

ECASECS 2010 in Pittsburgh: Recovery

by Linda Troost, President EC-ASECS

Our 2010 annual meeting, hosted jointly by Duquesne University, the University of Pittsburgh-Greensburg, and Washington & Jefferson College, will be held at the Omni William Penn Hotel in downtown Pittsburgh, Pennsylvania, on November 4, 5, and 6.

Named after William Pitt, Earl of Chatham, Pittsburgh is well known for recovering—from the Great Fire of 1845, from the regular flooding of its three rivers, from its 1860s reputation as “hell with the lid taken off,” and, more recently, from the collapse of its glass and steel industries—repeatedly coming back from the dead to become an example of economic recovery and appropriate host city for last year’s G-20 Summit. Therefore, co-organizers Sayre Greenfield, Laura Engel, and I have chosen the theme of Recovery to give us all an opportunity to recover people, texts, history, and culture from the mid-seventeenth through the early nineteenth centuries.

The preliminary program is available at the website, as is the registration form, travel information, and link to the hotel reservation site (our conference rate of \$129 plus tax is good through 8 October). The registration fee is \$160; those listed in the program as speakers, chairs, or roundtable participants must be registered by 22 October or risk being dropped from the program. Participants without U.S. checking accounts may pay in cash at the start of the conference but should register as soon as possible. To reach the website, google “ecasecs 2010” or visit <http://mysite.verizon.net/vzeq4p6e>.

Our conference hotel was built in 1916 by industrialist Henry Clay Frick to provide a home-away-from-home for millionaires visiting Pittsburgh. The brick building is famous for being the place where Lawrence Welk acquired the sobriquet of “the champagne music maker” while playing a gig there (the hotel still has the bubble machine), and it possesses one of the most beautiful hotel lobbies you will ever encounter. The immediate area was once the center of Pittsburgh’s industrial heritage and a showcase for its products. From the Grant Street entrance of the hotel, you face the U.S. Steel Tower (1960), a three-sided skyscraper of oxidized Cor-ten steel. From the William Penn Place main entrance, you see the Alcoa Building (1953), its aluminum curtain walls still shiny, and, in the distance, the reflective towers and spires of PPG Place (1981), headquarters of the company formerly named Pittsburgh Plate Glass.

The conference and registration table will open Thursday evening on the Conference Level (CL). The first session commences at 5:45 pm, immediately followed by a comfort-food reception/cash bar and the Oral/Aural Experience. This year, Peter Staffel promises us a cut-down (and cut-rate) production of Royall Tyler’s *The Contrast*, the first play by a citizen of the United States to receive a professional production (John Street Theatre, New York, on 16 April 1787). The comic triangle involving Maria van Rough, Henry Manly, and Billy Dimple is well known to those who teach American literature surveys and will bring to mind *The School for Scandal*. Friday offers a plethora of stimulating panels, roundtables, and coffee-break conversation as well as a continental breakfast and a buffet lunch. The day’s climax will be a plenary address by David A. Brewer of The Ohio State University, author of *The Afterlife of Character*,

1726–1825 (University of Pennsylvania Press, 2005). His talk “The Literary Uses of Authorial Names” will be followed by a cash bar. Saturday will feature more of the same punctuated by the Business Lunch and my Presidential Address (tentatively “The Undead Eighteenth Century”).

Evenings will be kept free so all can explore the culinary and cultural delights of Pittsburgh. The hotel has excellent restaurants and, within walking distance, one can find Korean, French, Italian, Portuguese, and Indian food as well as steaks and other American delicacies. For those on a budget or who want an *echt* Burg Experience, there are the almost-famous sandwiches of Primanti Bros (each sandwich containing French fries and coleslaw as well as meat and cheese). Foodies may wish some morning to visit the nearby Strip District, Pittsburgh’s wholesale food distribution center, now a mecca for connoisseurs of street food, fresh fish, Penzeys spices, Asian groceries, specialty coffees, and locally made Italian-style sausages—it is an area rich in seedy charm.

The hotel is also on the edge of the Cultural District. During the conference, the Pittsburgh Symphony will be performing Stravinsky, Sibelius, and Shostakovich at opulent Heinz Hall, and *South Pacific* will be featured at the glitzy Benedum Center. There will probably be something at the brand-new August Wilson Center but their schedule is not yet posted. Across the river, the Andy Warhol Museum is open until 10 p.m. on Friday (and is half-price after 5 p.m.). In the other direction, on top of the bluff, Duquesne University’s Red Masquers, in our honor, will be staging William Wycherley’s *The Country Wife* all three nights of our conference. Information about that production will be available at the registration table.

So, come to Pittsburgh in November for intellectual excitement, food, and collegiality. Sayre, Laura, and I look forward to welcoming you.

John Carr and Laurence Sterne’s Ghost

by Melvyn New

As Laurence Sterne was busily writing his second installment (volumes three and four) of *Tristram Shandy* in the summer of 1760, he was overtaken by the publication of *The Life and Opinions of Tristram Shandy, Vol. III*. While he had already been pestered with pamphlet imitations, this work of 224 pages was very much designed to look like the real thing; it had the same octavo format, for example, and the same uninformative title-page as had the first York printing of Volumes I and II.¹ When the *Critical Review* (September 1760) delivered its harsh verdict—“a stupid, unmeaning, and senseless performance,”—Sterne responded by taking out an advertisement in the *York Courant* (7 October 1760), condemning the usurper and announcing the forthcoming legitimate Volumes III and IV “about Christmas next.”²

The authorship of the spurious Volume III has been something of a mystery. At least since John Nichols’ *Literary Anecdotes* (1812), supplemented with additional information in 1814, it has been attributed to John Carr (1732–1807), born in Muggleswick, Co. Durham, educated at St. Paul’s school, and later headmaster of

the grammar school at Hertford. Carr would eventually make his small literary reputation with his translation of Lucian (1773-1798).³ The problem is that no one has ever been able to draw a definitive link between the imitation and Carr; he seems never to have acknowledged the work as his own, and neither Nichols nor any later commentator has done more than assert his authorship. It is not to be wondered at, therefore, that Anne Bandry seems rather dubious: “All modern catalogues give John Carr as the author, but I have not been able to trace the attribution.”⁴

At least one possible link between the 1760 imitator of Sterne and Carr the translator may now be suggested. Heretofore unnoticed is that in Carr’s subscription list to his first volume of *Dialogues of Lucian from the Greek* appears the name of “Laurence Sterne, M. A.”⁵ I have found Sterne’s name, to be sure, in other subscription lists, most pertinently for the present argument in that of the Yorkshire poet Francis Fawkes’s *Original Poems and Translations* (1761)—and exactly in the same manner: “Laurence Sterne, M. A.” This list also includes “Mr. John Carr.”⁶ Reciprocally, Fawkes is a subscriber to Carr’s *Dialogues*. We may, perhaps, speak of a “Yorkshire” literary circle.

What might seem most noteworthy—or mysterious—about Sterne’s appearance is that Carr’s list was not published until 1773, five years after Sterne’s death. While one would most like to argue that Carr, the translator of the satirist Lucian, was paying posthumous tribute in 1773 to the famous Laurence Sterne, it must be noted that Carr was gathering subscriptions as early as February 1764—if not before.⁷ And this raises another chronological mystery: Sterne was in France from January 1762 to June 1764; if he did indeed subscribe to Carr, we would have to posit either an earlier date for Carr’s project, or a now lost cross-channel correspondence between the two men, or, a third possibility, a subscription sometime between Sterne’s 1764 return to England and his death in 1768—assuming Carr continued his solicitations until finally publishing the list in 1773.

Were Carr and Sterne acquainted before January 1762, and sufficiently cordial for Sterne to give permission to add his name to any project Carr would undertake in the future? Or did they first meet on Sterne’s return to London? That Carr kept the name on his list until publishing it in 1773 may simply indicate acknowledgement of the subscription debt, however belatedly it was paid. However, since he need not have done so after Sterne’s death—and since Sterne’s residence in France does raise a serious obstacle to his subscribing in 1764 when Carr seems to have opened his campaign—we might also read Sterne’s name as a gracious act of atonement for Carr’s earlier youthful escapade as an imitator of *Tristram Shandy*. In this regard, it is fascinating to note that Carr’s list also contains, as a subscriber to six copies, “William Combes, Esq.,” whom I take to be none other than Sterne’s most notorious imitator, William Combe.⁸

If Sterne did know Carr before January 1762, it would feed the suspicion raised by W. G. Day and Anne Bandry concerning another early imitation, *The Clockmakers Outcry* (1760), that he was complicit in the publication of the spurious Volume III, all part of his attempt to keep the *Shandy* “brand” percolating while he worked on the second installment.⁹ Against that possibility, we might look more closely at the subscription list for evidence of other posthumous names or humorous tinkering.¹⁰ A Shandean searcher might pause, for example, at Mr. Samuel Joyner of Love-lane, and Mr. Swain, also of Love-lane, but in fact, Love-lane was a place-

name in Eastcheap, and Joyner and Swain are certainly common enough surnames. In one instance, however, Carr does clearly demonstrate a willingness to be humorous: “Gulielmus Adolphus Gustavus Timotheus Blennerhasset Esq; Flimby Hall, Cumberland.” William (*Lat*: Gulielmus) Blennerhasset was indeed of Flimby Hall, but the Latinate presentation surely suggests a private joke between Carr and his subscriber.¹¹ However, without additional evidence for one argument or the other, we remain a long way from proving that the longstanding attribution of the anonymous Volume III to John Carr, the schoolmaster and translator of Lucian, is a correct one. What we may at least now suggest, on the basis of Sterne’s ghostly appearance among Carr’s subscribers, is that John Carr rendered a posthumous—perhaps Shandean—tribute to his predecessor in the satiric art. We may also agree with Kenneth Monkman, although more tentatively, that the two men had mutual acquaintances and perhaps even knew one another, if not in 1760, then at some later date, by which time Carr’s imitation may even have become a subject of amusement between them.¹² Finally, even if we can never know for certain whether or not Sterne and Carr were acquainted, or whether or not Sterne actually paid for a subscription, we may perhaps be forgiven for suggesting a sentimental reading of the appearance of Sterne’s name on a subscription list five years after his death: as already hinted, perhaps John Carr had found a most charming way to ask forgiveness for his earlier literary bad manners, one that Sterne surely would have appreciated: “Ten times in a day has *Yorick’s* ghost the consolation to hear his monumental inscription read over . . . Alas, poor Y O R I C K!” (*TS*.I.12).

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Notes

1. The full text was reproduced by Garland Publishing in vol. I of *Sterneiana* (New York, 1975). Indeed, as Arthur Cash notes, the imitation was quickly followed by *A Supplement to the Life and Opinions of Tristram Shandy . . . Volume III (Laurence Sterne: The Later Years* [London: Methuen, 1984], 87), the work of yet another hack hoping to cash in on Sterne’s fame.

2. See Cash, 87-89. And see also the detailed account of Carr’s volume in Anne Bandry, “The Publication of the Spurious Volumes of ‘Tristram Shandy,’” *The Shandean*, 3 (1991), 126-35; as she points out, Dodsley posted several notices in the *Public Advertiser* (September 25, October 2, 3, 4) to the effect that the authentic third and fourth volumes would be published by him “about Christmas next.”

3. John Nichols, *Literary Anecdotes of the Eighteenth Century* (London, 1812, 1814), III:168-70, VIII: 305-312. One other work attributed to Carr is of interest, his *Filial Piety: A Poem* (1764), an ode to Dullness as his muse, clearly an homage—however feeble—to Pope. The translation of Lucian was actually well-received until superseded by that of Thomas Franckland (1780), and indeed led to the awarding of an LLD to Carr in 1781 by the Marischal College of Aberdeen, on the advice, Nichols tells us, of James Beattie.

4. Bandry, 132. The other primary scholar of Shandean imitations, René Bosch, *Labyrinth of Digressions* (Amsterdam: Rodopi, 2007), 13, is unable to shed

further light. The entry for Carr in the *ODNB* simply repeats information in Nichols, but without indicating why the work has been assigned to him. Kenneth Monkman, "The Bibliography of the Early Editions of *Tristram Shandy*," *The Library*, 25 (1970), 23n4, suggests that Carr's early tutor, the cleric Daniel Watson (1719-1804), who held various Yorkshire livings (Leake, not far from Coxwold, and Middleton Tyas), seems to have known Sterne, and "may have introduced Carr to him." It was Watson who started the gossip about Sterne's ill treatment of his mother; see Cash, *Laurence Sterne: The Early and Middle Years* (London: Methuen, 1975), 237, and *Letters of Laurence Sterne* (Gainesville: University Press of Florida, 2009), in *Works*, 7:33-34n2. Watson subscribed to Carr, but never to Sterne. If Monkman is correct in his conjectures, and I am correct in mine, Carr certainly proved a more loyal friend to Sterne than Watson, despite beginning his career with a spurious imitation.

5. I thank the efficient librarians of the Research Collection of Mills Memorial Library, McMaster U., for kindly providing a photocopy of the subscription list of a quite rare title; it has also now become available in ECCO2.

6. Of course, John Carr is a common name. Indeed, the famous Yorkshire architect, known to Sterne, was of that name; see *ODNB*, s.v. John Carr (1723-1807). He was responsible for many of the buildings in and around York and worked on renovations to Shandy Hall in 1767. The possibility that he is the John Carr subscribing to a fellow Yorkshireman, cannot be overlooked.

7. Favoring the first option, I was quite ready to dismiss Nichols' claim (III:168-69) of a 1765 publication "by way of experiment," since no such volume is recorded, until Jim May kindly unseated me from my hobby-horse by pointing out a notice in the *St. James's Chronicle*, Saturday, February 11, 1764: "PROPOSALS for printing by Subscription, SELECT DIALOGUES of LUCIAN Translated from by Greek by J. CARR." On May 17, 1766, a second advertisement appeared, also in the *St. James's Chronicle*, announcing that the "Translation of Lucian, Part of which has been some Time printed, will certainly be published, as soon as the Person who undertook it can find Time to attend to the Press." This is also signed by J. Carr. When he finally published his first volume in 1773, Carr humorously apologized for the delay of nine years, during which no one complained about his tardiness: "From this patient forbearance of the publick I conclude, that very few will be displeas'd with me for intending never more to trouble them with *Proposals for printing a book*" (xi). I am most grateful to Professor May for directing me to these notices in the *Chronicle*.

8. The editors of Sterne's *Letters*, 7:1-lii, describe him as "a figure to whom Sterneans owe a great debt of *ingratitude*" for his forged *Sterne's Letters to his Friends on Various Occasions* (1775) and *Original Letters of the late Reverend Mr. Laurence Sterne* (1788).

9. See Anne Bandry and Geoffry Day, *The Clockmakers Outcry* (Winchester: Winchester College Printing Society, 1991), 45-57.

10. Of the dozen names that Carr's list shares with Sterne's subscribers in 1760, 1766, 1768, and 1769, none was dead in 1773; it is all too probable, however, that some subscribers in 1764 did die during the nine years it took Carr to produce the volume. Whether he singled out Sterne for posthumous recognition or acknowledged all deceased subscribers will have to await further investigation of the

names on his list.

11. A “Mrs. Blen-hasset” subscribed to Sterne’s *Sermons* in 1766; in all likelihood, this is a misspelling for Blennerhasset, perhaps the wife of William, although that is merely conjecture. In one case it is possible that Carr’s humor backfired: in the second edition (1774), published without the subscription list, Carr concludes his Preface: “I return thanks to the voluntary subscribers. It was not my fault that a gentleman’s name was printed without his consent, nor that he does not ‘understand such odd stuff.’” Clearly Sterne was not the protester (Lydia Sterne, we might note, had been similarly accused concerning her posthumous subscription list for her edition of her father’s *Sermons* in 1769), and we cannot identify the person to whom Carr’s remark is directed. Interestingly, the list has one Dr. Johnson, one Mr. Samuel Johnson, and two Mr. Johnsons, and the comment does echo, for Sterneans at least, another Johnsonian verdict: “Nothing odd will do long. *Tristram Shandy* did not last” (James Boswell, *Life of Johnson*, ed. R. W. Chapman and Pat Rogers [Oxford: University Press, 1980], 696 [March 20, 1776]). However, subscribing to a translation of Lucian would certainly not be out of character for Johnson, and indeed he subscribed to Francklin’s translation in 1780—usually considered the better; see D. D. Eddy and J. D. Fleeman, “A Preliminary Handlist of Books to which Dr. Samuel Johnson Subscribed,” *Studies in Bibliography*, 46 (1993), 187-220. Eddy and Fleeman note that Sterne is on Carr’s list, but did not catch the chronological problem.

12. One possible argument against this supposition is provided by a Carr letter in 1789, published in Nichols’ supplemental information, that alludes to an election campaign by “a Mr. Wharton, who is said to be a friend and neighbour of Sir James Pennyman, Member for Beverley” (VIII:310). Had Carr been familiar with Sterne he would almost certainly have known that Wharton, of Skelton Castle, was the grandson of Sterne’s close friend, John Hall-Stevenson—although it is also quite possible that a quarter century later he might have lost touch with the community and failed to recognize John Hall under the name he had assumed as part of an inheritance.

**CONFESSIONS OF A COFFEE DRINKER:
OR, HOW COFFEE BECAME SEX(Y)**

by Hermann J. Real

He told you there was no case to make and
you’re blaming him because it wasn’t what you wanted to hear.
Sophie Hannah, *The Other Half Lives*

For Abigail Williams, Oxford

The Dean of St Patrick’s was a coffee drinker throughout his life, but any attempt to decide what ‘coffee’ means in his writings is an effort to decide between truth and kindness. “Drink your Coffee, and remember You are a desperate Chip,” Swift urges Vanessa on 13 July 1720, and again on 15 October 1720, “I wish I were

to walk with you fifty times about y^r Garden, and then – drink your Coffee.”¹ Two years later, he even went as far as to tell her, “The best Maxim I know in this life is, to drink your Coffee when you can, and when You cannot, to be easy without it.” In Swift’s personal hierarchy of values, coffee featured prominently. “Rememb^r,” he lectured Vanessa in another letter written in the summer of 1722, “that Riches are nine parts in ten of all that is good in Life; and Health is the tenth, drinking Coffee comes long after, and yet it is the eleventh, but without the two former you cannot drink it right” (*Correspondence*, II, 421).

As David Woolley has noted in his edition of Swift’s *Correspondence*, coffee drinking is indeed “a recurring theme in Swift’s letters to Vanessa, from first to almost the last.” “The earlier literal signification,” he continued, “was displaced by a symbolic secondary one which he obliquely defines more than once, suggesting, when taken together, the concept or idea of their actual encounters.”² Others have been more forthright than the gentle, kind-hearted musician from Down Under, a true lover of the Dean if ever there was one. “From Horace Walpole onwards,” John Middleton Murry writes, “critics have often put a *sinister* interpretation upon the phrase,” adding that “Swift’s cryptic and allusive mode of expression makes this possible.”³ (Of course, we remember, everything which logically and physically is not impossible is possible.) In the sinister interpretation, coffee is a code for sex. “One must surely be a little naïve to believe that it is a beverage,” Denis Johnston asserts with the clarity of one possessed.⁴ One of my favourite recollections of David Woolley is of our first “pilgrimage” together. That was at the beginning of our friendship, and on that occasion I was driving David to Letcombe Bassett, Berkshire, where Swift went into hiding at a critical moment in 1713. As all Swift scholars presumably do when they first meet, we were sounding each other out on the crucial issues in the Dean’s life. Was Swift married to *Stella*, David asked me. My answer was “No, I do not think so,” but, I added, “I hope they went to bed with one another.” David’s answer took me entirely by surprise (though, by hindsight, I cannot say why I should have been surprised): “I do, too.” Whether Jonathan went to bed with *Vanessa*, I do not know, nor does perhaps anybody else.

However, there is evidence, admittedly circumstantial, that coffee in Swift’s letters to Vanessa is *not* a code for sex, and that, by implication, Swift did *not* go to bed with her: for one thing, we do know that the Dean’s lusting for coffee was so shameless at times that he had to stop himself from his passion because of its baneful after-effects: “Nite Sollahs, tis rate, I’ll go to seep, I don’t seep well, & therefore never dare to drink Coffee ... after dinner,” he lisped, if not in numbers, in the *Journal to Stella*, and his letters and account books, too, are studded with references to his enjoying coffee *on his own*. On one occasion, he spent £1.2s on seven pounds of coffee; on another, in 1722, he daydreamed about drinking coffee for a whole day, “3 or 4 hours in drinking Coffee in the morning” to be followed after dinner by “drinking Coffee again till 7” (Woolley, II, 421). To the best of my knowledge, no critic has so far suggested that *this* was symptomatic of Swift’s obsessively engaging in “solitary pleasures.”⁵ Remarkably, Swift also bought coffee for Stella, his favourite cousin Patty Rolt, and his boon companion Sir Andrew Fountaine; *mirabile dictu*, he even seems to have enjoyed his coffee with Mrs Vanhomrigh, Vanessa’s mother, at times.⁶ It is easy to thrust significance on to things.

For another, the Dean was not entirely averse to luxury when it presented itself.

He knew, and knew to appreciate, a dainty, a choice, appetizing delicacy, when he came across it: “Adieu till we meet over a Pott of Coffee, or an Orange and Sugar,” he told Vanessa shortly before Christmas 1711. If coffee *is* a code for sex, we now have to worry about the significance of oranges (and sugar), too, leaping from one linguistic crisis to another. Of course, readers of seventeenth-century playwrights may here interject that orange wenches were *filles de joie* in the Restoration theatre.⁷ But then, Freud reportedly once assured a young lady of his acquaintance that cigars sometimes were nothing but cigars, which is the psychoanalytical variant of the philosophical commonplace that obscenity is always in the mind of the *beholder*. How else could we account for Vanessa writing to Swift in June 1713 while he was on his solitary way back to Dublin via Chester to take up his deanery: “I am very impatient to he[a]r from you at Chester it is impossible to tell you how often I have wished you a cupe of coffee and an orange at your Inn.”⁸ Coffee and oranges, Vanessa knew, Jonathan was fond of, and they would have offered him some compensation for the exertions of a very tiresome journey.⁹

Third, it is necessary to complete the sentence from Swift’s ‘Christmas’ letter to Vanessa: “Adieu till we meet over a Pott of Coffee, or an Orange and Sugar *in the Sluttery*, which I have so often found to be the most agreeable Chamber in the World.”¹⁰ One biographer of Swift, and an aficionado, too, has fallen prey to sexual fantasizing over this imagined scene: “Did [Swift] really believe that this was *not* love? Did he pretend to be in decline, when he was busy conquering the world? Could he with justice claim that his thoughts had been wholly directed at the formation and cultivation of her mind? Was he really a falling oak, a ship decayed? Was he a vessel in which a young girl could not entrust her future? What remote consistency is there between such a view and the loving words of a man to young girl, as he tells her his remembrance of the most agreeable chamber in the whole world, the one in which the two of them, close together and alone, take coffee, or with their lips and mouths savour the tart tang of a home-grown orange, dipped for sweetness in a bowl of sugar, then crushed and sucked and swallowed down?”¹¹ This is fiction parading in the guise of scholarship.

“A sluttery” is not a bedroom nor a cosy drawing room nor a comfortable living room. To go by the most authoritative and most comprehensive dictionary there is in the infinity of the cosmos, the *OED*, “a sluttery” is “an untidy room; a work-room,” also “a little store-room” (s.v.), whose first dating is 1841. However, in the light of information once made available to me during a guided tour of Castletown House, Celbridge, Co. Kildare, the first and greatest Palladian house in Ireland built for William Conolly, Speaker of the Irish House of Commons, ‘a sluttery’ in eighteenth-century Ireland, and possibly also in England, was a pantry, a very small room in a house from which food that had been brought from the kitchen was served in the Dining Room.¹² Swift refers to it as a “chamber,” but the room that I was shown was more like a kitchen, and there was an oven in it. Perhaps, that oven accounts for its warm cosiness. But even so, by no stretch of the imagination could I imagine Swift and Vanessa (nor anybody else) having sex in it. Warm though it may have been, the sluttery I saw was a small, cramped, unattractive room, which was paved with flagstones.

Finally, and perhaps most importantly, for Swift, enjoying a dish of coffee was manifestly medicinal, a welcome and handy, if modest, means of self-therapy.

Indeed, as a distinguished food historian has recently noted, “the medicinal virtues [of tea, chocolate and coffee] were carefully watched for,” and an unusually precise account of coffee’s arrival in seventeenth-century London went out of its way to emphasize that “the famous inventor of the circulation of the blood, Dr Harvey ... did frequently use it.”¹³ Dr Thomas Willis, who practised in Oxford in the 1640s and 1650s, even went a step further, prescribing “this drink” to the sick “sooner than any thing else for their cure,” and consequently sending them, rather than “to the apothecaries shops,” to the coffee houses (Cowan, 25). In order to “avoid Spleen and Sickness,” ‘Dr’ Swift, too, prescribed himself a ‘dose’ of coffee at least once a week, this being, he explained, as necessary to preserve his cheerfulness as exercise was to protect his health: “Without Health and good humor I had rather be a dog.”¹⁴

Indeed, there are medical reasons to take this self-justification seriously. Swift was a lifelong sufferer from *Morbus Ménière*, a syndrome which presents itself with three symptoms, first, tinnitus, second, vertigo, and third, nausea, and which is still incurable today.¹⁵ Modern doctors customarily try to alleviate these symptoms by improving patients’ circulation of the blood. Thus, the medical profession resorts to a therapy which Swift instinctively as well as unknowingly followed and which had the same, or at least a similar, effect on him as the drinking of coffee (or physical exercise, for that matter): subjectively, it made him feel, if not well, at least better.

In my view, the question whether Swift and Vanessa had sex is illegitimate, not so much because we will never know nor because we should, perhaps, never know¹⁶ nor because we were never intended to know, it is illegitimate because it is a *question malposé*. In other words, the question is part of the problem, question and answer being correlative. The legitimate version of the question, I think, is how it was *possible* for coffee to lose its innocence in the first place, and to become associated, even synonymous, with sex. There is plenty of documentary evidence for an answer, and some of it the (s)experts on Swift may not like. Three examples will have to suffice. In 1699, a *Country Gentleman’s Vade Mecum* warned prurient rustic bumpkins against the pitfalls of urban prostitution. Seemingly speaking from personal experience, its author [possibly recruited from the ranks of the Societies for the Reformation of Manners] cautioned that metropolitan bawds “generally keep *Seraglio’s* of their own, with the Superscription of *Chocolate*, or *Coffee* over their Doors, which are constantly guarded with three or four painted *Harlots*, that are always ready either by Surprise or Assault, to make you their Prisoner.”¹⁷ In the following year, Tom Brown, of facetious memory, described a brothel masquerading as a coffee house: “Where the sign is painted with a woman’s hand in’t, ’tis a bawdy-house.”¹⁸ Some twenty-five years later still, a young Swiss, César de Saussure, visited England. During his stay, he wrote letters to his family, describing the principal sights and objects of interest he had come across, and also relating many amusing incidents and anecdotes, together with personal reflections and opinions. His style, de Saussure’s editor assures us, “carries a conviction of veracity with it.” On 29 October 1726, César reports not about the publication of *Gulliver’s Travels* the day before, but about, among other things, the penny post, the cleanliness of the English, the markets, inns and taverns of London as well as its coffee-houses. “Some coffee-houses,” he confirms Tom Brown, “are a resort for learned scholars and for wits; others are the resort of dandies or of politicians, or again of professional newsmongers; and many others are temples of Venus. You can

easily recognise the latter, because they frequently have as a sign a woman's arm or hand holding a coffee-pot.¹⁹ There are a great number of these houses in the neighbourhood of Covent Garden; they pass for being chocolate houses, and you are waited on by beautiful, neat, well-dressed, and amiable, but very dangerous nymphs."²⁰ Modern students of eighteenth-century coffee-house culture have confirmed this report. Like the London bagnios, where coffee and other hot drinks were served,²¹ many coffee-houses worked hard "to avoid any association with prostitution," but many in fact were "fronts for bawdy houses," so much so "that the word itself came to be a synonym for brothel."²²

So, 'coffee,' to an eighteenth-century mind, not only means what it says it means, 'a dark brown drink,' it also *does* mean 'sex,' but the sex it signifies is for sale, it is commercial, exploitative, and aligned with rapaciousness, poverty, and venereal disease, the kind of sex that emerges from one of the Dean's most moving, upsetting poems, *A Beautiful Young Nymph Going to Bed*, *fille sans joie* indeed. Since coffee was associated with this kind of low sex, Swift, I think, would not have used it to refer to his encounters with Vanessa. The upshot is, I think, that 'coffee' in his letters to Vanessa, poor, passionate, imprudent, unhappy Vanessa, is a cipher for intimate companionship, the sort of intimate companionship he would enjoy not only with Vanessa, but also with Stella and Patty Rolt, and, for that matter, with male friends like Sir Andrew Fountaine.²³ The Dean did set a high value upon the companionship of women, and he took pride in the advances of ladies, at times jocularly even soliciting their advances – "For you know my Priviledge, that Ladyes are always to make the first Advances to me" (Woolley, II, 586; see also III, 297, 304, 340) – but Swift was not dissolute or promiscuous, or, worse still, dissolute *and* promiscuous. The conclusion, then, may not be very original but it is bound to be that the phrase "to drink coffee" had no other meaning for Swift than its "most literal and innocent" one.²⁴ And that I take to be not an invention but the truth, always provided of course that the truth is not an invention herself.²⁵

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Notes

1. *The Correspondence of Jonathan Swift, D.D.*, ed. David Woolley, 4 vols (Frankfurt on Main: Peter Lang, 1999-2007), II, 338, 348. All quotations are from this edition, cited as "Woolley."

