



The Eighteenth-Century Intelligencer

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The Eighteenth-Century Intelligencer is distributed twice a year (spring and fall) to members of the East-Central American Society for Eighteenth-Century Studies. For membership information, contact Executive Secretary, Peter Staffel, at his address above. Annual dues are \$25 for regular members; \$15 for students; \$40 for joint member-ships. For information about the EC/ASECS, see the current EC/ASECS homepage, www.ec-asecs.org (maintained by Susan Cherie Beam). The next submission deadline is 15 March 2018.

Through this newsletter, scholars and teachers can pass along to colleagues news, opportunities, and practical tips normally not communicated in scholarly journals. Members are encouraged to submit book reviews, notes and essays, notices, accounts of travel, conferences, concerts, and exhibitions, pedagogical advice, light verse, and queries. They are asked to report news of their publications, lectures, grants, and on-going projects. Please submit contributions as an attachment in Word 2003 or in RTF or on paper. Contributions to these pages may be reproduced in the newsletters of ASECS Affiliate Societies unless the article states that the author's permission must be obtained. Pertinent articles are indexed in *The Annual Bibliography of English Language & Literature*, *MLA International Bibliography*, *The Scriblerian*, and *Year's Work in English Studies*.

The EC/ASECS gratefully acknowledges financial support from Robert D. Hume, Evan Pugh Professor of English, Pennsylvania State University. The *EC/ASECS Newsletter* was founded in January 1978 by Leland D. Peterson and later edited by W. R. McLeod (1981-1983) and Kevin Berland (1983-1986). The newsletter was entitled *The East-Central Intelligencer* from 1988 until February 2005. Indices for preceding volumes appear in the issues of May 1992, September 1996, September 2001, January 2005, January 2008, and October 2011; the January 2005 contains a register of EC/ASECS newsletters 1978-2004. Penn State University Library has archived n.s. Vols. 1-32; Old Dominion University has archived issues from 1987-2009. Issues for May 2007 through October 2017, the indices for 1992-2011, and a table of contents for issues since December 1986 are all available at the Newsletter Archive of the EC/ASECS website noted above.

Countdown to Staunton and ECASECS 2018

By the time you read this, we will be a couple of weeks from the conference in Staunton—it is NOT too late to register! We moved the meeting back to the end of October to ensure it will coincide with the heart of autumn color season, which is gorgeous in the Shenandoah Valley. Not only is the surrounding country side lovely, but the little town of Staunton is a jewel box, full of shops, cafes, restaurants, book stores, even a cigar store! The conference hotel, The Stonewall Jackson, is a wonderful old but newly remodeled hotel with lots of parking below it for guests as well as for visitors to the town. So, if you are staying in another hotel, you can park there for a dollar, if you leave after five o'clock! For guests, it is free.

After my lovely wife and I saw *The Way of the World* last spring at the neighboring Blackfriars Theatre of the American Shakespeare Company, I conjured up a special treat for us: *The Man of Mode* for Friday evening of the conference. Heck, they even gave us a considerable reduction on tickets, dontcha know. As if that weren't enough entertainment, our very own *Maestro* Robert Mayerovitch volunteered his services as piano recitalist for the closing event of the conference in the lobby of the hotel at 6:00 p.m. on Saturday.

Gosh, did I mention that our plenary will be given by Professor Paul Menzer, director of the Mary Baldwin University MLitt/MFA Shakespeare and Performance graduate program. He will speak to us on "William Shakespeare, b. 1709" [not a typo—wait and see]. Plus, three of his faculty members will present a panel on Saturday afternoon on performance.

Surely, it goes without saying, though I will, that we are stuffed with wonderful presentations offered by many of our members as well as by some new graduate students competing for the Molin Prize? Oh, and we start off with the usual blind reading of little-known ("bad") 18th-century poetry by those stalwart members who have the nerve to attend the opening Oral-Aural Experience on Thursday evening, as well as those new attendees who don't yet know better. Not a word . . .

Staunton itself has a variety of sites and walking tours that you can learn about on their visitors' guide website (linked to on our conference website), including the Woodrow Wilson Home a couple of blocks from the hotel. Plus, it is rife with good restaurants, likewise advertised on their site. Mind you, we are also offering a dine-in option Friday, before the play, which you need to sign up for in advance on the registration form.[If you already have registered and want to dine with us on Friday, just let me know by email: staffelp@westliberty.edu]

Well, I could just go on and on, for instance, about our presidential address by Matthew Kinservik, entitled "*The Man of Mode and Its Influence on Eighteenth-Century Comedy*," with comments integrated on the previous evening's performance of Etherege's play. However, I will stop here and simply say that I would love to have you join us for what I anticipate to be an excellent conference and a very good time as well. See ya in Staunton . . .

Peter Staffel (staffelp@westliberty.edu)

ECASECS Financial Report

This report runs from December 2016 through February 2018, so as to cover all conference expenses. This year's financial statement will appear in the spring 2019 edition of the *Intelligencer*. Among the donations received, I would like to acknowledge the extraordinarily generous gift of over \$1000 from Joan Stemmler, a beloved colleague and past president.

Balance December 20, 2016 = \$6,000.

Credits:

\$10,597.57 Dues, registration, & donations

Debits:

\$45.00 [Checks & bank fees]

\$150 [Molin Prize]

\$236.29 [Website licensing renewal]

\$1046.35 [Dues letters—postage, envelopes, paper, labels]

\$1,929.62 [ECI—printing, labels, postage; three editions]

\$11,251.51 [Conference expenses—hotel, catering, Howard U, printing, miscellaneous]

\$14,658.77 Total Expenses

Balance March 1, 2018 = \$1,938.80

Note on Membership: We have 364 members on our “books.” Fifty-eight have paid “lifetime” dues. So far for 2018, 73 members have paid dues, including 5 graduate students and 3 couples. [I expect three dozen more, at least, by the start of the conference. Our policy is to drop members from the mailing list after three years of non-payment of dues, which means, those receiving a copy of the *Eighteenth-Century Intelligencer* with “[2015]” on the address label will no longer be receiving letters or journals from us unless they pay this year's dues.

I realize that many members who do not come regularly to the conference may feel slighted by this policy, but the dues payments help generate the funding for the mailers and the considerable costs of printing and posting the *Intelligencer*. Please, stay part of the ECASECS family of scholars.

Respectfully submitted,
Peter Staffel,
EC/AECS Executive Secretary

Some Notes on Bucknell University Press

1. In this, its 50th year, and after spending decades in a series of small (but cozy) basement offices, Bucknell University Press has moved into spacious, elegant, light, and comfortable offices (with a distance view of the great Susquehanna River) on the third floor of the Hildreth-Mirza Hall, a completely transformed and re-imagined 1940s fraternity house, which the press shares with Bucknell's Humanities Center and Griot Institute for Africana Studies.

2. BUP has now joined in a new partnership with Rutgers University Press that will offer new production, promotional and marketing possibilities for works of 18th-century scholarship and criticism. (All backlist titles will continue to be available via Rowman & Littlefield in the usual way.)

3. Miriam Wallace (Chair Humanities Division & Professor of English, New College, Florida) has become a co-editor with Greg Clingham and Kate Parker (U Wisconsin, LaCrosse) of *Transits: Literature, Thought & Culture, 1650-1850*, BUP's main 18th-century series.

4. Other BUP series in 18th-century studies continue to thrive, including *New Studies in the Age of Goethe*, edited by Karin Schutjer (U. of Oklahoma) et al.; *Scènes francophones: Studies in French and Francophone Theater*, edited by Logan Connors (U Miami); and *Studies in Eighteenth-Century Scotland*, edited by Richard B. Sher (NJIT & Rutgers).

5. Three publications, formerly with the now defunct AMS Press, will be published by BUP from 2018: *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, ed. by Kevin L. Cope, co-ed. by Baerbel Czennia and Samara Anne Cahill; *The Age of Johnson: A Scholarly Annual*, ed. by Jack Lynch and J.T. Scanlan; and The Stoke Newington Edition of the Works of Daniel Defoe, ed. by Maximillian Novak, Irving Rothman, Kit Kinkade, et al.

Greg Clingham
Director, Bucknell University Press

Pedagogue's Post

[So once was called a recurring feature of *Intelligencer* issues, with Linda Merians securing and editing syllabi and other pedagogical materials over a dozen times between September 1988 and May 1999, and Linda Troost edited materials for several issues thereafter. We invite someone to edit this space and others to submit to it. We thank Jennifer Airey for sharing her syllabi for a graduate English course at the University of Tulsa. It had a fine layout before we compressed it.]

ENGL-8163.01: Eighteenth-Century Law and Literature

Fall 2016

Wed. 2pm – 4:45 p.m., in OH 141

Dr. J[ennifer]. Airey

Department of English, Zink Hall, Office 340

Email: jennifer-airey@utulsa.edu

Office Phone . . .

Course Description: In this course, students will analyze depictions of law and the legal system in works of long eighteenth-century British poetry, drama, and prose. We will pair these literary works with extra-literary texts, including contemporary legal writings, criminal trial transcripts, political treatises, ballads, and early news reports, paying special attention to changes in the legal system over time. Throughout the semester, we will ask the following broad questions: What can depictions of the law teach us about the nature of religion, rulership, or nationhood in the period? How do authors interpret, submit to, or resist the law? In what ways do gender, race, and social class inflect the individual's experience of the justice system? What can depictions of the legal system teach us about the nature of religion, rulership, or nationhood in the period? What happens when law becomes entertainment?

Required Texts:

- Defoe, Daniel. *Moll Flanders*. Penguin. ISBN # 978-0140433135.
- Fielding, Henry. *Amelia*. Createspace. ISBN # 978-1500214272
- Goldsmith, Oliver. *The Vicar of Wakefield*. ISBN # 978-0199537549
- Wollstonecraft, Mary. *Maria*. Penguin. ISBN # 978-0140433715.
- All additional readings may be found at our course Harvey site.

Recommended Texts:

- Austen, Jane. *Mansfield Park*. Penguin. ISBN # 978-0141439808.
- Baker, J.H. *An Introduction to English Legal History*. Oxford. ISBN # 978-0406930538.
- Godwin, William. *Caleb Williams*. Penguin. ISBN # 978-0141441238.
- Richardson, Samuel. *Pamela*. Oxford. ISBN # 978-0199536498.
- Shelley, Mary. *Falkner*. Createspace. ISBN # 978-1536977264.

Course Requirements:

- Class participation, including leading part of one class discussion
- Weekly informal response papers
- A final formal essay produced in three stages- a 1-3 page prospectus, an 8-10 conference paper, and an 18-20 page final product

Attendance: Your success in ENGL-8163 directly relates to your level of participation and engagement with the material. As a result, I expect you to complete all of the assigned readings and come to each class prepared to engage in an active dialogue. You will be permitted one unexcused absence

throughout the semester. Try to let me know ASAP if you must be absent due to illness or emergency. When that is not possible, please be in touch as soon as you can, and provide documentation (preferably) or an easily verifiable explanation for your absence (if no doctor's note or its equivalent is available).

Informal Response Papers: Each week of the semester, you will submit an informal paper (of no more than 2 pages) responding to some aspect of the week's reading. In your responses, I encourage you to propose some discussion questions for the class. Response papers should be posted to Harvey by noon on Wednesdays.

Class Presentation: Over the course of the semester, you will each research and present to the class a legal case of interest to our period. You may find these cases in a variety of places: *Early English Books Online*, *Eighteenth-Century Collections Online*, *The Old Bailey Online*, *The Newgate Calendar*, or *The Cuckold's Chronicle* among others. I will teach you how to use these resources in class. Once you have selected a case, you may consider in your presentation the following questions: Who is the assumed audience for your case? What can the case tell us about long eighteenth-century understandings of gender, race, class, nationality, etc? What does it reveal about the long eighteenth-century justice system? Does the author use any literary or rhetorical devices in presenting the case? Does it shed new light on any of the other materials we have read this semester?

Conferences: I am here to help you; don't hesitate to email me with questions or concerns, and please take advantage of my office hours. I require that you meet with me at least once before your conference paper is due, and again after you have submitted it to me, but I encourage you to come see me as often as you need. If your schedule conflicts with my office hours, I will be happy to arrange an appointment.

Technology Policy: Please turn off and put away all cell phones at the start of class. You are welcome to use laptops or tablets to view readings and take notes in class, but you may not surf the internet. I reserve the right in future to forbid the use of in-class technology should I feel that the class's attention is wandering. You may not record our class sessions for any reason unless you have first obtained my consent.

Plagiarism and Academic Conduct: Plagiarism, the taking of someone else's ideas or work and representing those ideas or work as your own, is intellectual theft. Plagiarism is grounds for no credit (zero) on a particular assignment and for complaints under the Academic Conduct Code, as is giving or receiving unauthorized assistance during an examination or quiz. Plagiarism can result in failure in the course. Do your own work and acknowledge your sources; not acknowledging your sources fully, including online sources, amounts to plagiarism. Familiarize yourself with the University of Tulsa's Student Handbook; if you still have questions about academic conduct, please make an appointment to speak with me.

Special Needs: Students with disabilities should contact the Center for Student Academic Support to self-identify their needs in order to facilitate their rights under the Americans with Disabilities Act. The Center is located in Holmes Student Center Room 59. All students are encouraged to familiarize themselves with and take advantage of services provided by the Center for Student Academic Support such as tutoring, academic counseling, and developing study skills. The Center provides confidential consultations to any student with academic concerns as well as to students with disabilities.

Assignments:

- August 24:** In class: Introduction
Reading: Anonymous, *Arden of Faversham*
- August 31:** Reading: Milton, *Comus*; Castlehaven trial documents; Herrup, *A House in Gross Disorder*, chapter 2 (all at Harvey)
- September 7:** Reading: Delarivier Manley, *The New Atalantis*; Feilding trial documents; Carnell, *A Political Biography of Delarivier Manley*, chapter 7 (all at Harvey)
- September 14:** Reading: Defoe, *Moll Flanders*; Clegg, “Popular Law Enforcement in *Moll Flanders*” (Harvey)
- September 21:** Reading: Gay, *The Beggar’s Opera*; Fielding, *Jonathan Wild*; South Sea Bubble documents; Paul, *The South Sea Bubble*, chapter 5 (all at Harvey)
- September 28:** Reading: Pope, *Epistle to Bathurst*; Fielding, *Rape Upon Rape*; Charteris trial documents; Cadiere trial documents; Dickie, “Fielding’s Rape Jokes” (all at Harvey)
- October 5:** Reading: Richardson, *Pamela*; McKeon, *The Origins of the English Novel*, chapter 11 (all at Harvey)
- October 12:** No class (Yom Kippur) [nor on 23 November (Thanksgiving)].
Paper prospectuses due; we will meet individually to discuss your research this week
- October 19:** Reading: Fielding, *Amelia*; Bender, *Imagining the Penitentiary*, chapter 6 (Harvey)
- October 26:** Reading: Goldsmith, *The Vicar of Wakefield*; Baltimore trial documents (Harvey); Shugg, “The Baron and the Milliner” (Harvey)
- November 2:** Reading: Sheridan, *The School for Scandal*; Foote, *A Trip to Calais*; Kingston and Foote trial documents; Kinservik, *Sex, Scandal, and Celebrity*, chapter 8 (all at Harvey)
- November 9:** Reading: Godwin, *Caleb Williams*; Marshall, *Transatlantic Gothic and the Law*, chapter 1 (all at Harvey)
- November 16:** Reading: Haywood, *The Distress’d Orphan* (Harvey); Wollstonecraft, *Maria*; Johnson, *The English Jacobin Novel*, chapter 4 (Harvey)
Conference papers due in class; we will meet individually to discuss your research this week
- November 30:** Reading: Barbauld, “Epistle to Wilberforce”; Austen,

Mansfield Park; Steffes, "Slavery and *Mansfield Park*"
(all at Harvey)

December 7: Reading: Shelley, *Falkner*; Mellor, *Mary Shelley*, chapter 11
(all at Harvey)

Final essays due VIA EMAIL by Monday, December 12th at 11:59 pm

Book Reviews

Joseph Hone. *Literature and Party Politics at the Accession of Queen Anne.* Oxford: Oxford University Press, 2017. Pp. 209; 8 illustrations; index. ISBN 978-0-19-881407-8. Hardcover, \$80.

In Joseph Hone's *Literature and Party Politics at the Accession of Queen Anne*, we are treated to a meticulously-researched contextualization of both politics and literature, focusing on the year 1702. A micro-historical approach to this uneasy time period pays dividends by presenting a detailed picture of the pressing and fluctuating anxieties surrounding succession. Hone makes extensive use of both electronic and traditional archives to achieve an overview of the time, analyzing material both familiar and neglected. Of the texts that have hitherto been overlooked, Hone states that their value "lies not in the text per se, but rather in the relationship between texts and context" (2). All five chapters of the monograph are equally provocative, covering the following significant events: William III's death, Anne's coronation, her royal progress, the subsequent general elections, and the War of the Spanish Succession. Hone contends that, although many scholars have written that Anne's succession "was of little real cultural or political significance," the literature of the time "prove[s] that the precise nature of Anne's right to the throne was a hotly contested topic" (1-2). Hone uses an extensive variety of historical evidence to prove this thesis and other assertions.

The dominant issue of concern was Anne's claim to the throne. Was her right to the throne determined "by the 1689 Bill of Rights and 1701 Act of Settlement," the position of the Whigs (4)? Was her claim legitimated by bloodline, the Tory stance? If Anne's right was hereditary, the Jacobites believed that James Francis Edward was the legitimate successor. Jacobite poems express a range of reactions to the accession of Anne, from William Pittis's optimistic *The Generous Muse* (1701) to Anne Finch's disheartened *Miscellany Poems*, privately circulated until they were published in 1713. Throughout, Hone wisely describes political thought as the messy, ambiguous, shades-of-gray topic that it certainly is, and he therefore shuns generalizations. Instead, he clearly presents the contradictions and disagreements of the times, to better understand them. Though religion, taxation, and foreign policy were central issues of the time, Hone concentrates his discussion on concerns of "dynasty and authority...political issues in and of themselves...to be discussed on their own terms" (10).

Chapter One focuses upon the response to William's death. The Prince of Orange was elegized in various print media at different prices. These elegies

are different than sixteenth and seventeenth century elegies, more closely related “to the political poetry of the 1690s” (20). Within these panegyrics on the dead king, writers subtly questioned Anne’s suitability as a future leader, especially upon the battlefield. The critical question was whether a female leader could effectively keep the country from falling to Catholic rule. Fear of Catholic hegemony also provided a vehicle for Whigs to warn of Anne’s predilection for High Toryism. Scholars have routinely highlighted the social concerns about Anne’s gender, and Hone adds to that discussion evidence from elegies for William. We can deduce the anxiety-provoking, perceived weaknesses of Anne by noting what strengths William’s elegies emphasized.

At the same time, Jacobites engaged in a secretive writing practice, composing mock-elegies for William and circulating them to like-minded individuals. Though mock-elegies were not a new genre, this was the first time they were applied to a monarch. Here, Hone delivers an intriguing textual history of private miscellanies and surreptitious Jacobite publication practices. Using their own words against them, Whigs published the Jacobite mock-elegies with scathing replies, hoisting them on their own petards, so to speak. Hone uses this historical context to analyze Defoe’s *The Mock Mourners* (1702), a poem that critics have neglected. Hone argues that Defoe’s praise of Queen Anne conveys hope for her successful reign. Defoe neither engages in nostalgic wistfulness like the Whigs, nor looks beyond Anne’s reign like the Jacobites, Hone argues, thereby “deviat(ing) from both parties” (46).

Both the privileged class and the general consumer experienced a specially crafted coronation and attendant festivities, designed to establish a positive iconography for Anne and her reign. From the royal oath to the coronation sermon, Anne was portrayed as a child of England and thoroughly Protestant. Hone mentions iconography throughout Chapter Two, but—disappointingly—does not offer much analysis of the three pieces of visual evidence included. Instead, Hone examines textual reactions to the succession that disturbed the engineered portrayal of Anne, using a little-read, anonymous poem, *The Golden Age*, as evidence of this disruption. The poem clearly praises Anne, but a comparison with the text it imitates, Virgil’s fourth *Eclogue*, reveals a covert message expressing the poet’s conflicted loyalties between Anne and James Francis Edward. Though the government repressed many texts that subverted the favorable image of Anne, *The Golden Age* was subtle enough to escape censure.

In the next two chapters, Hone reveals a thread of veiled disaffection in poetry written in honor of Anne’s royal progress and satirizing the War of the Spanish Succession. During her Oxford visit, two undergraduate students, Simon Harcourt and Heneage Finch, presented poems that lauded Anne. A study of the poetic subtext reveals allusions that are less flattering to Anne, although the language is ambiguous enough to be read in different ways. Drawing on the work of Wes Hamrick, Eirwen E. C. Nicholson, and Pat Rogers, Hone provides helpful context to comprehend the symbolic imagery, especially that of the oak tree. Oak imagery symbolized naval strength and the Stuart monarchy, but it was also frequently used in “oppositional Jacobite poetry of the 1690’s” (92). Deploying unstable oak imagery prompts the question: did the poet purposefully include “potentially seditious undertones”

(92)? Likewise, Hone contextualizes Whig war satires, “especially on the botched Cadiz expedition and the Vigo raid” (122). Heretofore analyzed primarily as war poetry, these humorous, didactic satires convey “dynastic and diplomatic issues” when viewed within the political moment (129). Hone contends that some of the pieces were mislabeled as “feeble panegyric” when in fact they “are actually mock-panegyric” (123). Hone argues that the poetry exposes “the War of the Spanish Succession . . . as a War of the British Succession” (129). Anne’s portrayal as a credible military leader correspondingly validated her accession to queen.

Chapter Five, “Elections and the Church of England,” includes an examination of Defoe’s *The Shortest-Way with Dissenters* (1702). Defoe’s goals for the text included shaming the High Church leaders and encouraging dissenters and moderates to action. However, his shocking insinuation that the queen would not keep her promises to the dissenters became a flashpoint and distracted readers from the pamphlet’s satirical intent. Hone contextualizes the pamphlet to allow the reader to consider Defoe’s ultimate aim and discover Defoe’s failures. However, Hone does not do enough to distinguish his reading from those given by other scholars. He argues that *The Shortest-Way* is specifically “a clandestine polemic,” rather than a monitory satire, although these are not mutually exclusive categories. Hone also suggests that Defoe “had an eye to posterity and was conscious that this topical pamphlet could be rebranded once the political circumstances surrounding its initial publication had passed” (157). This is a conjectural reading of the text, as there is no direct evidence that Defoe was thinking in those terms.

Chief among the accomplishments of *Literature and Party Politics at the Accession of Queen Anne* is an expert revelation of political subtexts, especially negative connotations, within ostensibly laudatory texts. But equally commendable is the book’s inspiring capacity to leave the reader curious to learn more. I finished the text and immediately asked myself, but what about 1703? I wanted more. If such depth of intriguing material can result from a study of only one year from a lens of “the cultural dialogue between monarchy and party politics,” (11) the future of micro-historical research is assured.

Holly Kruitbosch
University of Nevada, Reno

Lyle Larsen. *The Johnson Circle: A Group Portrait*. Madison, NJ: Fairleigh Dickinson; Lanham, MD: Rowman & Littlefield, 2017. Pp. xiii + 333; bibliography; illustrations; index. ISBN: 978-1-68393-115-7. Cloth, \$110.

Mr. Larsen has given us in prose what Sir Joshua Reynolds gave us in paint, depictions of ten principal figures of the Johnson Circle: Garrick, Barette, Goldsmith, Mr. and Mrs. Thrale, Bennet Langton, Topham Beauclerk, Boswell, Frances Burney, and Reynolds himself. Although there is not a complete coincidence between Mr. Larsen’s primary subjects and the portraits produced by Reynolds for the library of the Thrale’s Streatham Park villa, his

point is well taken. Most of the ten “would have left a mark on some aspect of history had they never been associated with the principal literary figure of the age,” but their friendships radiating from Samuel Johnson make them “Streatham worthies.”

Mr. Larsen has concentrated on eighteenth-century English biography throughout his career and the present work is, in some senses, a culmination. Material from three essays that appeared in the first decade of this century in *The Age of Johnson* is here recycled, strangely without reference even in the extensive Select Bibliography. At times it is difficult to sort out what are original insights: for example, Mr. Larsen’s text speaks of Reynolds’s two mild strokes in 1779 and 1782, while a note to this passage reads, “The first stroke is conjectured based on two pieces of evidence.” The evidence that follows is convincing to me, but the presentation indicates awkwardness, possibly due to uncertainty about the intended audience. This shows up again when Mr. Larsen annotates Garrick’s referring in a letter to “Tillotsons Sermons” by explaining that the most famous cleric of the century was “a highly respected curate and rector and . . . Archbishop of Canterbury.” The book reads extremely well and could have been published, I assume, by a commercial press. Yet its appearance with a university press imprint does no disservice to that press. In the vast majority of cases, the documentation is rigorous and scholarly. Moreover, to his credit Mr. Larsen has blended the well known, the lesser known, and perhaps on occasion the previously unknown into a smooth and stylish narrative.

Johnsonians who are not theater experts will surely benefit from Mr. Larsen’s description of Garrick’s stage innovations, including his tendency to remain “in character” even when not speaking, thus introducing stage business and eroding the declamatory style. Implicit in the discussion of Garrick’s futile effort to make a success of Johnson’s *Irene* is the idea that the play had been rendered passé not just by its long-delayed appearance but, ironically, by the changes wrought in popular drama by Garrick’s acting. Mr. Larsen explicitly draws threads together when he discusses Reynolds’s various portraits of the circle, as well as his general theory of art and his artistic practices. (The book includes 20 b/w illustrations, well-chosen and well-reproduced, by various hands.) His daily work regime was legendary: “When Goldsmith died in 1774, Reynolds, stunned at the loss of his closest friend, surprised many by not touching his brushes for an entire day.” Here is a fine passage, worthy of any art critic: “In a portrait of Langton in his early thirties, Reynolds captures three of Langton’s most distinguishing traits—his physical indolence, his devotion to learning, and his remarkable height. . . . Langton [is] slouching in a chair, leaning casually on a volume of Clarendon’s History The book’s compact mass forms a contrast with the sprawling, angular figure. The extraordinarily long row of coat buttons, snaking diagonally across the picture, points to Langton’s height, although he is sitting. For a man of normal stature, this might have been a full-length seated portrait, but here it seems impossible to get enough of the sitter’s legs in.”

