelve months). The second is the 'Gold Route', whereby researchers cover the costs of immediate Open Access by paying an 'Article Processing Charge' (APC) to the publisher. The Finch Report acknowledges that they cannot predict whether a move to APCs will compel publishers to reduce their charges or have the detrimental effect of pushing them up.

Increasingly, the emphasis is being placed on the 'Gold Route', with universities being encouraged to set aside money, and research councils demanding that their funded programmes publish using this route. Under this model, the economic burden will shift from the consumer to the producer. In our field, this means the weight will rest on the author rather than the reader, with researchers, their institutions or funding bodies paying for publication.

There are a number of issues with these proposals, but our concern here is for postgraduates and early careerists, who are being neglected in this discussion. There is a real danger that those at the bottom of the academic ladder will be held back by these changes. How might a researcher, recently holding their PhD and looking for a job, secure publication in the leading journals when placing articles with these may require a four-figure sum? Publishing in peer-reviewed journals remains an essential means by which early career scholars demonstrate their value. Publications are one of the main criteria used to distinguish between applicants, and are at the centre of hiring processes at universities. Anyone who has recently been applying for academic posts can attest to the current focus on REF submissions.

The Finch Report would seem a clear case of taking a model suited for the sciences and applying it across the board. As in the arts, major journals in the sciences often have sizeable subscription charges. But, unlike the arts, investments from research councils, from other funding bodies and from industry support most scientific scholarship. In this context, the

recommendations of the Finch Report may not have a detrimental effect on early careerists: those starting out in the science sector will tend to be funded in some way, often being supported by a research group and publishing as part of team. In the arts, however, only a small percentage of us are lucky enough to be funded, and consequently, paying to publish potentially represents a very significant burden.

This is partly because the burden of payment looks as though in the arts it will fall largely on universities themselves. How will universities invest their 'Gold Route' money when resources are stretched and opportunities limited – in the proven academic with decades of experience, who can pack a punch in the REF, or a young academic just starting out and feeling their way in the ring? The necessary and ultimately rewarding (both financially and intellectually) support of early careerists in institutions could be under threat by the Government's decision to adopt this model. The consequences for those unaffiliated with institutions are likely to be even more severe.

The AHRC say they are moving toward allocating resources where they fund research. They will bundle money to pay APC with block grants to selected UK Higher Educational Institutions, approved independent research organisations and Research Council Institutes. But this covers only a small percentage of the work done in our field. What is available to others? There is potentially a black hole for those without funding. It can only be hoped that commercial publishers decide to waive fees for those without support. But can this really be relied upon?

In the arts, most early career academics face a period between the completion of their PhD, and their first post. Without institutional affiliation, these scholars face uncertainty over who will fund their publications. Acknowledging this issue, the Finch Report recommended that provisions be made to fund APCs where this is the case. But even if the AHRC and other funding sources do make allowances for their studentships, this still fails to account for those who were self-funded, or supported by other sources of funding not required to stump up the costs of APC once the project has ended.

At present, the major concern would seem to be over the transition period, where a 'hybrid model' will be adopted as an interim measure. Authors in subscription-based journals can opt to pay the APC so that their article is immediately available. Meanwhile, the work of those publishing in the same journal who cannot or will not pay the APC will remain concealed unless the reader pays for the article, or until the time has elapsed on the embargo. Many publishers, including Routledge, Taylor & Francis, and Palgrave Macmillan, have already implemented this model. This two-tiered system could have huge consequences for early careerists. Potentially, the value of an article in the eyes of assessors and interview panels could be judged based not on its quality but on its author's ability to pay. Clearly more needs to be done to ensure that these and other concerns are addressed if postgraduates and early career scholars aren't going to suffer from these changes.

Matthew Ward
University of St Andrews

For the position of the AHRC on Open Access see:

http://www.ahrc.ac.uk/About-Us/Policies,-standards,-and-forms/open-access/Pages/open-access.aspx

The Times Higher Educational Supplement has a number of articles on the issue. See:

http://www.timeshighereducation.co.uk/search_results.asp?qkeyword=open+access&categories=0§ions=0&issue=0

Reviews

Jon Mee, *Conversable Worlds: Literature, Contention, and Community 1762-1830*. Oxford: Oxford University Press, 2011. Pp. 315. £55.00. ISBN 978-0-19-959174-9.

Jon Mee's new monograph on the complex cultural dynamics of conversation in the long eighteenth century is a welcome and important addition to recent scholarly debates in Romantic studies on the public sphere. Like Mee's previous study *Romanticism, Enthusiasm and Regulation* (2003), it provides a nuanced conceptual inflection to Jürgen Habermas's historicized notion of the bourgeois public sphere, emphasizing how conversation in the period 'proved a battleground for all kinds of anxieties about the nature of communication with the other'. 'This question,' Mee argues, 'was itself caught up in tensions between ideas of select company and the promise of a broadening participation' (5) that strike to the very heart of Habermas's *The Structural Transformation of the Public Sphere* (1962). Conversation in Mee's new study emerges as the very intellectual and ideological life-blood of liberal civil society in Britain during the long eighteenth century, a cultural mode, he argues, that 'was scrutinized, policed, promoted, written about, discussed, and practised' (6) by both the finely mapped cultural communities that make up the book's principal case studies, and the wider society against which these formations often defined themselves and their conversational exchanges.

Mee's conversable worlds provide some much needed experiential and ideological detail to what has become, since Habermas' study, a somewhat complacent cultural historical narrative about the rise and fall of an improving practice of public reason grounded in the codes and customs of Addisonian politeness. 'The trade-off between polite ease and the vigorous pursuit of knowledge, godly or secular,' Mee writes, 'remained a concern for many of those who identified ''rational'' conversation not with a polite conformity to custom but a more emphatic desire for reform and improvement' (16). He also highlights the tensions within these conversable worlds as they negotiated the material modernity of Britain and managed 'a constant anxiety about just how far the everyday world of conversation could be allowed to extend' (17). This anxiety was manifested, Mee argues, both in the principal cultural product of the period – the periodical essay – and the very modes of exchange that sustained these intellectual communities. The periodical essay 'presented itself as attuned to the diversity of experience in everyday life, written in a manner of easy address to its reader' (20), with seminal periodicals, like *The Spectator*, 'reveal[ing] a complex relationship to a proliferating world of conversation that seems to have often been far from polite or equable' (21).

The chapters that make up Mee's multifarious exploration of the 'conversational paradigm' in the long eighteenth century provide for a compelling revisionist cultural history of the period and demonstrate the rich conceptual resources available to Romantic studies in the context of longer cultural and ideological trajectories, illustrated in the book's second part. Part One 'explores the complex and tangled web of ideas and assumptions about conversation that were to be inherited by the late eighteenth century' (37), using the conversable worlds of polite, commercial London, clubbable Enlightenment Edinburgh, and provincial English nonconformity as discrete cultural contexts for the emergence of influential models of conversation that were developed by Joseph Addison and Richard Steele, David Hume, and Isaac Watts, respectively. Chapter 2 maps 'the proliferation of conversational spaces in the later part of the eighteenth century' (81), examining the rich and varied associational conversable worlds as 'places where social boundaries were felt to be melting away, gender differences undermined, and national identity eroded' (83). These 'proliferating worlds' included such explicitly masculine conversable spaces as the Beefsteak Club, which assembled at the theatre of Covent Garden and was frequented by,

amongst others, the radical Whig patriot John Wilkes and aspiring man of letters James Boswell (88). Samuel Johnson's Literary Club is another conversable space mapped by Mee, and one that, including such luminaries of the 1760s and 1770s as Edmund Burke, Oliver Goldsmith and Sir Joshua Reynolds, exemplified a 'frictive model of conversation' (92) drawn from 'a breath of reading and other weighty weapons that properly armed the participants for combat' (91).

At the other end of the gender spectrum was the conversable world of the Bluestockings organized by Elizabeth Montagu, 'perhaps the closest the eighteenth century came to realizing Hume's vision of an empire of conversation reigned over by women' (105). This elite feminine space overlapped with other conversable worlds that make for some fascinating ideological tensions in Mee's narrative, including Hester Piozzi's circle at Streatham Park, that, by 'domesticating Johnson…was also reorienting the idea of feminized literary conversation away from the kind of glamorous gathering associated with Montagu' (112). The Dissenting circle of Anna Laetitia Barbauld at Warrington Academy provides another counterpoint to the Bluestocking formation, where Barbauld and her bother John developed 'a model of intellectual work as a collaborative family enterprise' (121).

Mee's long eighteenth century trajectory bears particular fruit in his discussion of prominent intellectual formations in the Romantic period, covered in the four chapters that make up Part Two. Moving away from recent scholarly approaches to the radical intellectual formation associated with William Godwin, Mary Wollstonecraft, and Mary Hays, he frames their ideological development and cultural production as a complex extension of the culture of Rational Dissent, a culture that valorized 'conversation as a form of strenuous intellectual exchange' privileging 'candour and sincerity over polish and politeness' (140). Godwin's influential philosophical prose is re-projected in the context of a wider radical cultural geography in 1790s London that maps his shared membership of the conversable space of the Philomath Society with John Thelwall, highlighting the philosopher's deviation from 'a model of civic conversation that could interlace private conversation, debating societies, and other forms of popular association' (154). Mary Wollstonecraft's stylistic development in her *Letters Written During A Short Residence in Sweden, Norway and Denmark* (1796) is examined through the writer's engagement with Hester Piozzi's conversational prose model, and Mary Hays's *Emma Courtney* (1796) is framed as an exploration of gender politics 'that presents Emma's enthusiasm as the reaction of a powerful mind to the paucity of opportunity to participate in candid conversation' (165). All three writers were witness to the undoing of what Mee calls 'the civic conversation of the eighteenth-century republic of letters' through the Pitt government's 'desire to restrict freedom of speech even in quasi-domestic situations' (166).

Chapters 4 and 5 explore the Romantic re-staging of the conversable world in poetry and prose. In Chapter 4, Mee looks at William Cowper's verse as 'a distinctively poetical version of a public sphere' that re-inscribed domestic retirement as 'a space where a moral perspective oriented to higher things could be articulated' (170), often against the material, social and political chaos of metropolitan life; a project taken up by Coleridge and Wordsworth in different ways. Coleridge's conversation poems, according to Mee's reading, demonstrate how Coleridge 'continually strained to write his readers into a scene of reading as a higher communion rather than a querulous republic of letters' (192). This effort was taken up by Wordsworth in the 1800 preface to *Lyrical Ballads*, 'which offered his readers the prospect of overcoming the barriers of social mediation if they attended to the poems in the collection' (199) rather than directly engage in morally and intellectually redemptive exchanges outside the text. The hazard of conversation in Jane Austen's writing is the focus of Chapter 5, where Mee argues, using *Emma* as his principal case study, that 'few conversations occur…without some exploration […] into what is going on beyond the words spoken', eliciting in the reader 'a constant awareness of the

currents beneath the flow that may ultimately silt up the channels of communication' (205).

Mee's final chapter explores what he calls 'Cockney conversability' in the writing and associations of William Hazlitt and Leigh Hunt. Haziltt's 'pugnacious' essay style is seen as an extension of 'the version of conversation as the collision of mind with mind' traced earlier in the study, as well as an embodiment of 'a conversational persona, the figure of an essayist known on the scene of urban culture' (241). For Mee, Hunt's writing in *The Examiner* presents a more genial, quotidian, and domestic version of the periodical essayist who initiates 'a relationship that grows with acquaintance, returning to the home at regular intervals' (246). Hunt's intellectual circle of 'loose and often shifting groups' was able to 'reproduce the idea of culture as a form of amiable exchange in which readers could easily join in', which, as Mee notes, 'infuriated many elite reviewers, who saw it as a debasement of what the republic of letters should represent' (248).

One of Mee's signal achievements in this study, much like in his previous monographs *Dangerous Enthusiasm* (1993) and *Romanticism, Enthusiasm, and Regulation* (2003), is how he reconfigures our conception of the period's main intellectual and literary figures through a careful juxtaposition and comparison of their practices, bringing these – appropriately for the subject of the book – into 'creative collision' with one another. In doing so he upholds an altogether more fractious, messy and fleshed out notion of the public sphere in the long eighteenth century, understanding 'the republic of letters not as the unfolding of consciousness but as the creation of manifold interactions that may never reach a common voice; a place of collision, misunderstanding, resistance, and silence as much as recognition or communion' (281). Particularly at a time when the critical autonomy of scholars in Romantic studies (and beyond) is under severe challenge by a positivist and technocratic vision of the university and its role in society, we should be grateful for the thoroughly human, combative and democratic cultural history presented here.

Alex Benchimol
University of Glasgow

Fiona Price, *Revolutions in Taste, 1773-1818: Women Writers and the Aesthetics of Romanticism*. Farnham and Burlington: Ashgate, 2009. Pp. 198. £55. ISBN 9780754660262.

