

The 2016 EC/ASECS in Fredericksburg, Virginia

Our 2016 meeting will be held on October 27-29 at the University of Mary Washington, in Fredericksburg, Virginia. Lodging and Friday sessions will occur at the Courtyard Marriott in historic downtown Fredericksburg. Saturday sessions will be held at the nearby UMW campus.

Fredericksburg was a prominent port town in the eighteenth century. George Washington grew up just across the Rappahannock River. His mother, Mary Washington, spent her last years in a house George purchased for her in the historic district near his sister's estate and the tavern operated by his brother. Other early residents include Revolutionary War generals Hugh Mercer and George Weedon, naval war hero John Paul Jones, and President James Monroe, who practiced law here before entering politics. Thomas Jefferson wrote the Virginia Statute for Religious Freedom in Fredericksburg. The Mary Washington House, Rising Sun Tavern, Hugh Mercer Apothecary Shop, and Kenmore Plantation mansion (famous for its remarkable plasterwork ceilings) are among the historic landmarks open to the public. The city also attracts Civil War tourism, with four battlefield National Parks serving as reminders of its strategic location between the Union and Confederate capitals. Today Fredericksburg has a thriving arts scene, with numerous galleries, small music venues, and restaurants within a few blocks of our conference hotel in the historic district. The University of Mary Washington, a co-ed state-supported liberal arts college, is pleased to welcome EC/ASECS back: we last met in Fredericksburg exactly 30 years ago.

Papers are invited on any aspect of **The Familiar and the Strange**. Are the familiar and the strange truly different? When is each welcomed, feared, sought, rejected? What is the role of the strange or the familiar in scientific breakthroughs, cultural representation, the construction of knowledge, individual experience, the creation of art?

We welcome papers on **people**: visitors, observers, interlopers, kin, strangers, friends, oddballs, foreigners, countrymen, societies, clubs, circles. . .

We welcome papers on **geographies** and **objects**: home, abroad, transit, discovery, exile, return, place, space, the local, the exotic, cities, villages; foods, shoes, beds, books, art, verse . . .

We welcome papers on **states of being**: desire, comfort, restlessness, ease, satisfaction; youth, mid-life, aging; fitting in or standing out; health and sickness; the pristine, worn out, or broken in; the bizarre, outré, or outlandish . . .

We welcome papers on **practices** and **approaches**: certainties, convention, improvement, experimentation, defamiliarization, innovation, eccentricity, daring, recuperation, renovation, insight, recklessness, novelty, surprise . . .

We welcome papers on **pedagogies** and **researches** familiar or strange . . .

We welcome papers on knowledge, literature, the fine arts, music, science, law, medicine, history, government, philosophy, economics, religion, entertainments, daily life, and all the strange and familiar ways in which we profess the eighteenth century. As always, we will also do our best to find panels for papers addressed to different themes and questions.

The keynote speaker for 2016 is Catherine Ingrassia of Virginia Commonwealth University, who will speak about resisting the familiar and relocating the strange in 18th-century women writers. Ingrassia is the editor or

co-editor of numerous works on 18th-century women's writing, including the *Cambridge Companion to Women's Writing in Britain, 1660-1789* (2015), *British Women Poets of the Long Eighteenth Century* (2009), and the Broadview edition of Haywood's *Anti-Pamela* and Fielding's *Shamela* (2004). She is also the author of *Authorship, Commerce, and Gender in Early Eighteenth-Century England: A Culture of Paper Credit* (1998) and the co-editor of *"More Solid Learning": New Perspectives on Pope's Dunciad* (Bucknell, 2000) and *A Companion to the Eighteenth-Century Novel and Culture* (Blackwell, 2005).

The conference hotel, Courtyards by Marriott Fredericksburg Historic District, offers us the conference rate of \$149 + tax (1-800-321-2211). There will be overflow accommodation at the Hyatt Place Fredericksburg Mary Washington, with a conference rate of \$99 + tax, a ten-minute drive from the Marriott and a ten-minute walk from the Mary Washington campus. Early hotel reservations are suggested--27 September is the deadline for the conference rates. Transportation between the Marriott and campus will be offered Saturday.

Panels seeking submissions can be found on the conference web site, <https://ecasecs2016.wordpress.com/>. Proposals are due to panel organizers by May 16. Individual paper proposals and completed panels are due by June 1. Send paper proposals and questions to the conference organizer, Marie E. McAllister, at ECASECS2016@gmail.com. For more information on events and lodging, visit <https://ecasecs2016.wordpress.com/>.