One of the 14 chapters is titled “Torn Friendships,” but this theme is far wider than one might expect in a work devoted to a circle of friends. In some cases, of course, differences were present from the first: the friend of my

friend is not always my friend. This seems to be the case with Boswell and Baretti. Mr. Larsen lists reasons for animosity between them, including Boswell's objection to Baretti's brutish manner and Baretti's view that Boswell's idealized, freedom-loving Corsicans were instead "bloody-minded savages." The Haymarket incident in 1769 during which Baretti killed a man cemented their differences. Even though Baretti was acquitted, largely due to the "constellation of genius" (Boswell's words) that testified in his behalf—Beauclerk, Reynolds, Johnson, Burke, Garrick, and Goldsmith—Boswell openly expressed his opinion that he should have been hanged. A tepid apology from Boswell at the urging of Garrick and Langton papered over but did not heal the breach. Elsewhere Mr. Larsen notes that except for Garrick, Baretti was Johnson's oldest friend in the circle, so I suspect Boswell envied the length of that friendship, dating from 1752. Nor was Baretti one to forgive and forget: although Mrs. [Thrale] Piozzi was the primary object of his scorn in the marginalia he wrote in his copy of her *Letters to and from the Late Samuel Johnson* (1788), Mr. Larsen also found there "several disparaging remarks about Boswell."

Quite a few friendships that turned cold concern Hester Lynch Thrale Piozzi. Without doubt most students of literature have viewed the falling out between Johnson and her upon her marriage to Piozzi from Johnson's point of view, seeing his pique as that of a scorned potential suitor. It is helpful to have Mr. Larsen's full treatment of the situation, which explains that Mrs. Thrale faced and ultimately disregarded strong opposition to the marriage from her oldest daughter Queeney and her best friend at the time, Fanny Burney, all before announcing her decision as a *fait accompli* to Johnson in a letter. Her relationship with Queeney was permanently fractured—but it may have been any way as Mrs. Thrale was an erratic childrearer, at best. Nor did she ever again become close with Fanny Burney. (For the most part Mr. Larsen sensibly uses the first name by which Burney was known to her friends and family her entire life.) Mrs. Thrale's break with Baretti, after he had lived in the house and tutored the children for over six years, was ultimately played out in the journals, as Baretti vituperatively panned her publications about Johnson, but Mr. Larsen advances what to me is a novel idea. The enmity between Boswell and Baretti "may account in some measure for Boswell's never becoming a truly intimate member of the Thrale household."

Mr. Larsen knows how to tell a good story. After describing Goldsmith's death and reactions to it by Reynolds (see above), Burke (he wept upon hearing the news), Boswell ("I have not been so much affected with any event . . . of a long time"), and others, near the end of the chapter he writes, "None of the Johnson circle attended" Goldsmith's funeral. Five years later, conversely, Johnson attended Garrick's funeral, despite the conspicuous coolness between the two for many years. In Imlac's words, "Inconsistencies . . . cannot both be right, but, imputed to man, they may both be true." Mr. Larsen's story rings of truth while it reflects the human inconsistencies of its actors.

G. Ross Roy. *Selected Essays on Robert Burns*. Edited by Patrick Scott, Elizabeth Sudduth, and Jo DuRant. (Scottish Literature Series.) Columbia, SC: University of South Carolina Libraries, 2018. Pp. vii + 210. Paperback, \$24.00.

This volume offers fifteen essays and interviews by G. Ross Roy, one of the most eminent Burns scholars of the 20th century. Roy (1924-2013) was an editor, critic, and collector of Burns and his works, and his massive archive of Burns-related books and materials can be found in the University of South Carolina's Irvin Collection of Rare Books and Special Collections. Upon reading this volume of Roy's selected writings, one gains a deeper understanding of Burns's importance in both Scottish and world literature during his lifetime and beyond.

The editors of this volume provide an extensive range of Roy's writings over fifty years of research. In essays and interviews, Roy discusses the nature of the Burns's appeal to global audiences, focusing on the poet's "human" qualities that make him a genuinely popular poet. The first selection, "Encountering Robert Burns: An Oral History," narrates Roy's initial experiences with Burns, originating in a lengthy visit to Scotland taken with his grandfather in 1932. During this trip, Roy and his grandfather toured memorable sites associated with Burns and even returned home with Burns's own porridge bowl (a purchase now in the Roy Collection). As Roy attended college, he lived with his grandfather and remarked that "one could not be with Willie without some of his infectious enthusiasm rubbing off, and before long I became interested in Robert Burns" (4).

It is hard not to share Roy's infectious enthusiasm while reading this volume. His understanding of the poet derived from extensive analysis of multiple texts, biographies, and criticism, as well as textual editing of letters, poems, and songs. The introductory essay, "Robert Burns: A Self-Portrait," focuses on Roy's experience editing Burns's letters, of which Roy states that "more than most authors we come to know Burns through the letters he wrote and received" (12). This essay should be required reading for all students and critics of Burns, for it demonstrates the limited extent of our knowledge of the poet based on his surviving letters. In fact, Roy estimates that "we account for about 750 letters, but I feel quite certain that 50 per cent or so of those he wrote either have not survived, or have not come to light" (19). In addition, not all of the extant letters are trustworthy, particularly those no longer survive in manuscript; Roy states that these letters are often "suspect both for what early editors have, through the use of ellipsis, shown to be omitted, and what they have silently added" (17-18).

Throughout this volume, Roy demonstrates that acts of editorial emendation have been part of a larger practice of distortion, in which Burns and his legacy have been used to support often wildly conflicting views. In essays on Burns's relationship to the Scottish Kirk and the French Revolution, Roy pithily remarks that "Burns has been made to prove whatever the writer wanted him to prove with little regard for the facts" (58). Roy's in-depth analysis of editing the poet's letters, as well as his review of nineteenth-century editing practices, represent important advances in the textual scholarship of Burns's works. The high degree of editorial intervention is amply assessed throughout the volume, along with Roy's persuasive debunking of poems and songs "spuriously attributed to Robert Burns" (112). Other essays provide helpful introductions to key works in the Burns canon such as "Tam O'Shanter" and "Auld Lang Syne." Roy also discusses Burns's immense posthumous influence on practicing poets, noting that this represents "the extraordinary outpouring of admiration, respect and love which this man and his poetry have engendered" (143).

The volume ends with a wonderful conversation between Roy and volume editor Patrick Scott about collecting Burns, in which Roy observes that "what makes Burns one of the best known poets in the world is his ability to talk to everybody He's just a very human person. [It's] just hard not to like him" (196). On a personal note, I would say the same was true of Ross; he too was a very human person, with a deep love of Burns that he shared generously in both his person and his collection. Roy's own enduring influence can be found throughout this indispensable volume, serving as a valuable testament to the lifelong work of a great critic, editor, and collector of Robert Burns.

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Samuel Johnson. *Samuel Johnson*. (21st Century Oxford Authors.)
Edited by David Womersley. Oxford: Oxford University Press, 2018. Pp.
1,294; indexes. ISBN 9780199609512. Hardcover, \$135.00.

Why Johnson? Why read him? Why collect his writings and publish them for others to read? One answer to these questions might be found in a remark by the greatest Johnson scholar of his generation, J. D. Fleeman: "only William Shakespeare and Samuel Johnson were truly major English literary figures" (*Yale Edition of the Works of Samuel Johnson*, gen. ed. Robert DeMaria, Jr., 23 vols. [1958-2018], 17: xii). Johnson has commanded the attention of critics during his lifetime, and he has since captured the literary

public's imagination in ways that only Shakespeare, Austen, and perhaps Dickens can rival. In America, there are clubs devoted to him on the East Coast, in the Midwest, and in Southern California; two exist in London and another in Lichfield (there are also two museums, one each in both cities), and Johnson societies may be found in Japan and Australia. This popularity must be attributed in part to Boswell's *Life of Johnson*; the conversations preserved there are indeed a treasure of immense interest and value. Yet, it is the writings that flowed—at times reluctantly!—from his pen that truly compel our interest. If Johnson's conversation is worthy of attention, it is the writings where we must go for the rich pleasure and instruction that constitute his ultimate legacy to posterity.

Johnson is a compellingly modern figure, as I argue in the Introduction to the forthcoming volume, "*Modernity Johnson*": *Samuel Johnson Among the Modernists* (Clemson U. Press, 2019). He denounced slavery at a time when few questioned. Living within a distinctly patriarchal culture, he nevertheless endorsed the dignity of female writers and thinkers, and he did much to further the careers of many of them. He presciently recognized the reprehensible injustice of colonialism, something more than a few Englishmen were reluctant to do even after collapse of the Empire in the mid-twentieth century. He promoted the value of science and technology, although he foresaw some of their dangers, as chapter six of *Rasselas* shows. In these and other ways, Johnson stands as a figure that we can, if not hail as our contemporary, welcome as having much to say that is of relevance to our modern situation.

Johnson's status as a consummate man of letters is one few authors can claim. He excelled in the genres of essays, letters, poetry, travel writing, literary criticism, journalism, book reviews, political treatises, biography, fiction, and translation. He compiled the first truly great English dictionary, one that held its ground until at least the late nineteenth century. His edition of Shakespeare, while not great, formed the basis of the Variorum Shakespeare that was eventually completed by one of his disciples, Edmond Malone. His command of languages was impressive: he was a distinguished Latinist and read Greek, French, Spanish, and Italian. Along with Sir Joshua Reynolds, he founded the Literary Club, a galaxy of the most important cultural figures of the mid to late eighteenth century, many of whose names live on today.

As noted above, it is Johnson the writer where we find the greatest value. He is numbered among the best of eighteenth-century poets. If not a rival to Pope, Johnson displays an impressive range, from the brilliant if dense Juvenalian imitations to lighter *vers de société*, such as "A Short Song of Congratulation," with much in between. His deeply moving "On the Death of Dr. Levet" ranks as one of the great elegies in the language. But it is as a prose writer that Johnson demonstrates his *métier*. Like his poetry, the prose exhibits an astonishing range of a distinctively high caliber. From the playfulness of his letters to Mrs. Thrale to the Himalayan heights of the *Rambler*, from the incendiary fury of his Soame Jenyns review to the light satire of many of the *Idler* papers, Johnson's prose possesses numerous registers of style and tonality. He was first and foremost a professional writer, and he always knew what he was about as author. While he has a reputation, sometimes deserved, for penning things that challenge and demand careful thought, such texts

invariable repay close attention. Yet he is also capable of producing such clean-limbed, fresh, and immediate sentences as those found in his—at the time (1781) daringly revelatory, even shocking, to some readers—description of Pope's physical frailty:

He was then so weak as to stand in perpetual need of female attendance; extremely sensible of cold, so that he wore a kind of fur doublet, under a shirt of very coarse warm linen with fine sleeves. When he rose, he was invested in boddice made of stiff canvass, being scarce able to hold himself erect till they were laced, and he then put on a flannel waistcoat. One side was contracted. His legs were so slender, that he enlarged their bulk with three pair of stockings, which were drawn on and off by the maid; for he was not able to dress or undress himself, and neither went to bed nor rose without help. His weakness made it very difficult for him to be clean. ("Life of Pope"; Yale Edition, 23:1164-65)

The passage deserves a lengthy explication, but I note only in passing the precision of the excerpt's diction, and the varied sentence structure it possesses, including the central brief, paratactic "One side was contracted," strategically nestled between its longer hypotactic neighbors, and the final devastating summative climax.

Due in part to the fertile stylistic verve and intellectual force this paragraph exemplifies, people have been writing about Johnson for centuries, and he continues to attract the attention of some of the best critics among us. There are two journals dedicated to him: an annual, and a newsletter. Like Shakespeare's, his writings have proven to be an inexhaustible mine of critical investigation and vehicles of pleasure and instruction. As Dryden said of Chaucer—another occupant of the highest sphere of the British literary pantheon—here is God's plenty.

The contents of the Oxford *Samuel Johnson*, which is part of the ongoing 21st-Century Oxford Authors Series, testify to the richness, variety, and importance of Johnson's work. The scholarly presentation of these materials, however, is often frustratingly disappointing.

The book is easily the most comprehensive and visually attractive anthology of Johnson's poetry and prose ever produced. Its generous length permits the inclusion of numerous lesser known pieces, as well as the expected chestnuts. In addition to, for example, *London*, *The Vanity of Human Wishes*, *Rasselas*, *A Journey to the Western Islands*, etc., we are invited to discover the 1738 mini-essay on John Gay's epitaph, the 1744 Introduction to the *Harleian Miscellany*, the sermon Johnson composed for his wife Tetty's funeral in 1752, among many other items. The book is physically compact, easy to hold in the hands, and is enveloped with an attractive slip cover featuring Sir Joshua Reynold's first portrait of Johnson. It also contains thirteen black-and-white illustrations of title pages, a manuscript page, and a printer's proof page.

But we must pause for a moment to ask why was this book published in the first place? Who is it for? There is no preface by the series general editor, Seamus Perry, and no *raison d'être* is offered by the volume editor. However, the website related to the book belongs offers this hint, "[these] key works of

the major British authors” are “designed both for the student and the general reader” (https://global.oup.com/academic/content/series/t/21st-century-oxford-authors-21coa/?cc=us&lang=en&). Presumably, then, the volume at hand was assembled largely for classroom use, ultimately intended, perhaps, to replace Donald Greene’s 1984 Oxford edition—which partially served as the basis for this version. While it might also be of interest to some eighteenth-century scholars who do not specialize in Johnson for casual reading, and some “common readers,” let us provisionally accept the presumption that it is ultimately, in a future paperback format, to replace Greene in the classroom.

In many important respects, Womersley offers a significant improvement over Greene’s anthology. For one thing, his coverage is much more extensive: Greene’s edition compassed 840 pages, while the volume under review clocks in at 1294. Womersley wisely preserves the mottoes to the periodicals, which Greene inexplicably deleted; thus, Johnson’s texts are allowed to stand as originally intended. Except when they are not. Womersley admits truncated versions of three major Johnsonian works: the *Lives of Milton, Dryden, and Pope*. (This compares advantageously to Greene, who defaced Cowley, Milton, Dryden, Pope, Thomson, Watts, Young, and Gray). Editorial decisions are always a dicey affair; nonetheless, any Johnson anthology that fails to provide an unamputated text of his crowning achievement, the *Life of Pope*, seems simply feckless.

Womersley’s choice of copy-texts constitutes a signal improvement. For example, Greene relied upon the 1905 G. B. Hill edition as his source for the *Lives of the Poets*. He surely knew better, given his attack upon Hill elsewhere: this text by a late Victorian is notoriously corrupt. He should have consulted the 1779, 1781, and 1783 texts for his anthology. Womersley does not go this far, but he does use the 1783 version as his copy-text, which incorporates Johnson’s corrections and emendations of the initial publications. A comparative glance at any page shows how significant the improvement is.

Unlike Greene, whose edition was primarily organized by genre, Womersley adopts a chronological arrangement, which is split into three sections: Early Poetry and Prose to 1750, “Dictionary” Johnson, and *The Great Cham of Literature*. In one sense, this is a good decision, allowing *Samuel Johnson* to operate as a kind of intellectual biography. It traces Johnson from his origins, making schoolboy Horatian translations at the Lichfield Grammar School, to his deathbed, with his last poem (a translation as well, that of Horace’s Ode, 4:7) and final prayer, composed four days before he exhaled his final breath. This approach has its drawbacks, of course: it splinters the genres into a chaotic hodgepodge. This difficulty is anticipated by the presence of a “Contents by Genre” (1267-69). However, this apparatus is buried at the back of the book, and unless they carefully inspect the ten-page table of contents, many readers may remain ignorant of its presence. It and its importance to the edition should have been addressed in the introductory matter.

Another concern—if the book is indeed aimed at undergraduate and graduate students—is the inclusion of the Latin poem “Post Lexicon Anglicanum Auctum et Emendatum.” It is presented in the main text in its original Latin form; an English translation is appended in an endnote. (The translator, by the way, is not identified by Womersley; it is the novelist, poet,

and Johnson biographer, John Wain.) This poem will be useful to those instructors who wish to direct their students either to ancillary materials surrounding the great *Dictionary* or who desire to explore Johnson's psychological depression. But how many students will be sufficiently schooled in languages to read it in Johnson's neo-Latin form? The inclusion is a holdover from Greene's edition. Perhaps there were more Americans students schooled in neo-Latin in the mid-80s. Given the systemic dismantling of the humanities in public schools, colleges, and universities, there are surely fewer today. Ideally the poem should have been presented in the parallel English/Latin texts on the same page, in side-by-side columns, or with the translation above and text below. The fact that it is simply reprinted from the 1984 edition again reinforces the notion that *Samuel Johnson* is a patchwork volume, somewhat carelessly or lazily assembled. This perception is reinforced by the reproduction of three appendices from Womersley's 2003 Penguin edition, *Samuel Johnson: Selected Essays* (539-51). The prayer would have been included to better effect within the chronological arrangement of the anthology, immediately prefacing the *Rambler* essays. The other two items are texts of the original and revised versions of *Rambler* 1 and Bonnell Thornton's pastiche of the *Rambler*. Is it truly useful to include these in a student edition of the *21st-Century Oxford Authors* series?

Other, more serious problems plague the book. The footnotes to the Introduction cross-referencing Johnson's works in the following text are almost all miscued. For example, on page xxviii, note forty-eight, which references Johnson's dismissal of *Lycidas* in the Life of Milton, directs us to page 632: page 632, however, contains the end of *Idler* 103, a letter to Johnson's mother, and the opening of a letter to William Strahan, while the *Lycidas* stricture is found on page 959. This problem saps the vitality and usefulness of the Introduction, one that is otherwise a deftly penned overview of some important Johnsonian themes and texts.

While the endnotes that explicate Johnson's works appear to be free of a like impairment, they present a different difficulty to the reader. They are not signaled in the main text by any visible marks, such as a number or symbol. This has to be an error, for the volume devoted to the writings of Sir Thomas Browne in the same 21st-Century Oxford Authors Series employs consecutively numbered endnotes. Because of the absence, the reader must guess which things might be annotated and fumble through the pages to find a note that may or may not be there. One surmises the version that went to press partially missed a crucial copy-editing stage. Whatever the origin, this is an extraordinarily clumsy and quite unnecessary blunder. The consequence is that the reader is left to flounder anchorless in a sea of more than a thousand pages of small font when seeking to connect the texts to the notes.

What of the content of the annotation? Womersley is in a good position here, having the nearly completed twenty-three-volume Yale Edition of Johnson's works to draw upon, as well as Bruce Redford's edition of the *Letters*. He often puts these resources to good use, but not always. For example, in glossing a letter to William Strahan, where Johnson is negotiating payment for composing *Rasselas*, Womersley fails to draw upon Gwin Kolb's precise clarification of the terms (found in Redford) that make sense of a

difficult and obscure passage, a passage that few could parse without learned assistance. Other examples might be cited. And some might object more generally to the leanness of the notes. Perhaps fewer texts and more notes would be in order.

On the other hand, at times Womersley commendably offers original annotation of his own, as to this sentence in chapter four of *Rasselas*: “He considered how much might have been done in the time which had passed, and left nothing real behind it.” Womersley directs our attention to *Adventurer* 137 (located conveniently in the edition), which contains the reflection, “whether I am to reckon the hours laid out in these compositions, as applied to a good and laudable purpose, or suffered to fume away in useless evaporations.” Gwin Kolb’s note in the Yale Edition on Johnson’s sentence lists parallels with the *Prayers and Annals*, the letters, and Boswell’s *Life*, but not the *Adventurer* essay. Thus, the Oxford *Samuel Johnson* may serve as a resource that scholars might at times profitably consult.

They might also, out of curiosity, consult the text. It sometimes mishandles the accidentals of its copy-texts (see for example the departures from the copy-text in the title of *Rambler* 1 and the note to the motto). Womersley in some instances represents an advance on the Yale Edition in some respects. See, for example, the Horatian quotation inhabiting the seventh paragraph of *Rambler* 1. Here is Womersley’s text:

———*Quid enim? Concurritur—horae*
Momento cita mors venit, aut victoria laeta.
 The battle joins, and, in a moment’s flight,
 Death, or a joyful conquest, ends the fight. (Francis)

The Yale Edition reads,

———*Quid enim? Concurritur—horae*
Momento cita mors venit, aut victoria laeta.
 Horace, SATIRES, I.1.7-8
 The battle join, and, in a moment’s flight,
 Death, or a joyful conquest, ends the fight. (Francis)

The Yale Edition, in addition to thrusting Horace and his poem title beneath the Latin, needlessly violating the original text, omits an “s” from “The battle joins.” Womersley’s version here is more accurate than that of the current standard edition, save his admission of “ae” for the ligature “æ” that properly appears in Horace’s first and second lines in the 1756 fourth edition (inconsistently, “æ” appears elsewhere in the Oxford text, for example on page 182, within another Horatian verse cited in *Rambler* 2). His text, apart from the careless handling of accidentals, is sound.

Despite the various cautions and reservations raised here—ones that will hopefully be redressed if and when the book is reissued in a second impression and certainly if a student paperback edition is emitted—with the compendious Oxford *Samuel Johnson* and Womersley’s 2008 volume of Boswell’s *Life of*

Johnson in hand, the non-specialist reader has enough of Johnson's writings and conversations to provide many happy hours of pleasure and instruction.

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David H. Richter. *Reading the Eighteenth-Century Novel.* Oxford: Wiley Blackwell, 2017. Pp. viii + 240. ISBN 978-1-118-62110-3. Paperback, \$27.99.

David H. Richter, Professor of English at Queens College and the Graduate Center of CUNY, is author of this addition to Wiley Blackwell's series of books serving as "critical introductions to Reading Novels in the British, Irish, American, and European traditions." As with an increasing number of works devoted to the period, its title might also be "Reading the Long Eighteenth-Century Novel," as the ten novels covered here range in date from 1688 to 1815, from Aphra Behn's *Oroonoko* (included primarily "because it exemplifies so perfectly what fiction before the novel was like," 35) to Jane Austen's *Emma* (inaugurating what F.R. Leavis designated as the "great tradition" of social realism, 192). It is a model of concision, beginning in the first chapter ("The World That Made the Novel") with a survey of scholarship. Richter rapidly takes on the scholarly touchstones (among others, Doody, Watt, McKeon, Rader, Richetti, Booth, Genette) and does not hesitate to disagree with them. By the end he has traced the modern novel's origins in prose of a quasi-journalistic nature (Behn, Daniel Defoe's *Moll Flanders*), often drawn from real life events, and the development of the genre's special techniques of verisimilitude, point of view, narration, representation of speech and thought, and so on. While transforming itself over the course of a century into the product with which we are more or less familiar today and that has put into the shade almost all earlier forms of literary representation, the novel always bears traces of literary predecessors.

With two exceptions (*Oroonoko*, Laurence Sterne's *Tristram Shandy*), each chapter begins with a short biography of the author. Richter does not generally offer potted summaries, although by the end of each chapter the outline of the narrative is generally clear. As he points out, some of the novels include so many characters or events (Ann Radcliffe's *The Mysteries of Udolpho*, Walter Scott's *Waverley*) that summarizing them in short compass would be futile. Thus, discrete subsections illuminate, among other subjects, the social and political background, literary influences on the work, the author's own working method, the novel's structure, the success of the work among the reading public, and present-day scholarly judgments. Richter is good at establishing the surrounding public environment of a particular novel and blending it with the "story," as well as placing the novel in its special literary environment, both analeptically and proleptically.

Besides the above-mentioned novels, Richter's canon of ten includes Samuel Richardson's *Pamela*, Henry Fielding's *Tom Jones*, Frances Burney's *Evelina*, and William Godwin's *Caleb Williams*. Discussions also introduce

other works by the ten authors as well as important writers working in a similar literary vein: Eliza Haywood, Matthew Lewis, Henry Mackenzie, Jonathan Swift, and Horace Walpole.

Except for Austen, Richter's canonical ten sold well in their day, although only *Tom Jones* and *Emma* have enjoyed staying power with the public. In view of literary afterlife, a comparison of the success of Austen and Scott is interesting. Austen had very little profit from her dealings with publishers, not to mention acclaim in her lifetime. Her contemporary Scott was a massive success and was much envied for his literary earnings, which allowed him to build his baronial castle. And even though a financial panic of 1825–26 brought Scott to the edge of bankruptcy, “he set up a trust, with his copyrights as the assets, in order to pay off the creditors,” after which he continued to churn out novels and wrote “a massive biography of Napoleon, published in nine volumes in 1827,” while launching an annotated edition of his complete novels, before expiring in broken health in 1832. In the end, “the trust he established . . . eventually paid his creditors off in full in 1849” (174).

As Richter points out in the concluding chapter (“The World the Novel Made”), England in the year of *Emma*'s publication was a far different place from England of the year of the Glorious Revolution. During those years, the country transitioned from an agricultural land to an industrial giant. And, while England represented by 1815 its most powerful political element, the United Kingdom was itself a premier European economic power. One change that, according to Richter, influenced the novel's growing dominance was an increase from “what might be called ‘bare literacy’” around 1700, when only half of the male population could sign their names in court registers, to the development of a “mass reading public.” Citing research of Peter Garside, Richter mentions the doubling of the number of novels published from 50 per year in 1760 to 111 in 1808 (214). That latter figure, however, does not strike me as “a vast increase in the sheer quantity of published fiction” (215). Thus, while the novel, both as a new literary genre as well as a vessel of what might be called ideology, reflected changes on the ground, I am dubious about Richter's claim for the importance of the novel in “making the world” we live in. Surely more might have been ventured about “the world” beyond what Karl Marx, Michel Foucault, and Catherine Gallagher have written on the novel's influence on modern epistme, the evolution of masculinity, and empathy.

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Fiona Brideoake. *The Ladies of Llangollen: Desire, Indeterminacy and the Legacies of Criticism.* (Transits: Literature, Thought, and Culture, 1650-1850.) Lewisburg: Bucknell University Press; Lanham, MD: Rowman & Littlefield, 2017. Pp. xxxvi + 331; bibliography; 7 illustrations; index. ISBN: 978-1-61148-761-9; hardcover, \$110; ebook, \$104.50.

In The Ladies of Llangollen: Desire, Indeterminacy and the Legacies of Criticism, Fiona Brideoake, assistant professor of English at American

University, looks at the lives of Eleanor Butler (1739-1829) and Sarah Pononsby (1755-1831) through the keyhole of queerness. Brideoake defines queerness in *The Ladies of Llongellon* to mean indeterminate genital sexuality or erotic indeterminacy, undecipherability, unintelligibility. The clearest formulation as to what constituted the Ladies' queerness is expressed in her chapter about the Ladies' twentieth-century spiritual descendants, Virginia Woolf, Radclyffe Hall and Louisa Gordon: "Butler and Pononsby's celebrity . . . was constituted by their notably public evasion of erotic decipherability." More typical of her writing style is this definition of queerness from the introduction: "the impossibility of reducing [Butler and Pononsby] to a single stable signification, or their resistance to identitarian containment that is imbricated within, yet not reducible to, their same sex-sex attachment." Brideoake's chapters deal with a diversity of topics including Pononsby's travel journal, the Ladies' remodeling of their cottage, their visitors' responses to them, and their influential afterlife, but her point is always the same. They never did outrun the Sapphic shadow that followed them after they had run away together in 1780.