The relationship between politics and aesthetics has been a longstanding concern for scholars of Romantic literature. In this book, Fiona Price offers an attentive account of the role that women writers played in bringing about a democratising 'revolution in taste' (2) in the years following the American and French revolutions. Central to her argument is the significance of literary form. As Price notes, genres such as the romance, the Gothic novel, and the tale were themselves frequently 'regarded as being in bad taste' (2). Yet despite – or perhaps as a result of – their marginalisation, such forms provided a space in which taste could be reformulated in a more democratic image.

Throughout *Revolutions in Taste*, Price discusses a range of writers: familiar names such as Mary Wollstonecraft, Maria Edgeworth and Charlotte Smith appear alongside lesser-known, but arguably equally important, figures, such as Elizabeth Hamilton and Priscilla Wakefield. Price focuses on their work in admirable detail; her careful close readings illuminate the complex ways in which matters of taste were embedded in wider debates about 'utility, sentiment, and morality' and, ultimately, the 'health of the nation' (3, 15). In this respect, her study succeeds in its stated aim of resisting the tendency to place women's writing on aesthetics within the familiar, but limiting, categories of the sublime and beautiful (3). Yet, even as she moves beyond the conventional categories of Romantic aesthetics, the touchstones to which Price frequently recurs are canonical male writers, particularly Wordsworth and Coleridge. A case in point is the second chapter, which reads a selection of Mary Wollstonecraft's minor works alongside Wordsworth's Preface to the *Lyrical Ballads*. Both authors, Price suggests, are preoccupied with the notion of genius, the isolation of the 'original thinker' (68), and the anxiety of reception. While Price acknowledges

that her book touches upon such ‘similarities of thought’ (7), it truly excels when it identifies the distinctive ways in which women writers depart from these familiar ‘Romantic’ concerns. For example, the fourth chapter examines the ways in which Maria Edgeworth, Joanna Baillie, and Elizabeth Hamilton exchange the Wordsworthian position of ‘literal retreat’ (133) for figurative retreats: detached viewpoints which are founded upon the cultivation of ‘accurate observation and judgement’ (133). With their insistence that such attributes are attainable to all, these writers pave the way for a shared – and thus democratising – version of taste.

Price is especially convincing when demonstrating how women writers established disinterested points of view, which derive not from Romantic isolation, but from a shared set of aesthetic codes and practices. In part, this argument draws upon Jacqueline Labbe’s *Romantic Visualities: Landscape, Gender and Romanticism* (1998). Like Labbe, Price redefines our sense of Romantic aesthetics while making a powerful claim for female cultural authority in this period. Her attention to the relationship between taste and national identity also provides a salutary reminder of the importance of community for many of the writers discussed. This is certainly the case in the opening chapter’s account of Anna Letitia Barbauld, whose dissenting background informs Price’s original and resourceful argument concerning the construction of alternative literary and political histories which ‘allow the devalued and disempowered to speak’ (10). Such moments help to situate this study alongside recent scholarship on the relationship between community, sociability and creativity. This is important, as the critical foundation underpinning this book derives predominantly from pioneering, but relatively dated, works by Marlon B. Ross and Anne K. Mellor. As Price notes, she takes her impetus from Ross’s call to ‘re-examine romanticism itself’ (167): a challenge which has already left a rich scholarly legacy since the publication of *The Contours of Masculine Desire* in 1989. Nevertheless, *Revolutions in Taste* remains engaging and original, in both subject matter and argument.

One of the most valuable aspects of this study is its acknowledgement of the complex political positions adopted by these writers. It is particularly refreshing to see Elizabeth Hamilton being considered not in her familiar guise as an anti-Jacobin novelist, but as a sophisticated educationist, who did much to popularise associationism and Scottish common sense philosophy. Scottish Enlightenment thought also features in the third chapter’s discussion of Charlotte Smith and Priscilla Wakefield. Price adroitly demonstrates the influence of Adam Smith on Wakefield’s theorisation of the relationship between ‘art, nature, and consumerism’ (99). As Price notes, to achieve an awareness of this relationship, individuals had to utilise a combination of ‘prospect view and microscopic examination’ (102). Much of the value of this engaging book resides in the particularity of its own glance which, in a similar way, combines rigorous close-readings of important but neglected texts, with a comprehensive overview of the political significance of taste.

Richard De Ritter
University of Leeds

Timothy Whelan and Julia B. Griffin, eds. [General Editor: Timothy Whelan; Volume Editors: Julia B. Griffin (Volumes 1 and 2) and Timothy Whelan (Volumes 3 and 4)], *Nonconformist Women Writers, 1720–1840*. London: Pickering and Chatto, 2011. 4 volumes. Pp. 1712. £350.00/$625.00. ISBN 9781851961443.

Romanticism is busily rediscovering its voices of Dissent – in particular, those of women writers. Over the last fifteen years, to take one obvious instance, Anna Letitia Barbauld has been recognised as a key figure of the long eighteenth century, thanks in great part to William McCarthy’s publication of her collected poetry and selected works. Similarly, Mary Hays’s novels have assumed new prominence thanks to the editorial work of Gina Luria Walker and Eleanor Ty, and the recent

publication of Amelia Opie's collected works edited by Shelley King and John B. Pierce looks set to restore her, also, to an important place in our conversations about Romanticism. In each of these cases, it is the careful scholarship of editors which has done the most to open up these writers for research and teaching. This magnificent new edition, in eight volumes, looks set to do the same for sixteen lesser-known Nonconformist writers.

Volumes one and two, edited by Julia B. Griffin, focus on Anne Steele [1717-78]; the third volume, edited by Tim Whelan, publishes the work of her niece Mary Steele [1753-1813], who has remained 'veiled in anonymity and hidden from public view for more than two centuries' (III:1). Volume four, again edited by Whelan, includes the poetry and correspondence of Mary Scott [1751-1793], best remembered for her 1774 poem *The Female Advocate*. Alongside Scott, we are introduced to Hannah Towgood Wakeford [1725-46], first wife of linen-draper Joseph Wakeford, and Mary Steele Wakeford [1724-72], half-sister to Anne Steele, who married Joseph following Hannah's death in childbirth. Volume four also includes poetry by the close friends of Anne and Mary Steele, Marianna [c/1742/9-1832] and Jane Attwater [1753-1843], and correspondence, periodical prose, and poetry of their acquaintance, Leicester-based Elizabeth Coltman [1761-1838]. Four future volumes will include a range of work by the wide-ranging and prolific poet, novelist and letter-writer Maria Grace Saffery [1772-1858], Coltman's prose tales, and a collection of spiritual meditations and diaries from women of the circle.

What this edition proves above all is that we have still not really begun to appreciate the rich scope of female writing in the period. We may have come a long way since the first ground-breaking anthologies of women's poetry, but there is much more genuinely new material to be discovered and contextualised. A great deal of work in these volumes is published for the first time, garnered from collections including the Angus Library at Regent's Park College, Oxford, and building on the work of scholars such as Marjorie Reeves; it offers a rare insight into the manuscript and correspondence culture of provincial female writers of Dissent. Dissenting writing, like Dissenting worship, defies straightforward categorisation. It's the range and ambition of the work included in these volumes which is perhaps most immediately striking, vividly showing the versatility and complexity of these women readers and writers. Poetry of love, mourning and friendship sits alongside riddles, soliloquies and hymns, devotional verse and works for children. Scott's bold voice in the *Female Advocate*, for instance, looking forward to the time when 'men, convinc'd of Female Talents, pay / To Female Worth the tributary lay' [IV:44], contrasts with the tender anxiety of her courtship letters quoted in the introductory biography, where joy as she 'breakfast[s] on Love' reading her future husband's letters, sits painfully alongside (well-founded) 'apprehension' [IV:1]. The meditative doubts of spiritual autobiographies and poetry find an interesting counterpart, meanwhile, in the satirical tone of poems such as Mary Steele's 'On a Gentleman saying "All Women were Vermin"' [1783].

Moreover, the edition helps us towards a better understanding of specific networks, since these women are linked across generations through family connections, close friendships, and literary exchange. 'Nonconformist women, from the early eighteenth century through the first half of the nineteenth,' as Whelan, the general editor, reminds us at the start, 'were bound together in tightly constructed communities' [I: xlvii], and part of the challenge of re-reading their work is to recreate and understand the nuances of such communities, familial, social, literary, and, of course, religious. For while certain communities of religious Dissent – such as the sociable circle associated with the Warrington Academy and the Aikin-Barbauld clan – have been the subject of much good work recently, others remain more shadowy. Barbauld, Hays and Opie are associated, at least for parts of their lives, with a brand of Rational Dissent which we might now roughly term Unitarian, and which shapes their personae as self-consciously public intellectuals. But the Nonconformist women who form the subject of this edition are, broadly speaking, more closely affiliated with Baptist communities, and

therefore have networks of their own which need close attention. There are no easy generalisations to be made about Dissenting practices: Baptist, for example, is a catch-all term which elides differences between sects – Particular Baptists, General Baptists, and Independents – and between periods. Moreover, the religious allegiances of an individual might fluctuate, as in the case of Mary and Russell Scott, who moved from being Independents to Arianism, and then finally into Unitarianism. Mary Steele's spiritual autobiography, reprinted here in volume three, describes her dissatisfaction with the strict Calvinism of her early education with its 'appearance of Canting', while at the same time crediting it for awakening her sense of religion [III: 180-1]. Steele's autobiography reveals her 'involuntary Doubts', her 'tumult' and anxieties; Whelan's general introduction nicely brings out how this individual self-questioning should be seen as part of a larger Dissenting debate over the nature and purpose of Calvinism. In the same way, private correspondence, such as a letter from Anne Steele to close friend Mary Wakeford in 1752, shows how these women were reflecting on issues of wider public and religious concern, such as 'Reason & Prudence, patience, resentment, Benevolence, and the force of example' [II: 282]. Careful contextualisation helps us approach the wide range of devotional verse, psalms and hymns published here with a richer sense of how it might contribute to ongoing conversations about religious belief and practice, and the role of religion in relation to literary inspiration. Whelan, alluding to Isobel Grundy's work on women writers, suggests that even well-known texts from the period might be 'widely read but contextually diluted, and hence often misread' [I:xlix]. Urging a specific understanding of the religious context is a key intention of this edition, and one which it facilitates very helpfully.

In their attention to detail and wealth of primary research, these volumes might also function as models for further exploration of specific religious and sociable circles: the literature and networks of Methodism, for example, remain under-explored. There is, of course, the predictable issue of price: these are handsomely produced Pickering and Chatto editions, unaffordable for individuals, which will militate against the wide readership and teaching use they deserve. But this does not affect the fact that these volumes truly develop our sense of women's writing in the period, presenting a very impressive hoard of original material which helps us appreciate – for the first time, in the case of figures such as Mary Steele – the inventive, lively, challenging culture of Nonconformity. Moreover, it should also act as a spur to further research. In the words of Timothy Whelan, 'Other texts remain undiscovered – in attics, library cupboards or behind wallpaper' [I: xlix]. We need to keep searching, uncovering, re-reading – Whelan and Griffin offer an excellent example of how best to present such work when we find it.

Felicity James
University of Leicester

Pamela Clemit, ed., *The Letters of William Godwin*. Volume I. 1778-1797. Oxford: Oxford University Press, 2011. Lvi + pp. 306. £100. ISBN 978-0-19-956261-9.

The first of six volumes of Godwin's correspondence under the expert editorship of Pamela Clemit covers perhaps the most significant period in Godwin's intellectual life, from 1778 to 1797. The letters chart Godwin's progress from a philosophically minded Independent minister to the preeminent philosopher of the mid-1790s and a central figure for London radicals. Correspondence between July 1796 and August 1797 covers his romance and marriage with Mary Wollstonecraft, with the most moving in the volume revealing his agonised attempts to cope after her death. The volume concludes at the end of 1797, with Godwin's reputation teetering on the brink of a dramatic but unforeseen decline.

The early letters are particularly interesting evidence of Godwin's intellectual development before he began his diary in April 1788. The correspondence with Richard Evans, which Clemit dates to 1778, discusses the philosophy of causality and the divisibility of matter, and

already reveals a Humean scepticism at work: 'Therefore the antecedent existence is nothing, as to any proper influence or assistance in the affair: & consequently God produces the effect as much from nothing, as if there had been nothing before' (4).

The correspondence traces out Godwin's intellectual trajectory, from Independent Dissent, scepticism, to an atheistic position. This is an individual version of the narrative arc traced in Anti-Jacobin propaganda, perhaps with Godwin specifically in mind. Godwin's letters and Clemit's detailed annotations elucidate the stages of his intellectual development, but also the ways in which Godwin thought experimentally, working through different philosophical and political positions. There is nothing inevitable in Godwin's changing intellectual allegiances; the letters allow us to see them emerging from active and sometimes fraught reading, thought, and discussion.