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Reflections on "Making Shakespeare": Collaborative Teaching and Innovative Course Design

by Jane Wessel and Matt Kinservik

This March, at the annual meeting of ASECS in Pittsburgh, we will be presenting at the Innovative Course Design Competition panel. Our course, "Making Shakespeare," was one of three courses selected for that award. We team-taught this course during the fall 2015 semester at the University of Delaware, and now, with a few months remove, we have had an opportunity to reflect on it. Below you will find the proposal we sent to ASECS, detailing the structure and aims of the course. We would encourage our colleagues in ECASECS to submit their innovative courses to the competition, and we hope our proposal will serve as a useful model. We are happy to say that we were able to accomplish everything we set out to do, and following the proposal, we have written up some of our reflections on the experience.

Innovative Course Design Proposal

"Making Shakespeare" is an interdisciplinary first-year honors colloquium that we co-designed and are team-teaching for the first time this fall at the

University of Delaware. The course is structured around the question of how Shakespeare became central to the English literary tradition. What were the cultural, political, and economic factors that contributed to his canonization during the Restoration and eighteenth century? The course challenges students to answer these questions by engaging them with adaptations, early biographies, theatre reviews, and theatrical ephemera. We work extensively with library databases (including *ECCO* and *British Newspapers, 1600-1900*), open-access databases like the Folger's digital image collection, and Special Collections in order to help our first-year students develop important research skills. In our final unit, we move beyond studying the "making" of Shakespeare to participating in it. Working closely with Special Collections, students create and curate a library exhibit on Shakespeare in the eighteenth century. In the process, they determine what matters about this historical moment. In this collaborative and research-based course, students both study and become participants in an ongoing cultural process of "making Shakespeare." In this proposal, we discuss the course structure, including readings and assignments, the final project, and ways to adapt the final project for different types of classes and schools. (Our ASECS proposal also included the syllabus at the end of the document.)

Course Structure

We have structured the course around two central Shakespearean texts and their adaptations. By limiting the number of texts we read, we are able to move beyond literary analysis of the plays and spend time studying their performance and reception histories. Employing a range of critical methodologies is especially important given the aims of UD's honors colloquia, which are meant to develop critical thinking and analysis through interdisciplinary approaches to the subject matter. We begin by reading *The Merchant of Venice* and spending a few class periods analyzing the language, plot, characters and genre. We start off, in other words, by approaching the text in the way that our freshman are already familiar with. We then challenge them to think about how different performance choices create interpretations of the text and its characters by watching multiple video clips of the same scene (Shylock's "hath not a Jew eyes" speech) performed in different ways. As students begin to understand the text as malleable – something that performers and readers rework for their own ends, – we transition into George Granville's 1701 adaptation, *The Jew of Venice*, discussing Granville's alterations in terms of the dramatic unities and Restoration homosociality. The first major essay is centered on this adaptation: students are required to identify a major point of difference between the two texts and analyze its impact on the adaptation.

Following our comparison of the two texts, we discuss ways of reconstructing performance histories. In this section of the course, we teach students the research skills they need to study historical performances and then, through a group presentation assignment, require them to teach each other the content. We break the class into six groups of three to four students each and assign each group an important moment in the play's production history (including Charles Macklin's performance of Shylock, Edmund Kean's Shylock,

and Lothar Muthel's 1943 Vienna production of *The Merchant*). After providing a database tutorial and workshop focusing especially on *ECCO*, *British Newspapers*, the *MLA Bibliography*, and *JStor*, we require each group to prepare a ten-minute presentation that incorporates primary and secondary source materials, including visuals, to teach the class about that historical moment and demonstrate why the moment is a crucial part of the play's history. Students focus, in their presentations, on the historical context for the performance, how it broke with tradition or established a new interpretive direction, and the contemporary reaction to the performance. By shifting responsibility for this element of instruction to the students, we allow them to take ownership over the material and their own learning.

Our study of *The Merchant*, its adaptations, and its performance history takes five weeks. We spend the next few class periods teaching students about the rise of literary criticism and author biography in the eighteenth century, and bringing them into Special Collections to look at some of these materials, before beginning a similar approach to *Macbeth* and William Davenant's 1663 adaptation. As we are studying these texts, students are also beginning to work on their collaborative final project: a library exhibit on Shakespeare's afterlives.