Brideoake's recondite vocabulary and ponderous syntax align her with theorizing academics. I found reading this book an exercise in bushwhacking through a prose jungle of big words and the last names of critics who had also engaged with the Ladies. Leaving aside my own preference for consigning critical references to notes, I found myself surprised by the absence of Katherine Craft-Fairchild's 2006 article "Sexual and Textual Indeterminacy: Eighteenth-Century Representations of Sapphism" and troubled by an index which did not list Anne Lister's lover Maria Belscomb (referred to in the text) or include all the pages on which Lister herself figures.

About halfway through *The Ladies of Llangollen*, a snatch of dialogue from the movie *Amadeus* came to mind. The year was 1786, and Mozart, Pononsby's contemporary, had just finished performing *The Marriage of Figaro* for Emperor Franz Joseph II. Mozart asked the Emperor what he thought of it and the Emperor responded, "too many notes." The story is apocryphal, but it does reflect the contemporary consensus that Mozart's music was "overstuffed and overloaded." But then I remembered Mozart's (supposed) rejoinder, "There are just as many notes, Majesty, as are required," which made me reflect on whose assessment stood the test of time. Perhaps in five or ten years, when *The Ladies of Llangollen* will be more readily available, another review will be in order. That said, I do hope that by then Brideoake's prose will have become less overstuffed and overloaded.

Eleanor Butler and Sarah Pononsby met and became friends in the 1760s when Butler's mother was asked to keep an eye on the adolescent Sarah, then a student at a Dublin boarding school for young ladies. A decade later, the two women distressed their respective families by running away together. Butler and Pononsby were captured, separated and counseled. Pononsby was told that Butler had a "debauched mind," whereupon she not only expressed a desire to "live and die with Miss Butler," but threatened that if they were foiled again, she and Butler would engage in further outrageous acts. The families thought it more prudent to let the two depart.

Citing lack of evidence, Brideoake discounts the hypothesis proffered by an earlier writer on the Ladies that in the 1760s the unmarried, mannish and well into her twenties Eleanor and the young Sarah read Sarah Scott's recently-published *A Description of Milenium Hall*, whose female characters, escapees from a loveless and sexually brutal heterosexual world, celebrate female retirement and self-sufficiency in a caring and affective all-female environment. The more likely precipitating cause for their decision was unhappiness, well-documented in the Butler-Pononsby correspondence. Butler's mother was looking to remove her atypical daughter from society by inserting her into a French convent and Sarah's uncle was making unwanted sexual advances toward Sarah.

Their extraordinary act behind them, Butler and Pononsby settled down outside the town of Llangollen in the Vale of Llangollen in a cottage they named Plas newydd in 1780. They lived there until they died, more than fifty years later. The desideratum of all young couples is to live in perfect domestic harmony; Butler and Pononsby realized that elusive goal. They spent their time collecting and reading books in various languages and they mixed with the local gentry on terms of equality. They carried on an extensive correspondence with persons of quality, including Queen Charlotte. Butler and Pononsby lived in an Age of Improvement much influenced by the values of Virgil's *Aeneid*, and in keeping with the *Zeigeist*, they remodeled their cottage at the heart of which was their voluminous personal library, and improved their property. They planted peach trees, established asparagus beds, acquired a cow and built a dairy house. Their rotund figures testify to the effect of daily eating half a pound of their own locally-churned butter at breakfast. Many of the visitors they chose to welcome to their cottage might have come wanting answers to those famous questions, 'did they or didn't they, were they or weren't they,' but rather than answers, what they all came away with was their hospitality, their sociability, their cultivation, their refinement and breeding. By 1816, their outward behavior was considered so genteel that they became known as the "Ladies."

Brideoake's position is that all of these behaviors and works were calculated. Unlike sodomy, Sapphism was not a criminal act, but after an article entitled "Extraordinary Female Affection" and mentioning them by name appeared first in July 1790 in the *General Evening Post*, and within days, in the *St. James's Chronicle*, they turned to Edmund Burke for advice, most likely because of the position he took toward accused sodomites in his parliamentary speeches of 1774 and 1780. Struck by Brideoake's assertion that Burke had "urged *leniency* [*italics mine*] toward accused sodomites," I checked Burke's own words on sodomy ("a crime of all others the most detestable" but also "of the most equivocal nature and the most difficult to prove") and saw how his second position led him to advocate for punishments less severe than death being meted out. However, as leniency implies forgiveness, tolerance, mildness, forbearance, compassion and forgiveness, I do not see how Burke's stance could be considered lenient.

Brideoake interprets the advice they received from Burke, "Keep yourselves in your own persons, where you are," to mean that they "maintain a public performance that, while open to prurient speculation, warranted

leniency by overwriting apparent signs of illicit sexuality with those of provincial virtue.” “Warranted leniency” from whom? What Brideoake establishes beyond doubt is that Butler and Pononsby did not want leniency. They did not want to cast doubt upon the sexual aspersions that trailed them because of their flight, their affective partnership, their domestic felicity and the bed they shared; on the contrary, they sought to dispel those very aspersions, to convince everybody that the answer to the ‘did they or didn’t they, were they or weren’t they’ questions was an everlasting nay. Butler and Pononsby demanded nothing but those much prized eighteenth-century values, esteem and social approbation, from persons whose opinions mattered, and to achieve this end, they performed respectability.

They chose to live just outside the town of Llangollen in the Vale of Llangollen since contemporary tourbooks described the Vale as picturesque, scenic and grand, and the town as poor and small. They never left their rural retreat since Cowper’s 1785 *The Task*, “the most widely-read text in middle-class English households in the 1780s and 1790s,” not only affirmed the superiority of country but associated virtue with the former and depravity and vice with the latter. They covered every space of their cottage that could be timbered with heavily-carved British oak, a symbol of solidity, rootedness, and respectability, much favored by the landed gentry. Their library, also the room in which they received guests, contained, according to a contemporary, “the finest editions, superbly bound, of the best authors, in prose and verse, which the English, French and Italian languages boast.” Like the wealthy landowners of the period, the women were always adding to the already impressive contents of their personal library, even when strapped for cash.

Above all, they chose their visitors carefully. After the publication of “Extraordinary Female Affection,” they rejected the offer of the landscape painter Edmund Walmsley to sketch Plas newydd. Having been tarred as Sapphists in print, Butler wrote in her diary, “Will take care not willfully to be exhibited in the Magazines.” They made the Irish judge Kendal Bushe wait for over half an hour in the library—what performance ever begins on time?—so that he could be dazzled by its contents. It was a good call: after looking at the “prints, bronzes, ornaments, books and drawings,” he wrote to this wife that “positively there is no such library of its size in the world.”

In addition to Kendal Bushe, Butler and Pononsby entertained, among many, many others, including Edmund Burke, Richard Brinsley Sheridan, Hester Thrale Piozzi, Anna Seward, the Duke of Wellington, Sir Walter Scott, and William Wordsworth. Of Wordsworth, the 85 year old Butler and the 69 year old Pononsby demanded a sonnet—and he complied. Referring to them as “sisters in love,” and their love as beyond the power of time, he presented them as natural parts of their environment, as natural and as enduring as streams that mingled. Maybe because reports of Anne Lister’s antics did not travel as far as Wales, she, too, was welcomed to Plas newydd in 1822, around the time of Wordsworth’s visit. Lister was a sexually-active 30 year old, in love with Maria Belscomb and, as Brideoake establishes, desirous of settling down with her. Lister’s decoded diaries reveal that she hoped to find in this old couple sexually kindred spirits, but Pononsby deflected Lister’s attempt to engage her in conversation that Lister hoped would reveal the older woman’s

sexual orientation. What impressed Lister the most was the solidity of the Ladies' attachment, their happiness and contentment in each other's company, the security, affection, trust and comfort that each felt for and placed in each other. What she saw was companionate love, intimacy with commitment but no passion—the kind of attachment often seen in long-term relationships where the physical attraction is no longer important.

So was the Ladies' performance of respectability successful? As in the case of the well-known watercolor of Butler and Pononsby which shows Pononsby lifting her dress to reveal the petticoat underneath, there was slippage. Lister, who well knew that sex between women was possible and was skeptical about the ability of friendly female bedsharers to avoid crossing the line separating affection from sexual activity, confided to the diary she wrote in code that while the Ladies' relationship was now that by ties of trust and comfort, she suspected that in their younger days their relationship was "most probably 'cemented by something more tender still than friendship.'" Brideoake rehearses Susan Lanser's deconstructionist reading of Wordsworth's sonnet, pointing out that in focusing on or substituting the Vale's topography rather than the Ladies' 47 years together, Wordsworth displaces the nature of their shared life. Bushe, for all that he was awed by the library's holdings, thought the Ladies were too interested in impressing him with their knowledge of the *ton*—so concerned with effect that, as he wrote to his wife, "they gallop'd over my brains till near twelve o'clock." If Bushe was implying that their casting of themselves as Sociable Reading Ladies was a seriously overacted and over-lengthy performance, Emma Saltmarshe, a neighbor of Anne Lister who visited Butler and Pononsby, thought the library was an artful mask. "Beautiful morocco-bound books lain about in all the arbour, etc., evidently for shew [*sic*], perhaps stiff if you touched them & never opened. Everything evidently done for effect," she informed Lister, who copied the remarks into her diary.

Brideoake erroneously applies Susan Sontag's definition of that sensibility called "camp" to describe the Ladies' taste for artifice and excess—erroneously because there is nothing esoteric, nothing even mildly repulsive or outrageous in social chatter, carved oak and morocco-clad books. However, the many examples Brideoake adduces to support her point that Butler and Pononsby "iteratively constructed" themselves for the benefit of observers not only establishes that the Ladies protested their *bona fides* too much but that her book is tendentious.

The last chapter, which deals with their legacy, offers a reprieve. This is a well-argued, well-developed and expansive chapter that traces the influence their same-sex attachment had not only on Virginia Woolf, Radclyffe Hall, and Louisa Gordon but the Suffrage movement and first-wave feminism. Despite all their attempts to perform respectability, it was the perceived or perceptible queerness of their attachment, a queerness that could not be forgotten or erased long after their sexual passion was replaced by a deep companionate feeling, that led to a future where a sexual love that previously dared not speak its name could speak openly and in uncoded language. To us, this future, our reality, is rich and beautiful. However, I strongly suspect that the Ladies would have been appalled by Brideoake's unclenching description of

them as “Sapphic revenants,” and, if it lay in their power to do so, would sue her for defamation of character.

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Melissa Bailes. *Questioning Nature: British Women's Scientific Writing and Literary Originality, 1750-1830.* Charlottesville: University of Virginia Press, 2017. Pp. viii + 263; 10 b/w illus. ISBN: 9780813939766. Cloth, \$45.

Questioning Nature is essential reading for anyone interested in women's scientific writing and concepts of originality in the Romantic period. In this book, Melissa Bailes examines how seven Romantic women writers incorporated science into a range of forms—from poetry to travel narratives to novels—and participated in larger discussions about both science and originality. While literary critics of the 1820s and 1830s glorified the myth of the solitary genius, Romantic writers described creation in a range of ways, and Bailes argues that many women writers practiced “a mode of literary originality characterized by collective collaboration” (2). Specifically, Bailes suggests that the women writers of her study used strategies such as intertextuality, translation, and what she terms “collective originality,” thereby producing “hybrid forms of originality that challenged and redefined ideas of poetic autonomy” (104, 2). Bailes therefore calls for “new narratives of Romanticism, reflecting this literature's broad, ideological conflicts as well as the roles of science and women in challenging and creating non-canonical concepts of Romantic originality” (3).

Bailes develops this significant thesis in three sections, each focused on a pair of writers. Part I: “Gender and Nationalism: Describing and Defining Literary Naturalism” is on Anna Barbauld's and Maria Riddell's perspectives on incorporating science into literature and how doing so relates to gender and nation. Bailes argues in chapter one that Barbauld “designates prose as the appropriate venue for education while determining that poetry's pleasure and novelty depend on a more qualified approach” (24). For Barbauld, good nature poetry avoids excessive details about unfamiliar species and names. Furthermore, Barbauld empowers women by making “nature-poetry the province of women writers” (37). In chapter two, Bailes shows how Maria Riddell approaches literature about nature differently in her *Voyages to the Madeira, and Leeward Caribbean Isles: with Sketches of the Natural History of these Islands* (1792). This chapter is particularly persuasive because Bailes so skillfully analyzes Riddell's travel narrative in relation to her life story, natural history, and accounts of the Caribbean colonies. Bailes argues that Riddell “combines familiar and unfamiliar information, landscapes, and ideals, employing concepts of biological hybridity to attain alternative means to literary originality and a politico-scientific framework for reconceiving both British nationalism and the often denigrated Caribbean colonies” (48).

Where Bailes's book is most compelling, however, is Part II: “Poetic and Biological Forms: Plagiarism, Originality, and Hybridity.” Bailes focuses on

the different theories of originality and plagiarism which informed the famous feud between Anna Seward and Charlotte Smith, and in the process she brings original insights of her own. In chapter three, Bailes reconsiders the perception that Seward accused Smith of plagiarism primarily out of jealousy. She suggests that Seward was also consistently applying her belief in fixed biological forms to literary works, identifying pieces as original and/or hybrid in form and style. Smith's plagiarisms, Seward believed, created hybrid monstrosities. Bailes follows this brilliant argument with an analysis in chapter four of Smith's "literary borrowings," insisting that Smith achieved "collective originality," incorporating other poets' verses while emphasizing her own autogeneity" (94).

In Part III, Bailes turns to ways in which women's writings incorporated geological findings, often connecting them to revolution. Chapter five considers Helen Maria Williams's writings about the French Revolution and her innovative translations of scientific works. For instance, Williams expands her role from translator of the writing of Louis-François Ramond, baron de Carbonnière, to "original contributor" (135). Chapter six examines Mary Shelley's more subtle arguments in *The Last Man*, where she engages geological theories of extinction, only to posit her own theory of extinction through plague. While the prose is slightly more opaque than that in earlier chapters, Bailes's argument is particularly engaging in analyzing how Shelley transfers scientific theories of cataclysmic destruction to the private sphere of "individual worlds" (167).

Bailes concludes by examining shifting ideas of originality in the 1820s and 1830s, ideas that privileged independent creation rather than the kind of collective originality she traces in women writers of the late eighteenth and early nineteenth centuries. She argues that women were increasingly dissuaded from writing scientific literature and instead encouraged to focus on more domestic topics, a trend exhibited in Felicia Hemans's published poetry but complicated by the unpublished work. Bailes ultimately affirms that that women's scientific literature of the late eighteenth and early nineteenth centuries is more significant than previously recognized and deserves a more prominent place in the literary canon. Her book as a whole supports this claim beautifully with careful research and a compelling argument. Anyone interested in scientific literature, women writers of the Romantic era, or ideas of originality will find this book an invaluable resource.

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Tonya J. Moutray. *Refugee Nuns, The French Revolution, and British Literature and Culture.* (London: Routledge, 2016). Pp. xi +198; bibliography; index. ISBN 9781409435907. Hardcover, \$149.95; eBook \$54.95.

This engaging and thought-provoking study explores "the significance of the nun in Romantic literature and culture and, in particular, the cultural impact of the return to England of women's monasticism during the French

Revolution.” Barred from England and mocked in its literature, nuns who had joined convents in France were forced to return to England when the new French government expelled them and shuttered their convents in 1792. The story of their journey to England, a country that had both worked to erase them from its history and represented them as having departed unnaturally from their given roles as wives and mothers reminds us that the return of the repressed can be liberating. Their presence in England together with their imposed expulsion from France forced new narratives into the English literary imagination, supplanting the image of the nun as a ritual victim with that of a real woman acting on her own agency. Many of the English nuns did not want to return, having accepted their adopted country, established supportive networks, and embedded themselves meaningfully in French culture. For them, starting over outside the convent walls in a Protestant country meant less liberty, not more, as they struggled to reconstruct networks in England, raise money, and find food, shelter, and meaningful work. Their resilience as they re-connected with English social issues and education won praise and forced a shift in the common image of the nun, transforming caricatures into something closer to protective admiration. Moutray’s incisive focus is two-fold: she provides an account of their conditions as exiles in England; she also traces their representation in English literature. The resulting study contributes richly to our understanding of England’s shifting mentality in the 1790s as the nation struggled to come to grips with both the French Revolution and its own religious past. By 1809, the roughly 400 nuns and over 3000 priests who emigrated to England served as visual reminders of the French Revolution’s hostility to religion and its willingness to overturn the social order.

Moutray’s first chapter examines the convents on the Continent before the Revolution. During this time, they flourished and served as attractive havens for English Protestant women traveling abroad. The experiences of Hester Thrale Piozzi and Ann Radcliffe reflect the impact the nuns made on their attitudes toward conventual life. Piozzi watched in disbelief as nuns and monks freely walked the streets of Paris, exclaiming “Who thinks all Monks & Nuns are shut up in convents[?]”. Initially disinclined to respect enclosure as a mature decision, she nevertheless left Paris proclaiming her love for the nuns whom she had met: “I shall surely lose my heart among these Friars & Nuns.” Like Piozzi, Radcliffe disliked monastic severity, and she criticized the rigidity imposed on the Poor Clares in Cologne but noted approvingly that in other convents women are “little more confined than if they were with their own families, being permitted to visit their friends, to appear at balls and promenades, to wear what dresses they please, except when they chaunt in the choir, and to quit the chapter, if the offer of an acceptable marriage induces their families to authorize it.” Her first-hand experience of the variety of conventual life on the Continent shapes her gothic novels, in which both repressive and liberating monastic styles can be found. English men, such as William Cole, William Thicknesse, and Samuel Peterson, had fewer opportunities to see nuns and observe their daily lives, but they, too, wrote about them with acceptance, singling out their educational effectiveness.

Chapters 2 and 3 examine the upheaval of the French Revolution, in which the nuns were depicted by the English popular press as victims of the

Revolution's merciless furor. Even for the more fortunate refugees, such as the French Benedictines of Montargis, who found a support system of benefactors in England, the specter of pious women under holy vows deprived of their homes and thrown into the street to start new lives stunned the English public. As the first group to immigrate to England, the Montargis Benedictines stirred anxious indignation by their expulsion. As Moutray puts it, "if the physical and spiritual integrity of a body consecrated to God was at stake, so was social order itself" (61). Even some of those under the spell of anti-monastic representations of nuns as financially burdensome citizens who did not contribute to the common good could feel pity for the imposed hardships of exile. Capitalizing on this sentiment, the Jesuit Abbé Augustin Barruel encouraged readers to offer their protection by presenting the refugees as victims of French ferocity in pitilessly compelling tender and forlorn virgins, expiring with grief and alarms, to quit the abodes of their family asylums, and to exchange their habits for a secular dress. . . . Many of them were expiring with old age, others with sickness, many distracted through fear wandered up and down the streets, and others were dragged out by the ferocious national guards, and abandoned to the mercy of less insensible citizens." (71) Radcliffe similarly witnessed "the melancholy reverse of nearly an hundred ladies, driven from some convent in Flanders, now residing . . . in bilanders moored to the bank" (77). Concern for both the overturning of the social order and for radical heartlessness was echoed by the English popular press and provided an increasingly sympathetic frame through which to perceive the identity of refugee nuns.

Chapter 3 traces the greater hardships facing orders such as the English Conceptionists or Blue Nuns of Paris and the English Benedictines of Cambrai. That they considered France their adopted country, that they feared that they could not sustain their vocations in a Protestant country, that they resisted leaving their work, and that repatriation had few lures—these concerns and others delayed their return. Their convents even served temporarily as a site of counter-revolutionary activity. But by 1800, both the Blue Nuns and English Benedictines had left for England. More vulnerable to exile's distress than the French Benedictines of Montargis, these nuns' plight served as a call to action in the popular press. Moutray's meticulous detective work with account books and letters allows her to trace aid provided by English locals and benefactors. Because the nuns had been so hospitable in France, their return was viewed sympathetically. Even writers who opposed conventual life, like the poet Helen Maria Williams, grew more sympathetic to the nuns after experiencing the Blue Nuns' hospitality in France during the turmoil of 1793. The softening of her anti-monastic sentiment is evident in her *Letters from France*.

A final chapter examines the politics influencing the rise of Catholic schools and emerging religious communities in England. Both Frances Burney and Charlotte Smith encouraged young women to support the exiled nuns. Burney's *Brief Reflections Relative to the Emigrant French Clergy* and Smith's *Rural Walks* both argue for women's responsibility for understanding the national and international forces that create poverty. Burney expressed particular concern for French émigré nuns. *The Wanderer*, written after

Burney moved to France, presents an English Protestant woman subject to the very same marginalization faced by nuns for whom she is mistaken. Hester Chapone and Hannah More joined Burney in encouraging women's education to include philanthropic practice. Though Charlotte Smith initially supported the Revolution, she, like Wordsworth and Williams, was horrified by revolutionary violence and by the enforced expulsion of nuns. Her poem "The Emigrants" provided a criticism of male militarism and argued for women's responsibility as critics of the conditions that forced emigration. Ironically, as the nuns themselves engaged successfully in education in England, their success made other educators anxious. The Monastic Institutions Bill in 1800 reflected concerns that the refugee schools were attracting Protestants and putting other schools at a disadvantage. The success of their schools intensified anti-Catholic sentiment; eventually nuns such as the Augustinians at Hengrave Hall left England for Bruges, which they considered home.

Moutray's archival work is noteworthy. The libraries, local records, and archives that were not destroyed during the Revolution were scattered across the continent, many of them in conventual archives without easy access. She matches her insightful interpretations of representations of nuns in English literature to reconstructions of their actual experiences, and she does this by scouring account books, correspondence, newspapers, periodicals, memoirs, religious records, parliamentary history, travel writing, and databases such as *Who Were the Nuns?* Her volume contributes to work such as Claire Walker's *Gender and Politics in Early Modern Europe*, Nicky Hallett's *The Senses in Religious Communities 1600-1800*, Elizabeth Rapley's *A Social History of the Cloister*, Silvia Evangelisti's *Nuns: A History of Convent Life*, Jo Ann Kay McNamara's *Sisters in Arms: Catholic Nuns through Two Millennia*, Gabriel Glickmann's *The English Catholic Community, 1688-1745*, and Michael Tomko's *British Romanticism and the Catholic Question: Religion, History and National Identity, 1778-1829*. The result is a significant contribution, not just to the study of English Catholicism but to our understanding of how women cross political boundaries to work together to strengthen education and address the crisis of refugees. Moutray's compelling narrative and exacting scholarship transmit both the drama and the resilience of nuns forced to flee to England during the upheaval of the French Revolution.

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John A. Hodgson. *Richard Potter. America's First Black Celebrity.*

Foreword by Henry Louis Gates, Jr. Charlottesville, VA: University of Virginia Press, 2018. Pp. xx + 318 + [10] plates; illustrations; index; map. ISBN: 0813941040. Hardcover: \$29.95.

Hodgson, the author of books on the Romantic poets, is not the first to be attracted to the story of the American entertainer Richard Potter, but he is Potter's first serious biographer. In this excellent volume, Hodgson reveals his meticulous and thoughtful research into Potter's career as America's first

black celebrity entertainer, whose talents involved rope dancing, acrobatics, ventriloquism, and legerdemain. Born in 1783 in Hopkinton, MA, Potter learned his crafts from a variety of continental and British-American traveling performers, but he perfected these sleights of hand and flights of imagination into a career that spanned from 1809 to his death of unknown causes in 1835. At his height, Potter could turn raw eggs into pancakes in a gentleman's top hat; make a lady's muff cry like a baby; dance a horn pipe across a stage floor strewn with eggs, never breaking them; play with fire; and, pull a long string of scarves out of his mouth. He used his voice, and eventually what we call the ventriloquist's dummy, and his show mixed the pastiche repertoire of popular entertainments, but the majority of the performance, and hence, the bulk of profits were his, making him a highly successful biracial entrepreneur.

Hodgson launched his study of Potter in 1992, being aware of his existence because Hodgson's wife's family had Andover, NH connections. This was where Potter bought his country estate, and where he would be buried. The location, known as Potter's Place, was named in the 1840s for a railroad depot that ran through Potter's land, which had been sold in 1837 and forced the relocation of his and his wife's graves. New Hampshire put up an historical marker identifying the location as belonging to Potter, described in part of the text as a "19th century master of the Black Arts." Hodgson was drawn to Potter's story and both pleased and dismayed that beyond a newspaper interview Potter gave late in life (as it happened) and some apocryphal stories, little was legitimately known about this exceptional person. Hodgson went on to make excellent use of newspaper advertisements, local histories, legal and property records, and a wide range of other sources, including the print library at the American Antiquarian Society, to reconstruct Potter's career. Potter left one letter behind, which as Hodgson notes, shows as much about his learning as it does about his dialect, given phonetic spellings that reveal the voices of Boston and Scotland in the orthography.

Though Potter was active in the early decades of the 19th century, his work is of interest to the eighteenth-century community because his story shows the migration of forms of entertainment across British-America and the strong holds that the English churches and laws had on entertainment practices and entertainers. Potter occupies the intersection of the early modern, Romanticism, and the history of science and technology. Further, in cultural studies, Hodgson's biography advances the arguments of Brian Roberts in *Blackface: Race, Religion, and Identity in American Popular Music, 1812-1925* (U of Chicago, 2017). Additionally, there are interesting parallels with allegations of witchcraft and anxiety about African American entrepreneurship between Potter and Mary Ellen Pleasant (1814-1904), a biracial woman known as "Mammy Pleasant." She was raised on Nantucket Island, and became a successful real estate and mining investor and boarding house manager in early San Francisco. She was widely believed to be a "secret source" funding John Brown's raid on Harper's Ferry. Like Potter, she published an autobiographical narrative in a popular periodical in 1902, becoming the subject of embellished accounts in a series of novels in the 1950s (see Lynn M. Hudson, *The Making of Mammy Pleasant: a Black Entrepreneur in San Francisco*, University of Illinois, 2003). Pleasant was popularized as a voodoo

queen to minimize her success and business acumen, just as after the Denmark Vesey Riots in South Carolina, Potter was subjected to greater scrutiny that suggested he dabbled more in necromancy than popular magic. He was also subject to greater legal scrutiny, as Rhode Island in particular aggressively fined him for performing without a license, a holdover from the British 1737 Licensing Act in force in New England. It was not until the 1820s and after that he was described as a black entertainer in popular news stories, though he always associated himself with the black citizens of Boston, for instance, when he rented there while on tour. Potter became the subject, and later the target, of race-based reporting as the climate changed around him.