Many currents in Godwin's thought become clearer in this correspondence, for example his investment in classical Stoicism, a key strand in Enlightenment thought. In a poignant missive from October 1797, despite his own grief over Wollstonecraft's death, he could advise a depressed correspondent not to 'cherish & indulge painful sensations' and to 'endeavour to be always active, always employed. Walk, read, write & converse' (265): emotions should not occlude reason. The letters suggest that there is more research to be done on the role of classical thought in Godwin's writings.

The letters represent Godwin's experience of political life as events unfolded during the 1790s. Contributions to the defence of those indicted on charges of Treason in 1794 and his support for Joseph Gerrald are well represented here. We may wince to read Godwin rebuking Alexander Jardine in September 1793: 'Do not exclaim so bitterly upon Robespierre! I, like you, will weep over his errors; but I must still continue to regard him as an eminent benefactor of mankind' (84-85), but this reminds us of the distance between our historical retrospect and the conflicted responses of those living through each development in the 1790s.

The letters have an interesting variety beyond politics and philosophy. Writing to John Fenwick on 18 November 1789, Godwin relates a dramatic journey to Deal with Thomas Holcroft in search of Holcroft's son, only to arrive at the moment of his suicide. Godwin's narrative is concise, but gripping, and for a figure derided for cold rationalism, he is movingly sympathetic to Holcroft. After much high-minded correspondence, Godwin's first love letter to Wollstonecraft brings a shock of glee: 'Curse on the mechanical, icy medium of pen & paper. When I make love, it shall be in a storm, as Jupiter made love to Semele, & turned her at once to a cinder. Do not these menaces terrify you?' (171). He can be quite charming: during his travels in Staffordshire he asks Wollstonecraft to inform her daughter Fanny that 'the green monkey has not come to Etruria' (220), but promises to return with a souvenir mug. Godwin's hilarious account of a production of *The School for Scandal* in Stoke on Trent in June 1797 sees the philosopher turn comedian: 'Lady Teazle was by many degrees the ugliest woman I ever saw' (218).

The timing of this volume is auspicious, hot on the heels of the digital edition of Godwin's diaries (godwindiary.bodleian.ox.ac.uk). These resources complement each other: the diary allows readers to contextualise Godwin's letters within patterns of reading and networks of sociability, while the letters add flesh to the skeletal diary entries. The letters suggest that Godwin considered them part of his wider conversational practices and a distinctive mode of continuing discussions. In spring 1787, he advises Willis Webb, 'it sometimes happens that what is put upon paper is more permanent in its effect than what is merely dropped in conversation' (38).

This magnificent edition will help recuperate Godwin for Romantic period scholars, and Clemit's careful and illuminating research is evident throughout. The exemplary annotations balance accuracy, valuable contextual information, and conciseness. Clemit's extracts from Godwin's correspondents deftly situate the letters, and place Godwin's philosophical output within what Clemit describes as his 'efforts to live a life based on his advanced principles' (xxxiv). The letters reinforce Godwin's central position in metropolitan culture and political life

in the 1790s and will enable scholars to open up Godwin's oeuvre in ways never possible before. Going by this volume, we have five fascinating and expertly edited instalments to come.

David Fallon
University of Sunderland

Jane Hodson, *Language and Revolution in Burke, Wollstonecraft, Paine, and Godwin*. Aldershot: Ashgate, 2007. Pp.216. £55.00. ISBN 9780754654032.

Jane Hodson's study provides its readers with a fresh look at the revolution controversy and in particular long-standing assumptions concerning the differences between key players in that debate: Burke, Paine, Wollstonecraft and Godwin. The study uses statistical and comparative analysis, along with research into fifty linguistic texts from the 1790s, to attempt to rid itself of the historical anachronism which frequently creeps into discussions of such language during the last decade of the eighteenth century.

Hodson begins her book by returning to the landmark studies in this area by James Boulton and Olivia Smith, before arguing that both critics do not sufficiently take into consideration the historical situatedness of their perspectives on the language of the writers and pamphleteers of the period. Hodson's use of her extensive survey of 1790s texts on language and language theory allows her to evaluate each of the four chosen writers against the linguistic standards and prejudice of their contemporary readers.

The results are sometimes surprising, with a number of assumptions about Paine's plain style and Burke's rhetorical amplification, Godwin's philosophical rigour, and Wollstonecraft's fast and furious pace of writing coming into new relief. Beyond anything else, Hodson's book demonstrates with considerable persuasive force that there is 'no clear correlation between a particular style or linguistic concept and the political affiliation of the writer' (182). The argument has considerable revisionary potential for Romantic studies in general, and is backed up by extensive analysis of the contemporary reviews of the major works of all four authors.

The book is dominated by the four chapters on the four main authors. Scholars of each author will find much to ponder in these analyses. The chapter on Burke, for example, through significant modes of recontextualisation, makes the case that Burke's rhetorical modes of amplification are not to be seen as a 'turn away from fact and towards fiction, but instead signal his seriousness and depth of thinking' (76). The chapter on Paine argues, again persuasively, that Paine's case for a plainer more transparent style than Burke's does not hold up. The chapter on Godwin very interestingly relates his political concerns about sincerity and the successful communication of truth to his own linguistic theories, particularly as expressed in 'Of English Style'. But it is perhaps the verdict reached on Wollstonecraft that is most surprising. Hodson's Wollstonecraft is a far more considered stylist than tradition has presented her. In fact, Hodson argues she is 'the most linguistically radical writer out of these four' (182).

There are times, especially in dealing with the issue of figurative language in Paine and Burke, when the use of statistical analysis is a hindrance rather than a help. No amount of comparison of data can substitute for a critical engagement with the rhetorical and figurative dimension of texts, as Hodson's chapter on Paine rather unwittingly demonstrates. When she argues, for example, that '[i]n contrast to Paine's metaphors, Burke's metaphors have a wider intellectual range, including scientific and classical' (138), this is something that Hodson rather than the statistics has critically uncovered. Programmes such as Wordsmith provide us with wonderful new opportunities for informed critical and historical reading. It is still our own reading, however, that makes meaning out of them.

Language and Revolution in Burke, Wollstonecraft, Paine, and Godwin is a fine contribution to our understanding of the linguistic dimension of the 'war of words', as Hodson describes the 1790s revolution controversy. It is a book crammed with new insights into the role language plays in each of its four main authors along with the social and cultural contexts of late eighteenth-century Britain more generally.

Graham Allen, University College Cork

Jason Camlot, *Style and the Nineteenth-Century British Critic: Sincere Mannerisms*. Farnham, Surrey and Burlington, Virginia: Ashgate, 2008. Pp. 194. £55. ISBN 978 07546 53110.

Jason Camlot's *Style and the Nineteenth-Century British Critic: Sincere Mannerisms* is a useful addition to the growing critical field of studies of Romantic period print culture, because it addresses continuities between Romantic and later nineteenth-century periodical expression. It explores the factors that connect key Romantic periodicals such as *Blackwood's* and the *London Magazine* and figures like Thomas De Quincey and John Wilson, with mid-century sages like Matthew Arnold and John Ruskin, and even *fin de siècle* stylists such as Walter Pater and Oscar Wilde. Camlot explores efforts by critics and prose stylists over the course of the nineteenth century to conjure an effect of sincerity and authenticity even when writing for a commercial mass audience. In doing so, the study moves between rhetorical and stylistic analysis of periodical prose, and material accounts of the nineteenth-century publishing industry. It is an ambitious project, which traces these developments over the course of a century's worth of writing. Perhaps unsurprisingly, therefore, Camlot does not aim for comprehensiveness, but offers a series of apparently representative case studies, which tend towards impressionistic rather than systematic analysis of style or context.

This approach demands that each case study be carefully weighed and its representative status justified. At times Camlot's selected examples work well. He skilfully shows how reading John Stuart Mill and Thomas Carlyle's explorations of authorial sincerity in the years around 1830 alongside the very different institutional voice of *Blackwood's Magazine* not only reveals interesting insights about each individual, but also upsets distinctions in English studies, which tend to treat them as belonging to different eras. In the final chapter too, Camlot shows how for Wilde in the 1890s, the *London Magazine* of the 1820s became a model of the creation of intimacy between periodical writer and reader; he thus makes a strong case for treating the development of such issues across the century in the holistic fashion adopted by this study. Too often, however, these short chapters read like rather arbitrarily assembled essays, rather than components of a sustained analysis. The enormous political and economic changes of the period under discussion and their effect on the periodical culture analysed here are also only touched upon.

I was concerned too, by questions of methodology in the study's approach to its two key concepts, namely sincerity and style. Camlot acknowledges the complex and evolving status of accounts of sincerity during the period under discussion in the book, and does also note nineteenth-century writers' debt to eighteenth-century moral philosophical and rhetorical discussions of the topic. However this heritage is passed over extremely rapidly, and the study never offers a clear critical definition of its own. In the introduction, Camlot compares a twentieth-century exploration of sincerity by Lionel Trilling with Adam Smith's mid eighteenth-century account, but this framework is never explicitly returned to in any of the chapters that follow. And though the study addresses the work of prose stylists as varied and interesting as Mill, Carlyle, De Quincey, Ruskin, Arnold, Pater and Wilde, it never offers its own detailed analysis of their writing.

For scholars of the Romantic period, the most obvious interest of the study lies in Camlot's accounts in chapters three and four of the book of the house style of *Blackwood's*, and the individual style of De Quincey. However, this analysis of *Blackwood's* claims to literary status and appeals to posterity alongside its satirical take on such claims by others, seems to rehearse arguments familiar to students of the work of Jon Klancher, Mark Parker, and David Higgins. Likewise, the analysis of De Quincey's troubled attempts to conjure a holistic authorial presence through the diverse scraps of periodical expression is explicitly indebted to Josephine McDonagh's work, and seems to add little to that account. More broadly, the study demonstrates a tendency to uncritically adopt concepts such as 'Romantic reading theory' (31),

from commentators like M. H. Abrams and David Bartine, without interrogating the assumptions integral to such concepts. This seems particularly strange in a broadly materialist study of print culture. Despite its extensive and useful bibliographic apparatus, which is evidence of some fine primary research, Camlot's book does not always read like an academic study. It has a tendency to grammatical slips and ill-chosen phrases which seems particularly unfortunate in a study of prose style.

Mary Fairclough
University of York

Stuart Allen, *Wordsworth and the Passions of Critical Poetics*. London: Palgrave Macmillan, 2010. Pp.xxiii + 191. £52.50. ISBN 9780230248175.

The affective turn in current literary studies has produced an array of revisionary thinking about how we read 'feeling' in texts, much of it rooted in the emotive philosophies also popular in late eighteenth and early nineteenth-century culture. Such revisionism confronts a mode of thinking that attempts to free itself from questions of feeling and in doing so has engendered a debate that pits those interested in immaterial concerns (like 'feeling') against those involved with material matters (like politics). The debate tends to explode into a number of spurious binaries – feeling and thought, emotion and reason, belief and empiricism – all of which dissolve when critics begin to pay close attention to the representation of human experience in texts. Few critics have directly addressed the critical, cognitive and material component of feeling in a way that at once collapses the very possibility of separating feeling from thought while also re-staging the discussion to ask how a critic might 'think' feeling. Allen, however, excels in doing precisely this in his insightful reading of Wordsworth's 'emotionally eccentric' (xv) poetry, one that allows the critic to reflect on the importance of affect to the act of being human and how the Romantics endlessly attempt to regulate its expression and encounter. These questions are not unfamiliar to critics working in Romantic studies, but Allen pulls them into a nexus of critical material that newly illuminates their significance, and in doing so, redraws how readers might conceptualize and experience Wordsworth's presentation of feeling and affection. This nexus brings together cultural and historical work on affect with those theorists whom Allen states have been most willing to 'think aesthetic feeling' (xii): Georg Lukács, Theodor Adorno, and J. H. Prynne (the influence of Heidegger in the book is also audible, a presence which both nuances Allen's deft literary explication as it lends him a language to articulate how the reader dwells in a thinking he or she accesses through feeling). For Allen, these theorisers of mimesis grant the reader a way of seeing and hearing a politicized affect, as demonstrated in his discussion of 'The world is too much with us' as a poem that 'affirms the interdependence' of alienation and plenitude, the mental and material, myth and nature, commerce and poetry in order to critique ideological polarities that abstract the human. As Allen argues through Prynne, Wordsworth's lyrical language registers 'alienation' to 'mobilise the resources of poetry to broker a reconciliation between Man and nature' and so indicate an 'affective subjectivity that exists exclusively in a poem' (xv).