Final Project and Adapting It as a Digital Exhibit

A major aim of our course is to help students understand that it was not inevitable that Shakespeare would become central to high school classes, college curricula, and the Anglo-American literary tradition; nor is it a given that future readers will continue to study the writers that we consider great today. We want students, instead, to understand the ways that Shakespeare's reputation (or the reputation of any writer) depends on an ongoing process of canonization. The most exciting way to learn this is by creating an opportunity for them to participate in the construction of Shakespeare's reputation. As students create and curate an exhibit on 18th-century Shakespeare, they learn the sorts of choices that go into Shakespeare's representation. We divide students into groups of 4-5, with each group responsible for one facet of Shakespeare's 18th-century reputation (including the biographical tradition, the Jubilee, literary editing, Shakespearean forgeries, etc.). Students then locate texts and objects from Special Collections related to their topic. In a series of related writing assignments, each group member proposes an object for inclusion in the exhibit, and each group selects two objects from among their proposals. After each group has chosen its objects, it is responsible for two writing assignments, both of which are focused on writing to real audiences. First, they must compose brief labels to accompany their objects. Second, using InDesign (for which we schedule an instructional session in our Student Multimedia Design Center), each group composes four magazine-style pages to contribute to an exhibition guide. These pages help visitors understand the objects on display by providing historical, cultural, and material contexts. This final project is challenging, for it requires students to work collaboratively and to compose texts multi-modally, using visual rhetoric to connect to their audiences. But it is also, we hope, rewarding for the students who have a real audience and occasion for writing.

Realizing that the strength of UD's Special Collections and our access to particular databases are essential for the final project in its current form, we wanted to design a version of this project that is adaptable to almost any college context. In this digital version of the project, students would use the "Exhibits" platform on *18thConnect* to create a digital exhibit. Using open-access databases, including the Folger's *Luna* and the Lewis Walpole Library's digital image collection, students can locate texts and images for inclusion in their exhibit pages, thus annotating and contextualizing their images in a narrative.

Reflections

We took a lot of risks in constructing this course. It was the first time either of us had team-taught a course. It was a highly collaborative venture: our final project required support from our campus library, the staff at Special Collections, and the Student Multimedia Design Center. And we were counting on first-year students to step up and work together on a challenging final project – a project that we would be displaying to members of the campus community. But these risks were well worth taking. The highly collaborative nature of the course turned out to be one of its biggest successes. Not only did students regularly see two scholars in front of the classroom, modeling the sort of academic discourse that we were asking them to enter into, but they had the opportunity to work with librarians, archivists, and technology experts. As first-year students, they were doing the sort of research that many students do not do until their senior year.

One of our biggest takeaways from this experience was that giving students real occasions and public audiences for their research and writing has a huge impact on how they approach the work. Doing so created real investment in the final project. None of our students was an English major, and many began the semester by telling us they weren't particularly interested in Shakespeare. Yet they embraced the work of the class, commenting in the course evaluations that the "actual application of our learning via the display case was my favorite part. I felt like the knowledge I gained was being put to real, tangible use." Another student commented that the course "exposed us to a lot of areas, including research, utilizing the library, publishing tools, and exhibition presentation." Teaching this course as an honors colloquium allowed us to be less concerned about coverage and to focus, instead, on teaching students ways of thinking. By reading only two of Shakespeare's plays, we were able to approach them from multiple perspectives, allowing students to experiment with different ways of reading, analyzing, and researching the works.

Finally, we would highly encourage you to find opportunities for team teaching. We found the pairing of a professor and graduate student to be a particularly productive approach to team teaching. We have very different approaches to teaching, and we learned a great deal from one another.

Jane's Reflection: As a graduate student, it was a great experience for me to see how my advisor works with undergraduates. In my own teaching, I tend to lean heavily towards discussion-based classes, allowing students to direct the conversation. But I was impressed by the way Matt integrates lecturing into

discussion. He can engage and excite a room of non-English majors with a topic like the publication history of Shakespeare's plays through his delivery, and he very skillfully leads students through complex passages of texts, pushing them to read the language more critically and thoughtfully. I learned a lot from watching him teach. Beyond learning from Matt's teaching style, though, this experience was valuable to me for an entirely different reason. As a graduate student nearing the end of this portion of my career, I felt, for the first time, not like an advisee, but a colleague. Matt and I fully developed the course together, and we were equals in front of the classroom. And I was very grateful to have an opportunity to work with my advisor in this new context.

Matt's Reflection: I was really pleased to see how our approaches to teaching complemented each other and created a richer learning experience for our students. And the students weren't the only ones who learned—I learned a lot from teaching with Jane. She is much more prone than I am to surrender control in the classroom, have the students break out into small groups, and work through a common problem or question. And it always worked! She also pushed me to learn how to use Canvas, one of UD's course management systems. Students turned in their work on the system, and we graded both the written and the oral work using tools within Canvas. I believe we both benefitted from all of our discussions about the nature of the course and the assignments. This was truly a collaborative adventure. And, last but not least, it was also a great deal of fun.