One of the many virtues of Hodgson's study is the reconstruction of what a typical Potter performance was for theatergoers. Like the evening entertainment at Smock Alley in Dublin, for example in the 1750s under Thomas Sheridan, Potter's show had an opening main piece, which was his magic and card tricks, followed by the equivalent of afterpieces in ventriloquism (which was made popular first by the stage mimicry skills of Samuel Foote, then graduated in the late 1750s to standalone entertainment with and without the talking doll); then singing and dancing, with interspersed acrobatics. In the UK and on the continent, Potter had trained in rope dancing and tightrope walking, which is how he got his start in popular entertainments in New England. His main sources of knowledge about the content of the acts and how to put on a show came from the Scottish Rannie brothers, James and John, who toured the Hudson Valley and New England between 1801-11. These brothers performing their ventriloquist act created the entertainment routes and built up the clientele in the US that Potter would assume after they left the business when he was in his early 20s. In time, Potter's extensive touring exposed him to other popular crowd pleasers from other shows he attended. Eventually, he added new acts such as his comedic lecture demonstration on noses, derived from the late century's interests in phrenology (as captured for instance in 1808 by Thomas Rowlandson's engraving, "A Lecture on Heads"). Following commercial wagon routes, Potter took an historic and lengthy tour of American cities, and some eastern Canadian cities as well, between 1819 and 1823, before returning to his home in New Hampshire and embarking on a series of property purchases and general improvements to the existing Federal style home.

Potter's popularity had to do with his skill and ability to delight both young and old. He charged adults a dollar and children fifty cents to see his show, and he knew how to fill the theaters, including the Chestnut Street in Philadelphia. Mesmerism came after he died, and he worked strictly in the kind of legerdemain that fooled people's sensory perceptions and played tricks on their minds. This is interesting to consider given the popularity of the Gothic style, melodrama, the publication of *Frankenstein* in 1818, the scientific discoveries of Joseph Banks, William Herschel and others, and the philosophical questions surrounding the sources of imagination and the stability of perceptions as forms of knowledge, which would lead into cognitive psychology in the 1840s.

Potter had no magic that would resolve some personal struggles- an alcoholic wife, a child who gave birth at around 15 and died a few years after,

and an irresponsible son, also suffering from alcoholism, who actually joined the circus (though he had trained with his father, he could not sustain Potter's celebrity or successfully reproduce his shows). Richard Potter is an important figure in American culture, whose success and eventual loss of iconic celebrity status reveals patterns of consumer consumption of popular entertainment, negotiations with race and identity in British-America, and strategic development of the concept of fame. Looking into the mirror, mirror on the wall, we see in Potter's life the Janus face of early modern American culture with its own magic and ventriloquisms.

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Elizabeth Craven. *The Modern Philosopher, Letters to Her Son and Verses on the Siege of Gibraltar.* Edited by Julia Gasper. Newcastle: Cambridge Scholars Publishing, 2017. Pp. 142. ISBN: 1-44389504-0. Hardcover, £58.99

Julia Gasper. *Elizabeth Craven: Writer, Feminist and European.* (Vernon Series on the History of Art.) Wilmington, Delaware: Vernon Press, 2017. Pp. 332; bibliography; index. ISBN: 1-6227-3275-8. Hardcover, \$65; €62; paperback, \$57; €46.

With these works, Julia Gasper presents quite a literary scoop: first of all, she convincingly claims that Elizabeth Craven is the author of the *Letters from a Peeress of England to her Eldest Son* (1784), a little known prose work which, as Gasper points out, deserves more attention as a proto-feminist tract that takes on patriarchy in at least two different ways: first of all, it is written to admonish a son, not a daughter, and secondly, it outlines the duties of husbands rather than wives in marriage. Indeed it makes for refreshing reading, since Craven does not hesitate to make claims that must have seemed outrageous at the time, such as this one: "It is a much greater misfortune in marriage, when the husband ceases to love his wife, than when a wife ceases to love her husband." (92). She has many practical recommendations to give to her son to ensure his happiness in marriage, and many of these are direct contradictions to other contemporary manuals containing marital advice – thus, she ardently praises the importance of society and friendship to marital happiness but warns her son never to allow anyone to live permanently in his house, "not even your brother, or her sister" (103). The advice, however, is in many places applicable to aristocratic rather than middle-class marriages, and the frankness with which Craven discusses the possibilities of marital infidelity would not have endeared her work to the usual middle-class readers of such manuals. The evidence – both external and internal – to the claim that Craven is the author is certainly convincing: the French translation from 1788 even names her as the author. Somewhat oddly, though, Gasper's many notes to the text contain a number of personal remarks by the editor that would have

been better placed in the biography (e.g. “Many accused Craven of vanity, but I think her vanity was pardonable,” p. 103n 115.)

No reason is given for the choice of just three texts to be presented in this edition from among the many Craven actually wrote, except that these are meant to show Craven’s versatility as a writer – and that they certainly do. Craven’s best known work is not included: the letters she wrote in 1786 during a journey to eastern Europe and Turkey, published as *A Journey through the Crimea to Constantinople* (1789). Apart from Craven’s ‘(mis)conduct book’, Gasper presents one of her comedies, *Le Philosophe Moderne* (1790), in both the French original and in an English translation (by Gasper herself). Only two manuscript versions of the original seem to have survived (if there was a private printing, Gaspar does not say), and the text is based on only one of the manuscripts, the other having been inaccessible to the editor (2). The play itself presents recent ideas concerning equality in a ludicrous light: the protagonist, Longinius, teaches modern philosophy to his servants, who promptly demand that he serve their dinners now. Craven is clearly on the conservative – not to say aristocratic – side, which seems to irk Gaspar since she tends to soften some of the exchanges. Thus, throughout the play the French address for the servants is a paternal “mon enfant”, which Gaspar rends variously as “my dear” or “my boy”. When the Duc d’Ursol ends the servants’ new-found liberty by exiling Longinius – who turned out to have committed some financial crimes against his own superiors – one of the servants asks him: “Monseigneur, ne sommes-nous pas tous frères?” the French reply is a stern but paternal “Non, mon ami.” (48). In English, this is changed to “[Y]er lordship, we’re all brothers really – aren’t we?” – “No, my friend, I’m afraid not!” (77). Yet in general, the translation is certainly good and seems to be written to encourage a new performance. Since Craven undoubtedly had dramatic talent, the comedy would work well on stage even today, despite (or because of) its subject matter. The French play is somewhat difficult to understand – and to translate – due to the patois used by the servants, and the many hilarious misunderstandings that result from their use of malapropisms. (Thus, for instance, Longinius wonders at some point whether he suffers from “l’érésipèle ou la goutte,” terms which the servant girl haplessly passes on as “une goutte de vermicelle” to the puzzlement of Longinius’ family [21-22]).

Since Craven lived with, and eventually married, the Margrave of Anspach [Ansbach], a number of less well known German sources are available, which Gasper does not seem to be familiar with. They consider the play to be a *drame à clef*, ridiculing the local aristocracy (the scene in which Longinius is asked to open his cabinet to produce a certain letter is said to be based on a real confrontation between the Margrave and a certain Ludwig Christoph Schmidt, his secretary, about letters potentially compromising Lady Craven (see Günter Tiggesbäumker, “Elizabeth Craven,” *Corvey Journal* 8 [1997], 21-38 [here: 34]).

A comprehensive and scholarly rather than scandalous biography of Craven’s life was overdue and might do much towards (re-)establishing Craven as an interesting writer, actor and poet who has been overlooked for far too long. Gasper’s Introduction to *Elizabeth Craven* is programmatic, though:

the reader is introduced to one of Craven's poems, and before the poem even starts, to Gasper's conviction that this poem reveals "a dazzling talent" (xv). "So why didn't she go on to become a major poet like Byron?" Gasper asks. "Obviously, because she was a woman." More than that, she was a free-thinker in all things considered morally objectionable in a woman throughout the eighteenth-century, and her reputation suffered considerably because critics proved unforgiving well into the twentieth century. She should have been of interest to feminists, but then, as Gasper points out, her most radical work, the *Letters to Her Son*, are still little known, and commonly only listed under "by a lady" (e.g. on ECCO). (Gasper's claim that Jane Austen must have read them nevertheless seems dubious [xxxii]). To a twenty-first century reader, however, Craven's life makes for fascinating reading material – she was indeed, as Gasper says, "an indomitable powerhouse of a woman" (xxvi). Occasionally, Gasper's biographical voice is somewhat intrusive, hovering between ardent support, defence and apology. In her turn, she censors Craven's critics: the Bluestockings are attacked throughout the book as if these middle-class ladies had been the Mrs Grundys of their age (65), and could have done much to support an aristocrat whose scandalous life they could not possibly have approved ("Everybody was there apart from the bores, prudes and the Bluestockings" [79]). Craven surely did not need the support of more prudent writers, being fully capable of living life to the full without them. As Gasper's biography proves, Craven was not only a rebellious wife and a passionately desired mistress, but also an excellent shot, a famous actress and stage manager (if only on her own private stage), a life-long lover of literature, and an ardent European, or rather Cosmopolitan, to the last, deciding to spend her final years on the Continent since, even then, "everything in the political world tends to put England out of Europe" (250). If Elizabeth Montagu did not like her (though the full quotation to me does not suggest that Gasper is right to assume that Montagu wrote about her in "very disapproving terms," p. 41), Craven was similarly wary of other famous women writers: she disliked Mme de Staël, a woman with whom she certainly had more in common than with Montagu (247).

Curiously, the biography closes with a poem attributed to Elizabeth Craven, "I thank thee, God, that I have lived," which is particularly prominent on the internet, but which sounds unlike any of Craven's other poems cited in the biography. Not even Gasper has found any source that could establish it as definitely Craven's (270, n. 653), about whose religious views the biography has little to say. To conclude on a somewhat pedantic note: both the edition and the biography make for juicy reading material but would have profited from professional proof-reading: the footnotes of both works especially are still full of typos: given the prices, the publishers should have offered professional copy-editing rather than printing from manuscript as seems to have occurred. Whether this detracts from the biographical account, however, I leave up to the readers, of which I hope there will nevertheless be many, as Elizabeth Craven and her writings certainly deserve to be reconsidered!

Notes on Research Projects and Resources

We have neglected to call attention to a number of online digital tools of value to 18C scholars. The failure to applaud them earlier matters in part because those working on such projects could have used help. Some of these projects without a major institutional sponsor seem to have lost wind at the end of grant funding and presumably after scholars failed to come to their support. Some project directors have principally depended on student contributions (from undergrad classes to dissertation projects). Even those apparently inactive are available as resources still.

Moyra Haslett of Queen's University in Belfast remains committed to *The Irish Song Project* at <https://irishsongproject.qub.ac.uk>. Her introduction reads, "The Irish Song Project is the first ever attempt to undertake a systematic survey of the history of song in Ireland. 'Irish song' here refers to songs composed or performed in Ireland, thus not only songs in Gaelic and English but also, for the medieval period, Latin and French in addition. The materials range from the earliest written sources . . . up to the mid-nineteenth century. A representative selection of songs (c. 250 items) from this survey has been selected for this online database in order to demonstrate the array of song types and to encourage both performances of, and scholarship on, the extensive and diverse repertoires of Irish song." Thereafter is a search box and three fields for narrowing the focus: Genres (14 in all, as "Carol," "Dialogue Song," "Keen," "Lullaby," and "Ballad"; then Melodic Types, with three listed (Chant-like Melody, Simple Melody, and Complex Melody), and Date. Selecting ballad as genre and complex as melodic type brought up over a hundred results: a PDF usually of the source text appears with an extended title, then the type, genre, and tune date as well as "tonal centre" as F or C. You can click for the enlargement of the facsimile or for details on the song. For "A Love Song in the Modern Taste. Words by Dean Swift. Set by Mr Butler," I received such detail as the time and key signature, the tune structure, the verse structure, the topic, the text source, the first line, and a notated incipit. The database was user friendly, and I could print results. Haslett received funding for "An Historical Typology of Irish Song" from the AHRC for the project in 2013-15. One development of the project is that she has been commissioned by OUP to edit an Oxford handbook on early Irish songs.

The Recipes Project at <http://recipes.org> is conducted by an "an international group of scholars interested in the history of recipes, ranging from magical charms to veterinary remedies." The project promotes study, encourages contacts, shares information, and compiles databases. A page at the website sketches the history of the group, dating back to 2003, when work proceeded via conferences and workshops. In 2010 Elaine Leong, who remains active in the project, set up a database website called *Recipes, Remedies, Receipts*, mounted on a server at the U. of Warwick. Some of that first site has been lost, but other texts were incorporated in the bibliographic resources and transcripts of recipes on a new Zotero site: https://www.zotero.org/groups/the_recipes_project. The pull down menus include: About,

Credits, Recipe project, Project flashback [history], Thematic series, Advice for contributors, Additional resources [such as a link to the Wellcome Library's page "Recipe Books"], Open edition books, Calendar, Hypotheses, and Newsletter & alerts. The file of "Credits" lists essay contributions by students mostly dated 2012-15 with PDFs of illustrated investigations of related subjects and with the capacity to acquire comments by readers. For instance, Katherine Allen's many contributions include "Spa Culture, Recipes, and Eighteenth-Century Elite Healthcare" (19 March 2015), which details individual cases as that of Henry Wise, the royal gardener, who in Bath sought out Dr. George Cheyne's advice for complaints like indigestion; the regimen advised is shown recorded in the family's recipe book. The article includes other illustrations, and is footnoted with references to archived MSS. Also the menu "Thematic Series" has groupings of essays—as if multiple presentations from a conference session--on such themes as "Beauty Recipes" ed. by Jessica Clark of Brock U., including such pieces as "What Was Perfume in the 18C" and "Theatrical Cosmetics: Making Face, Making Race." The Zotero site includes handlists and transcriptions of recipe collections in Welsh and French, some added in 2015. The group has accounts on Twitter and Facebook and the email address for contact: recipes@mpiwg.berlin.mpg.de. Submissions are to be 500-850 words long, with notes and hyperlinks.

Allison Muri at the U. of Saskatchewan seeks submissions to her *Grub Street Project* (Allison.muri@usask.ca). The website wishes to incorporate more digital text editions and "tours" of texts and events featuring London in the long 18C, as well as biographies of 18C Londoners. At <http://grubstreetproject.net>, we learn that Muri established the web project in 2005 to aid the visualization of London's cultural and literary history, particularly by "mapping the city's print trades, its (imagined) literary representations, and its (real) histories in order to understand their evolution and their influence upon other networks of trade, knowledge, and literature." Mapping occurs on historically contemporary maps. The website offers a dozen or so digitized maps from the long 18C, which are keyed to a sidebar index of places, the maps shifting focus to zoom in on these places as commanded. The indices of places (sometimes called "layers") are impressive—those for John Strype's "A New Plan of the City of London, Westminster, and Southwark," engraved for Strype's *Survey of the Cities of London and Westminster . . .* (1720), include such alphabetized places as these five in sequence: St. Thomas's Hospital, Staple Inn, Stationers' Hall, Tallow Chandlers' Hall, Temple Bar." One can move these crisp maps' foci with the cursor and expand and contract them as one can google maps. Besides Strype's map, I also marveled over those from the 1660s by Wenceslaus Hollar. There is a "Search for Places" file that provides both textual information on the building, street, or the like, and also its locations on the various maps digitized at the site. Another impressive feature is the wealth of information about London in the reference encyclopedias behind the "The City" and "The Metropolis" in the pull down menus. Here one finds definitions and lists of various 18C offices, institutions, parishes, taxes, etc. in a succession of alphabetized entries such as "Black Fryars" "soke" "street signs" "water supply," and "wards." Another

encyclopediac file called “Works & Trades” describes and lists guilds, companies, liveries, and fraternities. Besides the map resources and encyclopedias, *Grub Street Project* offers various texts, including scholarly essays (e.g., a good illustrated essay by Muri on owl iconography) and digital editions of long 18C works published in London 1660-1830. Presently the site offers two completed exemplary digital texts edited by David Oakleaf (Calgary), *Five Love-Letters from a Nun to a Cavalier*, translated from the French by Roger L’Estrange (1678), and Edward Ward’s *A Trip to Jamaica*, 3rd ed. (1698). These have two-page introductions and then page-by-page transcripts with a search box and hyperlinked notes, almost all glossing words (like “coxcombs”), and that typescript can be flipped for the facsimile of the original. Six more texts, such as Pope’s *The Dunciad Variorum* and *The Rape of the Lock*, have been partially marked up by Muri and others with HTML5 with microdata, Muri co-editing these over the years with graduate students and/or research assistants, particularly those who have been assistant editors of the *GSP*, such as Catherine Nygren (2011-14) and Benjamin Neudorf. These three discuss the project in “The Grub Street Project: A Digital Social Edition of London in the Long 18th Century” in *Digital Scholarship in the Humanities*, 31.4 (Dec. 2016), 829-49. Muri also discussed her goals and methods in “The Grub Street Project” in *Online Humanities Scholarship: The Shape of Things*, ed. by J. J. McGann, A. M. Stauffer, and D. Wheeler (2010), and in “Graphs, Maps, and Digital Topographics: Visualizing *The Dunciad* as Heterotopia, in *Lumen*, 30 (2011), 79-98. In *Online Humanities Scholarship*, Muri’s account is followed by some observations by Robert Darnton, who sketches some of the obstacles faced by Muri in trying to “make the most of the latest technology,” such as copyright restrictions from Gale (for ECCO) and Chadwyck-Healey (for EEBO). In 2010 Darnton wondered if younger scholars would be able to get tenure from such innovative digital products—Muri did. My question would be: can Muri et al. integrate better the diverse accumulation at the site and can they maintain progress as new trends arise, government funding ends, and scholars fail to lend a hand? Banjo Olalene, a doctoral student and R.A., worked in 2017 on a project involving Ignatius Sancho’s London, and so work goes forward, but what is already available can greatly assist my own work on London printers & publishers and authors. The site’s various functions are easily understood, there’s little white space relative to text and image, and screens are printed without lots of wasted paper (Xiaohan Zhang is credited as web developer, 2012-15).

For **digital mapping interfaces in art historical research**, employing innovative software, see issue no. 5 of *Journal18* (“Coordinates: Digital Mapping & 18C Visual, Material, and Built Culture,” edited by Carrie Anderson and Nancy Um)-- discussed below under “journal notes.”

[On 1 June 2018 Kevin Berland posted on C18-L the following notice from Simon Newman:] **The ‘Runaway Slaves in Britain’** project webpages and database launches on 1 June 2018. Funded by the Leverhulme Trust, the research project team have combed through English and Scottish newspapers published between 1700 and 1780 (many of which can’t be digitally searched), locating newspaper notices for enslaved and bound people who escaped in

Britain, as well as notices advertising the sale of enslaved people. The database is searchable by different categories, and the transcription (and where possible an image) of each advertisement is also available. This database has created one of the largest single resources for the study of bound and enslaved people of colour present in 18C England and Scotland. It demonstrates that racial slavery was far more than a distant colonial situation, and that enslaved and bound people lived and worked throughout Britain. . . . For the ‘Runaway Slaves in Britain’ webpages and database, go to www.runaways.gla.ac.uk.

Gale Corporation early this year or late last year began distributing the **Seventeenth and Eighteenth Century Nichols Newspaper Collection**, a digitization of newspapers and other news or serial materials collected by 18C printer-editor John Nichols and acquired by the Bodleian Library from his family in 1865. Of the 286 volumes acquired, Gale scanned issues dating from 1672-1737, including about 300 newspapers and periodicals and 300 broadsides and pamphlets. While there are overlaps with the Burney Collection, the Nichols Collection includes much not in Burney. An account signed by “Iholowary” on the blog of the Bodleian History Faculty Library (20 Sept. 2018) observes that “using Gale Primary Sources you can search across both Burney and Nichols newspaper collections simultaneously.” It was among Penn State’s electronic databases by May, when Rob Hume spoke favorably of it. I have only played briefly with it, but found it more efficiently designed than the Burney Online. I received 1285 hits for “E. Curll,” including hundreds of advertisements. It has both advanced search and browse functions (in browse you see all the titles beginning with a particular letter—there’s virtually nothing included for Dublin). Under “Essays” the main menu offers six relevant ones, including Julian Pooley’s “‘A Copious Collection of Newspapers’: John Nichols and His Collection of Newspapers, Pamphlets, and News Sheets, 1760-1865” (others essayists include Jeremy Black, Hannah Barker, and Daniel Reed). Another main pull-down tab offers term frequency results. When you have the facsimile of a newspaper on the screen (this can be an article, a page, or the issue), you’ll be offered at the top of the screen such functions as bookmark, download, share, print, citation, tool, and email. You can zoom in, and move the text about with your cursor, which allows better printing than on ECCO. James Woolley, who has been relying on it for months at Lafayette College, thinks that, though “by no means as extensive as the Burney,” the Nichols has superior “reproduction, OCRing, and user interface.” We’d welcome a review by anyone who has used the collection.

One of the most successful collaborative projects on the WWW is the **Women Writers Project**, begun over three decades ago at Brown U. and repeatedly supported by the NEH. Its website frequently announces developments like new projects and updates to its resources (<http://wwp.northeastern.edu>). In August it announced a \$197,000 grant from the NEH’s Institute for Advanced Topics in the Digital Humanities to fund a program on “Word Vectors for the Thoughtful Humanities: Institutes on Critical Teaching and Research with Vector Space Models,” involving four three-day workshops (two for teachers and two for researchers) on “text

analysis methods and interpretive questions arising from word embedding models, which represent connections between words as computable spatial relationships.” In June WWP announced four new texts added to Women Writers Online. WWP a while ago added to its subscription textbase a number of features with open access perhaps missed by potential users. One is *Women Writers in Context*, offering a large collection of scholarly essays in PDFs, very suited as readings for graduate seminars, such as Margaret J. M. Ezell’s “Coterie Writing” (1999, added 2013) and Earla Wilputte’s “Introduction to Eliza Haywood’s *Adventures of Eovaai*” (added in 2016—presumably her 1999 edition’s intro). Another is *Women Writers in Review*, also open access, “a collection of almost 700 reviews of and responses to works by the authors in WWO[nline],” linked to WWO to allow “movement between collections.” Through the NEH-funded “Cultures of Reception” project, focused on literature in 1770-1830, WWR collected reviews and other responses to early women writers that were encoded with a “markup language to record their structures, rhetorical features, and intertextual moves (such as quotation from other texts). The Women Writers in Review interface offers sorting by the reviews’ sources, by their authors and works referenced, by their genres and formats, and by tracked tags such as the topics discussed and their evaluations of reviewed texts.” WWP now also offers a file of teaching materials.

In the last issue I made some observations about what was missing from the ESTC’s record of 18C printing; thereafter, James Woolley responded to my observations. He too has wished that ECCO copies were not duplicated in catalogues like COPAC and OCLC and thinks that holdings as those at the Victorian & Albert and in the Rothschild collection at Trinity College Cambridge are too important to be missing from ESTC, and that it would be beneficial for ESTC to comb OCLC for records it lacks—if ESTC had the “sufficient staff.” James then made an interesting proposal: “I wonder whether there is any scope for individual donations, perhaps via ASECS and other 18C study societies (say an **optional additional 5% on annual dues** . . . enough to pay for hiring an additional cataloger in the London office”). He also wishes someone from the London ESTC office, perhaps Anne McDermott, would write a regular column “reporting on significant additions or offering tips on searching the file,” which I think ought to be welcomed by editors of *Eighteenth-Century Studies* or the *British Journal for Eighteenth-Century Studies*. The ESTC’s newsletter *Factotum* and then the late Henry Snyder with articles greatly promoted the project with such updates.

The Winter 2018 issue of *The Folger Magazine* announces the “Folger’s newest online resource: a **Digital Anthology of Early Modern English Drama** (EMED, for short),” developed with the aid of an NEH grant. It is “a large, searchable digital resource on the hundreds of commercial plays by the other authors of Shakespeare’s time—including dozens of newly edited play texts.” Shakespeare’s texts were already available online in Folger Digital Texts. This issue also has an article by Esther Ferington illustrating and discussing the 2017-18 exhibition “**Painting Shakespeare**,” curated by Erin Blake, which offered 21 paintings from the Folger’s collections, including

some of its twelve paintings from John Boydell's late 18C Shakespeare Gallery in London and Henry Fuseli's superb *Macbeth Consulting the Vision of the Armed Head* (1793), Francesco Zuccarelli's atmospheric landscape *Macbeth Meeting the Witches* (1760), and Francis Hayman's *The Play Scene from 'Hamlet'* (c. 1745). Note that the Folger has received a \$1.5 million grant from the Andrew W. Mellon Foundation to support a four-year collaborative research initiative, directed by Kathleen Lynch, entitled "Before Farm to Table: Early Modern Foodways and Cultures."

The Folger Library has posted a list of online resources for **early modern English paleography** (<https://folgerpedia.folger.edu>), including paleography tutorials, images of manuscripts (including the Folger's but also others at the U. of Pennsylvania and the Wellcome Library), useful catalogues of databases (as the BL and Bodley's), and resources for use and interpretation, such as the National Archives Research Guide, A-Z and R. J. Olney's "Using Manuscript Sources for British History," both called "indispensable."

Another project of note is **The Georgian Papers Project**, discussed below under the forthcoming meeting by the Omohundro Institute, a partner in the project. Still another that I cannot grasp sufficiently to introduce is the **Avalon Project**, offering documents in law, economics, history, diplomacy, and politics, Medieval to 21C, with transcripts of acts and laws, and also links to documents expressly noted in those documents—this text collection with open-access on the web is based at the Yale Law School and the Lillian Goldman Law Library (the project dates at least to 2008).

I regularly check for newsletter copy the website **Early Modern Online Bibliography**, edited by Anna Battigelli and Eleanor Shevlin. A number of valuable old postings have links in the side bar, such as **Jim Tierney's list of digitized Burney periodicals** (as distinct from newspapers) that Jim offered as a handout at the 2009 session Eleanor chaired at the Bethlehem EC/ASECS, a list of 161 titles with date ranges. Another posting should be of continued value to English and history teachers: the "**Teaching with ECCO [and EEBO]**" forum from the Fall 2009 *Eighteenth-Century Intelligencer*, edited by Linda Troost, with talks on pedagogical applications by Nancy Mace, Eleanor Shevlin, Sayre Greenfield, and Brian Glover (and a sample student essay by Rachel Federico). Several times I have returned to *EMOB* to reread advice offered by EC/ASECS members on searching ECCO and the Burney newspapers online. One is "OCR Troubleshooting" by Sayre Greenfield with recommendations for searching for words with spellings including "ss" often leading to search errors. Another is "Preliminary Guide for Students using the Burney Collection of Online Newspapers" by Battigelli and Shevlin, from which I print "searching specifics" advice for keying searches (they also send users to some additional sites for guidance):

--Experiment with various spellings of any given word.