The argument is sustained in six further chapters exploring the historical and philosophical basis of poetry as feeling (rather than poetry as a vehicle of or for feeling), and which think aesthetic feeling through a Whig line comprising Shaftesbury's *Characteristiks*, Burke's *Philosophical Enquiry* and *Reflections*, and David Hume's and Alexander Gerard's writings on taste. Assessing in his opening chapters the way in which Wordsworth is 'unusually responsive to these scattered moments' of Whig aesthetics and social feeling, Allen presents Wordsworth as a 'professional' nurturer of feeling intent on constructing the poet through his or her 'special role in advancing the critical aspects of affect' (26). This premise is supported again in Chapters 3and 4 in a discussion of Wordsworth's engagement with Burke's (failed) attempt to unravel a positional (rationalist and ahistorical)

language from a mimetic (emotional and traditional) one to enforce the idea that poetry 'creates, as well as reproduces and reflects, feeling' (47-48). Poetry is thus an inexhaustible form (metrical writing is 'read a hundred times' while 'prose is read only once') and always regulated (by metre's measure), freeing it to scrutinize 'affect in order to lay bare what is living (feeling) and what is dead (unfeeling) in ideology' (71). For Allen, this enables Wordsworth to shift the definition of the phrase 'political poetry' from a manifesto of ideas 'conjured up' from his poetry into an affective form of thinking the future to remedy a damaged present (94). As the last two chapters show, poetry becomes a refuge for feeling for Wordsworth, sheltering moments that risk isolation from the society he once thought his poetry would address. Melancholy that his work has turned away from the world, Wordsworth develops a 'dialectical form of allegory' that he uses in *The Prelude* to portray London: here, Allen argues, 'Wordsworthian allegory contacts and knows the world through an intimate mimesis of the perceived abstraction of London, while also preserving the (arguably rarefied) distance requisite for assessing the city' (118). This allows him to critique the ruinous aspects of London – its deadening affect, mindless competitiveness, atomising aggression – while also reading the condition of man in the city's happier sociability, sense of community and affectionate social activities. Wordsworth's push and pull through emotional turbulence to conciliatory consciousness, alienation into affection, is sharply explored by Allen throughout the study. His simultaneous focus on the aesthetic, political, affective and material through both historical philosophy and modern theory keeps the book lively and percipient throughout.

Emma Mason
University of Warwick

Neil Ramsay, *The Military Memoir and Romantic Literary Culture, 1780-1835*. Aldershot: Ashgate, 2011. Pp. 269. £60. ISBN 9781409410348.

This is an engrossing study of a form that has been largely neglected by Romanticists but is illuminating beyond its immediate concern with the military memoir. In tracing transformations in the form and fortunes of this genre, it also exposes the ideological parameters that qualified a cultural shift towards an interest in ordinary, individual experience in this period. Ramsay surveys a large number of texts, studies their reception history, and closely analyses pivotal examples of the genre. While part one traces the transformation of the genre across the eighteenth century and into the 1830s, the complexity of this process and the persistence of subversive elements makes the focused readings of part two both necessary and fascinating. While each chapter in part two focuses primarily on one or two texts, Ramsay preserves a strong sense of their participation in a wider visual and literary culture as well as their complex relationships to a variety of genres including the spiritual confession, the genre of the suffering traveller, and travel writing.

The introduction makes a strong case for the importance of the book. While the division between civilian and military life was deepening in this period, an appetite for imaginative identification between civilian and military spheres escalated. In this sense, the book touches on the same issues as Mary Favret's *War at a Distance: Romanticism and the Making of Modern Wartime* (Princeton University Press, 2009). 'Forms of cultural mediation' (6) which connected military campaigns to the public at home proliferated, and sentimental writing seemed capable of enabling 'the reading public to bridge this gap through forms of sympathy'(10). Ramsay lucidly describes the eighteenth-century theories of sensibility, and underlines the role of disinterest; images of suffering must also convey a stoicism which regulates excess emotion and allows sympathy to occur. Ramsay pairs this discussion with an account of twentieth century

work on the importance of symbolic factors in deciding the contest of war, including Elaine Scarry's theory of the role of injury in war from *The Body in Pain: the Making and Unmaking of the World* (Oxford University Press, 1985).

This conceptual architecture supports his argument that, by the 1830s, the genre of the military memoir has properly regulated its deployment of sentiment. Rather than confronting an audience with the potentially subversive brute fact of physical suffering and pain, the memoir now performs the 'cultural work' (15) which is required in order to make the suffering of war signify politically as victory, defeat, or 'an image of national sacrifice'(18). As such, Ramsay's book suggests that the mechanism and the theory of sensibility is both problematic for, and unexpectedly complicit with, the glorification of war. When it first began to incorporate sentimental experience the military memoir met with resistance as a culturally ambiguous form with the potential to disrupt official narratives of war; portrayals of suffering soldiers could remain mere displays of brute fact 'in a manner that could be problematic to state-centred views of war'(193). The genre develops, though, and ultimately deploys images of suffering 'in order to underpin an "ideology of sacrifice"'(198). Ramsay suggests that this transformation explains the military memoir's shift from a marginal literary form to a prominent and dominant one.

In the process, though, memoirs produced by ordinary private soldiers rather than officers were marginalized. Ramsay explains that readers sought to find in the soldier-author an image of their own 'rising middle class'(70) values, and recognised these values by making aesthetic judgements about the taste, refinement and literary qualities of the writing. In order to understand exactly how the genre was shaped, it would have been useful to see more detail about the commercial successes or failures of the memoirs. Ramsay's study of the reception history of the memoirs explains more thoroughly how the reviewers, rather than the market in itself, played a role in policing the genre, transforming it into a less problematic form which emphasised adventure rather than suffering, or which expressed aesthetic rather than sentimental responses. In this way, Ramsay argues, the genre is recruited to the army; changed from a potential source of anti-war consensus into the opposite, where it played a commemorative role, celebrating 'the army's "immortal service" to the nation'(76), reflecting as well as encouraging the middle class's sense of participation in the history and politics of the nation.

It should be apparent by now that this work is far more than a survey of a genre. It speaks to the field on several fronts; the rise of the professional author, the politics of sympathy and suffering, the development of autobiography, the policing of generic transformation, changes in the reading public and, of course, the emergence of a distinctive culture of war and of war writing in this period.

Georgina Green
Warwick University

Andrew Rudd, *Sympathy and India in British Literature, 1770-1830*. London: Palgrave, 2011. Pp. 216 + x. £ 50.00. ISNB 9780230233393.

The years between 1770 and 1830 witnessed a remarkable transformation in public attitudes to India even as Britain consolidated its position as the leading European power in the subcontinent. While the Orientalists of the early phase achieved a sympathetic portrayal of India (particularly through the meditation of its ancient classical culture), later years saw a backlash of public aversion to the allegedly barbarous practices associated with Hinduism. Andrew Rudd's excellent new study examines the way in which British Romantic writers negotiated the tricky business of conveying Indian subject matter sympathetically to reading audiences during these seminal years of imperial growth. Then, as now, it was not easy to engage the public sympathetically. Eighteenth-century moral philosophers such as David Hume and Adam Smith recognised the difficulties inherent in achieving sympathy with people who were spatially remote and culturally alien to oneself. Rudd examines various attempts by scholarly

translators, travel writers, poets, and political figures to describe Indian subjects, portray its landscapes, and mediate its literary traditions in the context of growing public awareness which could, and often did, veer into scepticism or even disgust for the subject.

Rudd's opening chapter analyses Edmund Burke's celebrated attempt at the impeachment of the former Governor General of India, Warren Hastings, in a case that lasted from 1787 to 1795, but was ultimately unsuccessful. Burke's powerful rhetoric, graphic imagery, and emotional outbursts while describing the horrific effects of Hastings' political interventions in India provided sensational court hearings, but as the case dragged on, Burke himself was increasingly viewed as both unreliable and unstable, indicating the danger of appealing to public sympathy. Chapter 2 turns from Hastings' arch-enemy Burke, to one of his most successful protégés, Sir William Jones, whose translation of Kalidasa's delightful verse drama *Sacontala, or, the Fatal Ring* (1789), enjoyed enormous success throughout Europe. As Rudd shows, Jones's actual residence in India, his deep knowledge of Oriental languages, and broad attempts to inculcate Indian religious mythologies, histories, and literatures within western schemata were all extremely significant to the largely sympathetic responses that he generated throughout Europe.

Retaining a focus on Calcutta, but moving forward into an era in which sympathy itself came under increasing pressure as denoting false sentiment, Chapter 3 draws on Marie Louise Pratt's theory of the colonial 'contact zone' to suggest the ways in which British colonists began to redefine themselves as 'sahibs' rather than 'nabobs'. This chapter offers rewarding readings of several women writers such as Elizabeth Fay, Phoebe Gibbs, and Elizabeth Hamilton, whose works, relatively neglected until recently, demonstrate the imbrication of gender within the colonial sphere. Chapter 4 turns to political pamphlets and literary texts, such as Southey's *The Curse of Kehama* (1810), Owenson's *The Missionary* (1811), and Maturin's *Melmoth the Wanderer* (1820), which respond to the rising tide of evangelical attitudes to Hinduism. Rudd argues that literary representations of India underwent a distinct gothicisation during this phase as Hinduism partially occupied 'the space left by Catholicism in the gothic imagination' (139).

The fifth and final chapter seeks to answer the ultimately aesthetic question of why it was that some writers were so appealing in their depictions of Indian (and more broadly Oriental) subjects, whereas others were evidently far less successful and attracted criticism for the supposed grotesqueness of their material. Rudd offers an exemplary contrast between Moore's *Lalla Rookh* (1817), which had sold 22,500 copies by 1829, fully justifying the extraordinary advance of £3,000 paid by Longman for it, and Southey's *Kehama*, which was attacked by critics for the 'false blaze' of its Oriental splendour and partly remaindered. By way of explanation, he draws a distinction 'between "Oriental" texts in their raw, untranslated or transliterated state and what can properly be called "Orientalist" literature: the adaptation of Eastern literary forms for the Western book market' (24); while the former could be accepted by English readers, the latter, he suggests, was dismissed as alien and monstrous. However it is questionable whether *Kehama* could be seen as a 'raw, untranslated or transliterated' work of Indian literature even by its most uncomprehending critics; Rudd is more to the point when he notes the conflict between Southey's disparagement of Hinduism – 'of all false religions [...] the most monstrous in its fables', as he notoriously declared in his Preface – and the fact that the action of his poem is premised on Hindu mythology, leaving its justice to be dispensed by the Hindu gods.

Rudd is also incorrect to suggest that in *Kehama* Southey 'stops short of calling for sympathetic missionary intervention' (131). Southey's notes to the poem make his position regarding the 'anti-missionaries' quite clear. The contradiction between Southey's explicit disparagement of Hinduism in the poem and his use of Hindu mythology as the basis of its action can be explained by his changing attitude to Hinduism from the poem's conception in 1800 to its publication in 1810, a tortuous process which led to its abandonment for long periods before he returned to complete his task

prompted by the encouragement of Walter Savage Landor. Even if Southey was never as popular as Moore, *Kehama* ran into five editions within Southey's lifetime; Lamb testified to 'its power', Coleridge asserted its 'moral grandeur', and Cardinal Newman as a boy 'got it well nigh by heart'. Furthermore, while the despotic Kehama and the Hindu gods were viewed with horror and suspicion respectively, the other significant characters, Ladurlad and Kailyal, were viewed far more sympathetically. In 1835 *Blackwood's Magazine* saw fit to revive interest in Southey's poetry by drawing attention to Kailyal as an example of a sympathetic female character from modern literature, comparable to Shakespeare's Cordelia in *King Lear*. The same review, while acknowledging the brilliance of *Lalla Rookh*, complained of its 'false glitter' and found it 'too elaborately Oriental'.

On the whole, Rudd's book is a very welcome addition to the growing field of postcolonialist interventions in the area of Romanticism. Bringing colonial affect theory to bear on textual depictions of India during this seminal period of imperial consolidation is a rewarding route to comprehending the politics of sympathy inherent within literary and humanitarian efforts at mediating what is other and alien to metropolitan sensibilities. The chronological arrangement of the book helps us gain an insight into the changing dynamics of sympathy in the period, and its overarching thesis regarding the development of literature in conjunction with colonial attitudes and ideologies is historically informed and convincing. Rudd's exposure of the intricacies of negotiating sympathy between metropolitan and colonial centres across linguistic, religious, and epistemological barriers introduces nuance and complexity to a topic which has been polarised all too often by partisan approaches to colonial intervention that fail to analyse the ways in which sympathy is directed and manipulated in the public realm. The 'India' of Rudd's title is largely concerned with Hinduism, which reflects the Orientalism of the period from Jones onwards, though this emphasis might be viewed more problematically in relation to contemporary India. At times the need to schematise results in odd collocations; T.B. Macaulay, son of Zachary Macaulay the Clapham evangelical, is described anomalously as the liberal James Mill's 'ideological ally' (151), and judgements of authors' attitudes are sometimes misleadingly synchronic rather than diachronic. Rudd's distinction between 'Orientalist' and 'Oriental' is certainly insightful, but is used by Romantic critics perhaps more malleably and interchangeably than he suggests. These are however minor demurs in response to a work that is richly rewarding for its discussion of a range of key literary works depicting India in the Romantic period.