2. Woolley, II, 338-39, n. 6. J. A. Downie agrees that the "frequent references to coffee [in Swift's letters to Vanessa] have some hidden meaning," but also feels that the evidence that these "cryptic allusions refer to sexual intercourse" is inconclusive (*Jonathan Swift, Political Writer* [London and Boston: Routledge & Kegan Paul, 1984], pp. 171-72).

3. John Middleton Murry, *Jonathan Swift: A Critical Biography* (London: Jonathan Cape, 1954), p. 287. For Horace Walpole, see *Horace Walpole's Correspondence with George Montagu*, eds. W. S. Lewis and Ralph S. Brown, Jr., X (New Haven: Yale U. Press, and London: Humphrey Milford, 1941), 218-19. But then, as Peter Sabor has pointed out, Horace Walpole is hardly a "disinterested and dispassionate" critic of Swift ("St Jonathan' or 'wild beast':

Horace Walpole's Swift," *Reading Swift: Papers from the Third Münster Symposium on Jonathan Swift*, eds Hermann J. Real and Helgard Stöver-Leidig [München: Wilhelm Fink, 1998], pp. 321-36). Later critics like Stanley Lane-Poole ("The Alleged Marriage of Swift and Stella," *The Fortnightly Review*, 93 [1910], 331-32), Stephen Gwynn (*The Life and Friendships of Dean Swift* [London: Thornton Butterworth, 1933], pp. 166-72), and T. G. Wilson ("Swift's Personality," *Fair Liberty Was All His Cry: A Tercentenary Tribute to Jonathan Swift, 1667-1745*, ed. A. Norman Jeffares [London: Macmillan, and New York: St Martin's Press, 1967], pp. 31-33) have nonetheless endorsed Walpole's reading.

4. Denis Johnston, *In Search of Swift* (Dublin: Hodges Figgis, 1959), p. 148. See also Joseph Ronsley, "Denis Johnston's Jonathan Swift," *Papers from the Third Münster Symposium on Jonathan Swift*, eds. Real and Stöver-Leidig, pp. 347-57.

5. Of course, since there are few "sins" not attributed to the Dean at one time or another, "solitary pleasures" have also been laid at his door; see Hugh Ormsby-Lennon, "Swift's Spirit Reconjured: das Dong-an-sich," *Swift Studies*, 3 (1988), 9-78, particularly pp. 9-22.

6. *Journal to Stella*, ed. Harold Williams (Oxford: Clarendon Press, 1948), II, 380.

7. See, in addition to William Wycherley, *The Country Wife* (in *The Plays of William Wycherley*, ed. Arthur Friedman [Oxford: Clarendon Press, 1979], p. 248 [I, i, 12-16]), Montague Summers, *The Restoration Theatre* (London: Kegan Paul, Trench, Trubner, 1934), pp. 11-12, 82-85, 322.

8. Woolley, I, 502 and n. 6. In response to this letter, Swift reassured Vanessa that the quality of the coffee he met with "upon the Road" did not favourably compare with her "Rats bane," *scil.* coffee (Woolley, I, 504 and n. 3).

9. See *The Account Books of Jonathan Swift*, eds Paul V. Thompson and Dorothy Jay Thompson (London: Scholar Press; Newark: U. of Delaware Press 1984), pp. 10, 11, 15, 113, and *passim*. Oranges had in fact reached England from Italy by the early fifteenth century and Lancashire by the end of the sixteenth century, so that Vanessa's wish seems not unwarranted (see Joan Thirsk, *Food in Early Modern England: Phases, Fads, Fashions, 1500-1760* [London: Hamdledon Continuum, 2007], pp. 10, 48).

10. Woolley, I, 399. See also Swift's letter to Vanessa of 15 August 1712: "I long to drink a dish of Coffee in the Sluttery, and hear you dun me for Secrets, and — drink your Coffee" (I, 437).

11. Bruce Arnold, *Swift: An Illustrated Life* (Dublin: The Lilliput Press, 1999), p. 63.

12. Paul Caffrey, *Castletown* (Celbridge, Co. Kildare, 1990), p. 12.

13. Thirsk, *Food in Early Modern England: Phases, Fads, Fashions, 1500-1760*, pp. 308-10. On the contemporary use of coffee as medicine, see also Brian Cowan, *The Social Life of Coffee: The Emergence of the British Coffeehouse* (New Haven: Yale U. Press, 2005), pp. 22, 25, 28-29, and *passim*. Hereafter cited as "Cowan."

14. Woolley, II, 385, 425. John Lyon, Swift's guardian at the end of his life, confirms that the Dean "thought [coffee] good for raising the spirits" (*The Account Books of Jonathan Swift*, eds. Thompson and Thompson, p. lxxxiii).

15. See, in addition to Irvin Ehrenpreis, *Swift: The Man, his Works, and the Age*, 3 vols (London and Cambridge, MA: Methuen, 1962-83), III, 915-18, the very detailed and informed account by Wanda Creaser, "'The most mortifying malady': Jonathan Swift's Dizzying World and Dublin's Mentally Ill," *Swift Studies*, 19 (2004), 27-48, particularly 30-38. See also, for the literature on Swift's medical history, Hermann J. Real and Heinz J. Vienken, "Psychoanalytic Criticism and Swift: The History of a Failure," *Eighteenth-Century Ireland*, 1 (1986), 137-38 and n. 54.

16. George Sherburn's exhortation that "students of Swift's personality should try to restrain their love of thrills," timely in 1938 ("Methods in Books about Swift," *Studies in Philology*, 35 [1938], p. 635), still seems appropriate today.

17. *The Country Gentleman's Vade Mecum* (London: John Harris, 1699), p. 107. See also "The Character of a Town-Miss," *Dunton's Whipping-Post: or, A Satyr upon Every Body* (London: B. Bragg, 1706), which concludes on the sentence: "Antiquated Taverns and blind Coffee-Houses are most of 'em Nany-Houses" (p. 120).

18. *Amusements Serious and Comical*, ed. Arthur L. Hayward (London: George Routledge & Sons, 1927), p. 58. See also the impressive material in Gordon Williams, *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*, 3 vols (London and Atlantic Highlands, NJ: Athlone Press, 1994), I, 271 (s.v. coffee house).

19. Sadly, no specimen of such a "shop sign" seems to have survived. See Sir Ambrose Heal, *The Signboards of Old London Shops* (London: Portman Books, 1957); and Bryant Lillywhite, *London Signs: A Reference Book of London Signs from Earliest Times to about the Mid-Nineteenth Century* (London: George Allan & Unwin, 1972). The explanation probably is that the signs were painted on the walls of the establishment in these cases "rather than hung in the manner of shop and tavern signs" (Williams, *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*, I, 157 [s.v. brothel-signs]).

20. César de Saussure, *A Foreign View of England in 1725-1729: The Letters of Monsieur César de Saussure to his Family*, ed. and trans. Madame van Muyden (London: Caliban Books, 1995), pp. 102-03.

21. E. J. Burford, *Wits, Wenchers and Wantons: London's Low Life. Covent Garden in the Eighteenth Century* (London: Robert Hale, 1986), pp. 17-18, 57, 65-75.

22. Cowan, pp. 118-19. See also Dan Cruickshank, *The Secret History of Georgian London: How the Wages of Sin Shaped the Capital* (London: Random House, 2009), pp. 87-88, 118-19, 166, and *passim*. hilariously, one of the counter-arguments, in *The Mens Answer to the Womens Petition against Coffee: Vindicating their Own Performances* (London, 1674), was that the drinking of coffee did not make them "less Active in the Sports of Venus," a charge put forward by *The Womens Petition against Coffee: Representing to Publick Consideration the Grand Inconveniencies Accruing to their Sex from the Excessive Use of that Drying, Enfeebling Liquor* (London, 1674). On the contrary, the men asked in all ostensible innocence, "there being scarce a Coffee-Hut but affords a Tawdry Woman, a wanton Daughter, or a Buxome Maide, to

accommodate Customers, can you think that any which frequent such Discipline, can be wanting in their Pastures or defective in their Arms?" (rept. in *Old English Coffee Houses* [London: Rodale Press, 1954], p. 21).

23. See *The Account Books of Jonathan Swift*, eds Thompson and Thompson, pp. lxxxiii, 21, 62, 72.

24. Dean J. H. Bernard, "Introduction," *The Correspondence of Jonathan Swift, D.D.*, ed. F. Elrington Ball, I (London: G. Bell and Sons, 1910), p. xxv. This reading is corroborated by the later use of "coffee" in *A Compleat Collection of Genteel and Ingenious Conversation* (1738), in [*The Prose Works of Jonathan Swift*], eds. Herbert Davis *et al.*, 16 vols. (Oxford: B. Blackwell, 1939-68; various reimpressions, sometimes corrected), IV, 197.

25. I thank all my collaborators at the Ehrenpreis Centre for sharing my passion for coffee drinking with me, and in particular Dr Kirsten Juhas and Sandra Simon, M.A., for their enthusiastic support in all sorts of ways.

Bucknell University Press's Annus Translatio

by Nina Forsberg

2009 was set to be an eventful year for the Bucknell University Press. It was the 40th anniversary of the publication of our first book, and we intended to celebrate the milestone in style. Beginning in the fall, we made a brochure, designed commemorative web features, interviewed past Press Directors, sponsored a campus workshop on scholarly publishing, hosted a grand formal dinner with toasts and jazz music, and invited William Germano (former vice president and publishing director at Routledge and author of two books on publishing) to deliver the talk "What are Books Good For?" Germano's lecture focused on the major changes in publishing that presses face and left the audience with a sense of cautious optimism that the book as we know it is not going away soon. But this good long-term prognosis fell on a Press in more imminent distress from recent news of our publisher's closure just weeks before. Thoughts of what to do next would occupy our minds for the next several months and moreover cause some stir in the eighteenth-century scholarly community. We are happy to announce through this piece our new arrangements and also share some developments in eighteenth-century studies at the Press.

The Bucknell University Press is a small press at Bucknell University, a private liberal arts college in Lewisburg, PA. It has since 1968 published over 1,000 titles, at a current rate of 35 - 40 books a year, with traditional strengths in Hispanic Studies, literary criticism, and philosophy. Since 1996 the Press has been under the directorship of eighteenth-century scholar Greg Clingham. To date, the Bucknell University Press has over 100 general publications in the eighteenth century, 51 of which are part of *Bucknell Studies in Eighteenth-Century Literature and Culture*, a major series that ran from 1996 - 2010. See the appendix to this article for a selection of titles from the last few years.

For all 42 years of the Press's existence, Associated University Presses (AUP) — a family-run business based in Cranbury, NJ — managed the production, distribution, and sales of Bucknell University Press books along with those of the

other members of the five-press consortium (Delaware, Lehigh, Fairleigh Dickinson, and Susquehanna University Presses). AUP was founded by Thomas Yoseloff, then Director of the University of Pennsylvania Press, and then later directed by his son Julien Yoseloff. Without AUP there may never have been a press at Bucknell as it was a shared vision between Thomas Yoseloff and his friend, John Wheatcroft, later the Director of the Stadler Center for Poetry, that led to the creation of the Press in 1968. We are grateful for the long and productive relationship we have enjoyed with AUP. However, for reasons both personal and economic, Yoseloff has decided that it is time to quit the presses. AUP will not be accepting new manuscripts from the consortium presses after June of this year. After seeing its current manuscripts through, in June 2011 Yoseloff will turn off the lights and lock the doors of AUP for good. We had been expecting this news for a long time, and Bucknell University Press for years had been contemplating how to continue publishing beyond AUP. Nonetheless, the closure announcement came as a surprise in the way that we are perennially shocked when fall becomes winter.

It was at this critical moment that Jim May asked me at the ASECS annual meeting to write a piece on the current happenings at the Bucknell University Press. We had at that time received news of AUP's closure, and Clingham for several weeks had been negotiating the future of the Press's publishing program. Bucknell is one of a very few scholarly presses that specialize in eighteenth-century scholarship, and anxieties regarding our possible closure were rife. We are indebted to the whole international network of eighteenth-century scholars — who in reading for us, recommending manuscripts, and publishing their books with us, have helped the Press to thrive—and we were confident that we would survive and have a future in eighteenth-century scholarship. After an extensive period of negotiation during which time we considered eleven different proposals from various companies and presses, and during which we were delighted to discover how much good will there was in the industry of scholarly publishing, we decided to join with Rowman & Littlefield. Founded in 1949, Rowman & Littlefield is a very large independent publisher of books specializing in the humanities and social sciences, as well as having a large commercial presence.

From July 2010, Bucknell University Press will enter into an arrangement with Rowman & Littlefield that will leave editorial and design decisions in our hands while we benefit from the many resources in production, promotion, and distribution that this large company has to offer. This arrangement will grant us long-term stability, a global promotional plan, representation at a variety of academic conferences, greater printing options, automatic digitalization into ebooks for all titles, an electronic back list, as well as traditional print publication in hardback and, when appropriate, in paperback. Scholars and students in eighteenth-century studies can therefore be assured that it will be business as usual at Bucknell University Press. When arrangements were reached, Martine W. Brownley, Goodrich C. White Professor of English at Emory University was one of several who shared our sense of relief and celebration, sending us this note: "Congratulations! All of us who work in the eighteenth century owe you a huge debt, and are so very grateful to you for all your hard work. . . . I know few other academic [presses], probably none, who could have pulled something like this off." The outpouring of support from the eighteenth-century scholarly community has been heartening.

In addition to our regular eighteenth-century offerings, we will continue to publish books in eighteenth-century studies for the Goethe Society of North America, whose series *New Studies in the "Age of Goethe"* is edited by Jane Brown, Professor of Germanics and Comparative Literature at the University of Washington, and an eminent advisory board. The Press also partners with the Eighteenth-Century Scottish Studies Society — under the guidance of Richard B. Sher, Distinguished Professor of History at the New Jersey Institute of Technology and Rutgers University — to publish the series *Studies in Eighteenth-Century Scotland*. See appendix for recent titles in these series.

We are also excited to announce the creation of a new series of books in eighteenth-century scholarship. Since 1996, *Bucknell Studies in Eighteenth-Century Literature and Culture* has published 51 titles of a very wide variety. This series is now closed, and our new series *Transits: Literature, Thought, and Culture 1650 – 1850* will aim to attract scholarship of a more comparative and global kind including transformative readings of the literary, cultural, and historical interconnections between Britain, Europe, the Far and Middle East, Oceania, and the Americas in the long eighteenth century. Forthcoming titles in *Transits* include *Figures of Memory: From the Muses to Eighteenth-Century British Aesthetics* by Zsolt Komáromy, *An Actor in Earnest: The Career and Influence of Thomas Sheridan, 1719-1788* by Conrad Brunström, *The Self as Muse: Narcissism and Creativity in the German Imagination, 1750-1830* by Alexander Mathäs, and *Horace Walpole's Letters: Masculinity and Friendship in the Eighteenth Century* by George Haggerty. These titles affirm the Press's continued interest in traditional approaches while also encouraging work that explores the eighteenth century from newer transatlantic perspectives.

If you have a project that you think would fit this series, or otherwise suit the Press, please send a proposal along with a c.v. to Greg Clingham at Bucknell University Press, Taylor Hall, Bucknell University, Lewisburg, PA 17837 or clingham@bucknell.edu. Proposals need not be longer than 4 - 5 pages, and should include a Table of Contents and describe the concepts and arguments of the book while situating it in the context of other recent work in the field. If the proposal is of interest, we will ask to see the manuscript, which will then be sent out to independent readers. After reports have been gathered, the editorial board meets to make publishing decisions (4 - 5 times a year). Of those submissions that are accepted, most require revisions. Once a manuscript has been finalized, we will design it at Bucknell, and then it will be sent to Rowman & Littlefield for production. In this new publishing partnership with Rowman & Littlefield we hope to continue welcoming your best eighteenth-century scholarship for *at least* 40 more good years.

Recent Titles from the Bucknell University Press

Bucknell Studies in Eighteenth-Century Literature and Culture:

Bloom, Rori. *Man of Quality, Man of Letters: The Abbé Prévost between Novel and Newspaper* (2009)

Broglie, Ron. *Technologies of the Picturesque: British Art, Poetry, and Instruments 1750-1830* (2008)

- Bygrave, Stephen. *Uses of Education: Readings in Enlightenment in England* (2009)
- Collings, David. *Monstrous Society: Reciprocity, Discipline, and the Political Uncanny, c. 1780-1848* (2009)
- Ewalt, Margaret R. *Peripheral Wonders: Nature, Knowledge, and Enlightenment in the Eighteenth-Century Orinoco* (2009)
- King, Shelley, and Yaël Schlick (eds.). *Refiguring the Coquette: Essays on Culture and Coquetry* (2008)
- Krupp, Anthony. *Reason's Children: Childhood in Early Modern Philosophy* (2009)
- Lavoie, Chantel M. *Collecting Women: Poetry and Lives, 1700-1780* (2009)
- Swaim, Barton. *Scottish Men of Letters and the New Public Sphere, 1802-1834* (2009)
- Wallace, Miriam L. *Revolutionary Subjects in the English "Jacobin" Novel, 1790-1805* (2009)
- Wallace, Tara. *Imperial Characters: Home and Periphery in Eighteenth-Century Literature* (2010)
- Ward, Adrienne. *Pagodas in Play: China on the Eighteenth-Century Italian Opera Stage* (2010)

New Studies in the "Age of Goethe":

- Schwartz, Peter J. *After Jena: Goethe's Elective Affinities and the End of the Old Regime* (2010)
- Tucker, Brian. *Reading Riddles: Rhetorics of Obscurity from Romanticism to Freud* (2010)

Studies in Eighteenth-Century Scotland:

- Dawson, Deirdre, and Pierre Morère (eds.). *Scotland and France in the Enlightenment* (2004)
- Nenadic, Stana (ed.). *Scots in London in the Eighteenth Century*

Theresa Braunschneider. *Our Coquettes: Capacious Desire in the Eighteenth Century*. Charlottesville: University of Virginia Press, 2009. Pp. 208; bibliography; index. ISBN: 978-0-8139-2809-8. Hardbound, \$39.50.

You've probably all experienced a version of this: a student in a class once asked me what a "coquette" was, and we collectively tried to hunt the closest contemporary word. Flirt? Tease? Slut? None seemed fitting, and that class – like similar discussions of "fop" – turned into one of those refreshing moments in which we collectively recall the historical disjunctiveness of all categories, while trying to perform the translation necessary to gain any sort of grounding in the past.

Theresa Braunschneider's excellent *Our Coquettes: Capacious Desire in the Eighteenth Century* would have helped the discussion that morning. In this study of the coquette's appearances, characteristics, and functions, Braunschneider guides readers in understanding how social types like the coquette not only are understood,

but how a culture deploys them to redirect its members' behavior. While Braunschneider primarily looks at how women's behavior is managed via the coquette, she also argues that the figure embodies broader British society's struggles with some questions of modernity. She also successfully traces the ways in which the eighteenth century organized certain traits into the coquette at the start of the century with an attitude of forbearance, but then reinterpreted those traits much more negatively towards the century's end.

Braunschneider begins by establishing an early "character" of this type. Unfamiliar to British readers before 1660 – and not present in literature until about the 1690s – by the early eighteenth century, the coquette seems to be a type that everyone knows. She is typified by vanity, levity, carelessness of reputation (because sure of her own virtuousness), and capacious desire – that is, her ability to be attracted to all sorts of fashionable goods and places, and to accept attentions from all sorts of beings: women, men, lapdogs. A coquette "insists on being a chooser" (23), and Braunschneider grounds her study in the assumption of female agency implied by the coquette's flighty indecision – or, better, her choice to have it all. The coquette's agency combined with her essential lightness allowed her to be a site upon which eighteenth-century Britons worked out cultural anxieties about their modern world, from questions about gender roles to those about a shifting economic system without, as Braunschneider states, "taking [modernity] too seriously" (37). Thus, throughout the literature, the coquette is both criticized and bemusedly tolerated.

Braunschneider organizes her book to explore several of the coquette's main qualities: her relation to consumer culture, her peripatetic nature, and her literary role in redirecting desire towards monogamy. In their expanding lives as consumers, coquettes do not stick with one object for long – like fashion, they are "unpredictable, irrational, insubstantial, and always changing" (47). Braunschneider first discusses how the coquette expresses "anxieties about the potentially narcissistic and alienating nature of modern consumer culture" (43). Coquettes seem unable to value the appropriate objects: suitors are just another item in a list, reducing their importance to the same level as lapdogs and fans; coquettes value men for what they wear and how they court, not for their moral nature. In the welter of new objects for purchase and consumption, the coquette's behavior shows the seductiveness of untrammelled choice and signals the danger to marriage posed by "the disappearance of men from the consciousness of women absorbed by consumerism" (51). The figure of the coquette warns Britain about being too absorbed by the newly-available and affordable consumer goods: bourgeois buying power may be applied to people and may dislodge appropriate hierarchies of value.

As we see in the late-century abolition movement, the calibration of all human life in relation to objects is assessed as the century progresses. While Braunschneider does not raise this topic, some of the coquette discourse's focus on geography and motion may suggest this connection. She discusses how the coquette is not only positioned within the newly-emergent commercial power of London as opposed to the agrarian countryside, but the coquette is also internationalized in her ability to receive objects from faraway lands: "Through its very geography, coquetry is thus associated with the modern economic structures contributing to the new class and gender relations in England" (74). Braunschneider builds on Laura Brown's

exploration of how trade and colonialism were conceived as ways of satisfying women's consumer desire, to show how the figure of the coquette globalizes the idea of "gallantry." Like suitors, objects won via colonial dominance and human trafficking lay themselves at the feet of the British coquette. Both inanimate and animate prizes from around the world are brought to Britain to satisfy the easily-cloyed appetite of the coquette. Braunschneider posits two eighteenth-century views of the coquette's global positioning. In the first, "By suggesting that British commercial aspirations are only as serious as a young woman collecting admirers and baubles to herself, such representations help fend off the more serious and worrisome consequences of empire" (90). And yet, those serious consequences still impinge on the consciousness. So secondly, Braunschneider questions whether the apprehension regarding the coquette's levity and her inability to stay in one place may point to a parallel anxiety over Britain's global roving – that imperial expansion may be equally light and meaningless, and thus "doomed to imminent failure" (96).

Braunschneider turns her attention to three eighteenth-century novels in her chapter on the coquette and choice. Each novel – Mary Davys's *The Reform'd Coquette* (1724), Eliza Haywood's *Betsy Thoughtless* (1751), and Charlotte Lennox's *The Female Quixote* (1752) – poses at its opening the question, why would a woman marry and thus lose power? Then, through brushes with sexual threat, homoeroticism, and bad first choices, these novels show how the young female protagonists are brought to understand monogamy not only as a mode of protection for them but also their surest route to happiness: "as choosers ... [they] are crucial to the consolidation of the ideology of marriage as understood as voluntary subordination" (12). The regimentation of the coquette's desire serves to naturalize unequal marriage relations: it makes subordination under the guise of love and companionship the natural and only way to happiness, rather than simple subjugation to which women must submit regretfully. Readers may wonder about the inclusion of Lennox's text in this group, since its romantic main character, Arabella, does not evince standard characteristics of the coquette. Braunschneider employs the novel as a contrast to the other two. All three depict young women who are reformed, but the two with coquette-protagonists show how coquetry, by its very flexibility, can offer the possibility of character development – the capricious girl can reform into a woman who realistically can choose monogamy. Braunschneider argues that, because of her *lack* of coquetry, Lennox's heroine undergoes a sudden, implausible transition, and Arabella's future with her chosen husband is figured more as subjugation instead of an agreeable choice. *Female Quixote* is thus less successful in that cultural work of helping its women readers see the choice of marriage as rational and fulfilling—and worth sacrificing the relative freedom of their single lives for.

Braunschneider concludes with a quick review of late eighteenth- and early nineteenth-century literature on the coquette to show how she becomes a destructive category. In these texts, coquetry early in life is a dire predictor of tragedy for a woman's self and her intimates, even when, as is common with the coquette, she is moved more by carelessness than maliciousness. Women and their counterparts in literature now must be completely virtuous; they do "not primarily seek pleasure or happiness but [want] more than anything to be good" (138). In this discourse formation, "good" is positioned opposite to pleasure.

Braunschneider supports her claim that the coquette is a “textual figure that creates effects through repetition and citation across a disparate range of representations” (7) by using a variety of sources in her rich argument – periodicals, poems, plays, novels. And, of course, *The Tatler* and *The Spectator*, with their emphasis on social relationships embodied in consumer goods, are fruitful sources. It seems as though the only materials missing are the voices of the coquettes themselves. How far did the cultural discourse of the coquette permeate the personal? Did women use the word in their private correspondence or diaries? Who did they designate privately as coquettes, and how did those so designated view themselves? Did women self-identify as coquettes? And how did women discuss giving up broad choice for the “Choice” of one spouse? Undeniably, this type of evidence is brutally difficult to locate. But it would provide the important link between what was presented publicly and what may have been internalized.

One can only hope that Braunschneider continues her important investigations into these other sources. *Our Coquettes* ranges across much primary material and relevant research in the area, and it deservedly won the Walker Cowan Memorial Prize for outstanding eighteenth-century scholarship. Clearly, Braunschneider could bring her considerable talent and insightful intelligence to these additional questions with impressive results.

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Kristina Straub. *Domestic Affairs: Intimacy, Eroticism, and Violence between Servants and Masters in Eighteenth-Century Britain.* Baltimore: Johns Hopkins University Press, 2009. Pp. ix + 223; index. ISBN-13: 978-0-8018-9049-9. Hardcover: \$55

Kristina Straub opens her new book by recalling that, in setting out to explore power relations between masters and servants in the eighteenth century, she discovered a much more complicated scene than she expected. As she explains, her book “is as much about love as about class conflict, as much about the need for one another as about the need to exploit the other for profit, and as much about a desire for connection as about the creation of modern class differences” (1). Arguing for the importance of domestic servants for our understanding of not only eighteenth-century society but also our own notions of gender, class, and family, Straub undertakes “to supply a character missing from the stories that recent historians and literary critics tell about identity, family, and separate-sphere ideology, [and] also to suggest synergy rather than opposition between the broad categories--of labor and love, public and private, and political and personal--that inform these narratives” (3). In *Domestic Affairs* Straub successfully confronts these deeply entangled issues and begins to unravel them.