--Omit Stop: Words such as "a, and, etc., in, of, on, and to" are ignored by the search engine.

- To search for a specific phrase, place the phrase in quotation marks.
- Use wildcards:
 - An asterisk (*) stands in for other characters, so “poet*” will search for “poet,” “poets,” “poetess,” “poetry,” “poetically,” and “poetics.”
 - A question mark (?) stands in for one character, so “analy?e” brings up both “analyze” and “analyse.”
 - An exclamation point (!) stands for one or no characters. So “fan!” brings up both “fan” and “fans.”
- Use proximity searches:
 - A search for “**Hastings w6 India**” will find pages where “Hastings” appears within 6 words **before** the word, “India.”
 - A search for “**Hastings n6 India**” will find pages where “Hastings” appears within 6 words **before and after** the word, “India.”
- Don’t forget that while you look at a specific issue of a newspaper, you can use the “find” function to search for words or phrases.

I have encouraged older scholars to consider offering to younger scholars topics and resources for projects that the former, in the face of temporal realities, are unlikely to complete. Now stepping forward is **Henry Fulton**, Professor of English at Central Michigan and author of the exhaustive biography *Dr. John Moore, 1729-1802: A Life in Medicine, Travel, and Revolution* (Delaware, 2015). On 25 May 2018 he wrote:

For some time now I have promised to send you **topics pertaining to Dr. John Moore**, that scholars in our period, looking for something new to work on, might be interested. Here are some tips for productive projects:

- Work on John Simson, Prof. of Divinity at Glasgow, Moore's father-in-law. But one would have to look at Ann Skoczylas' book first.
 - Moore's study of the French Revolution: *A View of the Causes & Progress of the French Revolution* (1795): no one has done any work on it. One could approach it as a study of the failure of a commercial society or as a commentary on the Hume/Smith thesis of commercial development.
 - The bankruptcy of William Fogo of Killorn (Glasgow merchant), in the 1740s. Moore's uncle. I have a lot of notes on this.
 - A biography of James Carrick Moore, Moore's second son, an eminent physician.
 - A biography of Graham Moore, Moore's 3rd son, Admiral. Cambridge University Library has his diaries, more than thirty vols. There is a book about his naval career, but ignores the rest of his life.
 - More work done on Moore's finances by an examination of his property holdings in Glasgow, the sasines. Knowledge of Latin required.
 - Themes or preoccupations of Moore's two travel books, *A View of Society and Manners in France, Switzerland, and Germany* (1779), and *A View of Society and Manners in Italy* (1781).
 - Moore's *Medical Sketches* (1786): an edition or a commentary.
 - Moore's 2nd novel *Edward* (1796): an edition or a commentary.
- Needless to say, I am available to assist anyone.

Henry L. Fulton (Fulto1hl@cmich.edu)

Additions and Corrections to the Directory

(The last full directory was published in the October 2015 issue.)

Davis, Evan: edavis@hsc.edu; Box 234 / Hampden-Sydney College
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Edinger, William: new address: edinger@umbc.edu; 4100 N. Charles St.,
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Garret, Nicole. new address: Nbgarret@gmail.com; English Dept. (Harvey
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Lee, Anthony W. new address: 2102 Center St. / Dardenelle, AR 72834
Schneller, Beverly. new position and address: (Vice Provost for Academic
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Schönhorn, Manuel . correct email address: drmanny30@gmail.com

Smith, Patrice. New email: artemis653@hotmail.com

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Wear, Jeremy. (English, Wesley College), jeremy.wear@wesley.edu;
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News of Members

Peter Staffel has done a wonderful service in securing **Peter Menzer** for a plenary speaker. Professor Menzer is the Director of the famous Shakespeare and Performance program at Mary Baldwin University. He has published many reviews and articles in journals such as *Shakespeare Quarterly* and the *Shakespeare Bulletin*. Of more moment is his *Anecdotal Shakespeare: A New Performance History*, published by the Arden Shakespeare in 2015 and focused on the tragedies. Its survey of 400 years of performance history shows how anecdotes from productions reveal much about the plays themselves. The reviews excerpted on Amazon and other bookseller sites applaud Menzer as a stylist and humorist, with one in the *Shakespeare Newsletter* comparing his wit to David Sedaris's and calling him a "boon to Shakespeare studies." We will also be very well entertained by **Robert Mayerovitch**'s piano recital at the cocktail hour on Saturday, as many already know from hearing Rob perform at previous conferences. Rob will probably play Haydn's *Sonata in E flat major* (Hob.16/52) and Beethoven's *Sonata in C Minor* (c. 1795). Rob is a Professor of Piano at Baldwin Wallace U, performing in the trio Elysian and also in the violin-piano duo Lyceum. A year ago, I mistakenly implied he was retiring when noting he would perform his debut concert again as a *retirement* concert. Well, I now confess that Rob did not retire. (If I corrected all my blunders, I'd never have space to make new blunders.) Those not on the program should look it over, read Peter's invitation above, and think about driving over to meet with colleagues, especially if it's an easy drive. While I'm thanking people, I thank **Beverly Schneller** and **Manny Schönhorn** for forwarding useful announcements,

John Price and **John Heins** for help with the cover illustration, **Ashley Marshall** for encouraging her student **Holly Kruitbosch** to propose the review published above, and **Susan Cherie Beam** for posting in the newsletter archive the October 2017 *Intelligencer* and a new table of contents at our website (www.ec-asecs.org). And I thank colleagues who have written with news and even gifts (like **Joan Stemmer**). But I don't want to detract from how wonderful I am, for I am a "stable genius," too, and I edit the best interdisciplinary newsletter in the East-Central ASECS. I think I have already made the 18th century great again—people say it's now a part of our history. I could write a pedagogical article that our issues sorely need, some people say the best pedantical article, too, even though I am not a teacher. Still, I don't want to take over that investigation. But, really, I could do a wonderful job.

Thanks to **Jennifer Airey** for providing us with the syllabus above for her graduate course "Law and Literature," helping maintain our pedagogical arm. Jennifer was not an ideal member to ask for help, for she is juggling many duties: administrative service to the U. of Tulsa, editing the *Tulsa Studies in Women's Literature*, presiding over the Aphra Behn Society, teaching, and revising for Penn State UP her book "Religion Around Mary Shelly." But often the busiest are so industrious and dutiful that they are the most willing to help out. (Whoever sends in a pedagogical essay or course syllabus to future issues can count on me to send them our official "Industry and Duty" button.) I learned some organizational news about the Aphra Behn Society in Jennifer's letter within the ABS's September newsletter, but I'm putting that under the entry below for the group's 2019 conference. (One discovery regarding a former EC/ASEC member is that **Emily Friedman** is "creating a digital collection of unpublished manuscript fiction 1750-1900.") Jennifer contributed "'He bears no rival near the Throne': Male Narcissism and Early Feminism in the Works of Charlotte Dacre" to *Eighteenth-Century Fiction*, 30.2 (Winter 2017/8), 223-41, and "#MeToo" to *Tulsa Studies in Women's Literature*, 37.1 (2018), 7-13.

That issue of *TSWL* has an article on animals, women, and literary tropes in Wollstonecraft's *Vindication* by **Adela Ramos**, who contributed to the *Intelligencer* a decade ago while a graduate student at Columbia. It is a joy to see the article and to discover that Adela, though raised in Mexico City, is an Associate Professor at Pacific Lutheran U., researching literary treatments of animals. And I'm delighted to learn that, after taking her doctorate at Delaware, **Jane Wessel** became an Assistant Professor at Austin Peay State U. I have known a dozen recent PhD's in EC/ASECS who were loaded with promise and indeed accomplishment yet failed to gain a tenure-track job in academia, some with the best of dissertation directors. Although they no longer pound out dissertations on mechanical typewriters and have many digital aids to researching and writing their theses, I don't envy doctoral candidates today, given the professorial market, aggravated by the tax revolt, the shrunken industrial base, the end of reading, the shrinking registration in literary history classes, the sky-high tuition, etc.—and let's add global warming and the Trumpian assault on compassion, law, and truth, the last may not equal the disruptions caused by the civil rights and anti-war struggles of

the late 60s and early 70s, but the daily war with Trump and his 38% may be as distracting to the TAs' bullpen as the fires and floods.

Ruthe Battestin, long the membership secretary for the Bibliographical Society of the University of Virginia, stepped down as councilor, or member of its board, this past year. **Anne Ribble** has been serving as the Secretary-Treasurer of the Society, overseeing its student book-collecting prize and the Battestin Fellowship competition (named for Ruthe as well as Martin), etc. (The Society donated \$15,000 this year towards scholarships for the Rare Book School in Charlottesville.) Both women have contributed to scholarship on Fielding: Ruthe co-authoring with the late **Martin Battestin** a *Life* (1989) and Anne co-authoring with **Frederick Ribble** a study and catalogue of Fielding's library. Another spouse of an EC/ASECS member who has won accolades in Virginia is **Doris Vander Meulin**; Doris, sharing some of **David's** bibliophilia, as a librarian developed a collection of 18,000 books at a lower-grades school in Charlottesville, and, on her retirement, the school named the library for her. **Martha Bowden**, whose family has a summer home in Ontario, presented "Mary Davys's Erased Fables: *The Fugitive* (1705)" at the Canadian SECS last October. Martha remains an active in the SEASECS; her long service as officer and organizer led to the endowment of the Society's \$1000 "Martha F. Bowden Teaching Prize" supporting student panels at meetings—see the forthcoming meetings section below. Reflecting on her retirement from teaching in the midst of working on several projects and reviewing books (as in our March 2017 issue), Martha wonders how she found the time to write when she was teaching. She is currently focused on two projects: "women writing fables in the long 18C" and "what a literature-trained professor learned about teaching writing." **Frank Boyle** published "China in the Radical Enlightenment Context of the English Battle of the Books" in the Spring 2018 issue of *The Eighteenth Century: Theory and Interpretation* (57.1: 1-19). Frank observes that Isaac Vossius and Sir William Temple found Jesuit reports from China suggested a near Utopia challenging European orthodoxies. In this context, he shows that "a group of self-consciously Newtonian Anglicans made the heterodoxy being advanced with evidence from China a central reason for initiating the battle with Temple, and that . . . charges of religious heterodoxy remained near the center of the Newtonians' understanding of the ancients vs. moderns controversy."

For many years prior to his death, **O M Brack, Jr.** (Skip) had been working on minor, often shorter, prose pieces by Samuel Johnson, some that required attribution arguments. This edition was taken up by **Robert DeMaria, Jr.**, the General Editor, of the Yale Edition of the Works of Samuel Johnson, who completed and sent to press this final volume, Vol. XX of the Yale Johnson, entitled *Johnson on Demand: Prefaces, Proposals, and Ghost-Writings*. **Caroline Breashears's** *Eighteenth-Century Women's Writing and the "Scandalous Memoir"* is noted for its contribution to women's life writing in Cynthia Wall's admirable discussion of 2016-17 books in the Summer 2018 *SEL*, "Recent Studies in the Restoration and Eighteenth Century" (58.3: 731-803). Wall's lengthy, clear, and thoughtful survey also attends to **Kevin Cope** and **Cedric Reverand's** festschrift to Jim Springer Borck, *An Expanding Universe*, **Michael Edson's** *Annotation in 18C Poetry*, **Leah Orr's** *Novel*

Ventures, and **Geoffrey Sill's** vol. 5 of *The Court Journals* of Frances Burney. **T. E. D. Braun** published "An Enemy of Voltaire: Jean-Jacques Le Franc de Pompignan" in the 2018 issue (v. 15) of *New Perspectives on the Eighteenth Century*. **Peter Briggs** is now Professor Emeritus at Bryn Mawr College, where he taught from 1974, after taking degrees at Harvard and Yale and working as the Dean of the latter's Berkeley College. Peter is still a contributing editor to *The Scriblerian*, and we hope to hear him, though retired, read another of his elegant papers at EC/ASEC.

The April 2018 issue of *Eighteenth-Century Life* contains revisions of nine of twelve papers presented at a symposium in 2015 at the U. of Cardiff on **the Burney family**, organized by Sophie Coulombeau and Catherine Han. In an introduction that precedes a family tree, Coulombeau indicates that the essays shed light on Frances Burney by focusing on her familial network, "the artistic, critical, musical, scientific activities of other family members," her "creative partners." The essays include **Lorna Clark's** "The Literary Legacy of Sarah Harriet Burney" (42.2:112-30); **Peter Sabor's** "'The March of Intimacy': Dr. Burney and Dr. Johnson" (38-55); and **Mascha Hansen's** "A Bluestocking Friendship: The Correspondence of Marianne Francis and Hester Lynch Piozzi (170-86)"—Marianne Francis was Frances Burney's niece, who became an Evangelical reformer and for a time was secretary to Arthur Young and Latin tutor to William Wilberforce's son. Other publications on Frances Burney are noted under Francus and Sabor below, but let me gather here some **more announcements about Burney(s)**. The Burney Centre and Special Collections at McGill U. offer a \$3000 fellowship for a month's residence, overseen by **Peter Sabor**, with a deadline of 30 November (write burney.centre@mcgill.ca). The Burney Society, dues \$30 (\$15 for students), publishes in addition to the *Burney Journal*, *The Burney Society Newsletter*, and *The Burney Letter*. It offers the Hemlow Prize in Burney Studies for the best essay (up to 6000 words) by a grad student, with a cash prize and likely publication in the *Burney Journal* (deadline 31 January). These announcements are detailed in the September issue of the *Burney Letter*, edited by **Lorna J. Clark**, where too we hear of various conferences (the next AGM of the North American group occurs in a joint meeting with the Aphra Behn Society in 2019 in Auburn, and then in Montreal in 2020, and there is a conference on "Locating the Burneys" [socially] in Lincoln, UK, at the end of July 2019). The issue's lead essay is Moira Bonnington's "An Exceedingly sensible well bred woman," a title quoting Frances Burney's characterization in 1778 of the widow Hannah Horneck, the mother of Mary and Katherine, who gained the affections of Oliver Goldsmith and were painted by Sir Joshua Reynolds. Bonnington investigates the Hornecks, the girls' marriages, and the family's connection to Frances Burney. Of special note here is the discovery of letters to Mary Horneck after she married Frances Edward Gwyn, including a letter from Burney; these were recently acquired by a private collector and the letter dated "Augst 31st" [1789], is here transcribed. This article is something of a continuation of Bonnington's investigation of the Hornecks in the previous issue's lead article ("Serendipity). That Spring 2018 issue, besides reports on the 2017 meeting of Behn and Burney societies and events at the Burney Centre, contains Maggie Lane's review of *The Court Journals of*

Frances Burney, vol. 5, ed. by **Geoffrey Sill** (2016), and Elles Smallegoor's, of **Jocelyn Harris's** *Satire, Celebrity, and Politics in Jane Austen* (207).

Andrew Carpenter wrote an introduction to a tribute edition of Swift's *A Modest Proposal* designed and printed in red and black by Jamie Murphy and published by the Salvage Press in 2017 (imperial folio, 64 pp.). The volume also includes nine new poems responding to Swift's text by Jessica Traynor and ten lithographic illustrations by David O'Kane (produced by Michael Timmins in Stonybattery). Presently on Abebooks, a copy half-bound in black leather, in a box with inlaid Irish porcelain, is offered by Lux Mentis, for \$7500 (with a detailed publisher's statement about the paper, type, etc.; the listing notes other "deluxe" copies were bound). I hope Andrew got more than one complimentary copy. **Jeremy Chow's** "Mellifluent Sexuality: Female Intimacy in Ann Radcliffe's *The Romance of the Forest*" appears in *Eighteenth-Century Fiction's* winter 2017-18 issue (195-221). In that same issue--fitting into **Greg Clingham's** study of British links with China--is Greg's review of *Writing China: Essays on the Amherst Embassy (1816) and Sino-British Cultural Relations*, ed. by Peter Kitson and Robert Markley, 2016 (30.2: 300-02). Here too we find a review of **Eugene Hammond's** 2-volume biography of Swift by Norma Clarke, author of books on Pilkington and now Goldsmith.

The U. of Toronto Press has published **Susan Carlile's** groundbreaking life of *Charlotte Lennox: An Independent Mind*, a biography of over 500 pp., uncommonly well illustrated, available in paperback (we have a review copy and need a reviewer). An excellent summary on the first page stresses that Lennox's well known novel *The Female Quixote* (1753) is but one of her 18 works over 43-year career as a professional writer (all her work here receives attention), that besides playing an important role in that professionalization she had an impact on the reception of Shakespeare and Greek drama, on both theater and magazine journalism, and on future writers including Jane Austen. Susan's biography is the first to put to use a "cache of correspondence that was released in the early 1970s." A cover blurb by **Manushag Powell** asserts, "Drastically reshaping the dominant understanding of just what kind of writer Lennox actually was, Carlile highlights Lennox's translations and critical work, moving them to the center of Lennox's story," and another by Isobel Grundy stresses that new materials are brought to the study not only of Lennox but mid-century authorship. And, frankly, quite apart from any utility to literary history, the American-born Lennox lived a fascinating and full life. **Vincent Carretta** is now a Professor Emeritus at Maryland, having been "driven" to retirement by the congested roads between his house in Virginia and College Park. Diversifying in retirement, Vin has been tutoring writing at the local library and volunteering at the firehouse. He is still an active researcher, having recently discovered a letter from Olaudah Equiano to Granville Sharp. **Tita Chico** published an essay on James Thomson's *Summer* in *Configurations*: "Putrefaction as Optical Technology" (25.2 [2017], 145-64). Her abstract provides this helpful gloss: "Putrefaction offers Thomson the language and framework to visualize the landscape and its fraught relationship to commercial and political interests."

Marlies K. Danziger, a member of EC/ASECS for several decades, died in February at the age of 92. Marlies, born in Berlin in 1926, took her PhD at

Yale and taught at Hunter College. As a member of the Yale Boswell project, she coedited with Frank Brady the final volume of the trade edition of Boswell's journals (1989); then she edited *James Boswell: The Journal of his German and Swiss Travels, 1764* (the research edition). She is memorialized by Gordon Turnbull in this year's *Eighteenth-Century Scotland*. **Evan Davis** is co-editing with Nicholas D. Nace the MLA approaches volume "Teaching Modern British and American Satire" (forthcoming 2019). **Elizabeth Dolan** produced an informative review in *European Romantic Review*, 29:519-25, of *Charlotte Smith: Major Poetic Works*, ed. by Claire Knowles and Ingrid Horrocks, along with Horrocks's *Women Wanderers and the Writing of Mobility, 1784-1814*. Under events I list her adaptation of Smith's *Beachy Head* to be performed at Carnegie Hall in November and later elsewhere. **William Edinger** published "Catherine Davis: Styles, Themes, Forms" in *Catherine Breese Davis: On the Life and Work of an American Master*, ed. by Martha Collins et al., in the *Unsung Masters Series* (Warrensburg, MO, 2015), 157-65. Bill is completing a book entitled "Romantic Imagination and 18C Taste: Wordsworth, Coleridge, and the Philology of Poetic and Critical Perception."

In the last issue I made some observations about what was missing from the **ESTC's record of 18C printing**. **James Woolley** responded that he too wished that ECCO copies were not duplicated in catalogues like COPAC and OCLC, and that holdings at the Victorian & Albert and in the Rothschild collection at Trinity College Cambridge are too important to be missing from ESTC and that it would be beneficial for ESTC to comb OCLC for records it lacks--if ESTC had the "sufficient staff." James then made an interesting proposal: "I wonder whether there is any scope for individual donations, perhaps via ASECS and other 18C study societies (say an optional additional 5% on annual dues . . . enough to pay for hiring an additional cataloger in the London office." He also wishes someone from the London ESTC office, perhaps Anne McDermott, would write a regular column "reporting on significant additions or offering tips on searching the file," which I think deserves a place in *Eighteenth-Century Studies* or the *Journal for Eighteenth-Century Studies*. The ESTC's newsletter *Factotum* and then the late Henry Snyder with articles greatly promoted the project with such updates.

William Everdell is working on the "evangelical type" in Christianity, Judaism, and Islam of late. **Daniel Froid**, who'll speak at Staunton on the afterlives of *Le Diable boiteux*, is in Purdue's doctoral program in English, studying 18C and Romantic literature, including children's literature; he is also an editorial assistant for *Modern Fiction Studies*. Dan edited two works by Catherine Upton posted in 2017 at the *Romantic Circles* website: *The Siege of Gibraltar* (1781) and *Miscellaneous Pieces* (1784). His essay "Satirical Conservatism in Catherine Ann Dorset's Papillonades" appears in *Women's Writing* (25.1: 35-50), its first issue of 2018, devoted to children's literature. Dan examines Dorset's *The Peacock* "at Home" and *The Lion's Masquerade*, both 1807, successful works here called "papillonades," Mary Jackson's generic label for verse narratives depicting animals at social gatherings, usually with a satirical glance at human societies. Dan argues that these works, though they satirize social norms and nationalism, tend on the whole to

“reinforce a conservative perspective.” Vol. 15 of the *Burney Journal*, edited by **Marilyn Francus**, will soon be published. It contains essays by **Lorna J. Clark** (“‘Tis best to build no Castles in the Air’: Romantic Fantasy Meets Economic Reality in Frances Burney’s *Court Journals*”); **Geoffrey Sill** (“FB and the French Revolution: Politics in *The Court Journals and Letters*”); and **Tara Ghosal Wallace** (“Burney and Empire”). *Burney Journal* welcomes essays (on any in the Burney family) of 5000-7500 words with author identified only on cover sheet; contact Marilyn at Marilyn.Francus@mail.wva.edu. **Henry Fulton**’s *Dr. John Moore, 1729-1802* was reviewed by **Richard Sher** in *The Bulletin of the History of Medicine*, 90.1 (2016), 152-53.

In August 2017 **Joseph M. Gallanar** died in Indiana, Pennsylvania. Born in California in 1928 and raised in Seattle, Joe took his Ph.D. in history from Johns Hopkins U. in 1959 and worked at the universities of Oregon, Michigan, and Kansas State, and at the Claremont Graduate School before serving as the Dean of the Graduate School at Indiana U. of Pennsylvania, where he held other administrative hats and taught history during his 25 years there. After his retirement in 1995, he wrote articles on Rousseau, Marquis d’Argenson, and English historian, journalist, and children’s author Arthur Ransome. Joe was a member of EC/ASECS for other two decades.

Pennsylvania History’s summer 2018 issue includes **Scott Paul Gordon**’s lengthy study “The Trials of John Joseph Henry: The Politics of ‘Revolutionary Services’ in Jeffersonian Pennsylvania” (85.3: 333-61). **Sayre Greenfield** and **Linda Troost** published “Before It Was All about Mr. Darcy: Nineteenth-Century Views of Austen’s Characters” in *Persuasions Online*, 38, no. 1 (Winter 2017). Congratulations to **Eugene Hammond** on his promotion to full professor at Stony Brook. Gene returned to Kathmandu to teach this summer, lecturing en route in Dhaka, Bangladesh (where boys got him to be a 12th in their pick-up cricket game). Later in the summer he taught a literature course in St. Petersburg, enjoying lively class discussions.

At the end of May **Mascha Hansen** organized and chaired a conference entitled “Sociable Encounters: British Sociability in Enlightenment Europe” at Greifswald University in Germany—it grew out of and served the network on sociability that she participates in. She and her colleagues in the sociability network won an important grant this past year. Mascha also organized a week of “Education for Sustainable Development” at her university, sustainability being a theme on which she has been offering seminars. We thank Mascha for the review above that she wrote prior to a vacation this summer at her parents’ home in Sweden with her husband Dirk and two sons—in October they’ll vacation in Crete (Dirk translates contemporary Greek poetry). Turning to a third continent, **Jocelyn Harris** of the University of Otago in New Zealand participated in a number of conferences last year. In March and April 2017, besides participating in ASECS, in Minneapolis, Jocelyn presented “What Jane Saw—in Henrietta Street.” “Jane Austen and the Arts” at the conference on Austen and the Arts organized by **Anna Battigelli** in Plattsburgh, NY. That essay will soon appear in *Art and Artefact in Jane Austen*, edited by Anna (Delaware U. Press). In mid June 2017 she read her paper “Reflections on *Persuasion*, and the Making of Captain Wentworth” at a Symposium on *Persuasion* in Chapel Hill. A month later she delivered “Performing the

Heroine: Jane Austen and Germaine de Staël" at the conference "Reputations, Legacies, Futures" at England's Chawton House Library. In October 2017 she read "Behold me Immortal!: Jane Austen on the Internet" at the Jane Austen Society of North America meeting in Huntington Beach. Then in March 2018 she was at ASECS in Orlando to present "Location, Location, Location: Mapping Jane Austen's Networks." Of larger significance is Jocelyn's book *Satire, Celebrity, and Politics in Jane Austen* (Bucknell U. Press, 2017), which was released in paperback this year. It's available in paperback and hardback at a 30% discount until December 2018, with Promo Code UP30AUTH18. Jocelyn's article "Behold me Immortal": Jane Austen on the Internet" appeared in *Persuasions On-line* 38.1 (2017).

Jade Higa, now teaching at the University of Hawaii, is returning for the EC/ASECS in Staunton, perhaps in search of the sun, to speak on "Queer Performance in the Life of Georgiana Cavendish." Jade will also be at the Denver ASECS: she has issued a call for the Aphra Behn Society's Roundtable, entitled "On Queer Female Networks." **Gerard Holmes** (U. of Maryland) is working towards a dissertation exploring improvisation, especially the tension between spontaneous vocal (or otherwise performed) utterances and written texts (late 18C and 19C American literature up through Dickinson, a special focus). The dissertation takes him into music as well, and he hoped to gather a panel on improvisation for our Staunton meeting. **Tonya Howe** reviews *Queen Anne and the Arts*, ed. by Cedric D. Reverand, in *The Eighteenth Century: Theory and Interpretation*. This summer **Robert Hume** attended an advisory meeting for the OUP edition of Pope going forward. Rob has continued to serve as Co-Chair of Penn State's Executive Committee for Research Computing and Cyberinfrastructure Governance, an important but demanding service (it has dipped into his sabbatical). In May Rob and **Judy Milhous** attended a conference at Harvard, giving papers concerning French and British 18c theatre history records. Their *The Publication of Plays in London 1660-1800* is reviewed by David Roberts in the June *Notes and Queries* (65.2: 274-75). **Jennifer Airey** in the Aphra Behn Society newsletter reports that Rob's plenary at the Aphra Behn Europe conference last summer at University College Dublin was a "fascinating" account of Behn's finances.