Daniel S. Roberts
Queen's University Belfast

Jim Kelly, ed., *Ireland and Romanticism: Publics, Nations and Scenes of Cultural Production.* Basingstoke: Palgrave, 2011. Pp. 240. £50. ISBN 9780230274570.

The sustained study of Ireland's literary Romanticism is in a formative phase, heralded by Claire Connolly's recent work, as well as two excellent monographs on Charles Maturin by this volume's editor and by one of its contributors. As a broadly conceived contribution to this critical flowering, the present collection, usefully divided into five thematic clusters, is intelligently designed, and very welcome. The clusters are: the Country and the City; Influences from Abroad; The Irish Writer Abroad; Irish Poetry in the Romantic Period; and Fictions of the Romantic Period. Each consists of two to three essays, and all contributions draw upon and combine elements of Romantic and Irish studies.

Demonstrating a commitment to Irish studies understood in the broadest sense, the first contribution is an absorbing study of the Irish-language diary of Amlaoibh Ó Súilleabháin, the schoolmaster and antiquarian, which yields a deeper understanding of the Catholic middle class in Ireland in the nineteenth century. In Ó Súilleabháin's writings Prionsias Ó Drisceoil perceives a 'discernibly Romantic Aesthetic response' (13) to local landscapes in Kerry, Kilkenny and Dublin, and an attempt to adapt

Anglican and Anglophone Romantic attitudes to the Catholic and Irish-speaking world and vice versa. Drawing upon Seamus Deane and Theodor Adorno as theoretical supplements, Ó Drisceoil here identifies an Irish-language romanticism, local and international in equal measure.

Most of these sections hold together well, though the second essay in the first section does not follow as readily from the first as perhaps it might. Here, Timothy Webb explores the life and sordid career of Jemmy O'Brien. More gothic and macabre than Romantic, this piece, though absorbing, sits oddly. It is not entirely clear how it connects to the chapter previous to it, or to Romanticism *per se*, although a reasonable case is made that Gothicism is embedded in media representations of O'Brien.

More germane is Anne McCarthy's study of the influence of Spanish literature on Irish Romanticism in the first half of the nineteenth century. Irish priests educated in Spain during the eighteenth century inaugurated a line of influence running between Spain and a young generation of thinkers and writers in the Romantic period such as James Clarence Mangan, yielding a parallel by which Irish Romanticism could avoid merely imitating its English counterpart. Similarly, Stephen Dornan demonstrates the influence of the non-English in his study of the influence of Robert Burns in Ireland. Taking his cue from the Pockockian (and Pittockian) widening of the Romantic canon, Dornan studies Burns' influence in Ulster, where his work liberated poets into the use of an energetic, hybridized language. Dornan impressively points up the variety of tones in which the Burnsian influence can be found, right through the island, from the Ulster weavers, to Thomas Moore, and the wayward Clare poet Thomas Dermody. Dermody's use of Burnsian metre and Scottish vernacular language is one of the more fascinating episodes in Irish Romanticism, and Dornan gives an excellent exposition of it here. The chapter concludes with a convincing analogy between Burns and Thomas Moore as national poets, and a nuanced treatment is given of their differing approaches to accent and dialect.

The third section deals with the Irish writer abroad, and Jane Moore's piece segues from Dornan's by giving an absorbing account of Moore's reception in America, where the larger part of his transition from satirist to ballad-writer was achieved. Patrick Vincent then gives a study of the United Irishman William MacNevin's *Ramble through Swisserland* (1803). The Swiss Alps constituted an emblematic landscape for Romantic poets, with its rugged topography and its associations with rude liberty. MacNevin recapitulated that image of Switzerland as the last hope for republicanism in the old world, a hope which France had disappointed. Susan Egenolf's piece on the politics of Lady Morgan's Romanticism offers a fitting finale for this section, with the international dimensions of Morgan's support for the Irish national cause impressively surveyed. Her versions of the National Tale draw upon, and would in turn influence, the national tales of others. This cultural interactivity, termed 'Fratriotism', is a useful key to the cross-cultural sympathies infusing European romanticisms.

The last two sections of the book treat of generic issues. Adrian Paterson finds in Thomas Moore's *Melodies* an originality in Moore's work that his critical reputation has unfairly denied him. Leith Davis gives an account of understudied Irish women poets of the period – Charlotte Brooke, Mary Balfour and Vincentia Rodgers – and their channelling of the Ossianic moment to develop a feminine bardic imagery as a means to imagine the Irish nation anew.

The final section switches from poetry and balladry to fiction and is introduced by Charles Benson's informative study of the Irish Book Trade in the Romantic period, which demonstrates that the Romantic period was one of profound change in the Irish trade with demand growing alongside general literacy. Christina Morin argues for a greater sensitivity to generic fluidity in our discussions of the National Tale in Ireland, a genre generally thought to have begun with Lady Morgan's *Wild Irish Girl* (1806). There is in much contemporary criticism, argues Morin, a tendency to be too categorical about tales National and Gothic, as though there was no

porousness between those genres. Maria Edgeworth's *The Absentee* (1812) and Regina Maria Roche's *The Children of the Abbey* (1796) are deployed to explore 'the essential, transgeneric nature of fiction in Romantic Ireland' (184). In a similar vein, Jim Shanahan's essay complicates our present-day Romantic canon by situating texts in relation to their contemporary audiences. This is a theoretically savvy piece; its argument – that the reception and influence of works in their own time problematizes the canon – is certainly a compelling one.

In his afterword, Stephen Behrendt gives a considered, eloquent, and sensitive reflection of the collection's implications for our understanding of the Romantic. His conclusions do more than sum up and vindicate the preceding essays; in a plenary register, he lays out the paths for future research and teaching in the area. This book will be an excellent addition to secondary reading lists for those of us blending Irish Studies into our Romanticism modules (or indeed vice versa). As writers like Owenson and Moore become more central in our teaching of these periods, this collection is timely, and essential.

Michael Griffin
University of Limerick

Orrin Wang, *Romantic Sobriety: Sensation, Revolution, Commodification, History*. Johns Hopkins University Press: Baltimore, 2011. Pp. 384. £39.00. ISBN 1421400669.

Orrin Wang's *Romantic Sobriety* brings together, in three parts, writing on 'Periodicity,' 'Theory' and 'Texts,' some of which dates from 1999. In the Introduction, Wang outlines his book's two distinguishing features. 'The first involves … Romanticism as an event equally fascinated by the rejection of sensation, equally caught up in a Romantic sobriety' (1). According to this definition, Romanticism is that which repeatedly defines, resists and polices feeling – as in *Tintern Abbey*'s 'These wild ecstasies shall be matured / Into a sober pleasure' (20). 'The second […] has to do with a methodology that understands such semantic generation as necessarily involving the aporias of a tropological condition' (2). In other words, Romanticism is the name for a concern with the relationship between sense and sensation. Paul de Man has a supreme understanding of these issues, Wang argues, and can help clarify 'a number of choices facing the postmodern left today' (2). The first two sections of the book, consequently, reflect on language, philosophy, politics and the institutional context of the study of Romanticism.

The soberest of all the sober, Wang's Paul de Man is a product of Romanticism *and* an 'ascetic' (6) critic of anyone's failure, past or present, to live up to his example. In Chapter 5 ('The Sensation of the Signifier'), Wang places Steven Knapp and Walter Benn Michaels in a long line (also featuring Jerome McGann) of those who have unsuccessfully attempted to 'constrain or do away with the cognitive and ethical lapses of a solipsistic Romantic sensation' (136). The only way to lasting sobriety is to admit, and discuss in a circle, the full extent of the problem. From this perspective, Michaels' 'neo-vulgar Marxist use of class' (113) and general political urgency is nothing more than denial. Wang spells out the implications of this lesson for Romantic Studies: 'there is no simple way to have subjects instead of ghosts,

meaning instead of resemblance, knowledge instead of the uncanny. To try to do so is to indulge in aestheticism' (137). It seems that we are being invited back to the (really quite recent) time when Romanticism was regarded as something to be approached only when wearing heavy-duty (and very, very plain) gardening gloves.

This mention of spooks leads inevitably to Chapter 5's reading of Derrida's 'Ghost Theory'. While Wang thinks *The German Ideology* is right to mock Stirner's wish to exorcise ghosts, he also approves Derrida's observation that 'Marx cannot quite prevent the actions of ghosts and phantoms from contaminating key moments of his own prose' (141). Marx is told off once for trying to draw a line between spectral capitalism and its spectre-free predecessor, and again for carelessly spilling a drink all over his typescript.

The first two sections essentially reassert deconstructive 'rigour' against Marxist 'naivety.' It is quite a relief, then, that halfway through the book Wang largely abandons the word 'troping' and starts to read poetry and fiction, occasionally with brilliance. Sometimes resorting to language more at home with Deleuze than de Man or Derrida, in Chapter 7 ('Lyric Ritalin: Time and History in "Ode to the West Wind"') he describes the world of 'To Autumn' as 'at once a ghost town and an idealized community,' and the poem proper as 'a wry acknowledgement of the pleasures and entrapments of consumer life' (185). In the following chapter, Don Alfonso's sighting of Don Juan's shoes by Julia's bed reveals to the cuckold his 'forlorn fate in a world of dead magical objects' (202).

Chapter 9 ('Gothic Thought and Surviving Romanticism in *Zofloya* and *Jane Eyre*') reverts slightly to the deconstructive plea that, rather than claim 'there has been too much talk about a politics of ideology, … (*Jane Eyre* actually asserts) that there hasn't been enough' (248). Chapter 10 ('Coming Attractions: *Lamia* and Cinematic Sensation'), however, is right on the money. Drawing on recent research on crowds at Romantic art exhibitions, Wang presents *Lamia* as a tale about 'how visuality becomes the preeminent recourse for negotiating *between* sensation and *its abstraction* in modernity' (263). Wang cites Levinson's work on Corinth as a pit of commerce and prostitution, and argues that Lamia's commodified and visualised body is the centre of the poem: 'one way to order the notoriously wayward narrative of Keats' poem would be to consider the story a series of staged visual encounters with the titular character, a set of looks that then organizes all the other viewing occurring throughout the work.' (266) The passages on *Lamia*'s 'social optics' are, surely, the strongest in the book: 'forcing Lamia to become the creature that they want, (her viewers) are also troped as forms of psychic, and then existential, pain' (270).

Stuart Allen
Bridgewater State University, USA

Murray Pittock, ed., *The Edinburgh Companion to Scottish Romanticism*. Edinburgh: Edinburgh University Press, 2011. Pp. 251. (pb) £21.99. ISBN: 9780748638468.

Murray Pittock's *Scottish and Irish Romanticism* (Oxford University Press, 2008) has already become something of a classic in its field, so it is fitting that he has edited this impressive collection from the rapidly expanding series of Companions to Scottish literature from Edinburgh University Press. The overall series has provided a vital stimulus to critical study of Scottish literature, and should hopefully increase the visibility of Scottish authors on literature curricula inside and outside of Scotland.

This *Companion* sets out 'to provide a guided analysis to the main authors and movements of the Scottish Romantic era; to offer some contemporary theoretical and historicist approaches to support better understanding of Scotland's writers from a variety of perspectives; and last […] to demonstrate […] the possession of a national Romanticism' (1). The idea of Scottish literature as thoroughly national would not have provoked any surprise in the nineteenth century: Burns and Scott in particular provided models of national song and historical tale for many cultural nationalists throughout Europe,

while Macpherson and Byron achieved a level of popularity on the continent that has continued to elude Wordsworth and Coleridge. Scotland's Union with England was far less assimilationist than that of Ireland's and Pittock refers back to elements discussed in his earlier monograph to illustrate how a strongly national public sphere survived in Scotland. Edinburgh's important status as a publishing centre (discussed by Alex Benchimol here) also allowed Scotland to retain a distinctive voice within the Union.