The book is divided into six chapters and a conclusion, which together analyze a range of literary and non-literary sources. Chapters one and two function as an introduction to the ways servants were conceptualized during the period, with the remaining chapters turning to analysis of familiar and less common literary texts,

which Straub pairs with historical examples. Chapters three and four concern interpretations of female servants and their implications for understandings of femininity, while chapters five and six along with a brief conclusion tackle conceptualizations of menservants and their impact on emerging definitions of masculinity.

Readers will find that the first two chapters offer an introduction which proves the fruitfulness of including domestic servants in considerations of class, gender, identity, family, and public and private spheres. Indeed, scholars working on varied aspects of gender, sexuality, and the family may find this early section provides information relevant to their own subjects. Identifying the eighteenth century as a period characterized by a growing awareness of the anxieties associated with the servant-master relationship, Straub provides a valuable overview of the changing realities of service during this time, looking for example at competing methods of conceptualizing servants: were they “individual agents” participating in a contractual relationship, members of the family with all its attendant affective bonds, or some combination of both?

Although much rhetoric continued to position servants as members of the family, the feudal model of “life cycle service” was becoming outdated by mid-century as domestic service became a career rather than an early stage of life. This shift exposes the tensions that underlie the common positioning of servants as being “in the posture of children” and needing guidance and instruction, regardless of their age. Moreover, as Straub notes, the lingering versions of the older model were open to abuse, as domestic apprenticeship of poor children functioned as a form of foster care. Furthermore, while servants were supposed to be chaste, their sexuality was a prominent concern in the literature about the “servant problem” and thus becomes a major focus of Straub’s own analysis as well. Suggesting the range of her project, Straub also briefly locates the servant problem within the growth of urban culture which allowed servants to mingle and compare situations (chapter 1), as well as looking at how clothes and literacy both forwarded and restricted cross-class bonds (chapter 2).

In her subsequent chapters, Straub turns to novels and drama, citing their ability to depict “a wider range of interactions between masters and servants and more possible roles for each—not all of them ‘good’ by conduct literature’s standards—than nonfiction works on domestic service” (30). This is clear from her analysis of *Pamela* in chapter three which focuses on how female servants were interpreted. For Straub, Richardson’s heroine is “a highly innovative and, hence, controversial intervention in representations of the woman servant’s sexuality” (47), one connected with emerging understandings of femininity. While female servants were typically conceived of as either the victims of men’s lust or as prostitutes who used their sexuality to win favors, Richardson’s *Pamela* presents another option: that of “a sexual magnet and a family member” (48). This third alternative “created a new erotic between master and maid, a mix of desire and respect between individuals—if not as peers, at least as equal sharers—in a moral culture that crosses class and gender lines” (48). In period responses to *Pamela*, both print and dramatic, as well as in the case of the disappearance of Elizabeth Canning (an 18-year-old servant girl who claimed that she had resisted being turned into a prostitute while held prisoner), we see a return to the earlier, more limited choices of victim or

whore.

Chapter four explores the period anxieties over the intense bonds that could develop between maid and mistress, pairing *The Fortunate Mistress* with the Elizabeth Brownrigg case. For Straub, Roxana and Amy's "love affair" is the central and longest-lasting relationship in Defoe's novel, one that forwards the pair's success in business but leads to violence, pain, and murder. The Brownrigg case (in which a mistress tortured child apprentices placed with her as domestic servants, murdering one) does not especially illuminate *The Fortunate Mistress* or vice versa, this pairing being weaker than the earlier example. As Straub herself acknowledges, the Brownrigg case does not present a love relationship that has violent offshoots but rather a case in which the mistress received a form of pleasure from inflicting pain on others.

The remaining chapters and conclusion take up conceptions of menservants, rightly reminding us that constructions of masculinity also warrant close attention. As with maidservants, sexuality was central, with liveried menservants in particular being seen as sexual creatures, pimping for their masters as well as themselves being the object of women's desire. Menservants occupied a potentially uneasy position, being their master's "'natural' equal and social inferior" (141). Yet, as Straub argues, gender solidarity begins to be prioritized over class differences during this period. Chapter five concerns dramatic representations of menservants, the footmen's riots of 1737, and Garrick's closing of the Footman's Gallery in 1759. For Straub, the dramatic representations, which are intended to police the rowdy footmen's behavior, contribute to developing understandings of gender, as characters' success or failure is presented as being more closely linked to their gender than to their social class. Footmen were depicted on the stage "as husbands, protectors of women, and avatars of a powerful, private male sexuality specifically grounded in conjugal mastery of the domestic woman" (120).

In chapter six, Straub looks at novelistic representations of the manservant in Fielding, Smollett, Godwin, and an anonymous example. In three of these novels, the menservants are incorporated into their own families and accordingly no longer defined solely by their service; Godwin's Caleb Williams, in contrast, finds that class difference trumps any homosocial bonding in his relationship with his master. In the conclusion, Straub looks at the memoir by career servant John Macdonald, noting how his modeling of himself as a stereotypically sexualized footman brings him success yet also eventually interferes with his homosocial bond with his master.

In *Domestic Affairs* Straub undertakes an ambitious task. While her range of materials and examples precludes sustained attention to all of the interesting points she raises, at times readers may wish for expansion. Her reading of *Pamela*, for example, is notable for its discussion of the fine points of servants' possessions and their difficulties traveling; yet, her major claim about the innovativeness of Richardson's representation felt too compressed. That said, Straub succeeds in providing valuable insights into how understandings of the servant-master relationship inflected and even drove her examples and were also involved in shaping understandings of gender, class, and the family more broadly. Straub challenges her readers not to consider servants as secondary figures, defined only by class, but to see them as vital participants in the households in which they were employed as well as in the cultural imagination. In doing so, her project is perhaps

even more valuable for showing fellow scholars of the eighteenth century what can be gained when we look at the missing figure in the family, when we look at how our own subjects of study depict servants and masters.

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Thomas F. Bonnell. *The Most Disreputable Trade: Publishing the Classics of English Poetry 1765-1810*. Oxford: Oxford University Press, 2008. Pp. xiv + 387; bibliography; indexes; 26 b/w illustrations, 23 tables. ISBN: 9780199532209. Hardcover: \$99.00.

Thomas Bonnell's *The Most Disreputable Trade* is a scholarly triumph on at least three levels. First, Bonnell shows that elements of multi-volume collections of English poetry such as prefaces and illustrations varied significantly before arriving at what we recognize as familiar. Secondly, Bonnell demonstrates compellingly that what we now consider the canon of British literature was not a clear selection around the middle of the eighteenth century, but developed in fits and starts well into the nineteenth. Third, Bonnell offers such a wealth of information that scholars for years to come will find ways to use his material for new and different projects.

Interestingly, the first multi-volume collections of English poetry (as opposed to miscellanies or anthologies) were not produced in England, but in Scotland. After explaining his project in the first chapter, Bonnell spends the next two examining the collections of Robert and Andrew Foulis of Glasgow (1765-76) and William Creech and John Balfour in Edinburgh (1773-6). The Foulis brothers invoked the seventeenth-century Dutch Elzevir brand to characterize their own editions as correct, handsome, and inexpensive. They started publishing Greek and Roman classics and then more or less randomly moved to English poets, producing a series with characteristics that later became typical: "highly regarded proprietors [...]; 'neatly' uniform pocket volumes; famous poets, on tabular display; a considerable magnitude, with more than a dozen volumes already published; and assurances of further volumes" (57). Bonnell includes a picture of a traveling library with a set of the Foulis books—one of many images that demonstrates the material (as opposed to intellectual) dimension of his topic. However, two facts—the beginnings of the Foulis series remained unclear, and there was no uniform title page over the 50 volumes of *The English Poets*—suggest that their project was haphazard rather than planned, and it failed within a generation. Nevertheless, the Foulis brothers editions demonstrate that an English canon of poetry was taking shape even at this early stage—and was invented in Scotland.

The first volumes of Creech's *The British Poets* (ultimately there were 20 volumes) became available in 1773, just before the important 1774 copyright decision—the importance of which "as a turning point in eighteenth-century publishing should not be overstated" (32), as Bonnell convincingly argues. Still, Creech's edition is particularly interesting because of the argument it occasioned with the London booksellers James Murray and William Strahan, which serves as an instructive example of different legal and social interpretations of the status of

literature: While Creech was promoting his edition, Strahan was convinced that these kinds of collections would be the death of the publishing industry and would turn it into one of “the most pitiful, beggarly, precarious, unprofitable, and disreputable Trades in Britain” (35). *The British Poets* introduced biographies of the poets, now standard in all such editions, and they pioneered a method of delivery in which volumes were published and distributed in batches. Creech’s competition with his contemporary John Boyle in Aberdeen highlighted two other significant questions that continued to be negotiated across all 16 multi-volume collections of poets examined here that were published between 1765 and 1818: whether “the organizing principle [should be] celebrity [or] intrinsic worth” (89) and what time period should be covered. According to Bonnell’s analysis, Foulis and Creech had 20 authors in common, “their works extending roughly from 1640 to 1770.” (90).

Next, Bonnell examines in detail John Bell’s 109-volume of *The Poets of Great Britain* (1776-82). Bell claimed that his was the most beautiful, correct, cheap, and complete edition, but of course beauty was in the eye of the beholder, correctness a matter of definition, cheapness always related to quality, and completeness unachievable. Still, Bell did offer an excellent collection that was more uniform, included glossaries and biographical essays, and offered portraits of the writers. Bonnell relates in riveting detail the personal arguments Bell got into, his advertising practices to keep the series in the public eye, the delays the edition encountered (probably because of fire), as well as the different bindings and bookcases he developed. Ultimately, Bell developed an “expansive vision of books in vast numbers and a legion of artisans earning their wages” (132) that proved prophetic and produced an incredible 378,000 books for his *Poets of Great Britain* (131).

In addition, Bell provoked a reaction from the London book trade that led to the publication of *The Works of the English Poets* (1779-81) by a conger of 36 London booksellers, to which the next two chapters are mostly devoted. To make their edition competitive with Bell, who had copied much of his biographical material from earlier sources (or plagiarized it, as Bonnell demonstrates in side-by-side detail), these London booksellers hired Samuel Johnson to write new prefaces for their edition—so the edition is often (though incorrectly) called Johnson’s *Poets*. Actually, the *Poets* were mostly the work of John Nichols, “who printed the *Prefaces* himself; goaded Johnson on [...]; kept the collection in the public eye through progress reports on Johnson’s writing; generated advertisements; helped establish the canons of various poets [...]; and saw that the *Gentleman’s Magazine*, which he printed and co-owned, devoted ample space to reviews of the collection” (138f.). In one of best sections of an excellent book, Bonnell shows how Johnson was not particularly excited about his assignment and hardly involved as an editor. In a reluctant but ultimately brilliant move, the London booksellers marketed the *Prefaces* with their *Works* or on their own, so that the owners of the Foulis, Creech, or Bell editions could add them to their collections. At this time, Bell’s *Poets* were available individually or as a set, while the *Works* could only be purchased as a set, giving Bell an advantage. These two editions dominated the marketplace in multi-volume poetry collections until 1795, when Bell went bankrupt.

In the remaining chapters of *The Most Disreputable Trade*, Bonnell examines *The Works of the British Poets* (14 vols.; 1792-1807; ed. Robert Anderson), *Cooke’s*

Pocket Edition of Select British Poets (56 vols.; 1794-1805), *The Works of the British Poets* (85 vols.; 1805-18; ed. Thomas Park), and the third edition of *The Works of the English Poets* (21 vols.; 1810; ed. Alexander Chalmers). All of these collections relied on Bell or Johnson, but they also all brought their own emphases and innovations. Anderson was the first real editor (rather than compiler), and he included “a more consciously historical theorizing of the project” (202). At 115, Anderson included the largest number of poets of any collection so far, but he called it “comprehensive” rather than “complete.” Quoting Hugh Amory, Bonnell agrees that the financially successful Cooke was “one of the few true geniuses” (228) among eighteenth-century booksellers, actually centering his business around reprints rather than producing them as an afterthought. At about the same time, Bell and Cooke explored the possibility of offering their editions with different paper, different numbers of engravings, and of course different prices. For Cooke, “*leisure* defines the normative mode of reading” (261) rather than education.

With Park’s edition, multi-volume collections of poetry had been around for half a century, and by now most poets had been raised on these collections—both Burns and Wordsworth, for instance, owned Bell’s edition, while Coleridge and Southey used Anderson’s. Park’s edition stood out in its production: “the paper quality was fine, but he specified its manufacturer; he itemized the aesthetic properties of the type; and he calculated the average ‘periodical expense’ for the consumer” (273). With Chalmers’s edition, which included 129 poets, “the first great wave of production relative to the English poetic canon reached its climax” (310). Instead of resolving the conflict between the best and the most popular poets, Chalmers introduced the metaphor of the body of poetry. Consequently and subsequently, the canon of British literature changed, fragmented, developed offshoots—for instance by genre, gender, or theme—and became more of a nationalist project.

Unfortunately, I can only sketch here the richness of the material that Bonnell presents in *The Most Disreputable Trade*. The only possible critiques of this book are that it could be more pointed in its argument and that it could speculate more on how these developments affected the understanding of the individual texts in the collections—but that is probably an unfair critique of a volume that is clearly book history rather than literary criticism. In terms of argument, Bonnell’s antagonist is most often William St Clair’s *The Reading Nation* (see for instance 33, 171, 241, 311ff.), but the polemic is politely buried in the footnotes. Fortunately, my critiques (if it is even fair to call them that) are more than made up for in the wealth of primary sources and the tables. Obviously, Bonnell has looked at all the collections (the physical appearance of which is shown on the beautiful cover and in Figure 1.1.), but he has also located and analyzed wrappers, engravings, advertisements, prices, letters, and bookcases—material that other scholars can now scour for their own purposes. Finally, two tables stand out: Table 1.1., “Multi-volume collections of English poetry, 1765-1810,” and Table 9.6., “The ‘standard English poets’: a fifty-year overview.” In the former, Bonnell presents the complete bibliographical details on his collections, including format, page size, pages per volume, lines of text per page, and prices for volume and set—indispensable facts for any future researcher. In the latter, which is five pages long, the reader can see which author was included in which edition over the entire range of Bonnell’s book—information that now

awaits a literary analysis. Thus, *The Most Disreputable Trade* offers and substantiates unique and important ideas about topics such as canon formation, literary publishing, editing practices, and poetry readership—and leaves future scholars analyzing the same materials with a high standard to meet.

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Bernard Bailyn and Patricia L. Denault, editors. *Soundings in Atlantic History: Latent Structures and Intellectual Currents, 1500-1830*. Cambridge, MA: Harvard University Press, 2009. Pp. x + 622; charts; illustrations; index; maps. ISBN: 978-0-674-03276-7. Hardcover. \$59.95.

For those of us who first encountered Bernard Bailyn's work on colonial and revolutionary America nearly forty years ago, his leadership of the historical profession through the International Seminar on the History of the Atlantic World at Harvard University appears as an amazing achievement. Well into his eighties, Bailyn has brought together scholars from around the world whose work is continually fascinating and path-breaking. If my enthusiasm is getting the better of my critical faculties, let me offer the essays in *Soundings in Atlantic History* – Bailyn shares the editorial credit with Patricia Denault, a friendly face and always helpful presence at Harvard's Warren Center for over three decades – as proof of the pudding.

Stephen Berendt begins the collection with a tour-de-force: linking patterns in the slave trade to weather and ecology in the Americas and Africa. How many people were available for capturing slaves, and the demand for slaves, varied seasonally, but exceptional weather could alter either supply or demand, redirecting the trade to different regions for both imports and exports. When one turns to his "sample" – over 15,000 voyages and over five million slaves shipped over a century – the depth of his research is clearly the equal of the historical imagination that informs it. Linda M. Heywood and John K. Thornton add to our knowledge of the slave trade by investigating over two centuries the involvement of the Kongo and Dahomey. These African nations were complicit in the trade's development, and their own processes of state formation were built upon their connections with European powers. Furthermore, the degree to which Africans in the New World retained previous customs depended in large part on the legitimacy with which they regarded the nations from which they came.

Moving to North America, David Hancock begins with George Frey, an eighteenth-century wine merchant in the central Pennsylvania village of Middletown. Far from being a passive recipient and salesman of goods, Frey stood at the center of a network that involved knowledge of European quality and varieties of wine as well as the ability to market it successfully to customers (who Hancock plots on a map) over a hundred miles away. Clearly, the backcountry was no backwater when it came to involvement in the Atlantic economy. It is heartening to realize that someone living approximately where I am now (in the mountains of central Pennsylvania) could have enjoyed a good Bordeaux!

In under forty pages, Wim Klooster provides the most comprehensive account of the extensive illegal trade that characterized all the colonial empires. His examples -- that at least 75% of the tea sold in British North America and over 90% of all goods traded in Louisiana and Puerto Rico were smuggled -- support his conclusion that the colonies were carrying on what amounted to free trade despite the futile efforts of imperial authorities to stop it. Just as effective as the unofficial yet sophisticated network of smuggling developed in the Atlantic World was the highly structured Jesuit religious order described by J. Gabriel Marinez-Serna. Before Portugal, France, and Spain expelled them in quick succession between 1759 and 1767, the Jesuits were responsible for the successful colonization of much of Brazil, Paraguay, and northern New Spain. The chapter includes two wonderful contemporary charts showing the order had a hierarchical structure that would be the envy of many multi-national corporations today.

Similarly, Rosalind Beiler's shows how English Quakers began--with far fewer resources--an equally impressive international network that encompassed Mennonites and Pietists in Holland, Switzerland, and the German states to facilitate migration to the "Holy Experiment" of Pennsylvania. Her detailed description of who was negotiating where and with whom in the half century after William Penn's initial voyage to the Continent adds greatly to our understanding of how he initiated a long-term process that was responsible for much of the success of the Middle Colonies.

The last half of the book deals with the movement of ideas rather than people. "Typology" has long been known to students of Puritanism as the means by which the founders of New England interpreted events in their colonies' history as analogous to those in the Old Testament and as critical moments in God's plan for human salvation. Jorge Camizares-Esguerra, in a wonderfully illustrated essay, shows that typological understanding was common among both the Spanish and English, and that events in both the history of Native Americans before the conquest and from classical Greek and Roman antiquity were also interpreted as prefiguring the colonization of America as an advancement in providential world history. Mark Peterson provides a connection early American scholarship has long required: the detailed tracing of how New Englanders in the late seventeenth and early eighteenth century, through identifying with the victories of Protestant forces in Europe, transmitted the millennial hopes of the early Puritans to the generation that resurrected them during the American Revolution.

Hiopolito da Costa (1774-1823) is not a well-known figure, but, after Neil Safier's exposition of his fascinating life, scholars and teachers will be using him to exemplify the trans-Atlantic nature of what historian R. R. Palmer dubbed "The Age of the Democratic Revolution." Born in Portuguese South America, da Costa moved to Portugal, where the crown sent him to investigate the flora of North America. In Pennsylvania, he not only learned botany from William Bartram but the ideas of the American Revolution, which caused him to be imprisoned on his return to Lisbon. Escaping in 1805, he settled in London where he spent the last years of his life publishing a journal urging Brazil to free itself from the reactionary rule of Portugal. Beatriz Davilo notes that the nation of Argentina, too, was heavily influenced by the United States, in both its constitutional and educational experiments: appropriately, a statue of Argentina's great educational reformer,

Domingo Sarmiento, stands on Boston's Commonwealth Avenue amid those of leading American revolutionaries.

Londa Schiebinger's excellent essay looks at several Native American, African, and European cultures in the West Indies over a period of two centuries, and shows how their medical practices interacted: for instance, the Europeans learned from their subjects how to treat yaws effectively. She makes the important point that imperial rivalries and mistrust of "inferior" peoples hindered medical developments which might have been even more impressive. Inexplicably, she fails to cite Karol K. Weaver's splendid *Medical Revolutionaries: The Enslaved Healers of Saint-Domingue* (University of Illinois Press, 2006), which began as a dissertation under her direction. Finally, Emma Rothschild describes philosopher David Hume's belief that a world of unprecedented prosperity and information-sharing was being generated in the eighteenth century through global commerce and colonization. He was the first theorist of what we today call globalization. Unlike many today, Hume realized the negative consequences--more bloody and far-reaching wars and oppression for the victims of imperialism and progress in both Europe and the empires--of trends that were so beneficial to so many.

Bernard Bailyn's introduction, both to the essays in this volume and to the field of Atlantic History in general, is all that one could expect from a master historian. If anything, however, he suggests that Atlantic history is too modest a name for what is really global history. The European empires were active in Asia as well. For instance, the Jesuits were as active in Asia as in North America, and Hume used the tragedy of British rule in India as his prime example of the downside of imperialism. The numerous illustrations and charts enhance a collection that, alas, is probably too expensive and perhaps too advanced for an undergraduate course in world, Atlantic, or early modern history. But for graduate students and scholars, I can think of no recent volume that better conveys the importance of current historical work in the field.

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Máire Kennedy and Alastair Smeaton (editors). *Reading Gulliver: Essays in Celebration of Jonathan Swift's Classic*. Dublin, Ireland: Dublin City Public Libraries, 2008. Pp. 168; illustrations. ISBN: 0946841926; 39 euros.

The celebratory essays in this artistic volume as well as the host of marvelous illustrations taken from the archives of the Dublin Public Library and other sources affirm the perennial excitement surrounding Jonathan Swift's *Gulliver's Travels* (1726). As befits a volume commissioned by a library, in a bravura performance, *Reading Swift* calls attention to itself as a book, with vibrantly colored pages, unpredictable placement of illustrations, surprising expanses of open space, arresting use of fonts and type sizes, and intriguing fold-outs. In her essay within the volume, Máire Kennedy--in charge of Special Collections with Dublin City Libraries and one of the editors of this volume--explains that the volume was motivated primarily because since 1884 texts by and about Jonathan Swift have formed a central focus

the libraries' collections and will continue to do so. A two-page array of frontispieces reveals some of the treasures of the holdings.

The variety of approaches presented in *Reading Gulliver* reflects the plenitude of responses to Swift's provocative tale over the almost three centuries since it was published. The volume begins with Ian Campell Ross's meditations on Swift's ambivalence about the city where he spent much of his life. Ross enumerates other contemporary poets who focused their attention on Dublin, creating a tradition that James Joyce continued in the early twentieth century. Eibhlín Evans advances this line of discussion with "The Influence of Jonathan Swift on Anglo-Irish Writing," where she demonstrates how Swift's insistence on addressing moral issues concerning the Irish situation is similar to those of other Anglo-Irish writers, such as Edgeworth, Shaw, Joyce, and O'Brien, all of whom adopted elements of his satiric strategies. Mary Shine Thompson's "Gulliver's Children" enacts the mythopoetic process by which *Gulliver's Travels* generates new narratives born out of the original by presenting to us a document written in 1760 but not discovered until 2005 that purports to be a memoir of Lemuel Gulliver's son, John, who provides readers new insights into his father's travels. Strangely, John's life parallels that of a certain Dean to a remarkable degree.

Valerie Coughlan's piece, "Picturing Gulliver," also reinforces the mythopoeic power of the *Travels*, focusing, in particular, on the artists who delight in interpreting the work in visual terms. These illustrations range from hack work in cheap editions to copperplate engravings in more upscale editions. Coughlan notes that despite the number of renditions, it is remarkable how artists through time have been attracted to the same scenes, for example, Gulliver's being tied up by the Lilliputians. The wonderful reproductions illustrating Coughlan's essay are a reminder of the visual power of Swift's imagination. Complementing Coughlan's overview is Celia Keenan's discussion of a recent prize-winning children's version of *Gulliver's Travels*, retold by Martin Jenkins and illustrated by Chris Riddell. In a radical departure from the usual assurances of verisimilitude, the Jenkins/Riddell version is overtly fantastical in a vertiginous postmodern way. Though I have not held the original in my hand, the numerous plates that illustrate Keenan's essay, in my mind, create a nightmarish effect similar to that Carroll/Tenniel's *Alice in Wonderland*.

At the center of *Reading Swift*, Andrew Carpenter takes us to a desert island, where we are in possession of only one book. What results are "Some Thoughts on *Gulliver's Travels*," a book worth reading above all others. Why? Carpenter argues that despite its beguiling surface and comic moments, if we become "creatively involved" in its narrative, it will profoundly change the way we see the world and ourselves, both of which will produce ameliorative effects. Swift's visions of humankind, especially the judgment of the King of Brobdingnag that we are "the most pernicious race of little odious vermin that Nature ever suffered to crawl upon the face of the earth," may be bleak, but Carpenter suggests that the situation is not irremediable. Rather, if readers allow Swift's tale to penetrate through the defensive line of their comforting delusions, their proud self-assurance would be dealt a devastating blow. Out of the destruction of ego, a clearer, more moral, perspective may be gained. In other words, Carpenter argues that *Gulliver's Travels* acts like a sermon to "bring the reader or listener . . . face to face with his feelings, and by

implication at least” invite him to confront his own dishonestly.

At the end of each piece in this nicely-turned out book is a short list of books for readers who want to pursue the subject further, and at the end of the volume itself, short biographies of the contributors. With its glorious illustrations, exciting graphics, intriguing layout, and stimulating essays, *Reading Gulliver* is a feast for the both the senses and the intellect.

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Patrick Müller. *Latitudinarianism and Didacticism in Eighteenth-Century Literature: Moral Theology in Fielding, Sterne, and Goldsmith.* (Münster Monographs on English Literature, edited by Bernfried Nugel and Hermann J. Real, #33.) Frankfurt am Main: Peter Lang, 2009. Pp. 423; bibliography; biographical appendix; index. ISBN: 978-3-631-59116-1.

In *Latitudinarianism and Didacticism in Eighteenth-Century Literature: Moral Theology in Fielding, Sterne, and Goldsmith*, Patrick Müller places the works of these three authors in a Latitudinarian tradition, which is one that has been often misunderstood and misrepresented. The greatest strength of this study resides in its method of approach. Studies of Fielding, Sterne, and Goldsmith often treat Latitudinarianism in a capacity that is complementary to biographical or textual elements of their novels, as do studies of religion considering the period. In contrast to these approaches, Müller grounds his interpretations of the novels not just thematically in religion, but historically in the context of Latitudinarianism since the English Civil War. According to Müller’s Introduction, “Latitude-Men,” as they were called, sought to find middle ground between the opposing factions within the Anglican Church. After following the development of Latitudinarianism from its late seventeenth-century roots, Müller draws our attention to the fact that these novelists were themselves entering into a well-established conversation, though they can be credited with foregrounding it in their literary works. With substantial footnotes that prove a valuable resource on their own, Müller’s study is beneficial to anyone interested in the influence of morality and religion in literature, both thematically and structurally. It is particularly useful, however, for those interested in Latitudinarianism’s influence on the rise of the novel because of the work it does in establishing thematic and structural consistency across the novels it considers.

Following two chapters on Latitudinarianism and a transitional chapter, Müller turns to a study of Henry Fielding, centering on the two novels that scholars have found most problematic: *Jonathan Wild* and *Amelia*. This chapter proves useful for scholars interested in Fielding specifically, whereas the other two single-author chapters are more dependent on the overall arc of the book’s argument about Latitudinarianism. In his reading of *Jonathan Wild* Müller draws our attention to the role that paradox plays in the novel. He looks to established criticism on that topic that cites linguistic corruption as structurally creating the paradox. Seen alongside the concept of Providence, Müller agrees that this paradox “points towards both a linguistic and a spiritual crisis” (240). However, he introduces the role of

Latitudinarianism into that conversation. Müller argues that the mitigated skepticism that is characteristic of Latitudinarianism drives the “quest for coherence in the cosmic order” in *Jonathan Wild* while coherence itself is “exposed as fiction” (254). He asserts that the “narrative strategy employed in *Jonathan Wild* attempts to reveal...that faith is a question of interpreting texts” and that the Christian narrative emerges as the most reliable of the available texts (254).