Catherine Ingrassia last year published "Emma, Slavery, and Cultures of Captivity" in *Persuasions*, 38: 95-106, and in 2016 she published "Laetitia Pilkington, Elizabeth Thomas, and the Currency of the Book" in *Women's Writing*, 23.3: 1-13. Someone at the meeting in Staunton should propose a toast to Virginia Commonwealth University for those like **Catherine, Kayleigh Connor, Paige Deans, Rivka Swenson, Jane Harwell, and Annie Persons**, who will participate in our fall meeting. **Beverly Jerold (Scheibert)** has published several books on music in recent years. Her *Music Performance Issues, 1600-1900* (Pendragon, 2016; xi + 348 pp.) includes 19 essays treating early performance standards for choral and instrumental music, with new information on topics like tempo and overdotting, embellishment and vibrato. Beverly notes how modern execution of early compositions is "greatly enhanced by technology" (rhythmic instability was a frequent problem in early performances—the metronome was not invented until 1816). She also published *The Complexities of Early Instrumentation: Winds and Brass*

(Brepols, 2015; xiii + 160 pp.). Here too there is much that will improve our appreciation of early music. After taking up topics like tuning, the lack of standard pitch, and reed making, she examines difficulties wind and brass musicians had playing music poorly adapted to them, and she surveys the contents of early instrument manuals (1764, 1772, and c. 1793). Beverly's recent articles include "Reichardt's Review of Handel Concerts in London," *Handel News*, no. 71 (January 2018), 14-19; "Gluck and the Prosodic Appoggiatura," *Journal of Singing*, 74.2 (2017), 143-54; "Performance Conditions, Standards, and Bach's Chorus," *Musical Times*, 158/1941 (Winter 2017), 55-70; "Zukunftsmusik / Music of the Future: A Moral Question," *Journal of Musicological Research*, 36.4 (2017), 311-35; and "The *Appoggiatura breve* in Domenico Scarlatti's Sonate," in *The Early Keyboard Sonata in Italy and Beyond*, ed. by Rohan Stewart-MacDonald (Brepols, 2016). **Sandro Jung** published "James Robertson's *Poems of Allan Ramsay* (1802) and the Adaptation of Other Scottish Booksellers' Book Illustrations of the Works of Ramsay" in *Scottish Literary Review*, 10.1 (2018), 139-58. Sandro, who in recent years taught at the U. of Ghent and enjoyed a fellowship at the European Institute for Advanced Studies in Edinburgh, this year is Distinguished Professor of English at the Shanghai U. of Finance and Economics and is a fellow of the Freiburg U's Institute of Advanced Studies (I think). Sandro recently curated an exhibition on 18C book illustration at the Herzog August Bibliothek in Wolfenbüttel.

We learn from **Steve Karian's** newsletter for the Johnson Society of the Central Region that at the Society's 2018 meeting **Jacob Sider Jost** spoke on "Irene and the Variety of Human Wishes" (on SJ's countercurrent for diversity and pluralism in the tragedy) and **Manushag Powell**, on "The Stage of Dragons of Johnson's Lifetime" (Pope was appalled, but SJ approved). At the meeting last April in Chicago, they were joined by **Crystal Lake**, a former EC/ASECSer, now at Wright State U. **Laura Kennelly** has left off managing *Bach*, the journal of the Riemenschneider Bach Institute and turned to various writing projects—including an old friend set aside, the memoirs of Rev. Samuel West. Laura is also under the spell of Pushkin after she and **Rob Mayerovitch** took a tour of the Baltic by train and boat, enjoying Tallin (Estonia), Helsinki, and, esp., St. Petersburg. "**Anthony W. Lee**" is the signature under four consecutive notes in the June issue of *Notes and Queries* (65, no. 2): "Dryden, Pope, and Milton in Gay's *Rural Sports* and Johnson's *Dictionary*"; "Samuel Johnson, Richard Glover, and 'Hosier's Ghost'"; "A New Johnsonian Self-Quotation in the *Dictionary*" (for "to bribe" from Johnson's "Prologue to *The Good-Natur'd Man*"), and "Samuel Johnson and Milton's 'Mighty Bone'" As we've seen in his contributions to the *Intelligencer*, Tony is so close a reader that he might drag his nose on the page but for the fact that he reads with two texts open at once. Tony is such a reader that he has a review essay in the next *Eighteenth-Century Life* that takes on an uncountable number of volumes treating the 18C published in recent years by Bucknell UP—that's a lot of volumes! It's good to know that Tony is back in the classroom in Arkansas teaching students critical reading. **Devoney Looser's** *The Cambridge Companion to Women's Writing in the Romantic Period* (2015) is reviewed by Angela Rehbein in *Notes and Queries*, 65.3

(Sept. 2018), 453-54. Devoney reviews **Jocelyn Harris's** *Satire, Celebrity, and Politics in Jane Austen* in *Review of English Studies* for September 2018. That same issue contains **Jack Lynch's** review of Janet Sorenson's *Strange Vernaculars: How 18C Slang, Cant, Provincial Languages and Nautical Jargon Became English* as well as **Antonia Forster's** of *Canonising Shakespeare: Stationers and the Book Trade, 1640-1740*, edited by Emma Depledge and Peter Klirwan. Among the articles in recent issues that should interest some members is Richard Terry's "The Banking Habits of Eighteenth-Century Authors: Pope and Others" (but squarely focused on Pope, noting that he had accounts with six banks and made other sorts of investments to grow his money (*RES*, 69.1 [June 2018], 488-509).

In "Refashioning the Epic for 18C Consumers of Henry Fielding's Novels," within the January *Eighteenth-Century Life*, **Nancy Mace** reviews Henry Power's *Epic into Novel: Henry Fielding's Scriblerian Satire, and the Consumption of Classical Literature* (2015). **Ashley Marshall** was promoted to Full Professor and has stepped up to chair the English Dept. at the U. of Reno, which takes her out of the classroom for the fall, but this is "disappointing" to her (though it would be welcome to many of us--a fair trade while she learns the new job and is overbooked with administrative meetings). Ashley will be solving problems and working out all the vexations as she commutes on her bicycle (this summer Ashley and her partner rode 1830 miles along the Pacific in 30 days!). Ashley's review of John Stubbs's *Jonathan Swift: The Reluctant Rebel* appears in the Spring 2018 *Huntington Library Quarterly*. Her *Swift and History: Politics and the English Past* (2015) has been reissued by Cambridge in paperback and is available on Amazon for under \$30. Reviewing the book in the September *Journal of Eighteenth-Century Studies*, **Louise Barnett** (in EC/ASECS prior to her retirement from Rutgers) salutes Ashley for the "valuable service in looking over what turns out to be a large body of assorted works and assessing the thread of historical principles that animates them." The spring 2018 issue of *Restoration* (now published by the U. of Maryland), has a review by **Carol McGuirk** of **Rivka Swenson's** *Essential Scots and the Idea of Unionism in Anglo-Scottish Literature, 1603-1832*. To the issue, April Fuller contributed the journal's valuable annotated bibliography, "Some Current Publications" (42.1: 117-32). For **Robert Mayerovitch** traveling to Staunton from Cleveland to play Haydn and Beethoven is barely leaving the house—Rob attended a conference in Baku, Azerbaijan, this past summer. **Donald Mell**, now an Emeritus (he was always meritus) is working on Swift's autobiographical poetry and will chair his recurrent Swift session in Staunton. In recent months **Ellen Moody** has blogged at "Reveries under the Sign of Austen, Two" on women and gender issues in new movies and on women authors, esp. "foremother poets" (5 March on Anne Bradstreet and Sor Juana de la Cruz; 14 March on Phyllis Wheatley, 29 March on Judith Sargent Murray and Hannah Webster Forster; 17 May on Catherine Jemmat, etc.). On 14 April she discussed "The Value of Seeing Johnson and Woolf as 'Modern' Biographers"; on 31 July she favorably reviewed E. J. Clery's *Jane Austen, The Banker's Sister*, for its portrait of Austen's brother Henry and its examination of the novels mindful of his life and businesses (thus *Emma* might be seen as a rebellion against

commercialism). Ellen is teaching “The Enlightenment: At Risk” this fall at the Oscher Lifelong Learning Institute at American U., asking what, how, why, and the like, and she’s posted her syllabus at the website, which proceeds from Voltaire’s *Candide* and *Letter Concerning the English Nation* and Diderot’s *The Nun* through Samuel Johnson’s *Journey* and Boswell’s *Journal of a Tour* to an abridgement of Madame Roland’s *Memoirs*, with some film clips to pepper the course (e.g., Peter Watkins’s *Culloden*). This year in *Early American Literature*, **Carla Mulford** reviewed a book that had escaped my attention and might have been missed by others who’d profit from it: Megan Walsh’s *The Portrait and the Book: Illustration and Literary Culture in Early America* (U. of Iowa, 2017); it examines the strong demand in North America for illustrated books from across the ocean. Parenthetically, we should note that *EAL*’s book prize for 2017 went to Patricia Crane for *Reading Children: Literacy in Nineteenth-Century America* (2016). **Joanne Myers** published “Jane Barker’s Conversion and the Forms of Religious Experience” in *Eighteenth-Century Fiction*, 30.3(2018), 369-93. She examines *A Collection of Poems Referring to the Times* and *A Patch-Work Screen for the Ladies* with a focus on Barker’s religious imagination and experience in converting to Catholicism, looking especially at the effort to find “literary forms to represent religious experiences that are unrealistic but not therefore fictive.”

Maureen E. Mulvihill (Princeton Research Forum) was commissioned by Rare Book Hub, San Francisco, as the lead Project Writer on a newly surfaced 1691 manuscript of the Enlightenment era (941 pp; deluxe binding) owned by a private collector in Rhode Island. Ideally, this find will be included in an upcoming auction at Bonhams, NY, which presently is examining the item along with selected specialists in England. A professional scan of this anonymous, French-language scribal copy of, evidently, a book-in-development (mostly theological subjects), may be viewed on the Rare Book Hub website (Biblio Mystery link, foot of Homepage). The project team brings together specialists in California, Florida, Illinois, New Jersey, also France and Germany. Maureen’s project report for Bonhams (24 pp, May 30, 2019) included several images (scripts, bindings, portraits) and a tracing of the watermark to the Cartelier *papiers*. To date, the project team has developed an attractive argument for authorship in the John Locke-Pierre Coste-Jean Leclerc circle. Maureen was also a commissioned writer by the *Explorations in Media Ecology* (Fordham U.) for their Winter 2016 memorial issue on print historian Elizabeth Eisenstein (publisher’s webpage & abstract accessible online). Maureen’s essay “A Tale of Three Cities” discusses her intersections with Eisenstein in Detroit, Madison, and NYC and Eisenstein’s legacy. (The online issue of the Sept., 2018 Florida Bibliophile Society newsletter has an illustrated webpage on the essay, “The Inky Brotherhood of Printers.”) Maureen’s essay on the Book Club of Detroit (62 years and counting!) will run in an upcoming issue of the same newsletter. Her feature on the Rare Book School, Charlottesville, ran in the May 2017 issue. Her extended review of the *Cambridge History of Ireland*, volume II, will appear in *Eighteenth-Century Studies* (2019). Her essay “Mary Tighe: A New Biography, A New Edition” will run in the spring 2019 *Irish Literary Supplement*. She has recently added to her collection four Hogarth Press firsts (cover art, Vanessa Bell) by Virginia

and Leonard Woolf; also a fine press edition, with jacket, of Swift's verse by the Cockerel Press; and Delany's *Observations Upon...Swift* (Dublin, 1754).

On rare occasions my mail suggests the realities of the "letter to the editor" convention in literary periodicals since John Dunton and Richard Steele, where readers' responses were inserted as good copy. **Hugh Ormsby-Lennon** wrote to recommend David Runciman's *How Democracy Ends* (Basic Books, 2018), sending an excerpt discussing Hobbes and the creation of the state as a machine to control the corporation, another machine. This led Hugh, a "closet" admirer of Hobbes since his youth at King's College, to ramble through some related topics of his research and reading: "*Leviathan* is not on Swift's January reading lists from Moor Park 1697/8 (this I infer from books read during the previous year) but '*Lucretius ter*' [thrice] and '*Thucydides by Hobbes*' are. [Ben] Franklin first mentions 'The Tail of the Tub,' making that (comically unbibliographical) reference to a 1723 catalog of books in the library of *The New-England Courant*. Otherwise, he steers clear of any substantive reference to the Dean (except, in two letters to his younger and favourite sibling Jane Mecom, where he refers to the incapacity). But his best chum at the salon of Madame Helvetius, the Encyclopaedic abbé André Morellet (his father had been a humble paper-maker, a trade about Franklin clearly knew much), wrote to Ben in Philly, that he still wrote his light satires under the aegis of 'le docteur Jonathan et le docteur Benjamin.' (Morellet owned two sets of Swift in English and had first met Franklin at the Buckinghamshire estate of William Petty, the francophile Earl of Shelburne, where Ben stilled the waves with the vial of oil, triggered from his 'magic' cane.) So the Two Docteurs clearly chatted about the Dean when Ben was off-duty in Auteuil/Passy)--before the French Revolution had made the symbolic transition from Madame Helvetius's salon to a 'fauteuil' at the Académie Française. . . . Poor Morellet. He never did complete his projected three-volume work on economics and was reduced to translating English best-selling romances during the Revolution (his extraordinary bibliography testifies to his fluency in English). . . . Over an ECASECS lunch I asked Leo Lemay, Franklin's learned biographer, if he still stood by his comment of 1968 that Ben was a Hobbist. He said that he did. **So, Hobbes > Swift > Franklin?**"

After Hugh recommends "Tim Blanning's excellent biography *Frederick the Great* (2016) . . . Vastly informative," he notes some problems with *No Need for Geniuses: Revolutionary Science in the Age of the Guillotine* (2016) by Steve Jones, FRS, recent Head of Genetics, Evolution and Environment at UCL. "Franklin puts in his first appearance in Chapter 1, 'A Flash of Inspiration': Ben 'did much more in the world of technology, and dabbled in philosophy too, with his poignant aphorism: 'Beer is living proof that God loves us, and wants us to be happy' (p. 13). Huh? Neither Ben nor his Poor Dick ever said that. Merely a 20C (as I recall) garbled version of vin/divin in a 'bagatelle' addressed to his pal, Morellet (on Court de Gebelin; also one of Swift's favourite words. Ben's allusion to Swift's *Antiquity of the English Tongue* was not caught by the Yale editors, if my memory serves me aright). There are no footnotes to this book. In 'A Flash,' I also discover that Franklin 'lived in a grand house off the Strand.' Hmm. He had rooms in a modest town house (not unlike 10 Downing Street, if more ornate; restored into an

excellent video-style museum), not a grand one (for example, Shelburne's fancy mansion, of which a room has been preserved in Philly's Museum of Art, once a 20C street was driven thru it). Franklin was based in London for some eighteen years, as Swift can only have wished to have been. Down the Strand (and off Fleet Street) lived Sam Johnson. They must have known each other by sight, but might have rubbed shoulders only by chance at a public meeting. James Boswell might have engineered a meeting since he was a chum of both writers. In his first trip to London (1724-26) the teenaged Franklin met Bernard Mandeville ('a most facetious, entertaining Companion,' our sole glimpse of the Man-Devil in society), inspected Sir Hans Sloane's 'Curiosities' in Bloomsbury, and tried to see Sir Isaac Newton. Clearly the lad from Boston was a 'star-fucker.' Leo Lemay suggests that Ben may have solicited a meeting with the Dean when they were both Londoners (April-June, 1726). But would Swift have wished to meet a young colonial from Puritan Boston (even if he had himself once been once been a colonial blow-in from Dublin. . . . But by the time Franklin was older, living on Craven Street, off the Strand, he was an Honest Whig star himself, no longer a star-fucker. I suspect he dodged Tory Johnson like the plague."

Mel New has a review forthcoming in *Eighteenth-Century Studies* of Michael Griffin and David O'Shaughnessy's edition of *The Letters of Oliver Goldsmith* (CUP, July 2018; 250pp; c. \$90). **Maxmillian Novak's** "Shaping the Restoration Myth of Libertinism from Dryden to Defoe" appears in *Restoration*, 41.2 (Fall 2017), 100-08. **Leah Orr** published "Tactics of Publishing and Selling Fiction in the Long 18C" within the August 2018 *Huntington Library Quarterly* (81: 399-423). **Manushag Powell** co-edited with Jennie Batchelor a volume making new inroads into 18C periodicals: *Women's Periodicals and Print Culture in Britain, 1690-1820: The Long Eighteenth Century*, no. 1 in Edinburgh UP's series on women's periodical culture in Britain (2018), 528 pp.; 24 illus. The volume includes the editor's introduction plus 30 essays divided into six sections, with such topical divisions as "The Poetics of Periodicals," "Periodicals Nationally and Internationally," and "Fashion, Theatre, and Celebrity." The contributions include **Eve Tabor Bannet**, "Discontinuous Reading and Miscellaneous Instruction for British Ladies"; **Anna Sagal**, "Constructing Women's History in *The Lady's Museum*"; Rachel Carnell on Delarivier Manley's *Examiner*; **Catherine Ingrassia**, "Eliza Haywood's Periodicals in Wartime"; **JoEllen DeLucia**, "Travel Writing and Mediation in *The Lady's Magazine*: Charting the Meridian of Female Reading"; Megan Peiser, "Reviewing Women: Women Reviewers on Women Novelists"; Kathryn R. King, "Frances Brooke, Editor, and the Making of *The Old Maid* (1755-6); Nicola Parsons, "*The Ladies' Mercury* (1693); **Susan Carlile**, "Eyes that 'Eagerly Bear the Steady Ray of Reason': Eidolon as Activist in Charlotte Lennox's *Lady's Museum*"; **Barbara Benedict**, "Advertising Women: Gender and the Vendor in the Print Culture of the Medical Marketplace, 1660 to 1830"; **Nush Powell**, "Theatrical, Periodical, Authorial: Frances Brooke's *Old Maid*"; **Chloe Wigston Smith**, "Fast Fashion: Style, Text, and Image in Late 18C Women's Periodicals"; and **Laura Engel**, "Magazine Miniatures: Portraits of Actresses, Princesses, and Queens in Late 18C Periodicals." This volume might have

included **Jillmarie Murphy's** *The Humming Bird; or Herald of Taste* (1798): Periodical Culture and Female Editorship in the Early American Republic," but that it had appeared in 2016 within *American Periodicals* (26.1: 44-69).

Hermann J. Real published "'Forming' Destruction: or, The Sabotage of Genre in Jonathan Swift's Poetry" in *Literariswche Form / Literary Form: Theorien—Dynamiken—Kulturen / Theories—dynamics—Cultures*, edited by R. M. Erdbeer, Florian Kläger, and Klaus Stierstorfer (Heidelberg, 2018), 141-67. This year Hermann and his team at the Ehrenpreis Centre for Swift Studies brought forth the 33rd volume of *Swift Studies*. In his editor's preface he recollects events and developments in 2017, including the seventh Münster Symposium on Swift, acquisitions by and donations to the Centre's library, the publication of Jonathan Swift and Esther Johnson's "Word-Book," long the labor of **A. C. Elias, Jr.**, and then **John Irwin Fischer** and published by the U. of Delaware Press with new efforts by John's wife **Panthea Reid** (and I would add **Anne Kelly**, who wrote a good preface), and the accidental death of historian W. A. Speck. The paper that Speck had drafted for the Swift symposium, "'Swift and the Historian' Revisited," appears in this year's *Swift Studies*, preceded by the tribute that **J. Alan Downie** offered to Speck, Downie's history professor when an undergrad at the U. of Newcastle. Alan examined a number of related questions about historiography and impartiality in his own paper "The Biographer as Historian," among the papers to be published later this year in *Reading Swift: Papers from the Seventh Münster Symposium on Jonathan Swift*, ed. by Hermann Real, Janika Bischof, and Kirsten Juhas, forthcoming from W. Fink. Speck's essay re-evaluates the position he took at the first Münster Symposium in 1984, that Swift's writings were too partial and unreliable to be necessary sources for anyone writing the history of the Queen Anne period, a view he corrects, such as by excepting the *Journal to Stella* and noting citations of Swift since by historians of that period. But on the whole he refines his position, often with references to **Ashley Marshall's** "superb book *Swift and History*," that Swift's "historical" writings were too partial to be received as history. Speck ponders why Swift did not revise the MS of *The History of the Last Four Years of the Queen* in the 1730s when friends like Erasmus Lewis urged him to do so, pointing out overstatements (as that Marlborough lacked courage), and he concludes that *The History* is flawed by mixing the original purpose of convincing Tories to support the administration's peace policies with the subsequent one of vindicating the Oxford ministry (17). Also of note in the *Swift Studies* are Corrina Readioff on the allegory and politics of fashion in *A Tale of a Tub*, Hermann's own report on the reconstruction of Swift and Stella from death masks (see pp. 81-82 in our last issue), and **Jim May's** "Edmund Curll's Printers, 1706-1715 with Evidence from Woodcut Ornaments." The last essay identifies many printers unrecognized and neglected by historians of print culture, and it was fortunate to receive many corrections from Hermann Real and Janika Bischof as it was prepared for the press (and benefited also from the Bischof's photographs of cut ornaments). In late July many of Hermann's friends and colleagues, some of whom are former students, described by Hermann as "a gang of mad prestophiles," gathered at a Münster hotel to celebrate Hermann's 80th birthday. Among the gifts was a Petronius Arbiter of

1596, held over his head while he guessed which imprint it might be from those still absent from his recreation of Swift's library. There was much laughter, for the expensive volume was not among the first of his guesses.

John Richetti favorably reviewed *The Other Exchange: Women, Servants, and the Urban Underclass in Early Modern English Literature* by Denys van Renen (2017) in *Early Modern Women*, 12.2 (Spring 2018)—with special praise for its bibliography. **Albert Rivero** has edited *The Sentimental Novel in the Eighteenth Century* (forthcoming from Cambridge in 2019). The collection aims to “present an authoritative and suggestive exploration of the sentimental novel,” which was much in vogue in the 1770s and 1780s and still popular decades later. Besides Al's introduction and his “Jane Austen and the Sentimental Novel,” the volume contains **Barbara M. Benedict's** “The Virtuous in Distress: *David Simple, Amelia, Memoirs of Miss Sidney Bidulph,*” Gary Kelly's “The Sentimental Novel and Politics,” Ros Ballaster's “Sensible Readers: Experiments in Feeling in Early Prose Fiction by Women,” also Bonnie Latimer on Richardson's novels, Gillian Dow on French novels after 1748, Jonathan Lamb on Sterne, and Joseph Bartolomeo on American novels.

Cynthia Wall ends her survey of 2017 publications in the summer *SEL* (mentioned above) with a tribute to the late **Paul T. Ruxin** of Chicago, long a member of EC/ASECS. Professor Wall describes Paul as “Johnsonian, collector of Boswell and Johnson, a Governor of Dr. Johnson's House in Gough Street, and a lovely, jolly, clubbable friend.” She notes that “Gordon M. Pradl and Samuel B. Ellenport compiled and edited Paul's talks and essays about books and other topics: *The Past and Present: Selected Thoughts and Essays,*” with an introduction by William H. Pritchard and remembrances at the end by others, including Robert DeMaria, quoted at length by Wall. This 400+-page volume was published in 2017 by the Trustees of Amherst College and is fully accessible at www.amherst.edu/system/files/media/Paul_T_Ruxin_ThePastAsPresent.pdf. The essays, or talks, include “Lord Auchinleck's *Fingal,*” “Soft-Hearted Sam,” “The Future of Book Collecting,” “Not in Fleeman: A Meditation on Collecting,” and “The Beginnings of the *Johnsonian News Letter.*” Paul was a lawyer, and several concern the law.

Doreen Alvarez Saar provided *The Rocky Mountain Review of Language and Literature* with two reviews recently: of Wayne Franklin's *James Fenimore Cooper: The Later Years* (in Spring 2018) and Cynthia R. Wallace's *Of Women Borne: A Literary Ethics of Suffering* (Fall 2017). **Peter Sabor's** edition of *The Additional Journals and Letters of Francis Burney*, vol. 2: 1791-1840, was published by Oxford UP this past summer (768 pp.; 10 b/w illus.). Peter continues to direct the Burney Centre at McGill. Note that Vol. 6 of *The Court Journals and Letters of Frances Burney*, edited by Nancy Johnson, is in press, forthcoming from OUP in May 2019. We thank **Beverly Schneller** for volunteering to review (with her own copy) *Richard Potter* above—she came upon the book while reading for a course she taught called “Entertaining Lives,” which involves the biography and autobiography of noted entertainers in all fields. Congratulations to Beverly on her new position: Vice Provost for Academic Affairs at Kentucky State University. **Richard Sher** brought out his 32nd annual *Eighteenth-Century Scotland* for the ECSSS, full of important announcements and many substantial reviews. Rick

describes a project to edit the works of Allan Ramsay for Edinburgh U. Press, led by Murray Pittock and founded with a million pounds by the AHRC. Here too is a report by Emma McLeod on the **Statistical Account of Scotland Online** (hosted by EDINA at the U. of Edinburgh), whose digital collections includes late 18C “reports for every parish in Scotland,” written by their ministers, and much information on agriculture, etc. *ECS* is indispensable for anyone in Scottish studies. Cheers for **Eleanor Shevlin** for organizing two panels on Book History, Bibliography, and Textual Studies for our Staunton meeting. **Frances Singh** is involved in activities at and finding exhibition materials for the Vander-Ende Onderdonk House, which is “supported by monies from the Department of Cultural Affairs, but it also makes money by being a wedding venue.” She asks, “who wouldn’t want a wedding under a white tent with views of the Manhattan skyline to the south and Korean factories on the other sides?” This past summer Frances and **Brij Singh** traveled to Chile to celebrate Frances’ uncle’s 96th birthday, along the way visiting Machu Picchu, Cuzco, and Lima. **Chloe Wigston Smith** has moved from Georgia to the U. of York, where she is organizing (with Beth Fowkes of U. of Georgia) a conference on “Small Things in the 18C” (how small size affects cultural significance) for 6-7 June 2019. **Patrice Smith**, whom we last saw in Europe during the Swift350 celebrations, will include a performance in her discussion of Swift and song at Staunton, “Swift’s Tuning Music to Verse.” After the last issue, I had the pleasure of hearing from **Joan Stemmler**, EC/ASECS President in 1999, who contributed a history of our organization to the January 2001 issue. We last saw Joan at the West Chester EC/ASECS in 2016. Joan is living in Kennett Square but by no means growing mushrooms: she is participating in locally run seminars, including memoir and literature classes led by Allan Brick, formerly of Hunter College. **Kristina Straub** contributed to the Winter 2017/18 issue of *The Eighteenth Century: Theory and Interpretation* “The Soldier in the Theater: Military Masculinity and the Emergence of a Scottish Macbeth,” which looks at the character in 18C “Shakespearean adaptations and spin offs.” She reviewed Lisa A. Freeman’s *Antitheatricality and the Body Politic* in *Eighteenth-Century Fiction (ECF)*, 30 (Summer 2018), 611-13, and Susan Lanser’s *The Sexuality of History: Modernity and the Sapphic* in *ECS*, 51.4 (Summer 2018), 479-82.