While not directly addressed by any of the essays here, the Scottish Enlightenment proved vital in providing a new conception of civil society that could accommodate commercial activity and civic pride, as well as providing an analysis of how emotions and sympathy were paramount in forming individual psyches as well as social bonds. Ian Duncan notes in his essay ('Urban Space and Enlightened Romanticism') that the fissure between the liberal *Edinburgh Review* and Tory *Blackwood's Magazine* mapped on to an ideological divide between a liberal Enlightenment ideal of civic virtue and a depoliticised aesthetic cultural nationalism. The seemingly oxymoronic 'Enlightened Romanticism', however, perhaps suggests what was distinctive about Scottish Romanticism, with its investment in both an exotic primitivism and a concomitant Enlightened acknowledgement of the stadial historiography that opened it to aesthetic recuperation. The first section of the book fittingly, then, is itself "Enlightenedly Romantic", providing historical contextualisations of religion (Crawford Gribben), travel writing (Matthew Wickman), Gaelic literature (Thomas Owen Clancy), music (Kirsteen McCue), popular literature (Steve Newman), and the genre of the national tale (Andrew Monnickendam). Also included in this section is Fiona Stafford's essay on James Macpherson, a figure whose rise to prominence in recent academic criticism has been indicative, as Stafford notes, of the historical method that modern scholarship has turned to.

It is to the editor's and contributors' credit that the short essays provide a wealth of information. The section on 'Authors and Texts' proves slightly more problematic though. The essays are generally more focussed on reception history than analysis of actual texts, to the extent that essays on Robert Burns and James Hogg manage not to quote a single line of their prose or poetry. Reception study is very useful in explaining the traditional neglect of Scottish authors in modern criticism, and the essays display faultless scholarship, but from a strictly practical point of view it is an open question how useful a student writing an essay on Burns or Hogg will find this approach. If the Companion series is aimed at an undergraduate and postgraduate market, it would be worthwhile considering how best to meet the needs of that market.

A much more serious problem with the Authors and Texts section, however, is that it is an all-male preserve. Joanna Baillie gets very little mention in the book at all, in spite of being a figure whose work lies on the faultline of the transition from Enlightenment enquiry to full-blown Romanticism. Susan Ferrier, Elizabeth Hamilton, Jane Porter, Mary Brunton, and Christian Isobel Johnstone are afforded more attention, although all are crammed slightly uncomfortably into Andrew Monnickendam's chapter on the National Tale in Section 1. Unfortunately, Scottish women poets like Janet Little, Carolina Oliphant, Catherine Ward, and many others are almost entirely absent, in spite of such recent work like the Alexander Street Press' electronic edition of *Scottish Women Poets of the Romantic Period.* Gender is likewise invisible in the contexts section, which is a shame given the introduction's commitment to investigate 'contemporary theoretical' approaches – with so much of the opening of the wider canon due to feminist revision this is an unfortunate oversight. It would be a shame if the laudable aims of the Companion to bring back into critical circulation previously neglected authors were to result in further exclusion of women writers.

Jim Kelly
University of Exeter

Richard J. Hill, *Picturing Scotland through the Waverley Novels: Walter Scott and the Origins of the Victorian Illustrated Novels*, Surrey: Ashgate, 2010. Pp. 224. £65. ISBN 978-0-7546-6806-0.

Richard J. Hill's highly readable and pioneering work, *Picturing Scotland through the Waverley Novels* (2010), invites readers of Scott to direct their attention to the first illustrations for the Waverley novels. It is the first comprehensive work to provide a complete historical context for, and examination of, these illustrations, which enable us not only better to understand Scott's writings but also to gain a sense of what the novelist was imagining while writing. More importantly, it highlights the fulcral part Scott himself played in the production of these illustrations. It further identifies the pioneering status of these illustrations during a period of intense publishing innovation at the beginning of the nineteenth century as well as revealing their considerable impact on their Victorian successors.

In contrast to received opinion, Hill's book demonstrates Scott's active involvement in the creation of authentic visual interpretations of his fictions. In addition to showing Scott's clear understanding of the potential commercial benefits from such productions, Hill makes clear the novelist's artistic intention in marrying his novels to imagery he thought suitable. Scott's authorial control of the production of the illustrations of his works is most clearly seen in his cautious selection of illustrators. There were only a small number of artists who ever received Scott's full confidence since he had faith in only those who could represent his text with appropriate respect and consideration to detail (such as national dress, character, and landscape). Hill points out that even the celebrated English Romantic landscape painter, J.M.W Turner (1775-1851), who had collaborated with Scott in producing the famous *The Provincial Antiquities and Picturesque Scenery of Scotland* (1819-26), was not, according to Scott's standard, fully qualified. This was because the illustrator was reckoned by Scott to be equipped with only a limited knowledge of Scottish history, culture and society.

William Allan (1782-1850) and Alexander Nasmyth (1758-1840), the foci of two major chapters in *Picturing Scotland*, were the first author-approved Scottish illustrators of the Waverley novels, and they, as Hill argues, 'were moulded through Scott's influence into the first Scottish national-historical painters of the nineteenth century, documenting their country's landscape, its people, and its history with the antiquarian desire to record and enshrine specific traits of lived experience in Scotland' (164). To Scott, authenticity was among the most significant qualities that he demanded of his illustrators since these visual representations, like his novels, were viewed by the novelist as a key tool in the presentation of national identity. (The scrupulous attention Scott paid to the drawing of his text can also be found in the way in which he presented Scotland to George IV during the latter's visit to Edinburgh in 1822.) In other words, through the illustrations of his text, Scott opened up a channel to shape Scotland's sense of itself. Moreover, through this medium, Scott offered graphic images of Scotland to those of his English readers who may not have had the chance to see the country in person.

In addition, Hill more importantly calls attention to the fact that this illustration project of Scott's helped to assert a Scottish national identity that was dissimilar from the homogenising British patriotism that was being promoted in London through imperial trade and expansion. Moreover, as Hill argues, this 'Scottish-produced illustrated Scottish novel signalled a self-confidence and self-definition for Edinburgh as a modern metropolis independent from the cultural and financial influence of its southern counterpart' (80). This argument of *Picturing Scotland* complements the thesis of Ian Duncan's *Scott's Shadow: The Novel in Romantic Edinburgh* (2007) nicely since both of them, from their respective perspectives, view Edinburgh, a rival city to London, as a leading centre for cultural and artistic innovation.

Hill's book focuses its discussion solely on representations of Scotland in the first illustrations for the Waverley novels. However, as the book's comprehensive catalogue reveals – the catalogue comprises the first complete index of all the illustrations produced for the Waverley novels that were made during Scott's lifetime by or for his publishers in Edinburgh – there are also a considerable number of illustrations of Scott's Oriental characters, in particularly *Guy Mannering*, *Ivanhoe*, and *Tales of the Crusaders*. Were Hill were to extend his already very ambitious project to an analysis of these Oriental images, it would most likely prove to be a further useful contribution to our understanding of Scott's worldview.

Hill's *Picturing Scotland*, a detailed account of the first illustrations for the Waverley novels, offers us a new perspective on Scott's leading role in artistic innovation, and is highly recommended to anyone interested in Scott as well as the history of book-illustration in the early nineteenth century.

Kang-yen Chiu
University of Glasgow

Deanna Fernie, *Hawthorne, Sculpture, and the Question of American Art*. Ashgate, 2011. Pp. 297. £55. ISBN: 9780754654797.

Erik Simpson, *Mercenaries in British and American Literature, 1790-1830*. Edinburgh UP, 2010. Pp. 240. £70. ISBN: 978-0748636440.

Would you have guessed that Hawthorne hated Bernini? 'One does not enjoy these freaks in marble', he wrote of the sculptor's works in the *Italian Notebooks*, adding that they are 'outside of nature' and thus a product of 'fashion, and not permanently adapted to the tastes of mankind' (qtd. in Fernie, 34-35). Hawthorne struggled to write within the boundaries of what he saw as such 'permanent' taste, attempting to work against the 'fashion' of more popular novelists, and Deanna Fernie's book, *Hawthorne, Sculpture, and the Question of American Art*, suggests that it was partly through an engagement with sculpture that he honed his craft as a writer. Fernie seeks to provide a 'full consideration of what sculpture is doing in Hawthorne's work as a whole' (19), and in this she succeeds. Her account ultimately suggests that Hawthorne 'uses sculpture' thoughtfully (4), often as a 'metaphor for writing' (9), in works like 'Drowne's Wooden Image', *The Scarlet Letter*, and *The Marble Faun*. Hawthorne looks not to Bernini, it turns out, but to the early Renaissance innovations of Donatello, the unfinished marbles of Michelangelo, and the American craft of ship figurehead carving. In drawing out the importance of sculpture, Fernie shows that Hawthorne was steeped in Romantic aesthetic values – the artistic fragment, art as a creative process – and that sculpture helped him consider the role of the artist in the United States, 'a new nation flourishing in youth and independence yet yearning after Europe's cultural and historical richness' (111). While these conclusions about Romanticism and American-ness might sound familiar, Fernie gives them interesting new treatment, not through Hawthorne's engagement with European literature, but rather through one of its 'sister arts'. This art was so important to Hawthorne, she argues, that when he was in Italy late in life and surrounded by sculpture, it seemed 'a destiny fulfilled' (205).

The book puts Hawthorne at the centre of a rather expansive treatment of the role of sculpture in nineteenth-century America, and Fernie gestures to other writers of the American Renaissance, like Emerson, Whitman, and Melville, whose 'powerful sculptural imagery also suggests a deep response to, and even a kinship with, the art' (53). Literary scholars unversed in art history will delight in Fernie's account of the era, as she discusses the widespread American awareness of theories of art; the American reception of European sculpture, through the display of plaster copies in the Boston Athenaeum; and the vernacular history of ship carving. Her book also provides perhaps the fullest account yet of the importance of Donatello as a referent and influence on *The*

Marble Faun. Scholars of Hawthorne and American literature might be surprised, however, to find how little Fernie turns to previous criticism in her treatment of Hawthorne's career, outside the few existing discussions of the influence of sculpture, some essays on particular works, and a small sampling of important scholarship, most notably Nina Baym's work from the 1980s. On the one hand, this frees the book from the burden of heavy-handed scholarly debate, which can weigh down a monograph; it leaves ample room, too, for Fernie's exploration of historical sources and her leisurely analyses of Hawthorne's works, texts that always repay a closer look. On the other hand, this makes it difficult to gauge the stakes of the book's arguments, and it may be responsible for its old fashioned attention to typically 'American' struggles with artistic expression.

Erik Simpson's book, *Mercenaries in British and American Literature, 1790-1830*, by contrast, launches its analysis by gesturing to a recently established scholarly field, which Fernie might have claimed as her own: Atlantic studies. The field's current stature is exemplified by the series in which Simpson's book appears: Edinburgh University Press's 'Studies in Transatlantic Literatures'. Simpson has chosen a figure that has not achieved much notice in transatlantic scholarship, perhaps because of its history as a despised instrument of state-sponsored violence: the mercenary, a foreign-born, financially motivated agent of military aggression. He convincingly argues that literary representations of mercenaries in the Romantic era are best understood by considering British and American literature as a single tradition with similar preoccupations and concerns. As he tracks the figure of the mercenary in authors like Charles Brockden Brown, Charlotte Smith, Walter Scott, Lord Byron, and James Fenimore Cooper, Simpson also considers the many instances where the adjective 'mercenary' is adopted to describe non-violent, financially motivated behavior such as writing books and getting married. His choice to consider both literal and metaphorical mercenaries, which enables him to consider ironized authorial prefaces and formal devices like the marriage plot, will make the book interesting to readers who might otherwise shy away from military themes. This broad focus also helps Simpson consider the way the discourse of the mercenary influences an author's negotiation of big ideological issues like nationalism, individualism, identity, and race.

Simpson's opening theoretical framework, however, which situates the book within Atlantic studies, arguably distracts from the analysis that follows. He invokes Paul Gilroy's *The Black Atlantic* to support the decision, in Gilroy's words, to "take the Atlantic as one single, complex unit of analysis" when considering the mercenary, a figure that, according to Simpson, 'shares the transnational mobility of other Revolutionary-era figures that have attracted more scholarly attention: the Jew, the gypsy, the pirate, the vagrant, the emigrant, the exile, the absentee, the slave' (1). In pursuing this analogy, Simpson compares the mercenary to the slave in particular, and suggests that they both obey 'a master to whom no connection exists in nation, religion, or affection' (2). Some readers will greet this analogy with skepticism, even as Simpson awkwardly concedes that the two figures sustain quite different relationships to 'liberty' (2). Using Gilroy in this way seems strained, and the book might have been better served with more appropriate opening contextualization, for example, in the work of Atlantic historians such as David Armitage or Bernard Bailyn. Simpson's opening moves indicate the risks of appealing to a famous theorist – albeit an undeniably important one – to shape the terms of an argument rather than letting an argument develop according to its own logic.

Nevertheless, Simpson's account is reasonable, as he moves through sustained treatments of Brown's *Ormond*, Smith's *The Old Manor House*, Scott's *Quentin Durward*, and Cooper's *The Bravo*. Texts like these eschew the stereotypical mercenary figure – selfish, unpatriotic, lustful of money, inartistic, and unloving – and offer instead conflicted, tragic, and sympathetic characters defined by 'complexities that resist the types' (156). Simpson shows how a complex language of mercenary action infuses major narrative works of the Romantic period, on both sides of the

Atlantic. His book sheds light on the fact that mercenaries are everywhere in the literature of the period, that they must be understood in non-national terms, and that they are more sympathetic and interesting figures than one might at first expect.