On Bibliographic Resources for 18th-Century Studies on BibSite and the Need for Bibliographical Control through Bibliographies

On one of Eleanor Shevlin's panels on book history at the West Chester EC/ASECS, I gave a talk that plugged updated versions of seven topical bibliographies of recent 18C studies posted at the Bibliographical Society of America's BibSite archive (Bibsocamer.org/bibsite-home/). The bibliographies had been last revised or posted in 2008-10, and BibSite editor, Christina Geiger, (aided by Donna Sy) has been replacing my old files, updating them to record scholarship published between 1985-2015. Summing each up in a few words, the seven revised concern book culture & reading, books as physical objects, censorship, children's literature, engraving-illustration, journalism, and 18th-century materials in modern libraries, and soon I'll revise that on authorship. This summer I'll add a new file on publishers, printers, and publishing (sometime later in 2016 I may add another on "Book History," a fuzzy category covering both general studies and accounts of particular editions). The revisions expanded most files by about 50%, with some of the lists now reaching over 200 single-spaced pages in Times 11 pt., and all are close to one hundred or more. Somebody should need them. The only one of these fields that receives good bibliographical surveys is book culture & reading if we define it as library history & related studies. For years Katherine Birkwood, first with Caroline Nappo and more recently with Eric Howard, has been compiling a quarterly "Bibliography" for *Library and Information History* (formerly *Library History*,

with contents now offered by Taylor & Francis Online). Divided into the lists “Library History” and “Information History,” this survey has good coverage of scholarship in western European languages in a timely fashion (with few errors). The field is also covered by Edward A. Goedeken’s “The Literature of American Library History” appearing every couple years in *Information & Culture* (formerly *Libraries and the Cultural Record*) and his “Bibliography of Writings on the History of Libraries, Librarianship, and Book Culture” posted biannually at the American Library Association’s website with open access. But my 246 pp. covering 1985-2015 can be conveniently searched as a single file and covers much, as on bibliophily and reading, not found in all Birkwood and Goedeken’s lists. (I can send it and the others in Word to anyone who requests such.) For the other fields, as journalism and engraving, there’s nothing appearing regularly today to cover scholarship on the long 18C. So, I’m not ashamed in promoting these open-access BibSite lists to potential users (if you want to shamelessly promote your work, edit your own newsletter). While one is at BibSite, one might find other resources of value at the site, like James Woolley’s very helpful guide to and listing of first-line indices for poetry. Furthermore, I wish here to reflect on the sources for, and challenges to, identifying what’s published, argue the value of bibliographies, and conclude with a slice of pie in the sky, proposing a better 18C bibliography.

I began seriously enumerating publications in the mid 1990s, when Jim Springer Borck asked me to compile Section I of the *ECCB: Eighteenth-Century Current Bibliography*, taking over with the annual covering 1990. Many scholars I’d looked up to, like Jerry Beasley and Jim Tierney, had been contributing editors. I took it for granted that 18C studies needed an annual bibliography--the *ECCB* was once said to belong on the ASECS dues form the way *SECC* is. But the bibliography was always four years or the like behind in reporting publications, and the volumes were typically housed on reference shelves, thus not easily consulted. So, to make my labor pay off, I began running topically focused bibliographies, as on illustration and engraving, in the *Intelligencer* and also compiling them for posting by Kevin Berland at his C18-L archive (these are still found on the internet, though only that on “Women authors, publishers and readers” has not been superseded by files on BibSite). Now, someone interested in only, let’s say, frontispieces would have fewer pages to search and could do so with words, like “frontispiece” or “Hogarth.” After coming up relatively empty when searching the web for “bibliography studies engraving” and the like, I believe these BibSite bibliographies fill a real need. Most have no rivals as alphabetical lists covering a specific field over the past three decades. There are some very inclusive serial lists of publications, like the Benoît Melançon’s 287 postings of *XVIIIe siècle: Bibliographie* between 1992 and February 2016, but these undigested listings serve as notice of new publications and aren’t classified by topic or field (and entries are often incomplete and subject to typos). Kevin Berland’s “Selected Readings” at C18-L did classify publications by subject field in its 97 numbers, but its final number reached only to Spring 2008, nor did Berland begin as far back as 1985.