Kathryn Temple has organized a roundtable for Staunton on reinventing graduate education, a subject she has given much thought to. She participated in Georgetown’s Graduate Certificate in the Engaged and Public Humanities program last June, three full days devoted to understanding more fully the value of humanities education and how to communicate and market it, leading to a Career Expo with resume and interview workshops and a chance to network with employers in the DC area. (It’s great that Georgetown U.’s “ReinventPhD” taskforce directly confronts the employment problem threatening universities and their graduates in the Humanities.) Kathryn published “Mixed Emotions: Love, Resentment and the Declaration of Independence” in a forum on emotions and constitutional patriotism in Brill Online’s journal *Emotions: History, Culture, Society* (vol. 2.1: [2018] 34-51). She explores conflicting love and resentment “for constitutional patriotism through a close reading of the Declaration,” a “sticky emotional object,” and

she relates resentment to theories of justice. Kathryn also wrote with David Lemmings the issue's introduction. **Leah Thomas** has contributed "Map Trade in the Caribbean" to the forthcoming fifth volume of *The History of Cartography Project* as well as many entries to the *Dictionary of Virginia Biography*. She published with Cassandra Farrell "Beginning with Swem: One Hundred Years of Innovation in the Library of Virginia's Map Collection" in the 2016 *Journal of Map and Geography Libraries*. Her recent project on the intersection of cartography and literature includes a book-length study "Literary Landscapes: The Geographic Imagination in Early Women's Fiction of America." Leah broke from the book to write "Materializing the Immaterial: Creating Capital in a Mirror'd Mirage" for "Cultural Economies of the Atlantic World: Objects and Capital in the Transatlantic Imagination," being edited by **Victoria Barnett-Woods** for Routledge, and "The Foot" for "Parsing the Body: Language and the Social Life of Embodiment," being edited by Kira Hall and Mary Bucholtz for Cambridge UP. We'll see Leah at Staunton; she's also presenting at the MLA and ASECS in 2019. **David Vander Meulen** wrote this summer that he had had a delightful and productive appearance in **Deborah Leslie's** rare-books cataloguing class at the Rare Books School. He also wrote that the U. of Virginia's Board of Visitors had been debating issues relating to the renovation of the Alderman Library, now begun, one being whether to house books at remote annexes.

Robert Walker passed on some news in late February. "In the Spring 2018 *Scriblerian* I have a review of *The Papist Represented: Literature and the English Catholic Community, 1688-1791* (Carnes). **Mel New** and I have been working on a few things together. We co-authored 'Further Annotations to Boswell' in *Notes & Queries* (June 2018), and 'Thomas Cumming and William Leechman: An Early Spat for the "Fighting Quaker"' in *Scottish Literary Review* (Spring / Summer 2019). Finally, we are working on a longer study, tentatively titled, 'Who Killed Tom Cumming the Quaker?'" Cumming was an American Quaker with extensive business ventures in western Africa who was instrumental in the British taking Senegal from the French in 1758. The notes on Boswell involve a reference to Quakers in one of Boswell's "Hypochondriack" essays (apparently to a remark by Soame Jenyns not published until long after Boswell's essay) and an exchange with Belle de Zuylen in a journal reproduced in *Boswell in Holland, 1763-1764*. Every year we envy Bob for some trip he's taking, and this year it was sailing a 48' catamaran from St. Lucia to Grenada. Other colleagues in EC/ASECS are leaving me behind too, **Brij** and **Frances Singh** to trek in the Andes, **Linda Merians** spending a fortnight on a Greek isle, **Gene Hammond** to various exotic lands in the far east and then, also this past summer, to teach in St. Petersburg (a delightful stint leaving him planning a return trip), **Laura Kennelly** and **Rob Mayerovitch** also to St. Petersburg and adding Azerbaijan and Abu Dhabi, and **Ashley Marshall** biking 3000 miles down the Pacific coast and coastal ranges—though I envy more just the ability to do the last.

Staying with Robert Walker, I transition to the Spring 2018 issue of *The Scriblerian*. There, besides several reviews, we find Bob's fascinating note glossing Sterne's hitherto unexplained reference to the prodigal son's dealing in mummies "not dead long enough," among his other failed business efforts:

“Sterne’s Mummies: Fraudulent Trade in ‘The Prodigal Son’ Sermon” (50.2: 156-60)—turns out there was in Sterne’s day a known trade in corpses recently mummified. **W. Blake Gerard** and **E. Derek Taylor** have edited another fine issue of *The Scriblerian*, aided by a team that includes the new Senior Editor **Melanie Holm**, veteran Book Review editor **Melvyn New**, ten “Contributing Editors” also in *EC/ASECS*: **Frank Boyle**, **Peter Briggs**, **Catherine Ingrassia**, **Anthony Lee**, **Jack Lynch**, **Ashley Marshall**, **Rivka Swenson**, **Kathryn Temple**, **Linda Troost**, and **Robert Walker**, and half a dozen more members responsible for specific authors, as **Mary Ann O’Donnell** for Behn, **Leah Orr** for Defoe, **Yvonne Noble** for Finch, **Jacob Sider Jost** for Richardson (with Derek), and Mel New responsible for Smollett and Sterne. No wonder *Scriblerian* is essential reading! The issue also contains Jim May’s survey of the antiquarian market, “**Scribleriana Transferred**: Manuscripts and Print, 2016-early 2017,” supplemented with a description by **Hermann Real** of a hitherto untraced translation, *Der Neue Gulliver* (1731), acquired by the Ehrenpreis Center (Hermann also contributed a book review to the issue).

Congratulations to **Jeremy Wear**, who after three years as an Assistant Professor at the U. of Montevallo in Alabama, while keeping up his family’s home in Annapolis, began teaching this fall at Wesley College in Delaware. The Winter 2017-18 issue of *ECF* includes **Jonathan Williams’** “Deathly Sentimentalism: Sarah Fielding, Henry Mackenzie” (30.2: 175-93). Jonathan is writing a book with the title “Alienated Modernity: Loss and the Literary Imagination in 18C Britain,” treating the cultural linkage of personal loss and political criticism. Jonathan is now an assistant editor of *The Eighteenth Century: Theory and Interpretation*, edited by **Tita Chico** also at Maryland, along with four other editors (including Robert Markley, an editor since 1983). The journal has a special issue about every year with a guest editor, among which are this summer’s edited by Ruth Hill on “Other Enlightenments: Spain, from the Atlantic to the Pacific.” **Jennifer Wilson** published “‘I have you in my eye, Sir’: The Spectacle of Kingship’ in *The Madness of King George*” in *The Cinematic Eighteenth Century*, ed. by Srividhya Swaminathan and Steven Thomas (Routledge, 2018), 58-71. She is teaching Restoration and 18C British, along with film, at Appalachian State U. Jennifer co-edited with Elizabeth Kraft the MLA’s *Approaches to Teaching the Novels of Henry Fielding* (2015). **Cal Winton** set up an office at 527 East Boston St., Suite 207B, Covington, LA 70433-2948, his idea-factory for research and writing on Sir Richard Steele’s grandfather (the Richard Steele who traded in Persia and India before dying in Ireland in 1631), John Smith, and English efforts in the age of empire building.

James Woolley published his ground-breaking lecture at the Swift350 (2017) conference in *Eighteenth-Century Ireland*: “The Circulation of Verse in Jonathan Swift’s Dublin” (32 [2017], 136-50). It contains a valuable appendix of “Manuscript Sources of Anglo-Irish Verse from Swift’s Dublin,” listing materials in Dublin and nine other locations. No one has put as much study into MS verse circulating in Dublin as James has in consequence of his tracking variants of Swift’s poetry for the Cambridge edition of Swift’s poetry, co-edited with **Stephen Karian** (the first three of four volumes are at the press). The essay offers a number of fundamental distinctions and facts

regarding the field, such as that “circulation” begins “when a text leaves the author’s control” and that, while James can name 50 poets writing in Swift’s Dublin, he knows of “single author manuscript volumes” for only five poets from Swift’s Dublin (besides Swift these include James Arbuckle, Henry Ware, James Ward, and Hugh Wormington). He cites only a single example of a poem scribally published, that is, copied deliberately multiple times for distribution. James suspects the market for poems was so small that poetry usually required a patron or subscription to turn a profit, and most were printed with the author’s or another’s subvention. Due to relative populations, Dublin’s poetry was less likely to be published than London’s, making the search for Dublin’s MS verse all the more important. James examines in detail different sorts of circulation for several Swift poems, the case of a MS poetical miscellany that is a singular case of coterie’s production, and the case of a collector of MS poetry c. 1720, “the hitherto unknown George Cholmondelay,” whose handwritten leaves James has tracked across multiple libraries. While I’m skipping over some important points, I will leave off with his proposal for creating a first-line index of Dublin MS verse held by Dublin libraries. **Daniel Yu**, who will be coming to Staunton from Emory University, published “Sociability and Good-Faith Economy in Daniel Defoe’s *Robinson Crusoe*” in *Eighteenth-Century Fiction*, 30.2 (2017-18), 153-73. Daniel faults the model of Crusoe as portrait of “utilitarian individualism” built up by Rousseau, Marx, and others, noting that this portrait fails to incorporate many neglected scenes where Crusoe is engaged in charitable gift-giving and receiving, benevolent generosity without regard to personal gain.

Janet Aikens Young, emerita U. of New Hampshire, a former member of EC/ASECS, had a two-vol. 20C reception study of Richardson’s *Clarissa* awaiting publication at AMS Press when it went bankrupt. Janet writes that Albert Rolls, head editor at AMS, who prepared her MS for publication, helped her “secure a contract from John Spiers, of Edward Everett Root (EER) publishers in Brighton, UK, who produces print-on-demand books. He has included my volumes in the Literature section of his catalogue but will not put the two volumes into production until he receives a sufficient number of advance orders for them. The work’s title is: *Clarissa: The Twentieth-Century Response, 1900-1950*.: Vol. 1: *The Conversation about Clarissa, 1900-1950* (ISBN 9781912224500) and Vol. 2: *Clarissa’s Reception, 1900-1950* (9781912224524).” Order the volumes at [http:// www. eerpublishing. com/literature.html](http://www.eerpublishing.com/literature.html). About the work, Janet offered the following:

“My selections chart *Clarissa*’s critical reception to illuminate the evolving cultural issues and changing political circumstances that have shaped that very reception. Toward this end, I include responses not only from literary scholars, but also from public officials, novelists and other artists, librarians, historians, journalists and diverse social commentators on the 20C itself. This collection provides, in effect, a cultural and literary history of the early twentieth century, displayed in the ample and varied response to Richardson’s novel. In vol. 1, I offer an extensive introduction to the reprinted materials, telling the story of *Clarissa*’s early 20C reception . . . In this introduction I pursue four main goals: to place the critical materials in their immediate historical contexts; to offer insight into works conceived at a time when the

discipline of English Studies as we know it was in its earliest stages of development; to illuminate the significance of responses to *Clarissa* that seem outdated or naive by today's scholarly standards; and to identify recurrent themes, highlighting the novel's ongoing and often controversial appeal in 1900-1950. In vol. 2, I reprint important critical, intellectual and aesthetic responses to Richardson's novel from 1900 to 1950, when Frank Kermode reassessed the relative significance of Richardson and Fielding and affirmed the superior 'value' of Richardson's moral and formal achievement. Several of the works appear in English translation for the first time."

Forthcoming Meetings, Events, Prizes, Resources, Publications, &c.

For information about this years **18C seminars at Columbia U.** (begun 20 September), contact Kathleen Lubey (kathleen.lubey@gmail.com).

The William Andrews Clark Memorial Library and UCLA Center for 17th and 18th-Century Studies has chosen for their core programs the theme "**Making Worlds: Art, Materiality, and Early Modern Globalization.**" Three conferences on the theme are scheduled, the first on 12-13 October at the Clark, entitled "In Between Spaces," organized by Bronwen Wilson and Angela Vanhaelon; the second, "Material Flows" occurs 1-2 Feb; the third, "Other Worlds" on 3-4 May (see www.1718.ucla.edu).

EC/ASECS meets in Staunton, VA, 25-27 Oct. 2018 (see pp. 1 and 42).

The Library Company of Philadelphia is offering a course entitled "Graphic Material: **Early American Political Cartoons and Propaganda,**" led by Dr. Will Fenton, its Director of Scholarly Innovations (and this seems to be one). There are four two-hour classes on 23 Oct., 8 and 20 Nov., and 1 Dec., 6-8:00 p.m., at \$750 for shareholders in the Company and \$1000 for others, though that fee includes a year of shareholder membership in the Company.

A lecture-recital entitled "**The Song Cycles of *Beachy Head*,**" based on *Beachy Head* by Charlotte Smith, will be performed on 4 Nov. 2018 in the Weill Recital Hall of Carnegie Hall, NYC. Elizabeth Dolan, the editor, will lecture, and Amanda Jacobs will perform the score she has composed, sung by mezzo-soprano Shelley Waite. The performance will later be repeated in North Carolina and Nebraska (see <http://wordpress.lehigh.edu/beachyhead>).

The **MWASECS** holds its 2018 conference on "18C Frontiers" in Sioux Falls, South Dakota, on 11-13 October. Contact mwasecs2018@gmail.com

The **Historians of Eighteenth-Century Art & Architecture** (HECAA) meet 1-4 November at Southern Methodist University in Dallas. HECAA appears to be one of the most vital ASECS affiliates to judge from its postings on the WWW, including *Enfilade*, its space for bulletins and news, at <https://enfilade18thc.com>, edited by Craig Hanson of Grand Rapids, Michigan (CraigAshleyHanson@gmail.com). Hanson reposts CFPs and announcements of exhibitions, such as for "Built Environments and the Performance of Power," the 44th annual Cleveland Symposium, occurring this October, and the lengthy and well illustrated account of "18C Baltic Faience" publicizing "Colour and Form: 18C Baltic Faience," an exhibit this summer at Läckö Castle on an isle in Lake Vanern in Sweden (while there were 40 factories around the Baltic producing the ceramic, Sweden was the main producer of the

best faience). HECAA is also affiliated with the College Art Association and the British SECS. It tries to foster graduate student participation in its programs. Its president is Amelia Rauser of Franklin and Marshall College and its Treasurer (membership sec'y) is Christine Linderman of U. of S. Alabama.

The **South-Central Society for 18C Studies** (SCSECS) holds its 44th annual meeting on 21-23 February at the Magnolia Hotel in downtown Dallas, with the theme "The 18C in Perspective" (both how perspective functioned in the 18C imagination and how we now approach the period). Proposals are due to organizer Ashley Bender by 30 November (abender@twu.edu). Announced session topics are posted at <http://ssecs.net/ssecs/2019/2019cfp.html>. Plenary speakers are Jacqueline Chao, curator of the Crowe Museum of Asian Art, and Phyllis Thompson of East Tennessee U. A good contact for the Society is its Treasurer and co-secretary Kathryn.Duncan@saintleo.edu.

The **Southeastern ASECS** meets at the Hilton Doubletree Resort in Myrtle Beach, SC, on 21-23 February 2019, with the theme "Changing Times, Changing Seasons: The 18C in Flux." Proposals (300 words) are due by 1 Nov. for sessions to Chris Johnson (cjohnson@fmarion.edu) and for papers to Mercy Cannon (cannonm@apsu.edu). Chris is also the contact for four \$300 travel grants to graduate students attending the meeting (applications due 30 Nov.), and Mercy is for applications for the Martha F. Bowden Teaching Prize. The last is an award of \$1000 to the best panel of undergraduate students with the money to be spent helping them attend (the chair submits a proposal along with the 3-4 undergrads' 1-p. proposals, all due by 15 Nov.) On top of this support, SEASECS has a \$300 award to the best presentation by a grad student at the annual meeting, with pre-submissions due 15 January.

ASECS holds its 50th meeting in Denver 21-23 March 2019 (the deadline for sessions was 15 Sept.). Incidentally, the ASECS webpage has been nicely revamped at <https://asecsoffice.wixsite.com/asecsoffice>. One of its pages offers a list of opportunities not to be ignored, especially by younger scholars.

The quadrennial Congress of the **International Society for 18C Studies** (ISECS), "**Enlightenment Identities**, occurs **14-19 July 2019 in Edinburgh** organized by the British SECS and 18C Scottish Studies Society (ECSSS), and hosted by the Univ. of Edinburgh. Brycchan Carey is the BSECS's principal organizer; Mark Towsey is that for ECSSS. See www.bsecs.org.uk/isecs/en and send email to ice@bsecs.org.uk. Proposals are due by 1 February 2019 and early acceptances are offered before then for both panels and papers. Wolfgang Schmales, Sec'y General for ISECS, has posted that ISECS has made available "20,000 pounds for bursaries."

The **Burney Society of the UK** holds a conference 30-31 July 2019 on "Locating the Burneys: From the Margins to the Mainstream," at Bishop Grosseteste U. in Lincoln. Proposals for 20-minute papers (250 word abstracts with required info) are due by 31 January to burneysocietyuk@gmail.com.

The 2019 meeting of the **Aphra Behn Society** will occur in fall 2019 at Auburn, Alabama, held jointly with the Burney Society and chaired by Emily Friedman. (Both groups' meetings are biennial, and they met together last in Pittsburgh, chaired by Laura Engel.) The European Behn Society met this past summer at University College Dublin with the theme "Early Modern Women Writers: New Methodologies, Resources, and Theoretical Approaches.") There

is a call for papers in at the Society's website, which offers many resources, including the September issue of the newsletter, edited by Nichol Weizenbeck, and an online discussion forum. Also listed are the contents of *ABO: Interactive Journal for Women in the Arts, 1640-1830*, the ABS journal, edited by Laura Runge at the U. of South Florida--her university helps support the publication. The masthead offers a good tip for my successor as Mr./Ms. Intelligencer: bring in co-editors: Laura Runge has a Digital Humanities Editor (Tonya Howe), a book-review editor (Aleksandra Hultguist, now at Stockton U.), a pedagogy editor (Cynthia Richards), and a "scholarship editor" (Mona Narain). President Jennifer Airey's letter to members announces the membership's approval of a two-year dues structure (\$50 every two). The ABS holds sessions at ASECS, and Jade Higa, is chairing the Society's Roundtable at ASECS, calling for papers on "Queer Female Networks."

The **Rousseau Association** will hold its next biennial colloquy in Stockholm, Sweden, 6-9 June 2019, with the theme "Rousseau and the Aesthetic Experience: Art, Nature, Politics," chaired by Maria Gullstam and Jennie Nell (Dept. of Culture and Aesthetics, Stockholm U.) Its last meeting (the 20th) was in Gainesville, Florida, on "Silences: The Implicit and the Unspoken in Rousseau." Dues are \$20. It convenes for a session at ASECS.

The **Omohundro Institute of Early American History and Culture** holds its 25th annual meeting in Pittsburgh, 13-16 June, with the submission for paper proposals ending in October 2018. The Omohundro Institute is sponsoring about eight digital projects, including *Ben Franklin's World*, a series of over 200 podcasts (no. 203 was Joanne Freeman's on Alexander Hamilton). Along with the College of William & Mary, the Omohundro Institute is a "primary partner" advancing **The Georgian Papers Project**, launched by the Queen of England in April 2015, a five-year project to digitize and study papers from the reigns of George III to William IV in the Royal Archives and in the Royal Library at Windsor Castle. The collaborative project, which includes the Royal Collection Trust and King's College London, has set out to create "an online archive and library of approximately 350,000 digitised items from the Royal Archives, 85 percent of which have not been previously published." William & Mary's Swem Library's digital labs are adding metadata to scanned materials sent from England. The Omohundro Institute is awarding eight month-long fellowships annually to scholars who will work on the papers in Windsor and thus contribute to the project. The project will include workshops and conferences organized by the partners to promote interpretation. The papers will be disseminated on the web with open access. See [http:// georgianpapers-US.wm.edu](http://georgianpapers-US.wm.edu) and also [www. royalcollection.org.uk/ collection/georgian-papers-programme/ omohundro-institute . . .](http://www.royalcollection.org.uk/collection/georgian-papers-programme/omohundro-institute)

Chloe Wigston Smith of the University of York, and Beth Fowkes of U. of Georgia are organizing a conference on "**Small Things in the 18C**" (how small size affects cultural significance) for 6-7 June 2019 at York's King's Manor, with participants' registration and food covered by a grant. Abstracts of 500 words (with brief bio.) are due 15 October to [smallthings @york.ac.uk](mailto:smallthings@york.ac.uk).

The **13th International Kant Congress**, "The Court of Reason," will be 6-9 August 2019 in Oslo hosted by the Norwegian Kant Society and the Philosophy Dept. of Oslo U. The title is glossed in the CFP: "The idea that

reason stands before itself as a tribunal characterizes the whole of Kant's critical project." The conference particularly seeks papers on Kant's methodology, his account of conceptual critique, and the relevance of Kant to current issues in political philosophy and the philosophy of law. See hf.uio.no/kantcongress2019. The **North American Kant Society** (NAKS) will hold its biennial conference on 5-7 June 2020 at SUNY Binghamton, chaired by Melissa Zinkin. The CFP includes all topics in Kant's philosophy, but there will be panels and a plenary on aesthetics, sponsored by the American Society for Aesthetics. We recently received the September 2018 issue of the NAKS's *Newsletter* (vol. 51, no. 56), produced by the Society's President, Rachel Zuckert (r-zuckert@northwestern.edu). It carries organizational news (the Society's prizes for best unpublished article on Kant's continued relevance for younger members and for best book for older [the last awarded to Konstantin Pollok of Marburg for *Kant's Theory of Normativity* {CUP, 2017}], the dues, etc.). This 20-p. issue also covers many conferences (NAKS sessions occur at annual APA meetings across the country, as two at the eastern meeting in NYC this January), also the contents of recent issues of *Kant-Studien*, *Kantian Review*, and *Kantian Yearbook*, and a bibliography of publications, part of the admirable efforts of NAKS bibliographer Steve Naragon.

The 2019 conference of the **Eighteenth-Century Ireland Society** / An Cumann Éire San Ochtú Céad Déag, will take place in Queen's University Belfast, on 14-16 June, with plenaries by Fionntán de Brún (NUI Maynooth), Catriona Kennedy (York) and Finola O'Kane (UCD). The conference is organized by Prof. Moyra Haslett of the School of Arts, English and Languages, Queen's University Belfast, BT7 1NN; m.haslett@qub.ac.uk.

The international colloquy "**Transposition(s) et Confrontation(s) dans les îles Britanniques, en France et en Amérique du Nord (1688-1815)**" will be held at the U. of Toulon for 28-29 March 2019. The conference will pursue political, economic and artistic ideas and practices transmitted between these regions. The CFP included such topics as the Glorious Revolution of 1688 and the American and French revolutions, parliamentary monarchy, the rights of humans, of women, anglophilia, etc. The deadline has past. One of the organizers is Elizabeth Durot- Boucé (elizabeth.bouce@univ-lehavre.fr).

The Call-for-Papers (CFP) website maintained by the **English Dept. of the U. of Pennsylvania** (www.english.upenn.edu) cannot be praised enough—for English-related scholarship, it has for been "the" place to post announcements for publications and conferences for over a decade. Proposals are sorted under fields (as "Children's Literature), and its FAQ file explains clearly how people wishing to post a CFP proceed. The space allowed for detailing one's project at great length. One exemplary posting is that by Amanda L. Hiner and Elizabeth Tasker Davis (hinera@Winthrop.edu and taskerea@sfasu.edu) for a volume "**British Women Satirists in the 18C**," devoted to the use of satire for censure and social critique by women in the long 18C, laying out well the context, goals, time-line, etc. Proposals due 1 Nov. include an abstract of 750 words and a brief CV with a list of research interests; acceptances will be announced by 1 Jan. and essays due 15 August.

Attend to the calendar if you are thinking about applying for **fellowships**. Many have deadlines in November, such as 1 November for the many

residential post-docs for 2019-20 offered at the Library Company of Philadelphia (James Green is a good contact—jgreen@librarycompany.org).

ASECS's A. C. Elias, Jr., Fellowship awards \$2500 annually to support "documentary scholarship on Ireland in the period between the Treaty of Limerick (1691) and the Act of Union (1800)," helping American-based scholars to do research in Ireland and those in Ireland to work in North America. Applications are due 15 November 2018 to Jason McElligott, Keeper of Marsh's Library, St. Patrick's Close, Dublin 8, Ireland (jason.mcelligott@marshlibrary.ie) and James May, 1423 Hillcrest Rd, Lancaster, PA 17603 (jem4@psu.edu). Applications consist of the coversheet downloaded at the ASECS fellowship website, a CV of no more than 3 pp., a description of the project (3 pp. or less, treating its contribution to the field and work done and to be done during the proposed research period), a 1-p. bibliography of related studies, a short budget, and two signed letters of recommendation. Submit all but the letters as one Word file or PDF. See the March *Intelligencer* (77-78).

In August 2018 we received from Barry McKay news of Print Networks' "**Peter Isaac Essay Prize**," a biennial prize for the best unpublished essay in the field of History of the Book Trade in the Anglophone World, established in honor of its founder the late Peter Isaac. The essay can address any aspect of the History of the Book Trade in the Anglophone world. The contest is open to students registered for postgraduate degrees, scholars within three years of completing their PhD, and independent scholars without a formal affiliation. Essays must be in English and between 6000-8000 words (exclusive of references and bibliography). An electronic copy of the essay (in Word format) must be submitted as an email attachment to Dr Catherine Armstrong by 1 October 2018 (C.M.Armstrong@lboro.ac.uk). A three-member jury will judge the submissions "on their originality, depth, scope and rigour and the extent to which they make a new contribution to historical understanding, as well as qualities of style and presentation." The winner will be announced in early December 2018 and the prize awarded publicly at the Print Networks conference in 2019. "The prize will be £200 plus free entry (including conference fee, food, accommodation and contribution towards travel) to the Print Networks conference [in Liverpool in July 2019]. And the winning article will be published in the journal *Publishing History*."