Müller begins to sketch out this consistency across Fielding’s novels by turning to his other problematic novel in the second half of the chapter. Of both *Amelia* and *Jonathan Wild* he claims that their depiction of moral corruption and the state of morality in society is similar, though often not recognized as such. He claims that *Amelia* and *Jonathan Wild* both depict moral corruption and the state of morality similarly, though this has not been widely acknowledged. Both texts use poetic justice as a “fictional surrogate for an idealized special Providence” (250). *Amelia* is treated in less detail, primarily as a complement to Müller’s interpretation of *Jonathan Wild*, but also serves as an example of where we go from the unfulfilling poetic justice of *Wild*. While *Wild* exposes the problems and situates them in a “spiritual crisis,” *Amelia* presents the only solution as being faith, which Müller deems in this case to be “Man’s last resort” (277). Müller ultimately concludes that *Amelia* resolves the paradox of *Jonathan Wild* by charting a narrative trajectory toward poetic justice that is an “inward journey towards faith” (278) rather than the more literal outward “journey-motif” that is characteristic of Fielding’s earlier novels (277-78). Charting a connection between these two novels by establishing a specific, Latitudinarian basis for their narratives provides a particularly persuasive addition to our understanding of Fielding’s vision of the novel’s purpose as a genre.

Müller next turns to Laurence Sterne’s *A Sentimental Journey*, considering whether Sterne’s works have a serious moral purpose in the way that he claims that Fielding’s do. Müller argues that they do, and begins by exploring the relationship between Sterne’s use of sermons in his novels and the way that their displacement (assigned to characters like Yorick) allows that moral purpose to take shape. Ultimately Müller acknowledges that Sterne is more interested in human nature and man’s conduct, but still insists that these subjects cannot be separated from their religious contexts and theological influences, and that the sermons provide these.

Müller aptly sums up Sterne as a “theological psychologist, who searches into the labyrinthine windings of the human mind” even as he admits that Sterne’s “interest in psychology is more developed than that of his Latitudinarian predecessors” (285). He demonstrates that this intersection of theology and psychology leads Sterne to rely on sentimentality as his means of conveying a moral purpose. Where Fielding and others turn to reason to ameliorate the evil and immorality of their fictional world, Sterne turns to sentiment. Sentimentality is effective for Sterne, according to Müller, because Sterne’s answer to the problems he sees in the world is the cultivation of virtue, which is central to Latitudinarian theology. As such, his novels are illustrative of a different sort of sentimentality—one that “sentimentalizes the theological ideal of human nature” (289). In charting the relationships between sermons, theology, the novel, and sentimentality, Müller demonstrates the diverse ways in which Latitudinarian thought influenced the novel during this time period while foregrounding the way in which religion gets written into literature, not just as plot but also as structure.

To close his study, Müller turns to Oliver Goldsmith and *The Vicar of Wakefield* in order to depict the influence of Latitudinarianism on a novel by an author who was not sympathetic to it, yet knew its theology and rhetoric well (327). Because he has less personal investment in the use of Latitudinarian theology, Goldsmith, according to Müller, explores the role of religion in structuring fiction by “attack[ing] the notion that fiction can serve as a surrogate of any religious order” (352). Drawing connections between Latitudinarian sermons and the Vicar’s prison sermon, Müller ultimately argues that the influence of Latitudinarianism is ironic in this case because in the end the Vicar and his family regain the status they had lost at the beginning. Where other novels’ endings resolve doubt their seemingly just resolutions, *Vicar* does not, which is exactly why Müller argues it is so important to our understanding of the relationship between religion and literature in this period. For him, Goldsmith’s novel raises the question as to “whether it is God or the artist who has brought [the happy ending] about, and whether the divinely ordained moral harmony or a human power unmasks the plots of evil” (349).

Müller’s study convincingly illustrates that Latitudinarianism, with its emphasis on reason and on didacticism, played an important role in the development of the novel in eighteenth-century England. Müller shows us how Latitudinarianism, allied with its characteristic didacticism, served to create the works that we recognize now as so important to understanding the “rise of the novel” and the earliest uses of fiction to articulate and attempt to solve the problems of humanity and society.

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Laura L. Runge, and Pat Rogers (eds.). *Producing the Eighteenth-Century Book: Writers and Publishers in England, 1650-1800*. Introduction by Laura B. Runge; Foreword by J. Paul Hunter. Newark: University of Delaware Press, 2009. Pp. 298; illustrations; index. ISBN: 978-0-87413-069-0. Hardcover, \$65.

This is a selection of twelve papers from the many presented at the 20th DeBartolo Conference in February 2006. The subtitle’s focus is largely accurate, repeated in Laura Runge’s introductory claim to focus “on two major players in the production of the eighteenth-century book, writers and publishers” (15). Two of the essays concern the authorship of seventeenth-century non-literary manuscript compilations: Margaret J. M. Ezell’s “Invisible Books” (53-69, a poetically phrased and theoretical meditation, with some helpful analyses of their “conventions of composition and paratexts for reading,” such as writing different texts on rectos than on versos), and Phyllis Thompson’s “Uncovering the Traces Left behind: Manuscript Recipes, Middleclass Readers, and Reading Practices” (70-94, surveying books at the Wellcome Library, describing a few in detail, and offering observations, such as on the assumptions of writers about other readers’ expertise). These two essays concern exceptions to the general notion of the book as it develops during the long eighteenth century—indeed Ezell has several pages protesting the invisibility of this sort of MS material to book historians. But, to use the basic

terminology of freshman writing courses, MS volumes here described lack unified, coherent development—they don't conclude but remain unfinished. Two of the other essays are only marginally within the announced focus: Allison Muri's conjectural "The Technology and Future of the Book: What a Digital 'Grub Street' Can Tell Us about the Communications, Commerce, and Creativity" (235-50), and Roger D. Lund's "This World of Words: Lucretian Atomism and the Shaping of the Book" (251-73). Lund recasts the longstanding recognition of the centrality of common topics in literature to c. 1800 as flowing from Lucretian atomism, when it has been better understood as owing to the centrality of the rhetorical tradition). In most of the remaining essays, including Runge's introduction, there is more focus on publishing history than on authorship, and, as the title suggests and a full reading proves, the history of the book is an equally primary concern. This is not an unusually heterogeneous collection, and there are benefits in having diverse materials and perspectives, but I'll stick to overlapping territories suiting mine and my likely readers' interests.

The first contextualizing of the essays comes from Paul Hunter's foreword, which offers the hopeful thought that the history of the book might provide "a sustained direction for literary studies" and help "re-engage other humanists with literature." Runge sees the collection as taking up "questions that emerge when we look at eighteenth-century writing through the lens of book history." By and large, this fits most of the essays but not the four noted above, nor Richard Nash's account of the James Weatherby, the *General Stud Book* and the horsebreeding "dating back a century and a half" ("The Book That Wrote an Animal"), nor Pat Rogers' essay on Curll's publishing practices, "Edmund Curll and the Publishing Trades." For one, the book historical approach encourages the consideration of physical features, and a truism of book history, as Runge puts it, is that "literary study has been more or less divorced from the study of the material book," separating consideration of the "intellectual and the material matter" (14-15). One can't generalize in this way without inviting others to bark out exceptions, but still we should accept the point of departure: the integration of analytical bibliography and literary study (or of another humanities field) would often lead to fruitful and more accurate understandings in all these areas of pursuit. And I would add that "book history" itself could also use greater contact with actual written and printed artifacts. Runge nicely surveys recently complicated notions about authorship (such as the uses of anonymity) and then publishing. The overview has good citations of and quotations from recent scholarship, as James Raven's restatement of the now accepted use of "bookseller" as involved in the printing and "publisher," lower on the distribution chain, as a retailer (but it should be noted that at least one contributor got away with reversing these terms [44-45]).

In discussing publishers, Runge makes her own research contribution to the volume by examining Henry Dell's *The Booksellers: A Poem* (1766). In this "427-line satire," an actual publisher characterized a hundred-plus colleagues in the trade, "saving his 'most glowing lines' for 'Industrious Gorringe . . . Well vers'd in books.'" In repeated references to Terry Belanger's "detailed historical annotations" to the poem (*Publishing History* [1977]), Runge notes that "Bellanger cannot even identify" this epitome of the good publisher, but, aided by the Burney Collection Online, I can: Abraham Gorringe sold and published books at Little May's Building

near Bedford Square, Covent-Garden, from at least 1753 to 1772. Next Runge provides an overview of the dozen essays, indicating that some will show how “the history of the material form informs and influences . . . the literary text and even reveals “parallels for our present media transformation” (see Muri’s for parallels).

Runge and Rogers wisely begin with Betty A. Schellenberg’s “The Second Coming of the Book, 1740-1770” (30-52)--and close with the best choice too. The introduction notes that Schellenberg “cogently assesses the fields of book history and literary history and refocuses the critical discussion in eighteenth-century literature from print culture to firmly historicized book culture” (23). Though it’s often claimed that the middle decades are not a period of great change in the printing business, Schellenberg finds that important innovations then occurred in the form of books and their marketing, as those initiated by “four midcentury agents”: “Johnson, by theorizing the book form and articulating its function; Richardson, in his dual position as printer and author, by broadening the application of book-oriented formal and typographical modes [as extracted compilations] to a range of works across generic boundaries; [Robert] Dodsley, by conceiving of, realizing, and nurturing, new products which traded on specific qualities associated with the book; and [John] Newbery, by means of the innovative marketing and packaging of books” (32-33). She stresses that Johnson, aware of the need for what I’d call “bibliographic control,” recognized that consolidation of pamphlets and periodicals into bulky book form would lead to their preservation as valuables (thus he saw the need for the *Harleian Miscellany* and for collected publication of his *Rambler* essays). Like two other contributors later, Schellenberg notes that Johnson encouraged Richardson to produce an index to *Clarissa* to allow it to be consulted like a homiletic compendium, and she describes how Richardson repackaged the novel. Dodsley is credited with innovations that include the *Annual Register* and the *Collection of Poems by Several Hands*, and the exploitation of a sort of patrician branding, though I think Jacob Tonson had already done this (and I would have included mention of Dodsley’s 12-vol. *Collection of Old Plays* [1744]). Newbery is rightly celebrated for initiating his own brand of children’s literature that offered adults educational tools and children colorful packaging.

After the two essays on manuscript books, the editors follow with three claimed to concern “different concepts of writing and eighteenth-century writers” (24), though to my mind they are squarely about book history. Besides Nash on horse books, these are Simon Stern’s “The Case and the Exceptions: Creating Instrumental Texts in Law and Literature” (95-116), and Catherine M. Parisian’s “Intersections in Book History, Bibliography, and Literary Interpretation: Three Episodes in the Publication History of Frances Burney’s *Cecilia*” (135-62). Both of these informative essays actually do delve into the physical features of books, and, while several other essays have title-page facsimiles, here the illustrations are especially helpful. Stern provides a historical account of indexing, first in law and then in literary books, distinguishing indexes that are memory prompts from those that are instrumental to finding what one hasn’t read and known, the latter evolving with greater logical rigor as the century proceeds. Parisian’s essay contains four distinct studies of “three episodes in *Cecilia*’s publication history: its [later reprint] publication in parts, its copyright arrangements, and the printing of the first edition.” Some people would have published the four as separate articles, but here they are

joined “to consider the methodologies that we, as historians of the book, employ” (136). She might better have said “demonstrate,” for with the three well detailed discussions there’s little space for such consideration, though she has several paragraphs of overview on book history that add to Runge’s introductory dichotomies. The closing stresses the value of looking at the text in view of the “physical documents that have conveyed it” and then the value of uniting the methods of bibliography with book history (158)—as in the introductory materials, the point is hampered by dualistic constructions (more than two methods or traditional perspectives need to be brought into play). Parisian’s first demonstration involves physical evidence that editions of *Cecilia* (1819 and c. 1825) were produced and sold as serial numbers and then a separate contrasting study of how plates in the two editions stress different elements of the novel. She then reviews Burney’s sales contract with Thomas Payne and Thomas Cadell, estimates the publishers’ profits, and their suit against William Anderson and John Robertson for producing a piracy with a “studied similarity of type and paper, and an exact imitation throughout.” The publishers were awarded £20 pounds for “the improper use of their name” within the piratical imprint, but couldn’t gain damages for copyright infringement since they had not entered the book in the Stationers’ Register (though the court did prohibit further sale of the piracy). Then in her third part (fourth case study), using evidence from press figures and manuscripts, Parisian reveals how quickly the presses worked, especially when the announced publication was upon them, to produce copies of the five-volume novel. Logically, one might think that the essay should conclude with the latest material on 19th-century reprints, but the final part’s story is downright amazing and makes for an exciting climax.

The next three essays concern publishers and publishing tricks. The first of these is Eleanor Shevlin’s “The Warwick Lane Network and the Refashioning of ‘Atalantis’ as a Titular Keyword: Print and Politics in the Age of Queen Anne” (163-92), which looks beyond marketing books to relations between important publishers and between them, authors and politicians. Shevlin first explains how the title of Delarivier Manley’s satirical scandal chronicle *Secret Memoirs . . . from the New Atalantis* drew meaning from several utopian presentations of the fabled island beginning with Bacon’s *New Atlantis*. Then she examines the implications of titles for four works published shortly thereafter by publishers with Whig affiliations. “Her Warwick Lane Network” includes the publishers of all five Atalantian titles (1709-14) and those they often partnered with to produce Whig-affiliated literature. Most remarkable is how three succeeding works linked by title to Manley’s (a political pamphlet by Defoe is excepted) associate Manley’s political satire of Whigs and the 1688 revolution, through successive publications, with an apolitical tradition of scandal (or “spy”) literature. Profit motives can explain the exploitation of the word “Atalantis.” And Shevlin never asserts that this was a deliberative effort to neuter Manley’s political thrust, something that Karl Rove would be proud to have engineered, but it leaves one wondering. In “Pope’s Phantom Moore: Plagiarism and the Pseudonymous Imprint” (193-214), Evan R. Davis offers a good account of what’s known about a satirical portrait in Pope’s *Dunciad*, referenced in Pope’s notes to playwright James Moore Smythe and drawing upon “a homophonic Moore: the name of a fictional publisher affixed to hundreds of imprints in the first half of the eighteenth century” (195). Davis finds the “Moore” imprint associated with anti-

Scriblerian publications; he draw on what Michael Treadwell and others have revealed about the pseudonymous Moore, and he recounts how Richard Savage, in *An Author To Be Let*, begins with a letter ostensibly by Moore. Over time and through various references to Smythe and Moore, Pope and others push for the association with the publisher of the hapless playwright who borrowed six lines. Davis explains these abuses of Moore as largely a response by Pope and others to the loss of authorial control through unauthorized publications and plagiarism. In the next essay, “Edmund Curll and the Publishing Trade” (215-34), Pat Rogers boils down what he and Paul Baines learned about Curll for their *Edmund Curll, Bookseller* (2007). Rogers explains what was ordinary about Curll’s publishing practices, whom he associated with and how and what was peculiar about him (setting entirely aside his conflicts with Pope). Most won’t know that Curll published a fair number of solid devotional works and, more importantly, antiquarian works. And the notions that he was a pirate and pornographer aren’t very accurate. Rogers notes that Curll stood out partly by adding “a whiff of scandal, often achieved by purloining unpublished manuscripts” and by hyping up claims about contents (often in aggressive advertisements); and “he made self-display . . . a means of attracting attention” (232). He shared in few large co-publications (in part as he wasn’t a member of the Stationers Company), and he wrote and edited more publications than most publishers. Those interested in publishing history but not enough to read the biography will find this a good overview of Curll as publisher

Barbara M. Benedict’s “Writing on Writing: Representations of the Book in Eighteenth-Century Literature” (274-90), true to its title, returns the volume’s focus to books themselves. By associating books as objects with the publishing market and books as “conceptual phenomena” with writers and readers, Benedict constructs a dichotomy of “contradictory representations” to spin through a number of themes treated by the other contributors. She also adds an examination of certain ambivalent tropes, like the book as food, which she thinks draws metaphoric force from “its contrary associations of necessity and excess” (286). Benedict’s essay makes a baker’s dozen of strong contributions to the study of books, authors, and publishing history. The text was well proofread and indexed. I didn’t intend to review it myself but kept learning things that I’d have had to copy (and then might lose) if I didn’t keep the book.

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Steven R. Huff, *Heinrich von Kleist’s Poetics of Passivity*. Rochester, New York: Camden House, 2009. Pp. xii + 227. ISBN-10:1-57113-422-0. Hardcover, c. \$75; £40.

Steven R. Huff has here done Kleist studies a great service and a necessary one, in isolating the theme of passivity as a persistent characteristic of Kleist’s life and works and in uncovering the multiple and subtly realized permutations in which Kleist is able to see passivity at work governing his and his characters’ actions.

As a template modeling Kleist’s personality and that of his characters-to-come,

as well as of his works, Huff focuses at his study's outset on a letter in which Kleist describes a traveling accident that could have cost his and his sister's lives. In the hamlet of Butzbach on their 1801 journey to Paris, a donkey's shriek sends their horses and coach careening, to end upside down and severely damaged. Kleist's description enables Huff to point to a passivity, an inaction that chance forces on the travelers (helpless through no choice of their own) illustrating a controlling structure of Kleist's life and that of his focal characters. This passivity, as Huff soon makes clear, bespeaks the following: a subject's being prompted to action as well as to inaction when either lies beyond the subject's conscious control. The absence of such control is the key to recognizing passivity in both inaction and action.

Penthesilea is far from the only, but unmistakably the quintessential example of Huff's understanding of a figure characterizable as passive, in his terms, though typically recognized as Kleist's most active. But as Huff shows, much of what she does (frenziedly pursue Achilles, for example) and fails to do is a response to no conscious intent. She indeed acts and fails to act (she succumbs to paralysis at sight of him), but does so at the direction of something other than reason. Impulse? Emotion? Instinct? The unconscious? Whatever the choice, Huff is able to show that reflection plays small part in what moves the Penthesilea we see, and hear of, in the drama. And he demonstrates the extent to which the same is true of other of Kleist's characters as well as Kleist himself.

It is important to note, however, that identifying the passivity alone of an action or inaction is far from Huff's exclusive concern, whatever the title of his work, and not only in the sense in which one must apprehend a meaning for "active" in order to apprehend that of "passive." He is sharply aware of a subtle variety of relations between passive and active in Kleist's and his characters' lives and seeks to show their nuanced interplay in numerous and varied instances. He does not seek to categorize the myriad varieties of this interplay, the range of which is eye-opening and might shame whoever would attempt to situate them in a table or a hierarchy, in short, to "fix" them. Indeed, to apprehend the nature of their relations may still be beyond the capacity of modes of knowing other than the literary. Importantly, Huff again and again emphasizes these relations as ambiguous. What this might mean in any given case has to be illustrated first by examples made available thanks to Huff's alertness to both passive and active, especially when these are at work in a single character. A key example is Kleist himself.

Huff notes in Kleist's letter about the Butzbach episode his anguished question of the possible meaning of life if, presumably beyond any design of one's own, one is to be rendered helpless, one's life snuffed out, at the braying of an ass; Huff then traces the history of attention to passivity as a characteristic of record in Kleist studies. This record is slim indeed. Writers such as Hugo von Hofmannsthal and Thomas Mann take note of it, but very much in passing, and, though among scholars it is also often enough accorded passing attention, passivity has until now, with a single exception, not been noted as a controlling structural principle in Kleist's life and work.

Huff deserves special commendation for his generosity in acknowledging other Kleistians' scholarly achievements; at the same time, his awarenesses of certain limitations dogging Kleist studies over the decades are acute. He is able, in the present case, to note that the exception just noted views passive and active in largely

conventional ways; in its un-nuanced understandings, Penthesilea will be, very clearly, “active.” This reading is indicative of the Kleist literature’s long dominance by a need to position itself in “either-or” terms: Penthesilea is seen as either active *or* passive. Huff shows the inadequacy of such positionings where Kleist is concerned, in whose works passive and active relate to one another ambiguously. Conscious intentions and unconscious motivations can be simultaneously in play and in conflict in one individual. Kleist himself again provides an indicative example, observing that, in his life, the very moment of intent to act, the *Augenblick der Tätigkeit selbst*, dissolves into an inability to do so.

In connection with earlier Kleist criticism, one can note that full-length studies often move through the works with what amounts, as it were, to a single measure, applied to each in turn. That Huff avoids their sometime repetitiveness of insight is, in addition to his expansion and enrichment of the possibilities of a broad understanding of passivity for literary criticism, one of the marks of his originality. He avoids the above-noted pitfall of full-scale studies in two ways. First, he eschews what he aptly calls the “promenade” view (25), that is, one discussing all of the works in linear fashion. Though in the course of his study he brings Kleist’s other works into his discussions in passing, to illustrate certain points, he chooses but five for extended discussion: three dramas (*Käthchen von Heilbronn*, *Penthesilea*, and *Prinz Friedrich von Homburg*) and two novellas (“The Foundling” and “The Beggarwoman of Locarno”). This drawing of what could seem narrow boundaries enables him, in the case of the dramas, to examine certain of their distinct facets more exhaustively than would otherwise be possible, and, for the novellas, to focus, as exhaustively as imaginable in a work not devoted exclusively to it, on novella theory, before addressing the novellas themselves. He explores, of course, Bocaccio, but above all, Wieland and Goethe, as Kleist’s chief forerunners here. Second, he operates “eclectic[ally]” (25). That is, although passive and active and the passive-active ambiguity anchor his study of each work, he importantly reads each as well across one or more other controlling themes, which distinguish his perspective on the given work in question from that on another. These alternate perspectives allow each work examined to come, beyond its braidings of passive and active, into its more particular ownmost ownness.

His special focus on *Käthchen* marks two research breakthroughs. Their importance as they impinge on *Käthchen*’s reception can scarcely be overstated. They may enable this drama at long last to shed the shadow of the too fancifully unreal, the chivalric fairy-tale-like, that began to haunt it even at its start (Goethe refused to produce it on the Weimar stage). Huff is the first to dig deeply enough, into both the science of Kleist’s time and into folk beliefs generally unfamiliar even to Kleist’s contemporaries, to show that the problem has been a failure on the part of even those scholars who would and did excavate the hidden sources of this work to uncover not one but two bodies of information that may enable *Käthchen*, finally, to be taken as seriously as Kleist apparently took this drama when he linked Penthesilea and *Käthchen* together as the plus and minus of algebra. That is, he will not have written a mere Märchen [fairy tale]. If these two characters balance each other out, and he has already explicitly identified Penthesilea with himself, who else can *Käthchen* be? Be that as it may, Huff enables us to recognize the proverbial force of nature that is Penthesilea to be passively active; his surprising revelations of

what influences Kätchen show her fabled passivity to be a passive passivity--not a passivity she intends or controls. Her passivity is as little under her control as Penthesilea's often headlong action is under hers.

The first of Huff's *Kätchen* revelations shows the possible basing of certain of Kätchen's strange behaviors on Kleist's more immediate acquaintance than has been heretofore recognized with what became part of the legitimate psychology of the time, the experiments in animal magnetism of a Heilbronn physician, Eberhard Gmelin, whose writings Huff is the first to investigate directly. Kleist could, it appears, in keeping with his interest in his own and others' inner lives, have become acquainted with these experiments not merely via the fragmentary and in part erroneous accounts of Gmelin's work by Gotthilf Heinrich Schubert, as has been supposed, but as an intermittent guest in the home of a close friend of the researcher whose experiments Gmelin repeated and to whom he dedicated his first study. Huff's second revelation is the apparently legitimate foundations of Kätchen's strange lapses into until now inexplicable reveries. These latter he reveals as grounded in apparent fact rather than fantasy: they are effects long referred to in what by Kleist's time had become a superseded folk pharmacopoeia, to the contents of which his social contemporaries had become oblivious: the effects of elderberry blossoms on the psyche. This discovery at last grounds the drama's mysterious linking of Kätchen's psychologico-spiritual "absences" and her somniloquence with the blossoming elderberry in the well known *Holunderstrauch* scene and other scenes notably referring to it.

Huff departs from his emphasis on the interior structuring principles in *Kätchen* that affect his heroine's passive or active behavior to focus in his examination of *Penthesilea* on the exterior structuring principle of teichoscopy, the ancient epic technique famous from Homer. This, as has long been noted, enables Kleist to bypass a staging of Penthesilea's frenetic, mounted chases and, most especially, of her cannibalizing of Achilles. But no one has examined Kleist's use of this technique as thoroughly or as meticulously as Huff, who makes it his special charge to show precisely how it suffuses the drama and how it works there.

In his attention to *Homburg*, Huff reads the eponymous hero across a duality of personality he labels "soldier-dreamer," recognizing Homburg's ambiguously functioning, passive-active ways of Being in these terms and identifying him (as indeed many other of Kleist's characters caught in passive-active dilemmas) as a new type in German literature. In this drama, this type "embodies the qualities of warrior, officer, or statesman but [such a figure is also] . . . simultaneously beset by . . . tendencies . . . that render [him] feckless and inert" (129). The type includes Guiskard (of the eponymous, never-completed drama), Penthesilea, Graf Wetter vom Strahl (of *Kätchen*), Friedrich von Trota (of "Zweikampf"), and the later Kohlhaas (of the eponymous novella). In order to demonstrate its newness, Huff contrasts it, in great detail, with "the antecedent heroic types from which [Kleist] chose to deviate—those in, for example, Wieland (*Agathon*) and Goethe (*Wilhelm Meister* and *Tasso*).

After preparing for his readings of the novellas with a thorough account of novella theory, Huff emphasizes in "Foundling" the roles of chance and coincidence and their "unsettling consequences" (182) as among Kleist's means of rendering his characters here and elsewhere passive, noting that in Kleist's stories as a whole,

“coincidence...rears its ominous head on every other page” (179). “Beggarwoman” he sees as “a brilliant example of how Kleist focused generic elements, syntax, and the rhetoric of enforced passivity into a single narrative strategy aimed at driving a human being to his demise” (193).

Huff’s study is original, sensitive and meticulous, thoroughly researched, refreshingly varied in its wide-ranging detail, and ongoingly interesting. One is thus reluctant to point to possible alterations. One might, nonetheless, note the potential usefulness of having the dates of Kleist’s letters provided in every case--as a means of maintaining the study’s and the reader’s explicit temporal orientation and thus relieving the reader of repeated shiftings from text to correspondence and back. Also, it is not the donkey in the Butzbach episode, as Huff says it is, that Kleist points to as “not endowed with the gift of reason” (5). It is the horses, unable to recognize a terrifying shriek as but a harmless ass’s bray (“The poor horses, having the ill fortune of possessing no reason...bolted”).

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Notes from Newark

by Theodore E. D. Braun

I have become a fan of the Southwest, Southwest Airlines, that is, as well as of the southwestern U.S. On the flights to Salt Lake City for the SCSECS conference, wonderful service, cheerful and helpful and competent employees, and no charge for luggage--not to mention on-time flights. And in Salt Lake City, the University Park Marriott was similar--reasonable prices for a convention hotel, amiable and helpful staff, even (egad!) decent food. The scenery added its own charm, too: we were literally surrounded by snow-capped mountains, and the most beautiful one was right outside the huge picture window of my corner room on the sixth floor, just below the luxurious seventh, reserved for celebs and those who prefer suites.

The conference itself was great fun and very instructive. Its theme, “Solitude and Sociability,” was reflected in many of the sessions and in my own behavior. One interesting and perhaps innovative session featured a panel consisting of undergraduates from Brigham Young University, whom I found very impressive. The closing ceremonies were also a wonder to behold. But more on those anon.

The first day’s activities did not begin until 10:30, which allowed some time for socializing. I had come from the airport with John Burke and kept running into him for three days. It’s a good thing we like each other, or it would have been hell for him! At 10:30, given the theme of the conference, I attended the seminar organized by Baerbel Czennia, “Lonely Travelers of the Long Eighteenth Century”; there were three such seminars. I didn’t know there were so many lonely travelers in our period. And, in fact, they were not really lonely or lonesome, but rather more-or-less solitary. And the papers were most interesting. Andrew Franta spoke on travel in *Humphry Clinker*, from map to network. His talk was followed by Hillary Campos’s “The Meaning of Anne Elliot’s Walk in *Persuasion*,” and Douglas Thomas’s

“Points of Departure: Analyzing the Impact of Goerge Ticknor’s 1818 Journey on his [very biased, let it be said here] Views of Spain.” As in the sessions that followed, discussion was focused and lively.