Joseph Rezek
Boston University

Steve Clark, Tristanne Connolly and Jason Whittaker, editors. *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Basingstoke, Hampshire: Palgrave Macmillan, 2012. Pp. XIV+310. £ 55. ISBN 978-0-230-28033-5.

The rebellious and idiosyncratic personality of William Blake has proved to be a fertile catalyst for a vast number of aesthetic manifestos and manifestations in the post-war period. Painters, sculptors, filmmakers, musicians have all readily responded or at least have striven to respond to Blake's radical call for artistic dissent. Blake's works have been made easily available, thanks to the several ingeniously interactive Web 2.0 software programmes, which has helped to disseminate his *oeuvre* through cyberspace in a more faithful manner than had been possible up to that moment. Thus, the closely mimetic reproduction of graphic designs and poetry plates generate, according to Clark, Connolly and Whittaker, 'a variety of virtual selves for Blake, his works, and his audience' (1). It is this staggering variety of phenomena that the collection of essays titled *Blake 2.0* seeks to address, as well as the equally challenging problematic concerning 'the transformation of Blake's work through different media' (4). The overt *telos* of the volume and the critical tools employed to attain it reveal the complexities of a *Rezeptionsästhetik* approach, but one which moves 'away from a focus on literary reception' (4).

Whereas the title of this provocative anthology of critical essays is transparent enough, its subtitle is, I confess, rather intriguing. Semantically, the concept of 'culture' is virtually all-encompassing, therefore overlapping those of 'art' and 'music.' Furthermore, even the the term 'art' potentially incorporates the idea of 'music.' However, the high quality of most of the contributions counterbalances this unfortunate tautology.

Subdivided into four main sections, 'Blakean Circulations,' 'Blake and Visual Art,' 'Blake in Film and Graphic Arts,' and 'Blake in Music,' *Blake 2.0* covers almost the whole sphere of cultural reception. Due to the obvious space constraints, I shall briefly dwell on four separate contributions, the ones which, in my opinion, are the most provocative from a hermeneutic point of view.

The most interesting essay in the first part is Shirley Dent's '"Rob & Plunder ... Translate & Copy & Buy & Sell & Criticise, but not Make": Blake and Copyright Today', which tackles the question of copyright distribution of Blakean works by examining both the poet's position vis-à-vis the problem, and the enthusiastic response offered by the scholarly community and the general public to the free(r) circulation of his illuminated manuscripts in either soft or hard copy. From the second section, I select Mei-Ying Sung's convincing case for 'Blake and Surrealism'. Although numerous books and articles have repeatedly hinted at it, no study has so far dealt with the influence exerted by Blake's *oeuvre* on French and English Surrealist art, particularly relevant in the case of British aesthetics after the International Surrealist Exhibition (successfully held in London in 1936). The most substantial contribution in the third part belongs to Susan Matthews: '"And did those Feet?:" Blake and the Role of the Artist in Post-War Britain.' Its author examines the deeply embedded Blakean *topoi* which lie at the heart of Joyce Cary's novel *The Horse's Mouth*, published in 1944 as the final installment of his First Trilogy, and the eponymous film directed by Ronald Neame and released in 1958. Last but not least, the chief article in the last section is by Steve Clark and James Kerry, bearing the title '"Only the wings on his heels:" Blake and Dylan'. As the title eloquently suggests, its authors deftly investigate the implicit and, sometimes, even explicit affinities between the ballad-like compositions of Bob Dylan and their

corresponding Blakean hypotexts, detectable particularly in such hits as *Mr. Tambourine Man*, *Like a Rolling Stone* or even the less well-known gem *Golden Doom.*

Given its vast cultural range and the challenging tone of its research contributions, this collection of essays edited by Clark, Connolly and Whittaker will undoubtedly mark a reference point in the field of reception studies in general and of Blake scholarship in particular. Future generations of Blake professors and students will be unable to overlook the importance of *Blake 2.0*.

Catalin Ghita
University of Craiova

Susan Matthews, *Blake, Sexuality and Bourgeois Politeness*. Cambridge: Cambridge University Press, 2011. Pp.269. £55.00. ISBN 9780521513579.

Matthews's long-awaited intervention in the stormy Blake and gender debate is admirably muscular. Brushing aside critical constructions of a 'playful, troubled or conflicted Blake' (3) she argues instead that his 'work demonstrates a remarkable consistency in its defence of female sexuality' (6). Matthews situates Blake within a 'pro-sex culture' (1) which was increasingly under threat as the eighteenth-century waned, and in the process of celebrating this culture she also hopes to contribute 'to the project of reclaiming sexuality for feminism' (5).

Her method is broadly historicist, but subtly and creatively so. She gets at the distinctive, individual voices of Blake's bourgeois contemporaries and friends, with each chapter bringing to life 'a triangular relationship between Blake, a figure more fully assimilated into the polite world, and discourses of sexuality' (13). The cast of characters is impressive – including Cowper, Cumberland, Darwin, Malkin, More and Wollstonecraft – and the range of vexed topical sexual debates – about virginity, population, polygamy, adultery, and rape amongst other things – is involving, but passion burns warmest in the book's sustained and tenacious recuperation of two men in/famous within feminist Blake studies, Henry Fuseli and William Hayley. At the book's heart (56-109) are a pair of chapters which ingeniously and deftly re-read key aspects of Hayley's often disdained best-sellers, *The Triumphs of Temper* and *A Philosophical, Historical, and Moral Essay on Old Maids*. Together these fully restore our sense of a feminised literary culture and, fascinatingly, show 'that for Blake the feminine world of gossip and chatter, of disputatious associative talk, can give rise to poetry' (72).

With all this noted, it is important to say that *Blake, Sexuality and Bourgeois Politeness* is emphatically not a book solely of interest to those of us caught up in the Blake and gender tug-of-war. Matthews is a brilliant Blakean and her bold rejection of the assumption 'that the illuminated books are the centrepiece of Blake's *oeuvre*' (10) leads in many fascinating directions. I particularly valued learning more about Blake's female patrons, especially the Countess of Egremont. It was instructive to see how his '1809 show functions as an alternative national gallery' (197). Matthews' keen pursuit of individual words, especially 'softness', was also very satisfying, and since 'Eternity is in love with the productions of time' she was inspired in her placement of immortal Blake within Romantic cultures of mourning. The reading of Blake's rapturous illustrations to Robert Blair's *The Grave* – especially *The Reunion of the Soul and the Body* – majestically advances her overarching argument about Blake's life-long commitment to that pro-sex culture and, though some doubts must remain about how women (especially bookish, unmarried ones) fared at the pro-sex party, Matthews does undeniably establish the great distance between Blakean eroticism and the pornographic conventions of his day: his 'series of extraordinary forms of penetration' see to that (210).

Blake, Sexuality and Bourgeois Politeness is one of the most absorbing and original Blake books to appear in years. Placing him in unusually refined company pays rich dividends – tempting into the open what might be termed Blake's feminine side, which is a valuable revelation.

Helen Bruder
Independent Scholar

Simon J. White, *Robert Bloomfield, Romanticism and the Poetry of Community*. Aldershot: Ashgate, 2007. Pp. 171. £55. ISBN 9780754657538.

In the context of the slow, lingering death of the canon over the last twenty or so years, and the resurrection research of those decades which has done so much to amplify our understanding of a richly diverse and heterogeneous Romanticism, it is extraordinary that Simon White's monograph of 2007 is only the second full book length study of Bloomfield following Jonathan Lawson's book in the Twayne's English Authors Series (1980). The belatedness of White's contribution receives ample compensation from his incorporation of some of the best modes of modern criticism: he combines a scholarly grasp of literary history with an approach that is primarily historicist and contextual. At the same time his attention to the language of the poetry is acute.

Bloomfield's marginal place in the revised canon (in comparison to Clare for example) is for White a serious shortcoming. He rightly endorses John Lucas's assertion that attention must be paid to Bloomfield if we wish to understand the period, and contends that that this critical blindness is down to the fact that we are 'so conditioned by Wordsworthian poetics we fail to see subtly different kinds of "Romanticism" in less well-known poetry'. Wordsworth looms large in this book: he is the mark of contradistinction by which White will show the value in Bloomfield's poetry of community, presented here as a more authentic representation of rural labouring life than Wordsworth's poetry can offer. It is not that White proceeds by way of Wordsworth-bashing (although a sharp prod is administered from time to time, such as when he tartly and concisely reminds us, without elaboration, of Wordsworth's description of himself as a 'chosen son' with 'holy powers') but that he needs to adduce Wordsworth frequently to demonstrate how his bulky and overbearing form is effectively shutting out Bloomfield. White will have none of this: he opens his argument boldly by suggesting that in 1800 Wordsworth was writing in the shadow of Bloomfield, and not the other way around.

Thus the way becomes clear for Bloomfield's overdue consideration, although Wordsworth's dislodgement necessarily has to be peremptory at times. There is not space to challenge or dismantle the subtleties of Wordsworthian representation lest White be seen to protest too much, so wisely, he keeps the contrast simple: Wordsworth admires the fortitude of individual suffering in the rural poor, but he has no real sense of a collective, or communitarian identity. For that we must go to Bloomfield. White builds his interpretations of the poetry on a foundation of painstaking contextual scholarship. The fascinating hinterland is a range of biographical and historical evidence about Bloomfield's life in London, his literary and cultural sources, his circle of acquaintances and friends and in particular the influences of key figures like Capel Lofft, and the political context of the time, including, naturally, the politics of landscape and rural labour. When dealing directly with the poetry's allusions, White's research energies are unbounded: he casts light on the dark side of the landscape of the *Banks of Wye* (1811) for example, by consulting old Ordnance Survey Maps (not 'Ordinance' by the way) to document landscape and its use, as well as developing further a highly relevant and fascinating account of gleaning in the period, given in the third chapter ('The Romantic Lyric and the Lyric of Labour'). And when it comes to interpreting the movement of sheep and their preferred diet in *The Farmer's Boy*, he cites *The Behaviour of Sheep: Biological Principles and Implications for Production* (1992), which must be a first, Dyer scholars notwithstanding.

Anyone wanting to understand the context of Bloomfield's writing will need to consult this book, for White serves his subject particularly well in this respect. Chapter 4 ('Betwixt and Between Patrons, Publishers and Readers') is an invaluable contribution here, and elsewhere the information about such topics as time-keeping and the hour-glass, the harvest-festival, the currency of the term 'minstrel' and so on, continually inform the reader of the allusive range and pertinence of Bloomfield's verse.

White succeeds in demonstrating Lucas's claim for Boomfield: this leaves the poetry itself. Here White stands sturdily by his subject, claiming versatility and technical accomplishment for Bloomfield throughout, and at times his observations are salutary. Yet the verse can become over-freighted with tenuous interpretations at times, or even blighted by a loading that induces an art of sinking in poetry. When the robin welcomes the returning soldier in 'The Soldier's Home – 'And seem'd to say (past friendship to renew) / "Ah ha! old worn out soldier, is it you?"' – White remarks somewhat solemnly that 'human wars take part on a moral plane that is neither part of nor sanctioned by nature' (143). There are difficulties in applying these kinds of readings to poetry that is not naïve but deliberately artless and even clumsy at times. This is surely an awkward handling of Homer's classic trope (Argos's recognition of Odysseus). Unfortunately, a robin compares badly with a dog on a dung-heap.

White is not altogether convincing in attributing to Bloomfield the virtues of semantic density or even at times, political resonance: the Bloomfield revival cannot and should not rely on this. Crabbe might be a better bet for the strong-reading approach, his use of form and vocabulary being more radical, but notably the Crabbe revival never really found momentum. Is it significant that both these under-appreciated poets predominantly employ verse forms and conventions that appear (however unjustly) anachronistic in the early nineteenth century? In terms of the chronology, that may not have been evident at the time, but our understanding of tradition (via Eliot) means that we cannot unlearn the force of the disruption of traditional poetic forms in the late eighteenth century and the resultant innovations. Clare, far more of a ventriloquist poet than Bloomfield, imitated others (such as Burns) to discover a liberating experimentalism, but Bloomfield, whatever his considerable virtues, occupies a different and a more limited formal territory. However, Simon White's argument for Bloomfield does not rest on such a slender base. He has written an authoritative and illuminating account of a Bloomfield intricately caught up with the culture of his time, its tastes, its prejudices and its politics.

Philip Martin
Sheffield Hallam University

Denise Gigante, *The Keats Brothers: the life of John and George*. Cambridge, Mass. and London: Harvard UP, 2011. Pp. 552. £25. ISBN 9780674048560.