Exhibitions of Note

"**Venice: Europe and the Arts in the 18th Century** on exhibition now through 21 January 2019 at the Grand Palais, Galeries nationales, and then at Fondazione Musei Civici di Venezia, 23 Feb.-9 June 2019. The exhibition was organized by Réunion des Musées Nationaux-Grand Palais in collaboration with the Fondazione in Venice. Also, the National Gallery of Ireland from 5 Dec. 2018 to 24 March 2019 mounts "**Canaletto and the Art of Venice**," a loan exhibit from the UK's Royal Collection, curated by Anne Hodge of the NGI (admission free). In its Sully Wing, the Louvre examines **Color Engraving in Europe in the 16th and 17th Centuries** from October through January 2019. The National Gallery in London offers **Boilly: Scenes of Parisian Life** from 28 February to 19 May 2019, exploring Louis-Leopold Boilly's depiction of the Paris of the Revolution, Napoleon's rise and fall, and the Restoration, while focusing on 20 works of a private collector, providing

context for the Gallery's own *A Girl in a Window* (1799). On 7 Oct. it takes down **Thomas Cole: Eden to Empire**, with epic American landscapes in the first English exhibition of Cole (1801-1848). The Stewart Museum in Montreal offers **Paris on Display: 18th-Century Boutiques** through 24 March 2019—showing nearly 400 French objects while exploring the three major commercial districts, La Cittié, La Ville, and L'Université, and including the “Bretez Project a 5D restoration of the Grand Châtelet district in an audio-visual immersion.” The show includes a virtual reality experience called “A Paris Snowfall,” by Studio BLVD. The Boston Museum of Fine Arts into October has a major show entitled “**Casanova's Europe: Art, Pleasure and Power in the Eighteenth Century**,” with 250 items (paintings, sculptures, works on paper, costumes, pieces of furniture, etc., structured by chronology and geography around Giacomo Casanova's 40,000 miles of travel over six decades (d. 1798). After that survey above, I cannot but wonder if art historians are concerned that, to make money, the major galleries are pandering to the public with big shows about favorite places like Venice and Paris and with crowd-pleasing experiences (stunts, really) to the neglect of studious examinations of major minor artists or developments of technique.

The Metropolitan Museum in New York has on display through 27 Jan. 2019 “**Chippendale's Director: The Designs and Legacy of a Furniture Maker**.” The show demonstrates how fully the world of furnishings was influence by cabinet-maker Thomas Chippendale's book of designs: *The Gentleman and Cabinet-Maker's Director* (1754). The review in *Art & Antiques*, praising this exhibition of both drawings and furniture, notes that Chippendale, though known for anglicizing French Rococo style (that is, says the reviewer, toning it down), also incorporated elements of Chinese and Gothic style. The Met in the 1920s acquired one of the largest collections of his drawings but has never displayed them as they are bound together, but for this show sheets will be displayed. The Morgan Library & Museum has on exhibition from 12 Oct. to 27 January 2019 *It's Alive! Frankenstein at 200*, a collaboration with the NYPL, focused on the impact of Mary Shelly's *Frankenstein* (1818). Note that the Morgan's website has an excellent online exhibition on *Mary Shelly's Annotated Frankenstein*, the Morgan's copy of the 1818 edition with her critical comments, corrections, and “extensive additions,” shedding light on her intentions and creative problems with the story. The site is an essential resource for anyone teaching the novel. The Victorian and Albert Museum mounts *A Pirate's Life for Me* from 20 Oct. to 23 April 2019, the “first major exhibition to focus on fictional pirates and their influence on popular culture.” The Whitworth Museum of the Univ. of Manchester exhibits through August 2019 *Prints of Darkness: Goya and Hogarth in a Time of European Turmoil*. The Library of Congress offers its ongoing exhibitions in the Thomas Jefferson Building of “Mapping a Growing Nation: From Independence to Statehood” and “The Jefferson Library,” involving the 6487 volumes from TJ's library that formed the kernel of the LC. The Walters Art Museum in Baltimore presently offers shows on “Ceramics: Materials and Techniques” and the “Arts of Asia,” and the Philadelphia Museum of Art in October takes down *Biting Wit and Brazen Folly: British Satirical Prints, 1780-1830*, with over 60 colored etchings from

what the Museum calls its “large collection.” The **National Gallery of Art** in Washington through January 6, 2019, displays *Sense of Humor*, curated by Jonathan Bober, Judith Brodie, and Stacey Sell, with materials from Renaissance caricatures on, including 18C satirical works of Hogarth, Gillray, and Goya. In the West Wing through 25 November it offers *Water, Wind, and Waves: Marine Painting from the Dutch Golden Age*, with paintings by Jacob van Ruisdael and Jan van Goyen (a strong suit for the NGA), for which it has a downloadable brochure with catalogue on the WWW. This month through 20 January 2019 it displays *The Chiaroscuro Woodcut in Renaissance Italy*.

In London on 16-19 August occurred a very interesting engagement with the 18C: “**The Grand Exhibition of the Pre-Vynylite Society: An 18th-Century Revival**,” “a sign painting exhibition presented in alliance with London Letterheads,” with works by “an international cast of sign painters and lettering professionals,” curated by Meredith Kasabian. The title references the Grand Exhibition of the Society of Sign Painters, which occurred 22 April 1762 on Bow Street in Covent Garden. The website reproduces *A Catalogue of the Original Paintings, Busts, Carved Figures &c. &c. &c. Now Exhibiting, by The Society of Sign Painters . . .* (T. Beckett, R. Davies, and C. Henderson, n.d.). According to the statement by the curator at <http://londonletterheads.com/free-stuff/exhibition>, “The [1762] exhibition was a satirical display of pictorial signboards, some painted specifically for the show (purportedly by William Hogarth) and some taken clandestinely from the city streets in the aftermath of a city-wide sign ordinance which required all projecting signs to be removed.” Contributors to this “revival” have “interpreted a description from the original catalogue by lettering it verbatim, rendering it pictorially.” Kasabian concludes, “Our Grand Exhibition of the Pre-Vynylite Society is a celebration of 21C sign painting as told through a global community of sign painters, using the historic occasion in 1762 to inform their work.”

Journal Notes

The Eighteenth-Century Novel, long published by AMS Press before the death of Gabe Hornstein, had thought it had found a new publisher, but there’s been a sad reversal. In early September founding editor **Albert Rivero** wrote with some disappointing news: “I am sorry to report that the new director of the Arizona Center for Medieval and Renaissance Studies has cancelled our contract for *The Eighteenth-Century Novel*. George Justice and I are very disappointed by this decision. As a result, we are ending our attempt to reboot the annual and it will cease publication.” Al and George thank everyone who contributed to the journal and supported it in various editorial capacities.

Besides James Woolley’s essay discussed in members’ news above, the 2017 volume of *Eighteenth-Century Ireland* contains five essays in English, treating Charles Johnson’s *The History of John Juniper* (1781), “The Ulster-Scots Literary Braird and the Pastoral Tradition,” “‘A Lost’ Quaker-Pamphlet Debate between William Penn and John Plimpton in 1698,” “Swift’s Economic Thought as an Alternative to Mercantilism,” and “Buying and Selling Medical Books in Early 18C Dublin” (plus one in Irish and reviews).

In the news of members above under “Burney” is found a discussion of the April issue of *Eighteenth-Century Life*, with its nine essays on the Burney Family as a network. For the January 2018 issue, editor Cedric D. Reverand II

offers essay by Nora Gilbert on Behn's treatment of the "runaway woman plot" (female rebellion and flight) in *History of the Nun* and *Love-Letters between a Nobleman and his Sister*, by Tanya Caldwell on elements of the georgic and treatments of provincials and women in three domestic comedies by Hannah Cowley, and by Teresa Saxton on the treatment of "toadeater guests" (rather sympathetically) by women novelists. Among the book reviews edited by Ashley Marshall is included a provocative illustrated review essay by Ronald Paulson on Elizabeth Einberg's *William Hogarth: A Complete Catalogue of the Paintings* (Yale UP, 2017; 432pp.; 257 colored illus.). Paulson examines in detail some of Einberg's (and David Bindman's) disattributions and turns to various points Hogarthian in the essay (such as his painting, dating works, and the breed of dog in a familiar self-portrait).

Recently I stumbled on the biannual *Journal18, A Journal of Eighteenth-Century Art and Culture*, posted at <http://www.journal18.org> with open access to illustrated articles in PDFs and ed. by Meredith Martin (NYU). Discovering this wonderful journal was the best perk for preparing this *Intelligencer*. So much pleasure and information without paying any subscription! It is published under "a Creative Commons CC BY-NC International 4.0 License." The pull-down menu includes a file for "Future Issues" with CFPs: the Spring 2019 edited by Katie Hornstein of Dartmouth will concern the role of animals in representations across media (deadline 15 October). Under "Current Issue" is *Journal18*'s sixth issue (published by September 2018), devoted to "The Culture of Albums in the Long 18C," approaching them, so notes issue editor Nebahat Avcioglu of Hunter College, as "an archetypal site of the 18C's way of thinking about and representing the world." Other tabs include "Past Issues," "Information for Authors," "Editorial Board," "Notes & Queries," and the like. Notes & Queries include reviews of exhibits and books (e.g., a review in French by Charlotte Guichard of Ewa Lajer-Burchard's *The Painter's Touch: Boucher, Chardin, Fragonard*, 2018). The "notes" and exhibition reviews are often well illustrated, and there is more here than notes. Included in this file is a long "playful and erudite encounter with Casanova's memoirs" by Mary D. Sheriff: "Casanova, Art, & Eroticism" (www.Journal18.org/2367, published January 2018). One of her last essays, this lengthy, illustrated essay reflects on the memoirs as "seen through the prism of 18C European painting"; it was originally written for the catalogue to the exhibition *Casanova: The Seduction of Europe*. As for the past issues, moving backward: #5 (Spring 2018) "Coordinates: Digital Mapping & 18C Visual, Material, and Built Culture," edited by Carrie Anderson and Nancy Um, includes exercises in mapping and other virtual and visual explorations, such as Hannah Williams's "Artists' Studios in Paris: Digitally Mapping the 18C Art World," an article produced by Nancy Um on Quire, a digital publication framework developed by Getty Publications. In addition, although *Journal18* is normally produced on a WordPress platform, a roundtable in the issue is presented on Scalar, developed at the University of Southern California. Perhaps because of these "two different electronic publishing interfaces," the issue was "supported by a Digital Development Award for Art History Publishing from the Association of Research Institutes in Art History." To return to the earlier issues: #4 (Fall 2017): "East-South" [on intra-Asian contacts], ed. by Kristina Kleutghen; #3

(Spring 2017): “Lifelike” [“on tensions between art and life, movement and permanencet”], ed. by Noémie Étienne and Meredith Martin; #2 (Fall 2016) “Louvre Local” [its 18C history as locus of artistic activity], edited by Hannah Williams; and #1 (Spring 2016): “Multilayered,” ed. by Étienne, Martin, and Williams [on the multi-layered nature of 18C art, with articles on painters, graffiti in 18C Rome, the French vase’s relation to China and ancient Rome, and Dipti Khera’s “Marginal, Mobile, Multilayered: Painted Invitation Letters as Bazaar Objects in Early Modern India”].

New Perspectives on the Eighteenth-Century, an annual from SEASECS, has begun a pedagogy section seeking “short, practical guides to teaching the history of the period at all levels,” with submissions for next year’s issue due 1 November (see the guidelines at <http://www.seasecs.org>).

In the spring 2018 issue of the biannual *Early Modern Women*, Anne Cruz, Mary Lindeman and Mihoko Suzuki bid farewell after producing ten issues over six years and introduce the new editors, Bernadette Andrea, Julie Campbell, and Allyson Poska. The journal, connected to the Society for the Study of Early Modern Women, covers women world-wide 400-1700 C.E.

The shifting attention toward Asia is evident in two 2017 special issues of the *Journal of Early Modern Cultural Studies* (vol. 17.2-3): “Early Modern China in a Colonial Context: Some Comparative Approaches,” seven essays ed. by David Porter and Martin Huang, and “Alternative Histories of the East India Company,” six essays ed. by Julia Schleck and Amrita Sen.

The April 2018 *Children’s Book History Society Newsletter* (still edited by Pat Garrett and Brian Alderson, begins with several announcements of note: Leslie McGrath retired from her position as head librarian of the Osborn Collection of Children’s Books in Toronto and was replaced by Sephora Hosein and Emma Laws retired as Frederick Warne Curator at the Victorian & Albert, replaced by Annemarie Bilclough (who confronts the movement ahead of LVA children’s books from Blythe House to a new location). The issue contains two reviews of special note to 18C scholars. Reviewer Dennis Butts calls attention to *Children’s Literature Collections: Approaches to Research*, ed. by Keith O’Sullivan and Padraic Whyte (Palgrave, 2017), which Butts notes is the offshoot of a two-year project to examine the quarter million children’s books in five Dublin libraries (with hopes of developing a national catalogue). Several essays concern the 18C: Máire Kennedy’s “Instruction and Delight: Evidence of Children as Readers in 18C Ireland from the Collections of Dublin City Library and Archive”; Anne Markey’s “Irish Children’s Books 1696-1810: importation, Exportation, and the Beginnings of Irish Children’s Literature”; and Aileen Douglas’s “Time and the Child: The Case of Maria Edgeworth’s ‘Early Lessons.’” The other review of note is Brian Alderson’s of *Street Literature of the Long 19C*, ed. by David Atkinson and Stephen Roud (Cambridge Scholars, 2017). Alderson focuses on Jonathan Cooper’s “Development of the Children’s Chapbook in London” (217-40), which he praises for comparative bibliography, specifically for attending to textual variants of 18 editions of *The Life and Death of Jenny Wren*, 1790s-1830s. Alderson seconds Cooper’s point about the **likely diversity of children’s reading**, that it included much “adult” reading, illustrated by Cooper’s detailing a cache of popular books discovered stashed by a girl in a fireplace in

1770s, which included an execution account, a riddle book, a chapbook of *Robinson Crusoe*, a songster, and a recipe book. The September 2018 issue contains Alderson's tribute to Eddie Garrett (1926-02018), a library cataloguer and instructor, who, with wife Pat, helped Alderson found the Children's Book History Society 49 years ago and produced indices to the *CBHS Newsletter*.

The Canadian Society for 18C Studies has published the 2018 volume of its annual *Lumen*, its 37th, which, after the preface by Chantel Lavoie and Isabel Tremblay, contains seven articles in French and six in English.

Johns Hopkins UP published the 2018 volume of *Studies in Eighteenth-Century Culture* (*SECC*, 47), edited by Eve Tabor Bannet and Roxann Wheeler. It reflects the new policy of running groups of essays from conference panels--nearly all the contents are such. There is a forum "Inside the Artist's Studio" edited by contributor Heather McPherson, former affiliate societies' coordinator, with papers on the studios of Angelica Kauffman, Geo. Morland, and Madame Récamier. Two forums have half a dozen papers. That chaired by Dena Goodman for ASECS's French caucus, "Tolerance, Free Speech, & Civility from Voltaire to *Charlie Hebdo*," examines the present questions about the attack on *Charlie Hebdo* and responses to it in the context of the Enlightenment legacy, particularly Voltaire's. The other, introduced by Mark Vareschi and Jess Keiser, looks at the 18C "as a key period for thinking through the problems and potentials of intention." Papers from meetings during the last year, typically revised to 20-25 pp. with annotations in Chicago style and all self-identifications removed, were due for submission in August. One wonders if *SECC* will see its submissions decline under this new regime of bundled essays, but that will be good news to editors of annuals like Jack Lynch and Kevin Cope (*The Age of Johnson and 1650-1850*, now published by Bucknell UP in partnership with Rutgers UP).

The William and Mary Quarterly for July 2018 offers articles on ecological history and the Caribbean, reflecting the great interest across the journals in those areas. Also the March issue has a focus on "Materials and Method in North American and Indigenous Studies [including Hawaiian]."

The Archaeological Conservancy based in Albuquerque, which has secured for preservation over 500 sites in the U.S., publishes four times a year *American Archaeology*. While it covers for non-specialists new discoveries in the settling of the Western Hemisphere and among Amerindian cultures, it also attends to colonial and early-modern culture and sites. The fall 2008 issue (vol. 22.3) contains Paula Neely's "Decades of Archaeology Have Revealed Many Details about Virginia's Former Capital," surveying with illustrations both the history of the settlement of **Williamsburg, Virginia**, and then its preservation and restoration (and also two sites nearby: the 750-acre Carter Grove Plantation, completed 1755, and the fortified Wolstenholme Town founded in 1619, now closed to the public). The article applauds patrons, institutions, and scholars (like the Brit Noël Hume, who took over as archaeological director in the 1950s, and William Kelso, the present director) and sets forth concisely important facts: Colonial Williamsburg's "301-acre restored area encompasses eighty-five percent of the historic town and includes eighty-eight original and more than 300 reconstructed buildings." After 85 years of archaeological work, about 30% "of the historic-area sites have been fully excavated."

The Yale Editions of the **Private Papers of James Boswell**, begun in 1949 to publish trade and scholarly editions of the papers, continues on. The project's website (<https://boswelleditions.yale.edu/project>) offers a good bibliographical summary of what has been published and what is forthcoming. Among the many volumes published, the most central was the three-volume *Catalogue of the Papers of James Boswell at Yale University*, by Marion S. Pottle, Claude Collier Abbott, and Frederick A. Pottle in 1993. Most recently we received vol. 3 of *The Manuscript Edition of the Life of Johnson*, edited by Thomas Bonnell, and now we await the fourth and final volume. Before that was published Marlies K. Danziger's edition of *James Boswell: The Journal of his German and Swiss Travels, 1764* (Edinburgh UP; Yale UP, 2008), the first of the research edition journals; and before that *The General Correspondence of James Boswell, 1757-1763*, ed. by David Hankins and James J. Caudle (ditto, 2006). The project editors note that more recently appeared several "associated" works including *Boswell's Books: Four Generations of Collecting and Collectors*, comp. by Terry Seymour (Oak Knoll, 2016), and *The Legal Papers of James Boswell*, comp. and ed. by Hugh M. Milne, 2 vols. (Edinburgh: Stair Society, 2013-16. **Future volumes** from the Yale Project itself include "The Political Correspondence of JB" ed. by Murray Pittock; "The Correspondence of JB and William Johnson Temple, 1766-1795," 2 vols., ed. by Nigel Aston; "JB: Journals 1761-1763" ed. by James J. Caudle; "The Correspondence of JB and Sir William Forbes of Pitsligo" ed. by Richard B. Sher; "JB: The Journal of his Travels in Italy and France, 1765-1766" ed. by John A. Eglin; and "Journals 1766-1769" ed. by Hugh M. Milne.

At the end of June we heard from Robert DeMaria, general editor of the **Yale Edition of Samuel Johnson**, that the edition "is now complete. The last volume is due in the warehouse on 7 September and on 14 September at the annual dinner of the Johnsonians [in NYC] we are going to lift a series of glasses to the completion of the project." And well they should! That last volume, XX, is *Johnson on Demand: Prefaces, Proposals, and Ghost-Writings*, co-edited by O M Brack, Jr. and DeMaria (orders priced at \$125).

During the past year antiquarian dealers posted on **Abecooks.com** a number of **significant 18C MSS**: an autograph MS of an unpublished cantata in six movement signed by "Aless.o Scarlatti," 4 July 1703, listed by J. & J. Lubrano (c. \$162,000); a collection of 252 numbered chorales by Johann Sebastian Bach on 272pp. apparently in the hand of Johann Friedrich Doles, Bach's student and successor, assembled after 1765 at St. Thomas School, Leipzig, listed by Antiquariat Inlibris of Vienna (c. \$31,500—for comparison, Christie's sold a 4-p. autograph of J.S. Bach's *Prelude in E flat major* in July 2016 for \$2.5 million); the MS order book for "Foulweather" Jack Byron, documenting his naval career following his return to England 1746 after shipwreck, supplying assignments hitherto unknown and shedding light on his and British naval promotion, listed by Peter Harrington (c. \$14,300); the original autograph of nonconformist minister Matthew Henry's exposition of the New Testament, written 1703-, 880 pages of text, later published, listed by Alec Allenson of Florida (\$160,000); a four-page autograph with three drawings (of animal tails, etc.) by Georg Christoph Lichtenberg, drafting

material for his satire on Lavater, listed by Antiquariat Inlibris (c. \$32,000); an “affectionate letter [to Francesco Algarotti] dictated by . . . Voltaire to his secretary Wagnière,” 1 Jan. 1764, illustrated on ABE, listed by Hünersdorf (c. \$18,000); a confidential 128-page report, 1789, to King Charles IV of Spain by chief minister Conde de Floridablanca, analyzing events during the past decade or more in North America, including negotiations with Portugal over territory, the American Revolution, and various involvements by the French, listed by William Reese (\$21,000). As for books, the 19th Century Rare Book & Photograph Shop has listed Chief Justice **John Marshall’s own revised copy of his *The Life of George Washington*** (Philadelphia, 1832), 2 vols, with errata leaf in vol. 2, accompanied by a separately issued atlas with 10 maps (7 hand-colored), in cont. calf with the atlas untrimmed in its original boards, priced \$75,000. Marshall’s MS additions are the final unpublished revisions of his most famous work, the first great biography of Washington; there is a small leaf inserted containing ten MS revisions. Marshall signed vol. 2 and inscribed vol. 1, “For Mr. James K. Marshall from his affectionate Father / The Author.” For those interested in American history but without the spare cash for Marshall’s copy, I recommend ***These Truths: A History of the United States* by Jill Lepore**, the Harvard Professor whose *New Yorker* articles never go unread, just listed by Amazon for under \$30 and weighing in at 952 pp.

Discoveries via aerial photography of ruins across the drought-stricken British Isles this summer, as of the 18C floor plan of Clumber House, Nottinghamshire, demolished in 1938, have brought **archaeology** to mind. But, if you google up “eighteenth century” and “discovered” and add “ship,” you will receive a more entertaining survey of **new & surprising discoveries**. On 9 May 2018 Smithsonian.com carried a story on the discovery early this year of three ships buried in Alexandria, VA, to expand the waterfront prior to the construction of townhouses during the late 18C. (Emily Cochrane of the *NYT* and Patricia Sullivan of the *Washington Post* are cited.). The ships, one an ocean vessel and two river craft, were filled with debris and buried close to another found in December 2015 (that ship was identified as having been built in Massachusetts after 1741). Alexandria requires archaeological investigation prior to all construction projects (Eleanor Breen is the city archaeologist). The landfill contained materials from far and wide, like jewelry, animal bones, Spanish and Irish coins and a token from London’s Newgate prison.

On 24 August 2015 the Maryland State Highway Administration’s website posted a story on the discovery during the repair of a bridge for US 50 over the Nanticoke River of an 18C ship under 30 feet of water. Dr. Julie Schablitsky, the State Highway Administration’s chief archaeologist, called it one of the oldest Maryland ships to be discovered, built of oak in the mid18C.

The slave ship Sao Jose Paquete de Africa was discovered off the coast of South Africa, sunk in 1794 on its way to Brazil. The ship contained the skeletons of over 200 of the 400 African slaves drown while chained below deck. Lonnie Bunch, the founding Director of the Smithsonian’s Museum of African American History & Culture, said this is the first discovery of a sunken slave ship with the remains of the human cargo. The Smithsonian had investigated the wreckage 200 feet under water and was granted the right to display reclaimed objects for ten years at the African American museum.

ABC news on 24 May 2018 reported that “Billions of dollars worth of treasure” had been found in the Spanish ship San Jose, sunk off the coast of Cartagena, Columbia, in 1708 during the War of Spanish Succession. The ship was found using the REMUS 6000 underwater robot by Maritime Archaeological Consultants, in a team led by Mike Purcell of the Woods Hole Oceanographic Institute. The discoveries will be displayed in a new museum.

And on 17 August 2016 at the website *Shipwreck World*, Jim Kennard displayed crisp photographs of the 18C sloop *The Washington*, which he and colleagues Roger Pawlowski and Roland Stevens located in Lake Ontario off the shore at Oswego, NY, using “high resolution *DeepVision* side scan sonar.” The ship sunk during a storm in November 1803 on its return from Kingston to Niagara, Ontario, while carrying a crew of three, merchant passengers, and about \$20,000 in cargo, mostly merchandise from East India. Much was known about the ship’s business employment prior to its discovery, but not about its physical dimensions. The ship was discovered to be 53 feet long with a beam of 16.5 feet, a depth of 9 feet, with a 36 ton capacity. Intended to ferry people and cargo at the east end of Lake Erie, the *Washington* was built in 1797-98 by Connecticut carpenter Eliphalet Beebe on 4 Mile Creek, near Erie, for the Pennsylvania Population Company. It was a sloop, a type soon replaced by schooners with two or more masts. Failing to make a profit, the owners sold it to merchants in Ontario, in November 1801, and it was transported eight miles on rollers from Chippewa, Ontario, to Queenston. *The Washington*, which remains on the lake bottom, owned by New York State, is “the oldest confirmed commercial sailing ship” in the Great Lakes and the first ship to sail in both Erie and Ontario. Jim Kennard, who has been diving since 1970, also led a team that discovered in 2008 the earliest military shipwreck in the Great Lakes, the *HMS Ontario*. Kennard’s team is searching Lake Ontario with funding from the National Museum of the Great Lakes in Toledo. He estimates that Ontario has 600 wrecked ships, and the Great Lakes combined 6000-8000.

The *Intelligencer* needs reviewers for: **Susan Carlile**, *Charlotte Lennox: An Independent Mind* (U. of Toronto Press, 2018), pp. xxvi + 489 + [12] colored plates; bibliography; chronology; 16 b/w illustrations; and index. (See above under Carlile in members’ news for comments on it.) **Jane Austen and Masculinity**, edited by **Michael Kramp** (Bucknell U. Press; Rowman & Littlefield, 2018), xiv + 303; bib.; index; with Kramp’s intro. and 13 essays. ***Shaping Enlightenment Politics: The Social and Political Impact of the First and Third Earls of Shaftesbury***, ed. by **Patrick Müller** (P. Lang, 2018), 294 pp.; 9 illus. These essays from a 2015 conference at St. Giles’s House examine the earls’ “tangible actions on the political stage . . . and on the more general intellectual repercussions of what these men stood for in word and deed.”

Cover illustration: We gratefully reprint Fragonard’s *La Liseuse*, oil on canvas, 32” x 25.5,” from the National Gallery of Art, in Washington, D.C.: Jean Honoré Fragonard, *Young Girl Reading*, c. 1769 / Focus Section—French Painting of the Eighteenth Century / NGA Online Editions, <http://purl.org/nga/collection/artobject/46303> (accessed 19 September 2018).

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