We had heard of a place called the Corner Bakery Café located a short distance away, and so I went sloshing with Ken and Marian Erickson and Marvin Lansverk through the snow that had fallen during the night, for a half mile or so, to what was in many respects a sort of diner. Needless to say, diner lovers Kevin Cope and Baerbel Czennia were already there when we arrived. The place, opened just a month before, was packed, and with good reason. After lunch I went to the Seminar on “Feasts, Festivals, and Celebrations—Public and Private Perspectives, I” (of III). Colby Kullman spoke on “Boswell in the Courts, at the Prisons, and by the Gallows: A Private and Public Celebration of Crime,” which showed Boswell acting as himself! Sean Ireland read what might be an important paper on “Erasmus: *The Praise of Folly* in the Enlightenment’s Perspective.” And Linda Reesman addressed a quite different problem: “In Defense of Coleridge as a Prophet: Holy Matrimony or a Poet’s Sacred Word”—an intriguing insight into worlds that I am not deeply acquainted with.

Then I went off, a Solitary but not Lonely Traveler or Walker, to the This Is the Place Park and Monument, the entrance to which was located about a mile away, with another half mile between the gate and the historical part of the park, where Brigham Young, seeing the spot his people believed to be just what they were in search of, said after meditating and perhaps having a vision, “This is the right place.” And so in 1847 the Mormons had found a home after a long and dangerous trek through uncharted territories. I arrived too late to go into the visitors’ center, but did have an opportunity to look at some of the monumental sculpture commemorating the discovery of the valley and of Great Salt Lake. The depictions of the persons accomplishing this journey and the descriptions of their travails in arriving on the scene were visually and verbally awe-inspiring. Thank you, Bob Steensma, for encouraging me to go there. And I did finally meet up with those two young ladies who were unable to keep up with me but who had wanted to take up my offer to walk together to the park. To protect their reputations, I will not reveal their names, but it is interesting that they followed a 76-year-old for a mile and a half! We returned to the hotel together and had a good time. And then off to dinner with compatible companions.

My session, “Literature and Science,” organized and chaired by Kathryn Stasio, was excellent. So excellent, in fact, that I was metaphorically quaking in my boots after hearing the superb papers read by Michael Austin (“Sex, Lies, and Phenotypes: William Congreve and the Biology of Deception”) and by Ceclia Bolich and Kathryn Stasio (“Sexy and Seventeenth Century: The Evolutionary Appeal of the Cad in George Etherege’s *The Man of Mode*”). I knew I could not match the depth of the research and the brilliant analyses on the works discussed. I even felt as though I might have wasted my life in being whatever the opposite of a cad is! No evolutionary appeal, no phenotypes. My paper was simply a presentation of a course I had taught a few times in the dim days when I was actually teaching something (“Introducing Students to Science and Technology in the Literature Class”), but the audience was kind to me.

Skipping the next session for a walk, I then heard Felicity Nussbaum offer the

plenary lecture on “Theatrical Sociability.” I did manage to attend the last two papers on the “Solitude and Sociability in the Romantic Period,” organized and chaired by Susan Spencer. These papers, by Julie Gonnering Lein (“‘Melodic Landscape’: Mont Blanc and the Chamonix Valley as Territory and Refrain”), dealing with Wordsworth, Coleridge and Shelley, and by Marvin Lansverk (“Reading Alone and in Company: Blake’s Vision of Lavater”) were also brilliant analyses of the subject matter, the kind of thing that makes attendance at conventions worthwhile.

Most of the conventioners went off to the Marriott Library of the University of Utah for a splendid display of eighteenth-century books in English, French, German and (if memory serves me right) Latin, and an eye-popping tour of the vast building. For me, a look at ARC, a book-retrieval system of journals bound into volumes, was a highlight of this visit. Of course, the refreshments were another wonderful part of the whole. But ARC was extraordinary: imagine a huge space three and a half stories high, and at least a long city block square, full of large metallic boxes containing up to 500 pounds of books each. Let’s say you’re looking for *The Journal of Imaginary Bostops*, vol. 5, 1958. You enter the call number, present it to the librarian, and in about a quarter of an hour you get your journal. But what you don’t see is how the box it’s in is retrieved by robotic arms, carried to a conveyance wire, delivered up to the appropriate place, where it is removed and charged out to you. When you’ve finished with it, you return it, and it is checked back in, placed in a random box and sent off to wherever an empty space can be found. An incredible and costly system, but one no research library should be without. And, then, a dinner coordinated by Gloria Eive, who is as incredibly energetic as she is inventive, capped off a very busy day indeed.

Having met some undergraduate students from BYU on Friday, I decided to go to their session, Up-and-Coming Scholars: Undergraduate Research in the Long Eighteenth Century II, chaired and organized by David Paxman. There was a German touch to the three papers, Timothy Wright’s penetrating analysis (“Despotism Embodied: Carl Friedrich Bahrdt’s Psychological Portraits of the *Despotenknechte* in *Das Religions-Edikt* and *Herr Pastor Rindvigius*”), Jason Hammond’s excellent study (“Elective Complexities: Goethe’s *Elected Affinities* and Steiner’s Theory of Knowledge”), and Tanner Hardison’s thought-provoking presentation (“The Cologne Cathedral as a ‘Babel Thought’ During the Gothic Revival” [which also looked at the cathedral in Strasbourg]). These seemed to be derived from honors theses, and were very well presented.

My next seminar was “Samuel Johnson Turns 301,” also organized and chaired by David Paxton. John Schweibert brought in some Cervantes in his “Samuel Johnson and Imagination”, and Ken Ericksen spoke entertainingly and convincingly on “Samuel Johnson’s Padlock: Prurience among Current Biographers.”

After lunch I went for a solitary walk to just beyond the football stadium, maybe 1.5 to 2 miles away. My intention was to grab the tram, here called the Trax, to go downtown, but when I saw the shuttle for the hotel show up, I hopped in. The driver took me on a personal tour of Fort Douglas, formerly an Army Post, then an Olympic village, now owned by the University of Utah and functioning in part as the most sought-after dorm on campus.

At the banquet, Kevin Cope spoke in his inimitable style about “Fanfares for Robots, Jokes for Geniuses: Rhythms, Recluses, Rarities, Results.” A treat for the ears and the mind. Then those who, unlike your humble reporter, are not afflicted with the Wobbly Walrus Syndrome joined in an hour or two of dances that George Washington might have enjoyed, including some English Country Dancing that my daughter Jeanne introduced me to years ago. And so the conference ended on a high note, and I crept off to my sumptuous room to wake up before 6 AM for my flight back to Newark.

Less than a month later, Southwest took me to Albuquerque for the ASECS meeting. It’s hard to believe that ASECS began in 1970 in Cleveland, and that I was there as we adopted a constitution for the fledgling institution. I was a youthful 36 or 37 then and without a whole lot of experience in parliamentary procedures, and also without any significant experience in attending meetings of this or any other sort. Maybe I was just a slow starter, but by the next year, in Nancy, when ISECS was formed at the Third International Congress on the Enlightenment, I was there also, voting on and discussing the terms of the constitution and its English and French versions. I already felt like an old hand. ASECS celebrated its 41st annual meeting this year, and there will be many more to come. And it was a good meeting indeed.

Call me narcissistic, but I’ll nevertheless start with my two panels on “Dialogues of the Dead,” which occupied the entire afternoon of the first day. These were well-researched radio scripts, so to speak, and read like radio actors (if you never experienced such entertainment, ask someone older). And they were, by design, comical. What fun they were! Each session had two dialogues and time for Q & A. With Tom Dillingham unable to come, Brij Singh and I reprised our performance of a dialogue between Blake and his publisher that I reported on in an earlier *ECI*, the work of graduate student Joseph Byrne. A good thing we went first, because, although we did well and elicited laughs at the right spots—what timing we had!—Sharon Harrow’s “The Fight of the Century” was better. It consisted of cocky ex-boxer Mendoza taking on Pope with his bragging, and Pope replying with verses from the “Essay on Man.” Sharon was superb as Mendoza, as was Jack Lynch as Pope, Brycchan Carey as the referee and Nora Nachumi as the announcer. This was a hilarious text and performance. The second panel opened with Dale Katherine Ireland as Hester Thrale and Sean Ireland as Samuel Johnson, whose conversation was constantly interrupted by cell-phone calls from Boswell. Another hilarious scene. Finally, a monologue of the dead featured the living and lively Paul Benhamou as Elie Catherine Fréron who had a jolly (to us, not to Fréron!) catalog of slurs he had to put up with for decades from Voltaire. After one of the panels, a member of the audience asked me what’s up with my “obsession” with orange. I’m often asked this question, except few mention that word when they ask. I answered that (1) it is not an obsession, but that (2) it began in 1967, at which point Brycchan called out that he was born that year, to which Jack added that he was too. I did add that (3) I do not search for the origin of this habit of wearing orange every day for the past 43 years, fearing that I’d end my life on the couch of one of Dr. Freud’s successors. So now you know. Or not.

And now, with your permission, I backtrack to my arrival and to the first morning’s activities. Along with other guests of the Best Western Rio Grande in Old Town, I was whisked away to the hotel in a free shuttle. Then I registered for my

room, which was on the very fashionable fourth floor, and after settling down a bit I went to the dining room for a bowl of soup for dinner. Gloria Eive joined me, and we had a very nice conversation. She was also lodged on the fourth floor. The next morning I had breakfast with Edward Langille, and then went to my morning seminars in the convention hotel, two long blocks away. It's not easy to choose a panel when there are 15 or 16 of them going on consecutively, and I attended a lecture in each of two sessions, the first being my former student Felicia Sturzer's "'Je ne fais pas un roman': Epistolary configurations and Riccoboni's *Lettres de Mylord Rivers à Sir Charles Cardigan*," followed by Peggy Bonds's "Dancing the Fandango or Having a Ball in Madrid." Then, after a coffee break, I waddled over to the Chapel (yes, a real-live chapel) to hear a paper by Randy Robertson, "Laughing at God: Freedom and Religious Satire in Early Modern Europe." The irony of having such a paper read in such a place—and from a pulpit, no less!—blew my mind. Actually, the paper was quite good on its own, but I couldn't get this coincidence out of my mind.

I went to the book exhibit, very extensive and very crowded, and had a chance to speak with my friend Don Mell, whom I seem to see as often at conventions as on campus. OK, I'm exaggerating, but, still, he leads such an active life while I sit in my study at the library looking out of my picture window at a gorgeous scene that our paths don't cross as often as once they did (he says, wiping *una furtiva lacrima* from his eye). Not being able to decide what to do for the next session (too many choices!), I went to see the Old Town, where Albuquerque began. I don't understand how I managed to do it, but every time I went there I managed to miss the old square and the original church that had been built there. I did have a lovely lunch at Little Anita's, where you can get genuine Mexican food, unlike the stuff we get in most of the country. I was able to find my way back, thanks to the fact that the Hotel Albuquerque is the tallest building around and was only about two blocks away. A brief time later, I was up in the fifth floor room for my two panels—a gorgeous room with a nice view, but without overhead lights because it was a converted bedroom or suite. Fortunately, the bright sunlight outside made it possible for our radio troupe to read their scripts. And, as I indicated above, we were brilliant.

A Members' Reception followed this, a time for schmoozing and such, and then a lively bunch of people headed back to Old Town for a fun-filled dinner at another Mexican restaurant. Why, there were almost the entire radio show gang, Sharon, Jack, Brychan, Dale Katherine and Sean, and Nora and me, among others.

The first Friday session began at 8 a.m., causing me to miss it, but I had the pleasure of taking breakfast with Edward Langille, discussing Voltaire and sundry matters pertaining to our profession. There was the usual problem of which session to attend at the 9:45 slot; the most tempting to me at that time was Catherine Parisian's on "Organizing, Managing, Developing, and Building an Affiliate Society", especially since I had had more than a little experience in that area. Participants in this included Kevin Cope, Linda Troost, and some people I knew mostly from their work or from postings on C18-L, Misty Anderson, Dennis Moore, Thomas Krise and Marilyn Francus. They each had a different slant on one or more of the topics in the title, and overall did a super job, eliciting additional input from the audience.

Another stroll to Old City, another missed opportunity to find the little church

that stood at its center, although by some bizarre stroke of luck I did see the many touristy shops and some of the stalls that were set up by local Native Americans and other artists and artisans. After another Mexican lunch downtown I made it back to the Presidential Address, Awards Presentation, ASECS Business Meeting, and a Presentation by the Women's Caucus, a most worthy ninety minutes. After that, the session on "Teaching Mozart," for who could resist a panel discussing this great composer? I couldn't, just as I can't resist listening to his works.

Then came the feat of the evening: attending four receptions and staying sober! Perhaps it can be done. My strategy was to have just a half-glass of wine at each event, or was it a full glass of wine at two events, or something in between at three events? I began at the University of Delaware Press party, always a gala event, which this year occupied a large room with a smaller section in the back beckoning to the attendees, who seemed to prefer staying with the cheerful loud conversation. In the midst of the cheer I directed my steps to the Ibero-American business meeting and cash bar, and the festivities honoring the Society's twentieth anniversary. I had thought that there might be some mention of the fact that María Salgado, Pilar Sáenz and I had been the driving force in founding of the society, and I knew that María was at the ASECS meeting. Unfortunately, Pilar could not make it and María came down ill from altitude sickness after visiting a friend who lives at about 8000 feet above sea level. But there were scads of people I know and have liked for years, Yvonne Fuentes, Clorinda Donato, Enid Valle, Peggy Bonds, Mark Malin, and far too many others to mention here. Imagine my delight when I was called on to receive an award, with María and Pilar, as the founders of I-ASECS! A gorgeous inscribed paper weight, which occupies a place of honor at my house. I had to skip out eventually to get to a reception for selected members of ASECS, and then to the AMS Press reception presided over by Kevin Cope. Somewhere along the way in these receptions and elsewhere I managed to speak with Sayre Greenfield, Ken and Marian Ericksen, Christine Clark-Evans and John Burke, and many other people. By the end of the AMS reception I was quite tired, and Tim Irwin must have taken this as a sign of alcoholic wooziness, and so accompanied me back to my hotel, for which I thank him heartily. Only a friend would do such a thing. And we had a great conversation along the way.

On Saturday I decided to have a Starbucks breakfast, enjoying the great dark roast coffee they excel in, despite the noise level which was elevated for a non-morning person like myself. I did manage to get to most of the session "On the Fence: Fantasies, Fancies, Frontiers." Catherine Jaffe's paper on "On the Fence in the Junta de Damas: Politics, Charity and Gender at the Turn of the Century," which reminded me of the very real existence of the . . . are you ready for this? ... Spanish Enlightenment! Yes, Virginia, there was a Spanish Enlightenment, and in this case we could see the uncoupling of charity from the Church to civic (i.e., secular) societies and organizations. Clorinda Donato spoke about "Gender Frontiers in Seventeenth- and Eighteenth-Century Italy and Spain: the Monja de Alférez and Caterina Vizzani." Disestablishmentarianism in action! Later Ruth Hill delivered the Clifford Lecture—the first ever by an Ibero-American scholar—on "Race and the Atlantic Divide." Racism was alive and kicking in our period, as Ruth clearly demonstrated.

I had lunch in a winery with Catherine Parisian and Don Nichols, two *convives*

it would be hard to beat. The rest of the afternoon is a blur in my mind. I was worrying about getting up on time to reach the airport to catch my early morning flight. My worrying paid off in the sense that I woke up much sooner than I had to, and I caught the first shuttle out to the airport and had well over an hour, after passing through security, for a decent breakfast. Then I could begin working seriously on the three talks I had been invited to give in New Paltz, NY in April. Those delivered, the EC/ASECS meeting in Pittsburgh is next on the platter.

University of Delaware

Additions and Corrections to the Directory

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News of Members

A number of our members contributed to Vol. 5 (1695-1830) of *The Cambridge History of the Book in Britain*, edited by Michael F. Suarez and Michael L. Turner (2009): **Thomas Bonnell** with "The Reprint Trade" (699-710); **Antonia Forster**, "Book Reviewing" (631-48); **James Green**, "The British Book in North America" (544-59); **Andrea Immel**, "Children's Books and School-Books" (736-59); **John Valdimir Price**, "Philosophical Books" (807-17); **Shef Rogers**, "Enlarging the Prospects of Happiness: Travel Reading and Travel Writing" (781-90); and **James Tierney**, "Periodicals and the Trade, 1695-1780" (479-97).

Corey Andrews published "Venders, Purchasers, Admirers: Burnsian 'Men of Action' from the Nineteenth to the Twenty-First Centuries," *Scottish Literary Review*, 2.1 (Spring/Summer 2010), 97-115. **Arne Bialuschewski's** "Blackbeard

off Philadelphia: Documents Pertaining to the Campaign against the Pirates in 1717 and 1718” (such as letters of Jonathan Dickinson and James Logan, hitherto not fully printed if at all) appears in *Pennsylvania Magazine of History and Biography* [PMHB] of April 2010 (134: 165-78). In the same issue appears a review by Jeff Bach of **Katherine Carté Engel’s** *Religion and Profit: Moravians in Early America* (U. of Penn. Press, 2009; 304 pp.; \$39.95). Bach notes that “At its center, Engel provides a nuanced account of the dramatic religious and economic shift in Bethlehem at the end of the communitarian economy in 1760 after the death of Count Zinzendorf”—individual responsibility and conscience increased (134: 182). Bach praises Engel for “an impressive amount of sources, many of which are in German manuscript form.” **Paula R. Backscheider** and **Catherine E. Ingrassia’s** anthology *British Women Poets of the Long Eighteenth Century* (JHUP, 2009; pp. xlix + 906; paperback, \$40) is reviewed in *Eighteenth-Century Studies* [ECS], 43 (2010), 534-38. Paula wrote the *SEL’s* survey “Recent Studies in Restoration and Eighteenth Century” for 2008 scholarship (49.3 [Summer 2009], 737-801). **Thomas Bonnell** presented “Telling Occasions: Boswell’s Johnsonian Leaves” at the Johnson Society of the Central Region in April. **Martha Bowden** is working on “‘Not enough time’: Incorporating Writing Instruction in Upper Level Literature Classes” and “Waverley’s Descendants,” a study of contemporary historical fiction. Her essay “Sterne and Eminent Protestant Preachers: William Rose’s *The Practical Preacher*” [1762] appears in *Divine Rhetoric: Essays on the Sermons of Laurence Sterne*, ed. by **W. B. Gerard** (Delaware, 2010).

O M Brack, Jr., spent several months this summer working at the Huntington, partly on a retrospective catalogue for the Johnson exhibition at the Huntington that he curated last year—it will be a keepsake when the Johnson Society of Southern California meets. Skip’s edition of John Hawkins’ *Life of Samuel Johnson* is favorably reviewed by F. P. Lock in the March 2010 *Johnsonian News Letter*. The issue (Vol. 61.1), which includes contributions by **Greg Clingham** and **Matthew Davis**, ends with a fine memorial sketch of **Donald Eddy**, unsigned and presumably by editor Robert DeMaria. A number of EC/ASECS members regularly contribute to the *JNL*—the September 2009 issue has contributions from **Robert Barry**, **Jack Lynch**, **O M Brack**, **Greg Clingham**, **Anthony Lee** (twice), and **Shef Rogers** (a review of **Thomas Bonnell’s** *The Most Disreputable Trade*). I particularly like the regular reports on edition projects, auctions and the like (for instance, in Sept. 2008 Gordon Turnbull reported on the Yale Boswell, **Peter Sabor** on conferences and performances involving Frances Burney’s work, Skip Brack on the Johnson Society of Southern California, etc.). I like the queries, too. After the assistance of Vassar College, subscriptions to the handsomely produced *JNL*, published spring and fall, are but \$12 in the US. Submissions and other communications with Professor DeMaria can be sent to demaria@vassar.edu (English / PO Box 140 / Vassar College / Poughkeepsie, NY 12604).

Vincent Carretta’s “New Equiana” appears in *Early American Literature*, 44.1 (2009), 147-60, and a “Colloquy with the Author: Vincent Carretta and *Equiano, the African*” appears in *Studies in Eighteenth-Century Culture* [SECC] 38 (2009), 1-14. Vin has a review essay, “Saint’s Lives,” in the Spring 2010 *ECS*. **Tita Chico’s** “*Clarissa’s* Readers” appears in *The Eighteenth Century*, 49, no. 3 (2008), and her “Details and Frankness: Affective Relations in *Sir Charles Grandison*” in

SECC, 38 (2009), 45-68. This year I came upon the festschrift **Lorna Clymer** edited with Robert Mayer: *Historical Boundaries, Narrative Forms: Essays in British Literature in the Long Eighteenth Century in Honor of Everett Zimmerman* (Delaware, 2007; pp. 268; bibliography of Zimmerman's publications). It includes the editors' introduction, **Maximillian E. Novak's** "Edenic Desires: Robinson Crusoe, the Robinsonade, and Utopias" (19-36); Treadwell Ruml's "The Boundaries of Bishop Burnet's History and Henry Fielding's Fiction"; **Timothy Erwin's** "The Immanent Image of History and Fiction"; Frank Palmeri's "The History of Fables and Cultural History in England, 1650-1750"; and **Robert A. Erickson's** "Swift's Dark Materials." **Kevin Cope** along with Serge Soupel and Alexander Pettit edited *Adventure: An Eighteenth-Century Idiom: Essays on the Daring and the Bold as Pre-Modern Medium* (AMS, 2009; pp. xx + 343). This summer saw publication of *ECCB*, n.s. 31 on 2005 scholarship, and the press is working off Vol. 32. While Kevin and his colleague Bob Leitz are the general editors, the field editors include **Bärbel Czennia** (English literature—a big challenge!), **Gloria Eive** (fine arts), **Jim May** (printing & bibliography), and **David Ventura** (philosophy, science, and religion). **Matthew Davis** contributed an article on Johnsoniana events to last year's *Johnsonian News Letter*, and we also find there reviews of **Lorna Clarke's** *Celebration of Frances Burney* and of **Marlies Danziger's** edition of Boswell's *Journal of His German and Swiss Travels, 1764*.

Patrick Erben and **Carla Mulford** contributed essays to "*The Good Education of Youth*": *Worlds of Learning in the Age of Franklin*, edited by John H. Pollack (Oak Knoll Press and U. of Pennsylvania Libraries, 2009; 352 pp). This unusual composite volume is partly an edition of Franklin's pamphlet proposing a plan for the institution that became the University of Pennsylvania, partly a contextual study of the educational opportunities in Franklin's corner of Pennsylvania, and partly an exhibition catalogue. The Franklin tract is *Proposals Relating to the Education of Youth in Pennsylvania* (1749), which, notes the press release, "stressed social utility, secular independence, and an English-language based curriculum." Patrick Erben's essay ("Educating Germans in Colonial Pennsylvania," 122-49, arguing Franklin overlooked innovative German projects) and Carla Mulford's "Benjamin Franklin, Traditions of Liberalism, and Women's Learning in 18C Philadelphia," 100-21) are among nine essays that address such questions as who taught whom, where, and how. From the excellent account at Oak Knoll's website, I learned that among other contributions are William C. Kashatus on the Quakers' educational practices, John C. Van Horne on efforts to educate African-Americans, Michael Zuckerman's on Franklin's attitudes toward educating common people—more inclusive than Jefferson's. The volume includes the full catalogue of the exhibition on education in the mid-18C, drawing on the collections of Penn, the Library Company, and other local libraries (roughly from pp. 204 to 247). Also included are a photoessay on local surviving school buildings (286-325) and a brief illustrated essay by Lynne Farrington on "The Friendly Instructor," a newly rediscovered Franklin imprint (248-51).

Jan Fergus's *Provincial Readers in Eighteenth-Century England* (OUP, 2006) has been much applauded and eagerly reviewed, as by Scott Black in *Journal of British Studies*, 47 (2008), 430-31; by Tom Jones in *Cambridge Quarterly*, 36 (2007), 352-58; (very favorably) by Thomas Lockwood in *SHARP News*, 17, no. 1

(Winter 2008), 8-9; and by **Richard Sher** in *Review of English Studies*, n.s. 58 (2007), 574-76. **Antonia Forster** reviewed Richard Sher's *Enlightenment & the Book* in *Review of English Studies*, n.s. 58 (2007), 740-42. **Emily Friedman** chaired a session on the Age of Burney at the Albuquerque ASECS, on which also spoke **George Justice** and **Peter Sabor**—and **Laura Engel** chaired another session there on “FB and Fashion.” **Luanne Frank** gave three papers last year: “Forms of Myth in Heidegger’s Hermeneutic of Parmenides’ Alétheia.” International Hermeneutics Conference, Buenos Aires, in May (now in electronic print); “What’s Form Got to Do with It? Being with Heidegger’s *Parmenides*” (invited) at the 27th North Texas Heidegger Symposium, in April; and “In the Care of the Word, In the Care of Time: Heidegger’s Parmenidean Platforms” at the 42nd North Texas Philosophical Association Conference, in March. This March she spoke on “Passive and Active as Functions of Place in Heinrich von Kleist’s Haitian Novelle” at the Second International Conference on Caribbean Studies, held in Cartagena. **Ian Gadd** has edited Vol. 2 (1455-1700) in Ashgate’s hefty reprint collection: *The History of the Book in the West: A Library of Critical Essays*, 5 vols. (2010)—after his introduction come important essays, such as D. F. McKenzie’s “Printers of the Mind,” that Ian’s grouped into the sections Typography, Impact of Print, Practice, Selling, and Reading. Last year Ian published on *Literature Compass* “The Use and Misuse of *Early English Books Online*” (6.3 [2009], 680-92). Ian’s committee work for SHARP is applauded by its president in *SHARP News* (17.1.1). He is to teach the seminar “The History of the Stationers Company 1557-1710” (the subject of his dissertation) at the Folger in Spring 2011. **W. Blake Gerard’s** *Sterne Illustrated* is reviewed in the June 2008 *Notes & Queries* and the Winter 2009 *ECL*. **Sayre Greenfield**, along with **Steve Karian**, **Jim May**, **Eleanor Shevlin**, and Michael Suarez spoke on a panel about electronic tools at ASECS, very well organized by **Anna Battigelli**, who prepared and reflected on the session through the use of her and Eleanor’s blog, *EarlyModernOnlineBibliography*—where recently have been posted some reviews of chapters of Steve Karian’s book on Swift (see below). **Molly O’Hagan Hardy’s** has a review essay on books treating race and liberty in the Fall 2009 *ECS*. Among the essays in the festschrift for Jürgen Klein, *Britannien und Europa*, ed. by Michael Szczekalla (Lang, 2010) is **Mascha (Gemmeke) Hansen’s** “Love, Honour, and Revenge: Suicide and the Question of Honour in 18C European Literature,” **Kevin L. Cope’s** “Time, Timing and Time Off: Why the Enlightenment Happened at Odd Hours,” and **Hermann J. Real’s** “The Dean and the Lord Chancellor: Or, Swift Saving his Bacon.” Congratulations, too, to Mascha on the birth of her son Thies. **Clem Hawes** is giving a plenary at a conference on Christopher Smart this month at the U. of Plymouth. **Julia Candler Hayes’s** “Friendship and the Female Moralizer” appears in *SECC*, 39 (2010) and her book *Translation, Subjectivity, and Culture in France and England, 1600-1800* (Stanford, 2008) is reviewed in the April 2010 *Journal of British Studies*. (See below under resources for the related online anthology she’s created and will further develop.) **Rob Hume** and Harold Love’s edition of Buckingham is very favorably reviewed in the March 2008 *N&Q* by David Hopkins, who stresses its value for studies of the drama and John Dryden—for the latter, he singles out the poem “To I. D.” in Buckingham’s commonplace book, vowing revenge for having “wasted” his name, which he notes Hume and Love show to concern an MS prologue, not the

Zimri portrait as some have claimed. **Raymond Hilliard** last month published *Ritual Violence and the Maternal in the British Novel, 1740-1820* (Bucknell U. Press) and is now working on touch/touching in a broad range of texts from different cultures and historical periods. Congratulations to Ray for winning the University of Richmond's Distinguished Educator award in fall 2009.