The Keats Brothers takes us on a wonderful journey of two young and ambitious brothers, one the 'Man of Genius' and the other the 'Man of Power.' Considering that Tom, the youngest Keats brother died in 1818 of tuberculosis, Denise Gigante focuses her narrative on the life of John Keats and that of his brother George, who immigrated to west-America in pursuit of the American Dream. The book is thus a dual biography of John the poet and George the transatlantic Cockney pioneer, at least to the extent that Gigante envisions him as such.

This is not simply another biography of the poet. Gigante's meticulously researched and engaging narrative offers us a story that has not been hitherto explored by other biographers of John. As the title suggests, the book centres on the fraternal bond of the Keats brothers and the impact this had on John's poetic imagination. Gigante reminds us that John started writing poetry by writing little scraps and sonnets dedicated to his brothers, which he also took with him on his final voyage to Italy. John's reliance on the 'consolation of fraternity' (97) is brilliantly portrayed in the first part of the book, which renders the intimacy of the fraternal circle and John's emotional dependency on his brothers. Against John's shyness, moodiness and social awkwardness, George comes across as outgoing, witty and socially accomplished. George knew how to soothe John's bouts of depression; he lent an ear to John's worries; he introduced John to future friends, and 'seems to have been a successful guide to London sociability' (31).

This picture of fraternal harmony is eventually disrupted with George's decision to take his newly-wed wife (Georgiana) and immigrate to

America in hope of making a fortune. Gigante carefully examines the impact George's decision (and also Tom's death) had on Keats's poetic vision. Though she does not attribute to George a direct role in shaping his brother's greatest poetic achievements, she does note that John's 'most sublime verse came from the abyss of loss and loneliness that opened in the wake of George's immigration' (2). Gigante implies with due subtlety that the loss of his brothers contributed to the sense of separation, transience and despair characteristic of John's greatest odes.

In many ways, this book can be read as a defence of George. Conventionally, in the existing biographies of John, George's appearance is short yet damning. He appears as a villain who left John dejected and in debt to pursue his selfish ambitions for wealth. Gigante, however, claims that 'despite the dramatic appeal of George as a villain, John *was* as ambitious as Caesar, and George […] was an honourable man' (7). Gigante argues that George's decision to immigrate originated from his wish to better his life and the lives of his brothers. George, like many other after the French Revolution, realised that the economic situation in Britain did not offer many opportunities for financial improvement. Though he did not wish to leave his brothers, George lacked a better alternative. He truly believed that the move, which he hoped would be a temporary separation as he had clear intensions to return, was in the best interests of all.

What makes this book a compelling read is Gigante's skilful manoeuvering from one brother to the other, canvassing the parallels and contrasts that shaped their lives after their separation in Liverpool, 1818. We read about John's love affair with Fanny Brawne, his poetic disappointments, inspirations, financial hardships and failing health in the face of George's absence, and alongside George's experiences in the west. With George and Georgiana, the book embarks on a remarkable story that details their journey through Ohio to Cincinnati and finally to Louisville. Gigante dives into an elaborate account of west-America, bringing to life the sights and sounds George must have encountered as he stepped off the ship. We hear of the perils and dangers George faced from wild animals, yellow typhoid, thieves and prairie fires. Against the selfish driven capitalist, Gigante offers us the Cockney pioneer, whose achievement almost equals that of his brother the poet. Though Gigante does not fully excuse the fact that George left his dying brother in 1819 without any funds, she provides in remarkable detail George's efforts and hardships to raise the sum required to send John to Italy. As the final part shows, George finally made it. He obtained social status and wealth, but this was too late for John. George's success itself was short-lived since he lost his fortune in the panic of 1837, only to die four years later from the family disease, tuberculosis.

The book triumphantly weaves two lives into one and successfully places John and his poetry in a transatlantic context. It is to Gigante's merit as a storyteller and a researcher that we get to explore John's life anew through his close intimate relationship with his brothers.

Rachel Schulkins
Independent Scholar

Nicola Healey, *Dorothy Wordsworth and Hartley Coleridge: The Poetics of Relationship*. Basingstoke and New York: Palgrave Macmillan, 2012. Pp. 272. £50. ISBN 9780230277724.

Nicola Healey's recent book, *Dorothy Wordsworth and Hartley Coleridge*, offers an intriguing argument about the works of two important writers from the Romantic Period of British literature. Despite exhibiting a few questionable editorial practices in terms of writing style, the book offers a fine argument that is well supported with both primary and secondary materials.

Healey devotes three chapters to each of the two authors covered by her study while arguing that 'authorial identity is […] significantly vulnerable to, and conditioned by, the fluctuating pressures of immediate kinship' (8). Healey carefully examines Hartley's relationships with his father and brother Derwent, as well as Dorothy's relationships with

her brother William and with Samuel Taylor Coleridge. In so doing, Healey demonstrates the rich complexity of the social circles in question and the extent to which the familial interactions shaped the poetics and the public images of Hartley and Dorothy. Quoting extensively from the two authors' works, Healey's volume makes significant strides toward legitimate scholarly recognition of Hartley and Dorothy as authors in their own right.

One of Healey's main points is that Hartley Coleridge and Dorothy Wordsworth should not be viewed as minor writers whose works were overshadowed by those of their relatives. Instead, their works exhibit great complexity in terms of how they engage in the construction of each writer's identity as part of a larger community. Healey deftly contradicts prevailing notions about Hartley Coleridge as 'an eternal and ethereal child' as depicted in poems by his father and by William Wordsworth (3). She further points out that Hartley's work may have been marginalized because it exhibits features of the 'feminine Romanticism' (4) posited by Anne Mellor in *Romanticism and Gender* (1993). In addressing Dorothy's work, Healey borrows from recent sibling theory that argues, 'the greatest threat to identity formation comes from sibling peers rather than paternal relations' (10). Healey sees Dorothy, not as subordinate to her brother William but as a peer who contributed actively to the construction of William's and her own poetic identities.

Unfortunately, this book is marred by a number of editorial choices that detract significantly from its quality and that recur frequently enough to distract readers from the author's arguments. One of the most obvious is Healey's consistent reference throughout the text to Samuel Taylor Coleridge simply as 'STC'— a decision Healey discusses briefly in a prefatory author's note (xiv). While such a dismissive choice may serve Healey's avowed purpose of promoting Hartley Coleridge's works over those of his father, the abbreviation seems a bit extreme. Some readers also will object to the vernacular use of plural pronouns to refer to singular referents (see p. 171 for an example) despite the fact that this practice circumvents the awkwardness of using constructions like *she or he* and *him or her*. Finally, the many indented quotations might have been more smoothly integrated with the rest of the text rather than being introduced by abrupt colons.

Despite its editorial shortcomings, Healey's book makes significant intellectual contributions to the corpus of critical work on Romantic-era writers. In Healey's own words, the book attempts 'to dispel the persistent myths of Hartley and Dorothy, and contribute to a more accurate understanding of their independent writings, their writing relationships and their writing *of* relationship' (11). Most readers will find Healey's arguments convincing enough that they will come away from the book with renewed respect for the writings of both authors under Healey's scrutiny.

Ben P. Robertson
Troy University

Frederick Burwick, *The Encyclopedia of Romantic Literature*. 3 volumes. Wiley-Blackwell, 2012. 1,632 pp. £299. ISBN 9781405188104.

Since Andrew Maunder's *Encyclopedia of Literary Romanticism* (Facts On File, 2010), *The Encyclopedia of Romantic Literature* (Wiley-Blackwell, 2012) is the first academic publication to deliver an extensive overview of British literature in the Romantic Period. Divided into three volumes (A to G, H to Re, and Re to Z), it boasts a team of one hundred sixty-three contributors, all of them established specialists in Romantic studies, from almost as many academic institutions from all over Europe and the United States. In the 'Introduction' to *The Encyclopedia*, Frederick Burwick professes 'a more comprehensive overview of the literature than available in any other Companion or Handbook' (xliii) to date, and indeed this three-volume endeavour would seem to have admirably attained this purpose. It covers – as it should – an exhaustive range of authors, from William Blake and Samuel Taylor Coleridge to Joanna Baillie and Letitia Elizabeth Landon, and a detailed presentation of all the 'obligatory' topics, entries on 'Antiquarianism', the

‘*Bildungsroman*’, the ‘Elegy’, the Romantic ‘Fragment’, the ‘*Roman-à-Clef*’, the ‘Sublime’, and a double-entry on Orientalism (‘Orientalism in Drama’ and ‘Orientalism, Poetry and Prose’).

Proof of *The Encyclopedia*’s comprehensiveness is also in the coverage of topics which have thus far enjoyed less critical attention than perhaps was their due. Ranita Chatterjee’s detailed entry on ‘Children’s Literature’, for instance, as well as Donelle Ruwe’s neatly structured and grounding entry about ‘Children’s Poetry’ in the Romantic Era, prove engagement with and recognition of hitherto neglected authors and oeuvres. Michael Simpson’s entry on ‘Classical Greek Drama’, which emphasises its significance ‘in the intercultural relationships between Germany and Britain and between France and Britain’ (251), and Diego Saglia’s lengthy article about ‘Classical Roman Drama’ as an important source of inspiration to Romantic authors, both explore the infiltration of neoclassical elements within the corpus of Romantic literature. Entries on such diverse topics as ‘Cosmopolitan Prose’, ‘Devotional Poetry’, ‘Improvisational Modes’, ‘Torture on Stage’, or ‘Urban Poetry’ do well-deserved justice to the motley aggregate of themes, styles, genres and perceptions which Romantic literature encompasses. A most interesting highlight – also promoted in the ‘Introduction’ – is Michael R. Page’s entry on ‘Science Fiction’, listing titles like Mary Shelley’s *Frankenstein* and her apocalyptic novel *The Last Man*, Jane Webb Loudon’s *The Mummy! A Tale of the Twenty-Second Century*, or James H. Lawrence’s *The Empire of the Nairs* as influential predecessors of modern speculative fiction, Page argues, moreover, that ‘Romantic poetry and critical prose might also be part of the larger conversation and language of science fiction’ (1181), dwelling on the importance of the scientific poems and visionary prose of the era.

However, the extensive outreach of *The Encyclopedia*, perhaps as an effect of its ambitious scope, is in some ways unbalanced and falls short of the instructed reader’s expectations. One manifest oversight is the incongruity between the premise outlined in the ‘Introduction’ and the actual contents of *The Encyclopedia*. Thus, while the preface claims that ‘the entries acknowledge the significant influences of foreign authors (among them: Goethe, Alfieri, Bürger, Klopstock, Staël, Foscolo, Rousseau, Schiller) in British Romanticism’ (xliv), the volumes only feature individual entries for August von Kotzebue and Madame de Staël, all the other pan-European Romantic authors mentioned in the ‘Introduction’ having apparently been forgotten. By contrast, volume three of *The Encyclopedia* features an eight-page entry on the life and avatars of actress Sarah Siddons, which seems hardly justifiable, seeing that the professed focus of the critical work under scrutiny is, specifically, Romantic literature. Another puzzling lapse is to be found in Michael Scrivener’s entry on ‘Charlotte ‘Dacre’ King’, which talks extensively about the author’s poetry, but only mentions her prose-writing in passing, without dwelling on it critically, and signalling its importance to eighteenth-century Gothic studies. On the same note, although the Della Cruscan circle is mentioned both in connection with Charlotte ‘Dacre’ King and Mary Robinson, a separate entry on ‘Della Cruscan poetry’ was not deemed necessary. Additionally, the concept of ‘picturesque’, though briefly discussed in the entry on the ‘Sublime’, is not expanded upon in a separate article in *The Encyclopedia*, and the same goes for the eighteenth-century theoretical corpus behind the concepts of ‘horror’ and ‘terror’. Although these two concepts are central to the plots of early Gothic fiction, they are not granted an independent entry of their own, and are barely even touched upon in the otherwise comprehensive exploration of the Gothic in articles such as the ‘Female Gothic Novel’ and the ‘Male Gothic Novel’. One last shortcoming of *The Encyclopedia* is its disorienting structure, making it difficult to navigate; all three volumes give an ‘Alphabetical List of Entries’ and a ‘Thematic List of Entries’, both of which enumerate all the entries across all three volumes, instead of featuring only the relevant entries contained in each volume. This can initially give the impression that each of the volumes accommodates all of the listed items. In the same way, a ‘Name Index’ and a ‘Subject

Index' are only given at the end of the final volume of *The Encyclopedia*, listing the relevant names and subjects to be found across all three volumes. In spite of this slightly misleading arrangement, the formatting of the entries themselves features careful spacing and pagination, making the perusal of the lengthy articles altogether effortless. Though at times weighed down by its courageous purpose, *The Encyclopedia of Romantic Literature* is probably the best and most expansive review of British Romantic literature up to date, and will definitely prove a most useful resource to novices and scholars of Romanticism alike.

Maria Cohut
University of Warwick