Several of my most enjoyable days this summer were spent reading **William Hogeland's** *Declaration: The Nine Tumultuous Weeks When America Became Independent, May 1 – July 4, 1776* (Simon & Schuster, 2010; pp. xiii + 273 + [8] of plates; bibliography; index; ISBN: 978-1-4165-8409-4)—it was such a well told story that I immediately ordered his *The Whiskey Rebellion* (2006—released in paperback this year). Hogeland describes his book as putting for the first time in a “unified narrative” an interpretation that rests on a synthesis of underlying scholarship. The interesting “discussion of the historiography” in his ample notes (pp. 189-245) reassured this ignorant reader about what views were held by a consensus or disputed. He explains dramatically how, nine weeks after Pennsylvanian voters on May 1 had renewed the reconciliationist Assembly led by John Dickinson, this government was undermined to allow Pennsylvania to vote for independence from Britain and thus to allow twelve states to pass the Declaration on 2 July (New York abstained). Hogeland explains how, led by Samuel Adams, radicals like Thomas Young, James Cannon, Christopher Marshall, Thomas Matlock, and Thomas Paine, created a movement for social equality and general suffrage, spearheaded by the Committee of Privates (the militia)—and then how that leadership coalition broke up. (Later PA's equalitarian first constitution, which called for a single legislative body and an executive that was a committee serving it, would be revised to strengthen the hand of wealth—in 2010 the gas-drilling companies would similarly undermine the commonwealth). Major events include the Congress's resolution of 10 May that colonies reconsider whether their structures allowed them to deal with current “exigencies” (prospect of invasion); John Adams' preamble (passed 15 May) that slanted those changes as called for by a struggle for independence (92ff.); the large rallies in Philadelphia as on 20 May (126ff.) leading to petitions for changing PA's government (as the City Commission's to the Congress on 25 May, saying the PA Assembly no longer had public support [145]); and the militia's support for the related changes on 10 June, undermining the Assembly (it last met 13 June and a new provincial convention began) and forcing reconciliationists Dickinson and Robert Morris to see that the Assembly would be reconstituted and favor independence—thus they didn't attend Congress for 2 July's climactic vote (PA's delegates now voted three against two for independence). The book is phrased and well constructed for general readers, interspersing narrative with biographical-background accounts of figures like Dickinson, Richard Henry Lee, and the Adamses. Hogeland's notes provide many step-stools for non-historians (e.g., “I use the simplifying term ‘City Committee’ to cover all phases of the extralegal Philadelphia groups . . .” p. 200), and I appreciated even more the candid comments that began “The story is drawn from Hawke,” etc. (202) and that respectfully differed with important historical works, thus providing introductions and identifications of scholarship (e.g., Hogeland sees Ben Franklin's contributions to Pennsylvania politics in 1776 as often overstated). My only complaint is that the index doesn't cover the notes. Amazon is selling the book new for \$17.16 (down

from \$26), and portions can be read on Google books—it's a great present for dad!

In 2008 **Andrea Immel**, with Elizabeth Goodenough, edited *Under Fire: Childhood in the Shadow of War* (Wayne State U. Press, 2008; x + 289 pp.; illus.), and then in 2009 Andrea edited a 14-essay collection for Routledge *Childhood and Children's Books in Early Modern Europe, 1550-1800* (ISBN: 0415803632; paperback, \$39.95). Andrea's "A Christmass-Box [1746]: Mary Homebred and Mary Collyer: Connecting the Dots" appears in the *Children's Books History Society Newsletter*, no. 94 (Dec. 2009), 1-5. What's more, this January Cambridge published *The Cambridge Companion to Children's Literature*, which Andrea edited with Matthew O. Grenby (Pp. xxv + 293; chronology; 14 illus.; bibliography; index; paperback, \$29.95). As usual for Cambridge companions, the contributors are distinguished for mastery of their fields, and the essays' titles suggest the collection is well conceived: "The Origins of Children's Literature" by Grenby; "Children's Books and the Construction of Childhood" by Immel; "The Making of Children's Books" by Brian Alderson; "Picture Books and Ways of Seeing" by Katie Trumpener; "Classics of Canons" by Deborah Stevenson; "Learning to be Literature" by Lissa Paul; "Animals and Object Stories" by David Rudd; etc.. It's interesting to see what Eric Johnson put into the chronology (xvii-xxv), besides *Robinson Crusoe*, *Gulliver's Travels*, *The Governess*, and *The History of Little Goody Two-Shoes*, we find Isaac Watts's *Divine Songs* (1715), Samuel Croxall's *Fables of Aesop and Others* (1722), Robert Samber's 1729 translation of Charles Perrault (1697); *Histories of Tales or Past Times*, Thomas Boreman's *Description of Three Hundred Animals*; Thomas Carnan's *The Lilliputian Magazine*, the first periodical for children (1751-52)--Carnan was John Newbery's step-son;--and Barbauld's *Lessons for Children* (1778-79).

Beverly Jerold Scheibert published essay one a range of fields: "A Solution for Simple (secco) Theater Recitative" in the *Journal of Singing*, 65.4 (2009), 421-30; "What Handel's Casting Reveals about Singers of the Time" in *Göttinger Händel-Beiträge*, 13 (2010), 141-63; "Maelzel's Role in Beethoven's Symphonic Metronome Marks" in *The Beethoven Journal*, 24.1 (2009), 14-27, and "Glimpses of the American Organ and its Use, 1820-1850" in *The Tracker*, 53.4 (2009), 14-22. Her main current work concerns musical performance standards, instruments, and performance practice. **Christopher Johnson** is the review editor for *XVIII: New Perspectives on the Eighteenth Century*, the SE/ASECS's journal, for which he's often written reviews (and no doubt will continue to). Chris will speak at a tercentenary conference on Sarah Fielding held at Chawton House Library on 5-6 Nov., and we've other members participating, as **April London**, **Peter Sabor**, and **Claude Rawson**, who join Linda Bree, Isobel Grundy, Betty Schellenberg, Jane Spencer, Carolyn Woodward et al. (see www.chawton.org). Congratulations to **Stephen Karian** on the publication of *Jonathan Swift in Print and Manuscript* (CUP, 2010; pp. 284; bibliography; illus.; index; \$85). The book has chapters on printed editions, MSS in circulations before 1714, MSS in circulation after 1714, *On Poetry*, "The Legion Club," and *Verses on the Death*. Steve spoke on Swift's *Tale of a Tub* at the British SECS in January and at April's meeting of the Johnson Society of the Central Region (on publication and composition). He contributed entries on "apparatus," "attribution," "bibliography," and "textual criticism" to the recent *Oxford Companion to the Book*, ed. by Suarez and Woudhuysen. Also, Steve

published “Swift’s First Poem: ‘Ode to the Honourable Sir William Temple’” in the *Huntington Library Quarterly*, 71 (2008), 485-501 (he argues the poem dates from 1690, rather than 1692 as often supposed). In the same issue **Maximillian E. Novak** argues that Defoe wrote *Reasons for a War* and *One Word with the Craftsman Extraordinary* (both 1728): “Defoe as a Defender of the Government, 1727-29: A Re-Attribution and a New Attribution” (71: 503-12).

Anthony W. Lee edited a collection entitled *Mentoring in Eighteenth-Century British Literature and Culture* (Ashgate, 2010; c. 264 pp.), on which we’ve a review forthcoming. Besides Tony’s “Authority and Influence in Eighteenth-Century British Literary Mentoring” (1-15) and his “Who’s Mentoring Whom? Mentorship, Alliance, and Rivalry in the Carter-Johnson Relationship” (191-210), the collection includes **Shel Rogers**’ “Alexander Pope: Perceived Patron, Misunderstood Mentor” (51-62); Brean Hammond and Nicholas Seager on Swift’s harsh mentoring of Stella and others; and **Kevin L. Cope**’s “Raising a Risible Nation: Merry Mentoring and the Art (and Sometimes Science) of Joking Greatness” (131-48). Tony’s *Mentoring Relationships in the Life and Writings of Samuel Johnson* was published in 2005 and is reviewed in the 2009 *Age of Johnson* and he has sent off another monograph on mentoring—I’ve asked him to take me under his informed wing. Tony did a good job chairing a session on Lonsdale’s edition of Samuel Johnson’s *Lives of the Poets*, at which **O M Brack, Jr.**, Bob DeMaria, and others spoke, and he was a very appropriate chair, having reviewed the edition in *SHARP News*, 16, no. 1 (Winter 2007), 14-15. Tony’s “Epiphany and the Spiritual Quest in *Tom Jones*” appears in *The Explicator*, 68.3 (July-Sept. 2010), 162-66, and his “Mentoring and Mimicry in Boswell’s Life of Johnson” in this summer’s *The Eighteenth Century*. He’s spent much of the summer working on an annotated edition of Johnson’s *Rambler* essays and soon will turn to an edition of Arthur Murphy’s *Essay on the Life and Genius of Samuel Johnson*. The late **J. A. Leo LeMay**’s *The Life of Benjamin Franklin. Vol. 3: Soldier, Statesman and Politician, 1748-1757* (U. of Pennsylvania Press, 2008; pp. 768; \$45) is favorably reviewed by Barbara Oberg in *PMHB*, 133 (2009), 442-44. Oberg laments the “sad irony” that Leo was unable to put to use “the recent discovery of a cache of about forty letters from 1755 chronicling Franklin’s success in obtaining wagons and supplies for General Edward Braddock,” published by Alan Houston in the April 2009 *William and Mary Quarterly*. We’re pleased to welcome **Kate Levin**, whose work on the novel and women writers will be known to many members. **Devoney Looser** published a review essay on Nicholas Smith’s *Literary Manuscripts and Letters of Hannah More*, the on-line Orlando Project (CUP 2006-), and **William McCarthy**’s *Anna Letitia Barbauld: Voice of the Enlightenment*—in *Huntington Library Quarterly*, 73 (2010), 295-302. She was appointed by the MLA’s Executive to a three-year term on the PMLA advisory committee, and she edited a special issue of the *Journal of the Midwest MLA* on fame/infamy. In March, she and husband **George Justice**, besides attending ASECS, lectured at Missouri on “Jane Austen’s Lost Letters in Context: Sisterly Protection or Literary Travesty.”

In Volume 19 of *The Age of Johnson* (2009), edited by **Jack Lynch**, appear numerous essays by members: **Eve Tavor Bannet**’s “Immigrant Fictions: Matthew Carey, Susanna Rowson, and *Charlotte Temple* in Philadelphia” (239-72); **Anthony W. Lee**’s “An Intertextual Node: Johnson’s *Life of Dryden*, *Rambler* 31, and *A Letter from a Gentleman to the Honourable Ed. Howard Esq.*” (21-28); **Nora**

Nachumi's review essay "Living Large: The Women in Women's Theatrical Memoirs" (285-99); **Brijraj Singh's** "Revisiting Pauley: John Horne Tooke's Logocentrism" (186-212); and **Robert G. Walker's** "Boswell's Use of 'Ogden on Prayer' in the *Journal of the Tour to the Hebrides*" (53-68). Also, the volume has a review of **Brycchan Carey's** *British Abolitionism and the Rhetoric of Sensibility*, and of **Louise Barnett's** *Jonathan Swift in the Company of Women* (by **David Venturo**). In addition, **George Justice** reviews Stephen Miller's *Conversation: A History of a Dying Art*, and **Devoney Looser** reviews Batchelor and Kaplan's *British Women's Writing in the Long 18C*. **Jack Lynch's** review article "Four Centuries of Lexicographical Belligerence: The Edward J. Bloustein Dictionary Collection" appears in *Library Quarterly*, 78 (2008), 115-22. Ashgate's latest catalogue announces that Jack Lynch will edit a new book series entitled "British Literature in Context in the Long 18C," intended to "promote original scholarship on the intersection of British literature and history in the long eighteenth century, from the Restoration through the first generation of the Romantic era." Jack's *Deception and Detection in Eighteenth-Century Britain* (2008) won high praise for discriminating logic and clear style and method from Peter de Voogd in his review in *SHARP News* (18.1 [Winter 2009], 17).

Nancy Mace's "The Market for Music in the Late Eighteenth Century and the Entry Books of the Stationers' Company" is in *Library*, 7th ser., 10 (2009), 157-87. **Rodney Mader's** review essay "Print Culture Studies and Technological Determinism" appears in *College Literature*, 36, no. 2 (2009), 131-40 (it includes *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*; Trish Loughran's *The Republic in Print: Print Culture in the Age of U.S. Nation Building*; and Catherine O'Donnell Kaplan's *Men of Letters in the Early Republic: Cultivating Forums of Citizenship*). **Robert Markley's** *The Far East and the English Imagination, 1600-1730* was reviewed in the March 2008 *Notes and Queries*.

Ashley Marshall and **Robert D. Hume's** "The Joys, Possibilities, and Perils of the British Library's Digital Burney Newspaper Collection" was published in *Papers of the Bibliographical Society of America*, 104 (2010), 5-52. In the spring *ECL* (34.2:83-105), Ashley has a review essay ("**The State of Swift Studies 2010**") that is much more ambitious and magisterial than even its focus on five recent volumes might suggest: she moves through the first volume of the Cambridge Swift and thick collections like *Reading Swift* and *Swift Travels* (a 2008 festschrift to **Claude Rawson**) to define trends within Swift studies over eight decades and to assert whither the field should go. She takes stock of Quintana, Ehrenpreis, Elias, and dozens of other contributors, too. She finds little has been revisionary and what has been, as Elias's *Swift at Moor Park*, has not been the foundation for further work (also she has read Hugh Ormsby-Lennon's forthcoming *Hey Presto! Swift and the Quacks* and thinks it a "radical take on Swift's view of the Christian religion"). Ashley notes the penchant for supposing a unity between Swift's work and life and then adds the more interesting observation that the many Swifts reconstructed are "seldom in direct conflict—[Ann] Kelly need not refute Rawson to make her case." While she appreciates various approaches, finding, for instance, Rawson's discussion of the significance of Swift's work exciting, she would direct Swift scholars toward work that Hermann Real called for in 1999 ("more strenuous immersion in the concerns of [Swift's] age"), noting new tools that make such work

more promising. Most significant is her specific directive “to look at all of Swift’s writings, including the minor and topical and unliterary pieces . . . with close attention to date and relevance to immediate circumstances and events” (103). (There are so many texts by major authors that have never been examined!) Ashley also published “The Generic Context of Defoe’s *The Shortest-Way with the Dissenters* and the Problem of Irony” in *RES*, 61 (2009), 234-58. Ashley argues that Defoe should not be charged, as he typically is, with being a “failed ironist” who overdid the impersonation of a “high-flying Anglican, for he wrote “a counterfeit rigged to project an extreme position that would alarm dissenters and disturb moderates.” I think she’s right that today we fail to see this sort of monitory satire. Moreover, her essay is exemplary in the manner in which it forthrightly and honestly engages criticism of her argument during its development, since her presentation at our Georgetown meeting—I recall how sprightly she debated her position against Alan Downie and Brean Hammond. Ashley has taken a position in English at Johns Hopkins this fall, and we at Penn State will miss her, for she’s been ever supportive, engaging, and fearlessly candid—showing us the best uses of collegiality.

Ballads and Broadides in Britain, 1500-1800, ed. by Patricia Fumerton, Anita Guerrini, and Kris McAbee (Ashgate, 2010), includes **Paula McDowell’s** “‘The Art of Printing was fatal’: Print Commerce and the Idea of Oral Tradition in long 18C Ballad Discourse” and **Steven Newman’s** “‘The maiden’s bloody garland’: Thomas Warton and the Elite Appropriation of Popular Song.” **Thomas McGeary** was recently made an honorary member of the Centro Studi Farinelli, in Bologna, “per l’importante contributo scientifico offerto alla ricerca farinelliana.” That contribution includes “Farinelli’s Progress to Albion: The Recruitment and Reception of Opera’s ‘Blazing Star,’” *British Journal for Eighteenth-Century Studies* 28 (2005): 339-361; “Farinelli and the Duke of Leeds,” *Early Music* 30 (2002): 202-213; “From Farinelli to Monticelli: An Opera Satire of 1742 Reexamined,” *Burlington Magazine* 141 (May 1999): 287-89 (with Xavier Cervantes); “Farinelli in Madrid: Opera, Politics, and the War of Jenkins’ Ear,” *Musical Quarterly* 82 (1998): 383-421; and “Farinelli and the English: ‘One God’ or the Devil?” *La Revue LISA /LISA e-journal*, vol. 2, no. 3 (2004): 29-40 (also available in a free online version at <http://lisa.revues.org/index886.html>). **Miriam Claude Meijer** has been working on the article “Petrus Camper on Women” with Robert Visser of the Netherlands. She presented “Bones, Law and Order in Amsterdam” at the conference De Groningse meteor: Petrus Camper (1722-1789)” in Groningen last February. And her article “Une collaboration manquée: Le fils de Petrus Camper à Montbard, 1785-1787” appeared in *L’héritage de Buffon*, ed. Marie-Odile Bernez (U. de Dijón, 2009; pp. 81-108). **Linda Merians** has been writing a reflective book involving music and friendship. **Ellen Moody**, besides working on Trollope, has been writing about films of Jane Austen novels, early this year finishing a chapter on *Sense and Sensibility* films. At the ASECS she spoke on *Clarissa* and at the Burney AGM this fall in Portland will speak on “real and romantic Gothicism in *Northanger Abbey*.” An unusually thorough account of an important auction sale is **Maureen E. Mulvihill’s** “Literary Property Changing Hands: The Peyraud Auction (New York City, 6 May 2009),” with many illustrations, in *ECS*, 43 (2009), 151-63—some of it is excerpted in the Spring 2010 *Burney Letter*, edited by **Lorna Clarke**. **Mel New**, whom we thank for an

exemplary note above, published a review essay in the fall 2009 *ECS* (“Read, Read . . . Five Twenty-First-Century Studies of Laurence Sterne and his Work” [43: 122-35]), one of the five being by **Martha Bowden**. This summer Mel wrote a long essay de-attributing Sterne attributions by Kenneth Monkman, preliminary work to editing the Sterne Miscellanies volume, and he and his co-editors of the CUP *Sir Charles Grandison* have edited copy of their text. In the Spring 2010 *ECL* appear **Giulia Pacini’s** “Grafts at Work in Late Eighteenth Century French Discourse and Practice” and also **Sandro Jung’s** “Visual Interpretations, Print, and Illustrations of Thomson’s *The Seasons*, 1730-1797.” **Frank Parks** spoke on periodicals at the SHARP meeting in Helsinki in August. In March **Irwin Primer** was searching for copies of Goddaeus’s *Laus Ululae*, a rare mock encomium, a reprint sometimes included in Curl’s *Miscellanea: The Second Part* (1726/27). We welcome **Jonathan Pritchard** to EC/ASECS, who joins us on taking a lectureship in 18C British at Penn State. Jonathan wrote a dissertation on “Alexander Pope and Britain” at Cambridge, which he is working into a monograph—related articles include “Pope at Chiswick,” “Pope, John Racket and the Slave Trade,” and “Alexander Pope and the Roads of Roman Britain”—to the last he brought a good command of British geography. Jonathan has also written on Swift: “Swift’s Irish Rhymes” (*SP* 2007) and “Jonathan Swift and the Duke of Savoy” (*N&Q* 2008). He was only recently in America for a short-term fellowship at the Clark Library. Jonathan is working up a collection of essays entitled “The Regions They Divide: Transatlantic Connections in English Literary History, 1660-1745.”

This summer **Hermann Real** sent to press the 2010 issue of *Swift Studies*, with four lengthy articles, most not directly on Swift: Kirsten Juhas on Leibniz and Sir William Temple, Patrick Müller on gender and sexuality in Shaftesbury’s *Characteristicks* and private writings, Christopher Fauske on Swift, Berkeley, and the bonds of philosophy, and Helgard Stöver-Leidig’s “Thomas Tickell’s *De poesi didactica*: An Old-Spelling Critical Edition of the Unpublished Holograph, with a Historical Introduction and Commentary.” The issue has Hermann’s note “‘A Printer brave enough to Venture his Eares’: Defoe, Swift, and the Pillory.” In March Hermann lectured on “(Mis)Understanding Swift” at St. Peter’s College, Oxford. Hermann with Dirk Passmann and the staff of the Ehrenpreis Centre have been making good progress on their online edition of Swift and will soon post more edited texts. In the Winter 2010 *ECS*, **Michael Ritterson** reviews Martin’s *Moving Scenes: The Aesthetics of German Travel Writing on England, 1783-1830*; and **Matha Kvande** and D. Boyd’s *Everyday Revolutions: 18C Women Transforming Public and Private* is reviewed, as is **William McCarthy’s** *Anna Letitia Barbauld*. **Albert Rivero’s** “Celebrating Johnson’s *Dictionary*” appears in *Eighteenth Century*, 49.3 (2008), 265-70. **Laura J. Rosenthal** edited a special issue of *The Eighteenth Century* (50.1 [Spring 2009]) entitled “The Future of Feminist Theory in 18C Studies,” which begins with her introduction “Recovering from Recovery” (1-11). The issue contains essays by eight others, including Ellen Pollak, Toni Bowers, Jennifer Thorn, and **JoEllen DeLucia** (“From the Female Gothic to a Feminist Theory of History: Ann Radcliffe and the Scots Enlightenment”). Laura’s *Infamous Commerce: Prostitution in 18C British Literature and Culture* is reviewed by Katherine Binhammer in *Tulsa Studies in Women’s Literature*, 27 (2008), 173-75 and by Alison Conway in *1650-1850*, 15 (2008), 371-74; and *Nightwalkers*:

Prostitute Narratives from the 18C (Broadview, 2008), edited by Laura, is reviewed in April's *Journal of British Studies* and will be this fall by **Linda Merians** in *ECF*. **Doreen Alvarez Saar** reviewed Matthew Brown's *The Pilgrim and the Bee: Reading Rituals and Book Culture in Early New England* (U. of Penn. Press, 2007) for the *Rocky Mountain E-Review*, 62, no. 2 (2008). One of the most frequently reviewed books published in 2007, this monograph contains chapters on "The Presence of the Text"; "Devotional Steady Sellers and the Conduct of Reading"; "Ritual Fasting"; "Ritual Mourning"; and "Race, Literacy, and the Eliot Mission." In addition to his work on Samuel Richardson, **Peter Sabor** has been editing Vols. 1-2 of the *Court Journals of Frances Burney (1786-87)*, with Stewart Cooke, and publication is hoped for in 2011.

Eleanor Shevlin edited *The History of the Book in the West: 1700-1800*, vol. 3 in a five-vol. series from Ashgate (2010). She selected 25 essays to cover the physical book, authors, the booktrade, newspapers & periodicals, and reading (1957-2007). Her lengthy introduction surveys these fields while directing readers to relevant scholarship (some published this year), complementing the selection, as by filling in gaps and sketching matters developed later. I've never read an essay that covering the subject and published research that better situated the 18C British book within an international context. Now that we have multi-volume histories of the book in America, Canada, Britain, Ireland, and Scotland, and good international exchanges as via annual SHARP meetings, we can expect in the next decade a multi-volume expansion of what Shevlin is attempting, and that editorial committee will build on her survey. In *SHARP News* for Winter 2010, there's a presidential column by Leslie Howsam that praises Eleanor at length for taking "care" of the membership and working with the staff at JHUP who handle the membership records: "she also keeps close track of those records herself, knowing when people move, thanking those who make a donation, diplomatically sorting out the complications that inevitably arise when academics form themselves into scholarly organizations"—there's an awful lot of tact in that characterization of us! Eleanor, who traveled to Helsinki for the SHARP conference, has secured Washington as the location for the 2011 SHARP, involving institutions like the Library of Congress, and **Nancy Mace** will be the program chair. The volume *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein* (2007), which Eleanor edited with Sabrina Alcorn Baron and Eric Lindquist, is reviewed by Shamila Sreekumar in *SHARP News*, 19, no. 1 (Winter 2010), 3. While reading through *Early American Literature's* 2007 issues I stumbled upon an announcement I wish I'd made years ago: **Frank Shuffelton** was the MLA's Distinguished Scholar of Early American Literature for 2006.

Frances Singh has had two articles about Jane Cumming accepted for publication, on whom she spoke at our Bethlehem conference and will be speaking again at the Canadian Society for 18th Century Studies in October. One will appear in *Notes and Queries* and the other in *Nineteenth-Century Contexts*. **Brijraj Singh** has just published "Violet Jacob and India: A Question of Stereotypes" in the *Journal of Commonwealth and Postcolonial Studies*. Frances and Brij recently spent a month in Scotland, where she continued her research on the Gordon Cummings at the National Archives, the National Library and the Signet Library in Edinburgh; while there, Brij examined Violet Jacob's watercolors of the flora of Mhow, his Indian hometown, at the Royal Botanical Gardens. Then, having spent a week in

Elgin to visit a number of sites associated with the Gordon Cummings, including Dallas, the village from where the Texan city gets its name, and Gordonstoun School, they undertook a week-long walking trip through the Highlands in the course of which they also learned something about the single malts of that area.

Patrice J. Smith, who's investigating Swift and music, is developing digital recording equipment (video/audio) for the Swift/Echlin "Cantata," which she hopes to have finished for our Pittsburgh meeting. She's also studying Baroque music, Luther, and Bach, which feeds into the Swift project. With grants from the NEH, Delta Kappa Gamma and the Women Educators' Society, she participated in the 2010 institute on the 350th birthday of J. S. Bach in Eisenach, Leipzig, and Berlin.

Ruth Thomas has an informative and well written review of Malcolm Cook's *Bernardin de Saint-Pierre: A Life of Culture* (2006) in the 2009 issue of *XVIII: New Perspectives on the 18C*—the kind of review that you wish were longer and makes you want to read the book (and know the admirable Bernadin de Saint-Pierre better). **Linda Troost**, who's leading the committee for our Pittsburgh conference, went to the U. of San Diego in April to give the biannual Joanne Dempsey Lecture. Attached to the announcement (easily googled) is the transcript of her radio interview on KPBS about Jane Austen, zompies, sea monsters, and vampires! The EC/ASECS in Pittsburgh chaired by Linda, **Sayre Greenfield**, and **Laura Engel** will bring us three dozen new members! We can't thank them enough for chairing it.

David Vander Meulen's "The Afterlife of Imagination: Posthumous Adventures of Pope's *Essay on Man*" appears on pp. 113-31 of *Imagining Selves: Essays in Honor of Patricia Meyer Spacks*, edited by Rivka Swenson and Elise Lauterbach (Delaware, 2008). David shows how important editions even after the author's death can be, as through their variant readings, notes, illustrations, and translations. We learn here that William Warburton's evolving notes to this poem (and other Pope works he edited) have never been compiled and reprinted and that Pope's line "Lo! The poor Indian whose untutored mind" was so often quoted out of context that eventually "Lo" was taken for a name and General Custard is quoted as having asked "I wonder if we will catch Mr. Lo?" As the editor of *Studies in Bibliography* and a clear and often witty exponent of bibliography, David is often called upon to clarify the discipline and its relations to other fields like "book history" (which as "historical bibliography" has always been under the umbrella of "bibliography"). To that end, David gave two lectures in 2007 later reprinted: "Bibliography and Other History" in *Textual Cultures*, 4.1 (Spring 2009), 113-28, and "Thoughts on the Future of Bibliographical Analysis," *Papers of the Bibliographical Society of Canada*, 46.1 (2008), 17-34. The former lecture nicely defines bibliography, textual criticism, and book history in limited and extended senses (and interrelates as historical studies); the latter ends with some interesting examples of bibliographical analysis of computer-generated texts making the political news. This summer David completed the editing and sent to the press another volume of *Studies in Bibliography*. **George Williams**, the EC/ASECS's new webmaster, has purchased for us the domain name "http://ECASECS.org" and will be moving to it material at the site **Ted Braun** long maintained for us. George has the exhibition review "Breaking News: Renaissance Journalism and the Birth of the Newspaper: The Folger Shakespeare Library . . ." in the Winter 2009 *SHARP News*. George is one of several, along with **Ian Gadd** and webmaster Patrick Leary,

credited with revising SHARPweb. For the Autumn 2009 *Scriblerian*, we thank editors **Roy Wolper**, **W. Blake Gerard**, **E. Derek Taylor**, and **David Venturo**, aided by **Peter Briggs**, **Mel New**, **Geof Sill**, and others—it is a very handsome issue with good Scribleriana at the end, including a tribute to the late Aubrey Williams by **John Irwin Fischer** and others. (Notice the remarkable success in selling adverts to publishers—30 pp. in all!) The issue contains reviews by over a dozen EC/ASECS members, including **J. A. Downie**, **John Dussinger**, **Blake Gerard**, **Ian Higgins**, **Katharine Kittredge**, **Judith Milhous**, **Melvyn New**, and **Mary Anne O'Donnell**. **James Woolley** revised his checklist on first-line indexes—as noted below under “Publications.” **Janet Aikins Young**'s long review essay “Jane Austen Scholarship: ‘The Richness of the Present Age,’” on fourteen books, appears in *ECL*, 34.1 (Winter 2010), 73-113. That's it? Send me more news, please, for January.

Forthcoming Meetings and Other Opportunities

The **Midwestern ASECS** meets 30 Sept.-3 Oct. 2010 at the Hotel in Old Town, in Wichita. Contact J. Karen Ray in English at Washburn U., Topeka (Topeka, KS 66621; JKaren.Ray@washburn.edu).

Oak Knoll Press and Oak Knoll Books (antiquarian dealer since 1976) hold their sixteenth annual book arts “Fest” on 1-3 Oct. (in New Castle, Del.), beginning with a symposium Friday afternoon on “Artists’ Books—Press Books: Siblings or Distant Cousins.” Contact Danielle Burcham (Danielle@oakknoll.com) or see www.oakknoll.com/fest/.

The **Canadian Society for 18C Studies** meets 14-16 Oct. at St. John's, Newfoundland, with the theme “Charting the 18C: Encircling Land & Sea,” chaired by Don Nichols.

The **Burney Society of North America** holds its 2010 Biennial meeting in Portland, OR, on 28-29 Oct, with the theme “Burney and the Gothic” and the program chaired by Catherine Parisian (cmparisian@verizon.net)—ASECS new affiliate societies’ coordinator.

The **South-Central SECS** meets on 17-19 February 2011, returning to the lovely St. Simon's Island, off the coast of Georgia (at the historic King and Prince Hotel), with the theme “Dreaming and Becoming,” chaired by Murray Brown of Georgia State University. (MurrayLBrown@gmail.com). In 2012 SCSECS will gather in Asheville U., hosted by Phyllis Thompson of E. Tennessee U.

The **Southeastern ASECS** meets 3-5 March on the campus of Wake Forest U. in Winston-Salem, with the theme “Science and the Arts in the Long 18C.” Paper- and panel-proposals are due 1 Nov., sent to Byron Wells, Dept. of Romance Languages / Wake Forest U. / W-S, NC 27109; wells@wfu.edu.

The **Society for Textual Scholarship** meets 16-18 March 2011 at Penn State U. (this is the first of these biennial meetings not in NYC). Send paper proposals by 31 Oct. to Matthew Kirschenbaum (mkurschenbaum@gmail.com). Membership in STS is required for participation. See its website for details.

ASECS meets 17-20 March on the west coast (<http://asecs.press.jhu.edu/>). BTW, ASECS's “Innovative Course Design Competition” has its next deadline 1 Oct. 2010—proposals go to Byron Wells (ASECS@wfu.edu; the best three are selected in late November and the teachers asked to present them at ASECS, where

they receive \$500 and the charge to write up 12-page accounts for publication at the ASECS website. And 15 Nov. is the deadline for submissions to the ASECS prize competitions (e.g., the Gottschalk, Jenkins, & Macaulay).

The **18C Scottish Studies Society** meets in Aberdeen on 7-10 July 2011, the meeting organized by Cairns Craig and hosted by the University's Research Institute of Irish and Scottish Studies. It then holds annual meetings on 12-15 April 2012 at the U. of South Carolina (Columbia). It hopes to meet at the Sorbonne in July 2013.

The second biennial meeting of the **Defoe Society**, "The Culture of Grub Street," occurs on 14-16 July 2011 at the U. of Worcester in the UK. Plenary events will include lectures by Pat Rogers and Paula McDowell and a President's roundtable, chaired by Max. Novak and including David Brewer, Alan Downie, Kit Kincade, and Ashley Marshall. Panel proposals are due 31 September and paper proposals, 31 January 2011. Send short abstracts to Andreas Mueller in English at the U. of Worcester (WR2 6AJ); a.mueller@worc.ac.uk.

The 38th annual meeting of the **Hume Society** occurs 18-23 July 2011 at the Old College in Edinburgh, organized by James Harris of St. Andrews U., with proposals due 1 November (see www.hume2011.org).

The **XIII International Congress for 18C Studies** (ISECS) will be held 25-29 July 2011 in Graz, Austria, with the theme "Complex Chronos: The Place and Pace of Time in 18C Writing," organized by Francesca Saggini of U. della Tuscia and U. of Glasgow (fsaggini@unitus.it). Paper proposals (in English or French) can be sent from Oct 2010 to January 31. A preliminary program will be published 1 Oct. at the congress site: www.18thcenturycongress-graz2011.at/index.html.

The **North American Kant Society** set up a new website in November (<http://www.northamericankantsociety.org/>) and published the last printed version of its newsletter soon thereafter. On the new webpage and newsletter, contact Pablo Muchnik (pmuchnik@siena.edu).

In August I received from Christopher Fauske a remarkably convivial account (akin to a round-robin letter) of a colloquium on "**Money, Power & Print: Interdisciplinary Studies of the Financial Revolution in the British Isles, 1688-1776**," held 17-19 June at the U. of Aberdeen (cfauske@gmail.com). It was a model post-conference summary of major discussion points (and fun), thanks to the sponsors (as Michael Brown of the Research Institute on Irish & Scottish Studies), and photographs, which also invitingly prepares for a 2012 conference at Aberdeen—for which the group will read Pope's *Epistle to Bathurst*. One part of the post-conference materials is a bibliography of all sources for all the papers. These colloquia have led to published volumes in the past (one's noted below). The CFP for the 2012 conference is at <http://moneypowerandprint.org/coll2012/>

Tulsa Studies in Women's Literature will run a special issue on **Catholic Women Writers, 1660-1829** (on such topics as literary strategies, political engagement, education). Articles should not exceed 25 pp. (6250 words) and should be in Chicago style; abstracts are due 1 June 2011 and final submissions should be emailed by 1 Sept. 2011 (final acceptance determined by completed essays). Laura Stevens edits *TSWL* (English, U of Tulsa, Tulsa, OK 74104; laura-stevens@utulsa.edu), and this issue has special editor Anna Battigelli (English, SUNY Plattsburgh, NY 12901; a.battigelli@att.net).

Karen Gevirtz, a former member when she taught in Pennsylvania, and Mona

Narain have issued a call for contributions to a volume on “**gender and space in Britain 1660-1820**,” essays that “identify, delineate, and explore new cartographies—geographic and metaphoric—of gender in literature authored by British women” (e.g., city-country, border crossings, professional, domestic, and corporal spaces, etc.). Send a one-page abstract and a two-page C.V. by 1 September 2010 to mmarain@tcu.edu and gevirtka@shu.edu.

Consider submitting essays to the *Aphra Behn Online: Interactive Journal for Women in the Arts, 1640-1830*, ed. by Laura Runge (U. of S. Florida), with Jennifer Golightly as managing editor, Judy Hayden as book review editor, and Emily Bowles as new media editor. MSS of 5000-8000K are sought in MS Word or RTF (formatted according to the most recent edition of the MLA format), with the first deadline 1 Sept. See it at www.aphrabehn.org/aphraonline/.

Publications and Resources

The **New York Public Library** this past year, with a deadline of 1 April, offered **ten fellowships** for scholars outside the NYC area who conduct research on materials peculiar to the Pforzheimer Collection of Shelley and his Circle, the Manuscript and Archives Division, the Dorat Jewish Division, or the Wallach Division of Art, Prints and Photographs. The fellowships had awards of \$2500-3000. See the NYPL website or contact Elizabeth Denlinger, Curator of the Carl H. Pforzheimer Collection (edenlinger@nypl.org).

It's humbling for a newsletter editor to read the quarterly *SHARP News*—so much is done right to bring in news articles! For instance, there are sub-editors delegated with getting reviews of conferences and exhibitions. Forethought pervades much else in the organization. The Autumn 2009 issue of *SHARP News* has the results of a “SHARP Members Survey” by Eleanor Shevlin and Gail Shivel, better defining the membership and its needs and desires. Here there are some remarks of apostles in SHARP's global missionary efforts, rallying the troops. The 2011 SHARP conference will be held in Washington, with **Nancy Mace** as program chair. The meeting being so close at hand, many EC/ASECS members with an interest in writing, reading, and publishing might take the occasion to join and participate (dues are around \$55, less for students, and bring multiple publications by the Society). By the way, *Book History*, the SHARP annual edited by Ezra Greenspan and Jonathan Rose for a decade, presumably in consequence of Johns Hopkins UP's gaining SHARP's membership account, will as of 2010 no longer be published by Penn State U. Press, which has done a fine job with it, but by JHUP (for this and other organizational changes, see Bob Patten's “SHARP AGM Address” in *SHARP News*, 18, no. 3 [Summer 2009], 3-4).

In late March James Woolley revised and updated his checklist of **first-line indexes** at the Bibliographical Society of America's e-archive **BibSite** (www.bibsocamer.org), changing the title to “Finding English Verse, 1650-1800: First-Line Indexes and Searchable Electronic Texts.” Woolley, who'd already updated the file twice, wrote us, “I would call this a minor update except that it contains some long-awaited news: that Hilton Kelliher's index of British Library manuscript verse acquired 1894-2009 is now incorporated in the Nelson/Folger union index of first lines. . . . the checklist also reports that [Carolyn] Nelson's index of Wing-period

printed verse has begun to come online at the Folger website.” In July, also on BibSite, Jim May expanded and corrected four bibliographies on recent studies of the 18C: authorship, periodicals, engravings, and books as physical artifacts, and he added one on censorship, libel, and other topics related to press freedom.

Recent publications on the history of authorship, reading and publishing are very well reviewed and compiled in *L'almanacco bibliografico*, although its reach is not very global—I've seen no. 4 of December 2007 and 5-6 of March and June 2008 and 13-14 of March and June 2010. It's edited by a team coordinated by Edoardo Barbieri and published (“a cura del”) by the CRELEB (Centro di Ricerca Europeo Libro Editoria Biblioteca) at Università Cattolica (Milan and Brescia), and distributed on the internet with open access at <http://creleb.unicatt.it/almanaccobibliografico005.pdf> [for March 2008—issues vary in address at the end before “pdf”]. The issues have introductory essays discussing a question often keyed to conferences and publications surveyed below (such as Cristina Misiti's “Storia del libro o storie di libri?” in no. 4:1-3 and Andrea De Pasquale's “I libri da lavoro di Giambattista Bodoni” in no. 14.1-2), book reviews and then an annotated bibliography of articles, with even the abbreviated ones credited by the initials of the reviewing/editorial team member (perhaps thus creating incentive for getting the material typed); there follow information on electronic databases, conferences, exhibitions, etc. At least in the 2008-09 issues, there's excellent coverage of Italian scholarship and fairly good of French, but very little on English and German. The newsletter, in double columns and typically about 48-56 pp., is partly indexed. I found it very helpful in preparing the *ECCB* section on bibliography and printing history. Frankly, it seems far and away a better overview of 18C literary studies in Italy (or in Italian) than *Rassegna della letteratura italiana*, *YWMLS*, and other journals that I've consulted.

From an account by Rudj Gorian in *L'almanacco bibliografico*, no. 2 (June 2007), I learned about a new journal: *Seicento e Settecento: Revista di letteratura italiana*, apparently an annual, whose first volume is dated 2006. It begins with an introduction, indicating the focus will be on “territori inconsueti” (periodicals, libretti, tracts), translations, textual criticism, “testualità della cultura,” and the like. The first volume contains such studies as: Gabriele Bucchi's “Un esemplare del [Milton's] *Paradiso perduto* postillato da Paolo Rolli” (55-76); Angelo Fabrizi's “Citazioni svelate del *Caffè*” (95-104), and Renzo Rabboni's “Il carteggio Cocchi-Conti (con lettere inedite)” (33-53). It includes reviews.

The Winter 2010 issue of *SHARP News* (19.1:11-12) contains the announcement of a new journal, *Mémoires du livre / Studies in Book Culture* (justifying the need for it and also its electronic nature and calling for submissions). It treats all media, MS to film, without regard to time. Issue 1 appeared in 2009. The announcement is signed by Marie-Pier Luneau and Josée Vincent, Groupe de recherche sur l'édition littéraire au Québec (see <http://id.erudit.org/iderudit/038757ar>)

Ruth B. Bottingheimer posted on the WWW by early 2008 the open-access bibliography *British Books for Children and Adolescents 1470-1770* at <http://dspace.sunyconnect.suny.edu/handle/1951/43009>.

Brycchan Carey has compiled and edited the open-access online resource *Ignatius Sancho: A Bibliography* [updated 25 March 2010]:

www.brycchancarey.com/sancho/biblio.html.

Randy Robertson's *Censorship and Conflict in Seventeenth-Century England: The Subtle Art of Division* (Penn State U. Press, 2009), treating Prynne, Lovelace, Milton, Marvell, Dryden, and Swift, is praised by Maureen Bell in the Spring 2010 *SHARP News* (19.2.7-8) for a fine empirical platform. Robertson has posted a related online database of **2600 works noticed or censored by authorities**, "The British Index, 1641-1700" (<http://susqu.academia.edu/Randy.Robertson/Papers>).

The Arts and Humanities Research Council in the U.K. has supported a project entitled "**British Printed Images to 1700**" that should lead to the mounting of 12,000 printed images on the WWW (in Spring 2007 the completion date was projected as "by 2009"—but, as Dean Moriarty would say, "we know time"). The project was a collaboration of Birkbeck College (U. of London), the Centre for Computing in the Humanities (King's College, London), the BL, and the Victoria & Albert Museum. See the website www.bpi1700.org.uk. An account of the project appeared in *SHARP News*, 16, no. 2 (Spring 2007), 11, presumably submitted by "m.hunter@bbk.ac.uk," the address for queries (in Birkbeck's Dept. of History).

Jeffrey H. Kaimowitz, the exemplary curator of the Watkinson Rare Books Library at Trinity College, Hartford, has posted on the WWW an admirable guide: *Resources for Studying the Book Arts and the History of the Book in the Watkinson Library*. (Watkinson Library Guides, 9.) It has a subject checklist of relevant Watkinson Publications compiled by Sally J. Dickinson. PDF. Pp. 46. <http://library.trincoll.edu/research/watk/documents/bookhistory-bookartsguide.doc>.

One can't but applaud the remarkable publicity effort of those scholars associated with the **Orlando Project** (Cambridge U. Press's subscription database on 1200+ writers, Susan Brown, Project Director, late 2006-). A few of the publications explaining its resources are: Ros Ballaster, Laura McLean, Matthew Risling, Jennifer Currin, Betty A. Schellenberg, and Cheryl Nixon's "*Orlando: Women's Writing in the British Isles from the Beginning to the Present*" [review of]. *Eighteenth-Century Fiction*, 22 (2009/2010), 371-79; Susan Brown, Patricia Clements, Isobel Grundy, S. Balazs, and J. Antoniuk's "An Introduction to the Orlando Project." *Tulsa Studies in Women's Literature*, 26 (2007), 135-43; and Isobel Grundy, Susan Brown, and Patricia Clements's "ORLANDO: The Marriage of Literary History and Humanities Computing." *1650-1850*, 14 (2007), 253-82. For years, co-editors with Brown have been Patricia Clements and Isobel Grundy and its production team has included Blair Nonecke, Stan Ruecker, and Claire Warwick.

Everyone working on **women writers** should know the wonderful website of that name out of the Netherlands—it has an extensive list of sources for authors from most European literatures, including publication lists for European scholars—see the sitemap: www.womenwriters.nl/index.php/Sitemap.

Julie Candler Hayes posted **French Translators, 1600-1800: An Online Anthology of Prefaces and Criticism**, her working archive for her *Translation, Subjectivity, and Culture in France and England* (Stanford 2008). In part it supplements quotations offered in her book. She's arranged the documents, many not to be found in modern editions, within chronological order and by authors' names, providing libraries and call numbers for much of the material. It's located at http://scholarworks.umass.edu/french_translators/

I've not plugged the **Société française d'étude du dix-huitième siècle** in years because that Society has long made good use of the WWW, but scholars outside French studies should find its institutional efforts interesting. Its website at <http://sfeds.ish-lyon.cnrs.fr/> is an important scholarly resource, hung with useful links to bibliographies. First, for "bibliographie générale" there is the link to **Benoît Melançon's** heroic postings of publications in French or on French culture and arts (XVIIIe siècle: Bibliographie), appearing about six to eight times a year and now reaching into the 180's. Also, there are bibliographical supplements to the Society's quarterly *Bulletin*, with what appear to be members' publications. Then there are the "Bibliographies pour l'agrégation," such as "2005-2006 André Chénier" by Catrionna Seth (with, as is typical, subdivisions suiting the subject--editions, manuscripts, reception, "élégies," philosophy); "2007-2008 Diderot, Salons et Essais" by Pierre Frantz and Marie Leca-Tsiomis; and "2009 Voltaire, *Dictionnaire Philosophique*" by Christophe Cave and Oliver Ferret (editions of the *DP*, works of Voltaire, biography, general "ouvrages et articles" on Voltaire, and then "ouvrages et articles consacrés au *Dictionnaire Philosophique*"). Of particular value is the link to the Society's annual, *Dix-huitième siècle*, whose editorship varies and which typically begins with essays sharing a general focus or theme and then has supplemental groupings (sometimes called "varia"). Some issues have carried 40 or so articles (perhaps always in French), of about ten pages in length. The webpage for each volume gives the contents (without paginations) and often the editor's preface. Vol. 37 (2005), edited by Michel Porret, focuses on "Politiques et cultures"; #38 (2006), ed. Marie Leca-Tsiomis, on "Dictionnaires en Europe" (with essays on dictionaries in England, Hungary, Italy, Spain, etc.); #39 (2007), ed. Carole Dornier, on "Le Témoignage" (i.e., testimony and witness, very synthetic in its range and including private and public events, judicial, religious, and scientific, followed by "varia" grouped into history, history of ideas, literature and the arts, and Buffon (ed. Jacques Berchtold); #40 (2008), ed. Irène Passeron, on "L'Empire des Sciences et des lettres"; #41 (2009), ed. Yves Citton and Laurent Loty, on "Individus et communauté (with considerably fewer essays than is typical, on subjects such as "Divorce" "fraternité," "solitaires" "université," and "isolement."); and #42 (2010), in June still without the articles' and the preface posted, will focus on "Bestiaire des Lumières."

Bibliologia: An International Journal of Bibliography, Library Science, History of Typography and the Book was founded in 2006 and survived to published distinguished scholars in subsequent years, such as Sabine Juratic (her "Les métiers du livre à Paris au dernier siècle de l'ancien régime (vers 1680-1789)" is in 2 (2007), 51-75.

The Children's Books History Society's **Harvey Darton Award** for the best study of children's literature in 2008-09 has been awarded to **Jill Shefrin** for *The Dartons, Publishers of Educational Aids, Pastimes and Juvenile Ephemera 1787 – 1876* (Los Angeles: Cotsen Occasional Press, 2009; pp. 524, in double columns; bibliography). Beside the award announcement, the Society's *Newsletter* for May 2010 contains a review of Shefrin by David Blamires (96:12-13), who notes that Shefrin, with support from the Cotsen Family Foundation (Lloyd Cotsen acquired Lawrence Darton's collection of Darton publications), worked for six years on the project, building upon Lawrence Darton's 2004 bibliography of the two Darton

publishing firms. Shefrin's grateful response to the award (with acknowledgements of assistance) appears, too (96:13-14).

In April we received from the Canadian Society for 18C Studies its 28th annual volume of *Lumen* (2009; xvii + 150 pp.), with papers from the 33rd meeting, held in Winnipeg, October 2007. The conference theme, "Media and Communication," is reflected by most of the nine essays of the volume: Marie-Laure Girou-Swidorski's "La République des Lettres au féminin: Femmes et circulation des savoirs au XVIII^e siècle" (1-28); Isobel Grundy's "Talking to the Margins: Lady Mary Wortley Montagu at the Nadir of Communication" (111-26); Stéphanie Loubère's "Les almanachs d'amour au siècle des Lumières" (69-82); Holly Luhning's "A Crafted Debut: Haywood's *Love in Excess* and the Literary Marketplace" (97-110); François Moureau's "Informer et diffuser la pensée dans la France du dernier siècle de l'Ancien Régime" (29-51); and Lisa Vargo's "Modes of Communication in Anna Barbauld's 'On a Lady's Writing'" (127-39). Also here is the "best paper in English by a graduate student," by Tobias Heinrich on Herder's "Concept of Intellectual Biography" (this year the usual prize for the best in French wasn't awarded). Two of the conference's three plenaries were included, those by Girou-Swidorski and Moureau. The introduction by volume editors Pam Perkins and Armelle St. Martin has an account of the meeting and unusually insightful comments on the essays (as ever, it is reprinted in English and French). *Lumen* has the general editors Ugo Dionne and Claire Grogan and is published by Academic Printing and Publishing of Kelowna, BC. (\$38.95).

This spring was published the **Yale edition of Samuel Johnson's *Lives of the Poets*** (Yale Works of Johnson, vols. 21-23), edited by John Middendorf (with five of the lives edited by others: Milton by Stephen Fix, Dryden by J. A. V. Chapple, Addison by James L. Battersby, Savage by James Gray, and Young by James E. May). 3 vols., 2010 (pp. lxvii + 508; xv + 509-1024; xvi + 1025-1583; bibliography; facsimiles; index). Robert DeMaria, Jr., the general editor, and other editorial board members, as James Gray, were instrumental in final press preparations, following John Middendorf's death.

British antiquarian dealers Chris Johnson (C. R. Johnson) and Steve Weissman (Ximenes) have launched the sale in parts of an astonishing collection of British poetical publications from the period covered by D. F. Foxon's bibliography. Thus far they have released a PDF of ***English Verse 1701-1750: Part I: A-G***, on 188 pages covering 440 items. Two or three more catalogues will follow, at least one in 2011, and at least one devoted to Pope. There are rarities by major figures like Defoe and Gay and also by barely recorded authors of a single poem. To quote from Weissman's email to me of 22 August, "recently we have acquired an enormous collection of Foxon verse (1701-1750), largely built by one collector [James O Edwards], over the last twenty years or more . . . but also with additions from other sources, including some interesting things from Roger Lonsdale. The breadth is pretty spectacular . . . we probably have 20 per cent of Foxon plus a good array of miscellanies. I've completed the first catalogue now, covering A to G. And having so much material together at one time, I found it hard to resist doing very elaborate descriptions. There have been a fair number of discoveries." He adds with justice, "I don't think there has been anything like this since Dobell's catalogue in the 1930's." Weissman's discoveries and revelations

include unrecorded titles, corrections to Foxon and the ESTC for known items (as regards authors, special issues, variant states)—and his remarks on collections and miscellanies are particularly valuable given Foxon’s focus on separately printed poems. The expert observations involve binders, paperstocks, provenance, the authorship and context of publications, arguments for prioritizing editions, and scholarly references to the works. The superb commentary is equal to the collection—an informative and enjoyable read even if you’ve no intention of buying anything. For instance, the catalogue lists an unrecorded 1740 ballad that was printed as a souvenir for visitors of the frost fair held when the Thames iced over in the winter of 1739-40: *Advice to the Ladies. Written and Printed on the Thames. Printed on the icy Thames, February 5, 1740*, a folio broadside, not in the ESTC or Foxon. Weissman’s account indicates that printing had occurred on the Thames during frost fairs in 1683/84 and 1715/16, and that “the ESTC records three different examples of the souvenirs that were created” during the 1739-40 fair. Copy-specific information is often of great value. For instance, included are two authorial copies of the Earl of Orrery’s elegiac tribute to Edmund Sheffield, Duke of Buckingham, the first London and first Dublin editions bound together. The volume is “annotated with an explanation of the history of the poem on the first four and a half of the sixty-four pages” (and a good 200 words of that annotation are transcribed in the catalogue). As is typical, Weissman adds an account of other copies like and unlike this and he offers an attribution for the binder. Several items later in the catalogue is a copy of Samuel Boyse’s *Diety: A Poem* (London: C. Corbett, 1749; first published 1739) in which “is a charming oval water-color portrait of Boyse . . . [noted in a 19C hand as] ‘painted by Robt. H. Morland, father of George Morland.’” Weissman notes the watercolor “seems to be on later paper, and may be a copy” but that the *Oxford DNB* has “no reference to any likeness of Boyse.” Weissman will send a PDF of the file on request (steve@ximenes.com).

Edward A. Goedeken (Iowa State) who compiled “The **Literature of American Library History**, 2003-2005” and “2006-2007” for *Libraries & the Cultural Record*, 43 (2008), 440-80, 44 (2009), 434-70, has a good spring 2009 posting of books on book history as well as library history with an international scope and regional subdivisions (one can also find his fall 2007 and fall 2008 postings on the web)—these he compiled for the newsletter of the Library History Round Table (www.ala.org/ala/mgrps/rts/lht/popularresources/libhistorybib/ [etc., varying for each bibliography]).

Note as a potential resource Jenny L. Presnell’s *The Information-Literate Historian: A Guide to Research for History Students* (OUP, 2007; pp. xiv + 242; illus.). Besides surveying recent reference sources and explaining computer searching, Presnell has such sections as “Locating Primary Sources,” “Newspapers as Primary Sources,” and “Indexes and Bibliographies of Government Documents.” It’s reviewed by Edward Goedeken in *Libraries & the Cultural Record*, 43 (2008), 490.

Many sessions at the Albuquerque ASECS involved the impact of **digitized tools and texts**. Not surprisingly, the January 2010 issue of *Library Quarterly* is devoted to articles on “Digital Convergence” (ed. Paul F. Marty). These include Lisa M. Given and Llanne McTavish’s “What’s Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age” (80:7-

33), and Paul Conway's "Preservation in the Age of Google: Digitization, Digital Preservation, and Dilemmas" (80:61-80). Journals once more devoted to library history are now increasingly journals on the new "information science" related to "information technology." One other change related to the import of the digital technology is that college & university libraries are becoming institutionally more important, as by increasingly taking over the distribution and maintenance of computer hardware and software. When my computer was breached in January while I looked up information on global warming for a writing class (at a BBC website), the computer tech people at my campus were sent to take it away within an hour. Later I got a letter from the Dean of Penn State Libraries that explained my social security number had been found on my computer and warned me about information theft, listing resources for more information on such. I was astonished that Penn State libraries has gotten involved in my office-computer use.

Note the publication of "**Newly Available and Processed Collections at the Historical Society of Pennsylvania**" by Eric Klinek and the Historical Society of Pennsylvania's Staff in the *Pennsylvania Magazine of History and Biography*, 133. 1 (Jan. 2009), 89-96; 134.1 (Jan. 2010), 77ff., Newly processed collections reported in 2009 include the Sword Family Papers (merchants of New Castle, DE), 1751-c. 1940, in 9 boxes, the Presbyterian Ministers' Fund Records 1718-1762, in 42 volumes, and the Society Print Collection, focused on Philadelphia and PA in general, ca. 1800-ca. 1950, in 75 boxes, ranging from prints to postcards (see 133 [2009], 89-96). Those reported in 2010 include Chew Family Papers, 1659-1986 (PA and MD), in 848 boxes and 311 flat files (Collection #2050), the Hopkinson Family Papers, 1736-1941 (Philadelphia and Bordentown, NJ), in 43 volumes (#1978), and the HSP's own collection of Benjamin Franklin Papers, 1682-1985 (bulk 1760-1783), 16 boxes, 8 volumes, 1 flat file (#215).

Pickering & Chatto has announced the forthcoming publication in July 2011 of a 5-vol. c. 2000-page edition of "The Unpublished Letters of Henry St. John, 1st Viscount **Bolingbroke**," edited by Adrian Lashmore-Davies (Cambridge U.) with Mark Goldie as an advisory editor (\$875). The PR notes it contains "almost 2,000 letters, drawn from over twenty archives," all unpublished in at least their entirety.

In October will be released the movie *Goethe!*, directed by Philipp Stölzl (who made the terrific *Nordwand* [*North Face* as released in English]),—in it Goethe is a law student in love with Lotte. In December is released *Gulliver's Travels*, directed by Rob Letterman, about a travel writer (Jack Black) who takes an assignment in Bermuda and ends up on Lilliput (Emily Blunt plays the princess of Lilliput).

"Things fall apart": Grumblings after Enumerating Titles

This past summer while preparing Section 1 (Printing and Bibliographic Studies) for the *ECCB* and revising various bibliographies on the long 18C posted at BibSite, I confronted a number of difficulties involved in identifying and classifying publications. I fear I'll be venting irritations not of much interest to others, but some of these observations might provide choric relief (maybe comic relief) for others.

Of course, one ought to do a bibliography while in the library looking at everything to be recorded, but, even if one had time for such, only a handful of research libraries in North America have sufficient acquisitions to allow it. As often

as not, when I turn for confirmation to my university library's online catalogue, OCLC, Amazon and other internet booksale sites, I find discrepancies and disagreements. With **publication dates**, the root cause is often the difference between the printed copyright date and the publication date. Penn State's CAT lists *The Cambridge Companion to Daniel Defoe*, edited by John Richetti, as published in 2008 (the date on the copyright page), but Cambridge U. Press's website notes publication of both hardcover and paperback issues in February 2009, the year offered in ECS's "Book Received." (Often a difference in those two issues' dates causes a diversity of first-edition dates.) Despite the easy access to library catalogues, publishers' websites, retail booksites, and, for article, sites for venders of off-prints, it's not always easy to know when something was published. Some publishers appear intentionally to hide the publication date. Even when there's a separate "copyright page" for a title, as for Cambridge U. Press books, the main webpage where the book is described often lacks the date of publication. This is true for Stuart Sillar's *The Illustrated Shakespeare, 1709-1875*. A second link allows one to read "first edition" "2008," which is indeed what's on the verso of the title-page of the actual book and recorded on Penn State's catalogue. But Amazon gives the publication date as "Jan. 19, 2009," and ECS's "Books Received" gives 2009 (42.4 [2009], 637). Better if CUP had indicated "2008 [2009]" on its website.

Paginations at publishers' websites are often at odds with library catalogue listings and with the book itself. CUP notes "416" pp. for Sillar's book, as does Amazon, but it has a total of 432 pp.: xxii + 394 + [16] of colored plates between pp. 138/39. Or again, for Nicholas D. Smith's *The Literary Manuscripts and Letters of Hannah More* (Ashgate, 2008), PSt's CAT correctly gives "xxvi + 245"; yet ECS gives "Pp. 230" (42.4 [2009], 637) and Amazon gives "230" pp.; Amazon has a PDF of the contents that show a preface runs from xxi-xxvi and a bibliography begins on 225 and an index on 233. One Google listing reproduces Smith's pre-publication typescript and so shows the bibliography as beginning on p. 449.

Discovering the pagination of journal articles can also be problematic. Whenever one googles up an article title, he finds a list of for-profit sites that offer a reproduction at a price—for instance, articles in *Quaerendo* are offered for \$35 at IngentaConnect ("the home of scholarly search"), which does give pagination of the articles. But many retailers don't provide pagination and volume numbers: I could not find page numbers listed for articles in *Papers of the Bibliographical Society of America* offered by Encyclopedia.com, Findarticles.com, and Highbeam.com—I imagine the incomplete citation facilitates or insures the sale of the work by the distributing website. It would also be nice if some key content words were linked to article titles, esp. for articles without proper names to help date the study area.

Sources on the web often are demonstrably erroneous about more fundamental matters. On Amazon I found the listing for Darby Lewes's *Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries* illustrated with the front cover bearing that title but Amazon's own heading for the book, what a Google author search turns up, has the wrong subtitle: "Eighteenth and Nineteenth Century Literary Palimpsests." (The partial reproduction of new books on Google and the "look inside" function at Amazon allow one to check these without resorting to interlibrary loan to discover whether they're relevant to one's work.)

Sometimes basic information about publication has become difficult to obtain

or to state. The latter is the case with simultaneous publication: David Blamires's *Telling Tales: The Impact of Germany on English Children's Books 1780-1918* was published (Open Book Publishers, 2009) both online to be downloaded at a small price from the publisher (at www.openbookpublishers.com) and on paper too. I find myself cutting place of publication from parenthetical citations—the old style of giving city and skipping publisher seems esp. wrong in our global world, where Peter Lang has a house in a dozen cities and sometimes the geographical address of publishing companies can't be found after half an hour of searching.

Frequently works produced by an association of publishers are listed with but one of several named and that varying. One OCLC record will note all four publishers of *Be Merry and Wise*, another just two. *ECS*'s "Books Received" notes that *The G. Ross Roy Collection of Robert Burns* was published by the U. of South Carolina (42.4 [2009], 634), but the Penn State catalogue correctly notes that the publisher is the University of South Carolina Press "in cooperation with" the University's Thomas Cooper Library. And *ECS* has more fundamental errors, as in title and author: its listing omits "Roy" from after "Ross" in the title and wrongly offers "Burns, Robert," as the author and notes "Compiled by Elizabeth A. Sudduth" only, failing to mention "with the assistance of Clayton Tarr" and also with introduction by G. Ross Roy and foreword by Thomas F. McNally (all announced on the title-page). Because *ECS* is republished by JHUP's Project Muse, the mistaken title "G. Ross Collection" and all the other errors in "Books Received" are repeated on the web, inspiring or confirming searchers' errors.

Eighteenth-Century Studies ought to be more reliable than it is. Sometimes even the headings of book reviews in *ECS* are wrong: Evan Gottlieb's review of Richard Sher's *The Enlightenment & the Book* dates this 2006 book "2007" (42.4 [2009], 603). There are a fair number of errors in the *ECS*'s "Book Received," which one would expect to be accurate as someone handled the actual books. But consider *ECS*'s listing for Robin Simon's *Hogarth: France and British Art*, indicating Seattle: U. of Washington Press, 2007; pp. 313 (41 [2008], 285). This confuses the North American distributor with the publisher and should read "*Hogarth, France & British Art: The Rise of the Arts in Eighteenth-Century Britain*. London: Paul Holberton Publishing in association with Hogarth Arts (distributed in North America by the University of Washington Press), 2007." The pagination neglects to note illustrations, and the page count is something of a mystery: OCLC indicates pp. 400; 90 color and 245 b/w illustrations and another source indicates "325 illustrations (80 in color)." When a book treats the arts and is that well illustrated, illustrations belong in the bibliography. Just so, *ECS* lists a reprint of Thomas Bewick's *A General History of Quadrupeds* [misspelled "Quadrappeds" in *ECS*, 42:165] (Chicago, 2009) with only the page total, neglecting to note 200 line drawings—as well as the foreword and the date of the text reprinted (1790). The most common pagination error in "Books Received" is to neglect to add the preliminary sequence to the total and just to give the main count for total pages, as for titles by David Thomas et al. and by Harold Webster on *ECS*, 42:344—or the "349" for Kafker and Loveland, eds., *The Early Britannica*, 2009 (43:415); whereas the publisher, the Voltaire Foundation, gives xiv + 349; 13 illus. Sometimes *ECS* is flat out wrong, like giving "Pp. 264" for Randy Robertson's *Censorship and Conflict in Seventeenth-Century England* when the index begins on p. 266. As seen

in the Robin Simon example above, the entries in “Books Received” sometimes have incomplete titles. For instance, a collection edited by Charles Ivor McGrath and Chris Fauske is listed as *Money, Power and Print* (42:636), which leaves out the subtitle printed on the cover: “Interdisciplinary Studies on the Financial Revolution in the British Isles.” Among other errors is the failure to sometimes distinguish authorship from editorship: in the winter 2010 list, Bernard Bailyn and Patricia L. Denault are listed as authors of *Soundings in Atlantic History* (reviewed above in this issue), as Sarah Colvin and Helen Watanabe-O’Kelly are of *Women and Death 2* (43:293); whereas, they are the editors of essay collections. Often the title should suggest an edited collection, as for Carla Mulford’s *The Cambridge Companion to Benjamin Franklin* (42:636, leaving “xxii” out of the page count). Another irritation with the “Books Received” is the inclusion of publications outside our field, as Hughes’s *Bram Stoker—Dracula* (42.4 [2009], 635)—I know vampires are all the rage now, but just send it back!

One big problem in international bibliography is distinguishing the proper **surname** for scholars from countries like Italy and Spain where multiple names occur in the full surname. Some bibliographies will treat the first word in a two-word surname as the third word in the Christian name, as most listings on the web, for Genaro Luis Garcia López, “The Current State of Research on the History of Public Libraries in Spain” in *Library History*, 23 ((2007), 191-99. Apparently, in Italy some prefer their names indexed so. The Italian newsletter *L’almanacco bibliografico* places in small caps “Caproni” in the name “Attilio Mauro Caproni.” This becomes the more difficult in British listings that habitually reduce names to initials, thus Garcia López becomes “López, G. L. G.” on the British Library Direct offprint sale site as well as in “Recent Periodicals” in *The Library*. There’s an even greater frequency of error with Hungarian names, which follow the eastern name order of placing surname before Christian name. (I am among many who have mangled Judit V[izkelety]. Ecsedy [sometimes hyphenated], which I’ve seen as “V Ecsedy, Judit”; “Ecsedy V, Judit,” and “Judit, Ecsedy.”) *The International Directory of Eighteenth-Century Studies*, last published in paper in 2003 and since posted at the Voltaire Foundation’s website and “updated daily” (sometimes the link doesn’t work), used to be invaluable in discovering how scholars themselves would authoritatively represent their names (here one learns that “N. Bas Martin” should be “Bas Martin, Nicholas.” Another area of trouble involves scholars from the Africa and Asia who have names without sufficient vowels for westerners to phonetically sound them out—could the best vowel or two be added in square brackets?

Vexed, I’m sometimes reminded of Bill Maher’s practice of concluding his HBO show with “**new rules**.” New rule: don’t add “print culture” and “literary marketplace” to your title when you’ve little to say about such that isn’t implicit: a decade or two ago these additions would have been left understood. Most studies of printed items can be saddled with these additional words. The consequence is that subject searches draw in many books and articles not genuinely related to the study of printing and publication history. Another marketing word is “authorship,” found in Emily Hodgson Anderson’s *Eighteenth-Century Authorship and the Play of Fiction: Novels and the Theater, Haywood to Austen* (Routledge, 2009), which has too little on authorship in it to include in a bibliography I prepared on that topic.

New rule: journals have to stop changing their names. The journal *Library*

History changed its title in 2009 to *Library & Information History*; the *British Journal for Eighteenth-Century Studies* dropped its former first titular word; *Libraries & Culture* became *Library & the Cultural Record*; *Rare Books and Manuscripts Librarianship* became *RBM*; the *Bibliographical Society of Australian and New Zealand Bulletin* became *Script & Print*—I’ve even thought about changing our newsletter’s title to the “Eighteenth-Century Intelligencer.” And then there are journals that contentedly have two names: *The Eighteenth Century: Theory and Interpretation*, edited by Robert Markley and Tita Chico, is as often as not, as on Project Muse, just “*The Eighteenth Century*.” Some changes, as the movement to initials is understandable, as *The Eighteenth Century: A Current Bibliography*’s becoming *ECCB: Eighteenth-Century Current Bibliography*. There’s a lot to be said for beginning with the initials that your journal will in practice be reduced to, as *PMLA* did (brevity for one—who wants to type out “Society for the History of Authorship, Reading & Publishing News”), though one often wonders whether the abbreviation has become the published title of, say, *MLN*, *MLR* or *ELH* (answer, or so I think: the first and third are the sole titles of those journals)

New rule: the typical two- or three-page book review doesn’t get a title! The effort to give reviewers the appearance of writing an article (a response to the insufficient value placed on reviews by academic departments) has led to titles for reviews, such as Corrinne Harol’s review “*Pamela’s Progeny*,” a review of Keymer and Sabor’s *Pamela in the Marketplace* (*ECL*, 32.1 [Winter 2008], 99-101) or Jane Partner’s “Seeing through the Text,” a review of Stuart Sillar’s *Painting Shakespeare: The Artist as Critic, 1720-1820* (*Cambridge Quarterly*, 36 [2007], 359-61). One can’t tell from a citation that a review is involved nor of what book. The frequency of such new titles for reviews led me to mistakenly suppose Leigh Anne Palmer’s review “Bound and Determined: Identifying American Bookbindings” in *Library Quarterly* (77 (2007), 477-79) concerns William [*sic*, error for “Willman”] Spawn and Thomas Kinsella’s book *American Signed Bindings through 1876* (2007), but in fact it treats the related exhibition, held in rare books at Bryn Mawr in 2007. Of course, there is no complaint when titles are given to lengthier reviews than those cited above; nor is it irritating when they’re given to long reviews of multiple books or books in multiple volumes, as Jonathan Rose’s review of the *Cambridge History of Libraries in Britain and Ireland* entitled “One Giant Leap for Library History” (*Library Quarterly*, 78 [2008], 129-34).

Speaking of obscure titles, as a bibliographer trying to decide if unseen works belong in subject bibliographies based on their titles, I prefer **blunt titles**, like Mary Trouille’s *Wife-Abuse in Eighteenth-Century France* (SVEC, 2009: 1). Too many essays are published with the same mysterious or amusing titles they had when read in conference sessions that provided explicit subject contexts. With titles lying in an internet limbo, pursued by search terms, even the journal has ceased to be the main context for an article’s title. Those studying Mary Shelley’s *Frankenstein* won’t find Robyn Schiffman’s “A Concert of Werthers” by googling “Shelley and Goethe” or “Frankenstein and Werther” or the like. An example of a title fairly descriptive but too clever for identification purposes or easy discovery is Adrienne L. Eastwood’s “Surprising Histories: A Comparison of Two Pamphlets” (*Notes and Queries*, n.s. 54 [2007], 490-96). The title provides no clue about the period or the authors and titles involved, which are *The Female Husband, or the Surprising History of Mary*.

. . . *Hamilton* (1746, attributed to Henry Fielding) and a much later revision: *The Surprising Adventures of a Female Husband* (1813). Both 18C titles share the word “surprising,” hence that word made it into Eastwood’s title, but the subtitle should mention “Female Husband” or “pamphlets concerning Mary Hamilton, arrested in 1746 for posing as a male physician [and marrying Mary Price of Wells].” If someone googles “Mary Hamilton murder marriage,” they won’t find this reference. There are blunt souls like myself out there, but certainly the fashion is for an obscure title with more revealing subtitle—I would prefer the order was reversed, for often the subtitle is not reprinted in others’ enumerative listings. There’s description in the title and then imaginative play in the subtitle within Luisa Calè’s *Fuseli’s Milton Gallery: “Turning Readers into Spectators”* (Clarendon, 2006)—first subject in the title section always reproduced and then thesis nutshellled in the more precarious subtitle. Subtitles seem obligatory for some, even if they add nothing. The title adds nothing to the subtitle in James Caudle’s “Young Boswell and the London Stationers: The Authorial Collaboration of James Boswell with William Flexney, Bookseller, and Samuel Chandler, Printer, 1763” (J. Hinks et al., eds. *Book Trade Connections*, 2008). I like most the general title followed by more specific subtitle: as Blaak Jeroen’s *Literacy in Everyday Life: Reading and Writing in Early Modern Dutch Diaries*, translated by Beverley Jackson (Brill, 2009)—even better reversed.

I wonder if many read bibliographies of 18C scholarship like the *ECCB* or Kevin Berland’s “Selected Readings” to discover what the **general trends are across 18C** scholarship. One perceives patterns as frequent interests emerge (admittedly it would be better to do so with the last ASECS conference and not, as I recently have, in publications of 2007-2009). In France interest in paratext continues, evident in such works as Pierre Bergé’s *L’Art de la préface* (Paris: Gallimard, 2008), a survey to the 20C; *L’Art de la préface au siècle des Lumières*, ed. Iona Galleron (Rennes: PU de Rennes, 2007). Censorship remains hot in Europe, too: Fernando Báez’s *Histoire universelle de la destruction des livres* (Paris: Fayard, 2008; pp. 526); *Rousseau and l’Infâme: Religion, Toleration and Fanaticism in the Age of Enlightenment*, ed. Ourida Mostefai and John Scott (Rodopi, 2009). The XVIIIe bibliography of Benoit Melançon, loyal son of Quebec, makes clear that much work is done on the history of Francophone Canada: the bibliographie is full of works on that region, as the republication of Michel Lessard’s *La Nouvelle Encyclopedie des antiquités du Québec*, aided by Christian Fortin (Quebec: Éd. de l’homme, 2007; pp. 1104; c. 2500 illus.), first published in 1971 as *Encyclopédie des antiquités du Québec*; Raymonde Litalien’s *Québec, capitale de la Nouvelle France (1608-1760)* (Paris: Belles-lettres, 2008); and Peter D. MacLeod’s *La Vérité sur la bataille des plaines d’Abraham* (Montreal: Éditions de l’homme, 2009). For sometime 18C literary studies have been dominated by *stoffgeschichte*, by thematic studies, and thus, as compared to the 1970s and several preceding decades, less purely literary, less engaged with literary excellence, form, beauty, and more interdisciplinary than in my youth. This suits the new tools for mining literature that one would otherwise never read or perhaps hear of. Among recent thematic topics have been animals (note Frank Palmeri’s “Humans and Other Animals in 18C Culture, Representations, Hybridity, Ethics”; Anne Milne’s “‘Lactilla Tends her fav’rite cow’: Ecocritical Readings of Animals and Women in 18C British Labouring-Class Women’s Poetry”—here are noted two other thematic

favorites, the ecological and the underclasses, the latter related to studies of colonized others); prostitutes and sexuality in general (often allied to studies of prints, a major source of info and titillation); and things, especially everyday things, addressed in recent works by Barbara Benedict and others. Another trend is toward interdisciplinary studies of the environment and the sciences: Emily Cockayne's *Hubbub: Filth, Noise, and Stench in England* (Yale UP, 2008); A. Roger Ekrich's *At Day's Close: Night in Times Past* (Norton, 2006); Jan Golinski's *British Weather and the Climate of the Enlightenment* (U. of Chicago Press, 2007); and David Shuttleton's *Smallpox and the Literary Imagination, 1660-1820* (CUP, 2007).

Yes, scanning bibliographies for titles has its pleasures, as from witty phrasing. Consider Michael Sonenscher's *Sans-Culottes: An Eighteenth-Century Emblem in the French Revolution* (Princeton UP, 2008; pp. 508; \$46); Ellen Hartigan Harigan-O'Connor's *The Ties that Buy: Women and Commerce in Revolutionary America* (Penn, 2009; pp. 264; \$39.95); Jeremy Hayhoe's *Enlightened Feudalism: Seigneurial Justice and Village Society in 18C Northern Burgundy*. (U of Rochester Press, 2008; 309; \$80); and Leonnard Tennenhouse's *The Importance of Feeling English: American Literature and the British Diaspora, 1750-1850* (Princeton, 2007; pp. 168; \$35)—an important work, too, notes a review in the Fall 2009 *ECS*.

I've added prices to the last paragraph to address the remarkable range of monograph prices (these are regularly 10-20% less on Amazon). The reviewed books above are also priced. Bear in mind that press runs, extent of illustration, length, and quality of paper and binding vary, but not so much to prevent generalizations from at least hitting the back board. Many, probably most, American university presses are producing hardcover books that scholars can afford to buy, c. \$35-60, such as California, Chicago, Cornell, Georgia, Johns Hopkins, North Carolina, Penn, Princeton, Yale, the AUP presses (now, as I understand, in partnership with Rowman & Littlefield), and usually Penn State and Stanford. Chicago and Yale, in particular, have found some historical titles with more general appeal that allow bigger print runs and prices under \$30. The only major European publisher that works in a comparable price range (though a little higher) is Peter Lang. While Manchester and some university presses might be excepted, major UK presses list equivalent scholarly books for about 50% more (like most things in Britain). Ashgate's books are regularly about a hundred bucks (ten titles on a page of the 2010 catalogue I've before me are all \$99.99). So too are the *SVEC* paperback volumes, such as *The Early Britannica*, ed. by Kafker and Loveland, 2009: 10 (pp. xiv + 349) and *Cultural Transfers*, ed. by Ann Thomson et al., 2010:04 (xii + 326), both priced \$104—curiously, where Amazon usually discounts scholarly books, it asks \$178.43 for a copy of the first. Pickering & Chatto's biographies are \$100. Continuum, Oxford, and the American presses Mellen and AMS are listing their books usually at \$100 and up. Routledge seems to be pricier still—its "Studies in 18C Lit" are regularly over a hundred dollars. Routledge lists the 130-page paperback of Donald Baxter's *Hume's Difficulty* (2009) for \$39.95. Cambridge, whose hardcover books became commonly priced over \$100 back in the 1990s and not increased much since, is selling its back list in paperback for typically \$35-55. The best priced scholarly books in the UK seem to be the British Library's. Also, there are differences in the prices that are hard to understand: AMS offered Nora Nachumi's *"Acting Like a Lady": British Women Novelists and the 18C Theatre*

(2008) for \$94.50 but the essays collected by Kevin Cope et al. entitled *Enlightenment by Night* for \$174.50. One assumes compilations and journals are priced for libraries, thus beyond the scholars' budget: *Eighteenth-Century Thought* (\$137.50) and the *Age of Johnson* at \$182.50, but ECCB has grown so expensive (\$345) its subscription base could evaporate. American university presses deserve praise for reasonably priced editions. The volumes of the Georgia Smollett, with full apparatus, average about \$80, and those of the Yale Johnson only a little more. Compare that to P&C's facsimile and "reset" editions with introduction and light apparatus for typically about \$175 per volume in groups of about five or six—these are the sort of reprints that the Liberty Press sells in hardcover for \$25 (as Hume's *History of England* or Burke's *Selected Works*). P&C's fourteen-volume edition of *The Works of Charlotte Smith* (released in three parts, 2005-2007), with introductions, explanatory and textual notes by volume editors and so of importance to literary scholars, was listed for \$2265. What's striking about the Georgia Smollett and Yale Johnson is that the volume prices have stayed proportionately the same over, respectively, 15-20 and 30-40 years—and Georgia is discounting all the Smollett such that one can buy the superb *Humphry Clinker* marked down from 50 to 35 bucks. The Yale Johnson *Diaries* (1958) and *Sermons* (1978) were priced \$95, only five dollars less than Kolb and DeMaria's *Johnson on the English Language* (2005). At \$350 Middendorf's three-volume *Lives of the Poets* is reasonably priced. Looking back, one can see that scholarly monographs have not become much more expensive over the past 15 years, in part because scholars take on more preparation and less is spent in copy-setting and -editing by the press. I see suggestions of three other generalizations: more university-press books are coming out in paperback; scholarly books are a diminished part of their offerings (some like Kentucky publish mostly regional books for non-scholars); and essay collections like *festschriften* tend to be priced higher than single-authored monographs.

One unmistakable trend within British studies, very evident in our meetings, is the stretching of the 18C to include the first several decades of the 19C, **absorbing the Romantic period**—besides the Romantic poets, this allows the inclusion of women novelists, important to American as well as British studies. It's noteworthy that nearly half the fall 2009 issue of *The Eighteenth Century* (50.2-3), ed. by Laura Mandell, involves early 19C literature. Presumably some in ASECS want to draw in Romantic scholars. The articles in *ECS* stick overwhelmingly to the 18C, but the reviews show some 19C creep. Note, for instance, in *ECS*, the review essay "Locating [Robert] Southey" by David Simpson (41 [2008], 565-68), or the review by Eric Johnson of Lacey's *From Sacred to Secular . . . 1800-1850* (42 [2009], 616-19). *Year's Work in English Studies* now treats the great Romantic poets in a section called "Literature 1780-1830: The Romantic Period." Of course, figures like Austen and Napoleon span two centuries, and many work on genres or topics that take them across periods—and they teach courses do. The next *Intelligencer* will reach into the 19C to cover a member's book. For any number of reasons many would want their library to acquire a cross-period study like *Ballads and Broad-sides in Britain, 1500-1800*, ed. by Patricia Fumerton, Anita Guerrini, and Kris McAbee (Ashgate, July 2010; c. 285 pp.). But this book's scope is much greater than "the ballad": the collection is interdisciplinary, reaching into the history of publishing, journalism, and engraving. I can't but think that the "long 18C" and more expanded confluences

of Renaissance to Romanticism suit publishers by forcing scholars to need more books (without gaining more relevant articles). Faced by such collections, the generalist confronts how much he doesn't know and hasn't time to learn—one can't stay abreast of the "Age of Johnson," let alone the 18C as narrowly conceived. The amount published for our period by Palgrave-Macmillan, Routledge, Ashgate, or CUP is stunning—I'm reminded of the title of a new book on information history, *Glut*. I certainly doubt ASECS can handle the addition of 18C Asian studies. Yet see *ECS*'s Spring 2010 issue, "China and the Making of Global Modernity," edited by Robert Markley. It contains at least two essays that to me are outside our sphere: Q. S. Tong's "Global Modernity and Linguistic Universality: The Invention of Modern Chinese Language" and Benjamin A. Elman's "The Failures of Contemporary Chinese Intellectual History." I doubt many subscribers have read them.

Beneath my grumbling is anxiety over the loss of bibliographic control and the community created by shared texts. There's not only a profusion of scholarship but of new 18C texts via ECCO, Burney Online, ESTC, antiquarian booksites, etc. Blunders about pagination and dates have led to my buying the wrong 18C editions and the wrong volumes of annuals—often one can't send the books back for repayment. Problems tracking modern scholarship are more widely shared. Increasingly authors fail to check what's been published previously. In David Vander Meulen's article in *Textual Cultures* noted above ("Bibliography and Other History," 2009), Vander Meulen offers an example of this involving a 2006 essay (in a major journal, *PBSA*) that developed a point already made in an essay by Shef Rogers in 1996, within the other major journal in the same field (*SB*). Vander Meulen goes on to note how often the same arguments in textual studies are made without later repetitions addressing the "counter-arguments that have already been expressed" for the earlier articulation (4.1.124-26). I'm quite certain that redundant observations on, for instance, popular novels by women authors are considerable—the amount of stuff published that overlaps what's already in print is often noted in *Scriblerian* and other review journals. Let's remember that there are genuine institutional and personal costs (\$ included) created by unproductive profusion. But, more serious perhaps is the opportunity for teamwork that is lost. Ashley Marshall in her "State of Swift Studies 2010" discussed above (p. 52), while not complaining of redundancy, notes that "a remarkable number of critical studies of Swift make no serious use of the work of earlier Swiftians . . . neither building on their predecessors nor attempting to rebut them." (*ECL*, 34.2 [spring 2010], 100).

Italian literary scholars are apparently more dedicated to gaining bibliographical control over the holdings of old libraries (municipal, private, and religious). These bibliographical tasks are apprentice work, grounding scholars in bibliographical precision, history, provenance, and the like. But perhaps a secondary consequence is a sense of the burden one places on others by publishing.—JEM

Cover illustration: Gulliver examined by Brobdingnagians from the second voyage of *Gulliver's Travels*, within the first large 8vo London *Works of Dr. Jonathan Swift*, Vol. 2 (C. Bathurst, 1754), drawn and engraved by Johann Sebastian Müller (sometimes signing his name "Miller"; b. Nuremberg, 1720). I thought to use Müller's plate of Vanessa surrounded by catty ladies (in Vol. 5) but that of Gulliver is much the better engraving.