One can run searches by keyword and title-word in *Annual Bibliography of English Language and Literature* (or *ABELL*, by the Modern Humanities

Research Association) and the Modern Language Association of America's *International Bibliography (MLAIB)*, but these bibliographies have failed to survey many major journals and books. As I noted in a recent critique (September 2014's *Intelligencer*, 28.1:16-22), these bibliographies are overwhelmed and full of gaps. I wish now I had stressed before that this is not entirely their fault, but also due to the failure of journals and presses to report. That's evident from both *ABELL* and *MLAIB* having recent listings for journals like *Revista alicantina de estudios ingleses* and *Revista canaria de estudios inglese*, publications not likely to be on the shelves of American research libraries. And *MLAIB* had over 300 listings for 2015 publications in journals beginning "Revista" at the start of 2016. Still, a month doesn't pass without my stumbling upon omissions. Last month I learned that *ABELL* and *MLAIB* have never heard of Irish bibliographers Hugh Fenning and Ignatius Fennessy. The *MLAIB* had a single listing for Beatriz Sánchez Hita; whereas Dialnet has three dozen. Nor had the *MLAIB* heard of a dozen recent journals on literature in Spanish (to which your library *doesn't* subscribe), and it had heard very little in languages like Catalan and Portuguese. For instance, since 1983 *MLAIB* has not recorded any publications on the 17C-19C with the Catalan word "premsa" (i.e. "press"). Furthermore, one's searches frequently won't find all the relevant studies of a topic actually in *ABELL* and *MLAIB* when searching them. I doubt most users of the *MLAIB* put all the fields properly to use, relying instead on title words. And the current trend toward clever but unrevealing titles only adds to that problem; there are increasing numbers of *long* titles that are playfully obscure, enumerate objects, or offer long quotations. (Let me digress: all clever conference titles are *not* suited for publications. If your title is obscure, use an explicit subtitle referencing the subject-author or -title or the period/place or the like; thus, to Teresa Michals' *SECC* 2014 essay "Invisible Amputation and Heroic Masculinity" I'd add an informative subtitle, perhaps mentioning Admiral Nelson. There's a lot to be said for a title providing subject and approach or theme, such as April London's "Sarah Fielding's *Lives of Cleopatra and Octavia: Anecdote and Women's Biographical Histories.*")

In fairness, my lists do not compile critical studies, the main highway in literary studies. For a decade or more, critical studies without much attention to the print trade or periodical/book history often improperly market themselves with the words like "print culture," but few of these merit a place in my bibliographical fields. "Print culture" takes off about 1999, since which year 313 of the 355 titular uses in *MLAIB* occur--the word is first recorded there for the late Elizabeth Eisenstein's "The Emergence of Print Culture in the West," *Journal of Communication*, 30 (1980), 99-106. The second use isn't until 1984, the third in 1988. ("Paratext" has become misused term, and the metaphoric uses "mapping" makes it a nuisance term for someone searching for studies of maps.) Because it is an international, interdisciplinary, and at least formerly small field, bibliographical studies (into which I place studies of publishing/printing history) have not been well surveyed: these articles, notes, and reviews are poorly recorded in bibliographies for art, literature, and history. Here I'm reminded of an article published over twenty years ago, about when I began compiling for *ECCB*: John Van Hook's "The Indexes to Current Work on the History of the

Book: A Review Article" (*Analytical and Enumerative Bibliography*, n.s. 6 [1992], 10-19). After surveying the presence of articles from "core journals in the history of the book," Van Horn concludes with a judgment that remains essentially true: aside from "the little-known *Annual Bibliography of the History of the Printed Books and Libraries* [i.e., *ABHB*]. . . none of the other sources [such as the MLA bibliography, *Humanities Index*, or *Year's Work in English Studies*] is even scratching the surface, and researchers are being kept largely in the dark about each other's activities" (11). Van Horn, who finds problems with *ABHB* as well, remarks on the difficulty of compiling and organizing studies in book history. The profusion of publications and their increased identification via the web may frighten off any genuine efforts at control, nor is there much regard for scholarly service in the P&T review. But, also, fewer of us identify with a community of scholars, and fewer have scruples requiring them to find out whether someone has already published on their topics.

What with the mushrooming of critical and historical information, Anglo-American scholarship seems increasingly less able to cover publications in other spheres. The absence of regular coverage for nearly half the fields in *Year's Work in Modern Language Studies* seems a testimony to this. It also suggests the difficulty of maintaining a collaborative team--something that Bill Baker and Ken Womack have done exceptionally well for *YWES*, as has Kevin Cope for *ECCB*. Also, the scholarship on one national history and literature is often locked in another language. For instance, two important studies of English literature published in German were never translated: Karl Tilman Winkler's *Handwerk und Markt: Druckerhandwerk, Vertriebswesen, and Tagesschriftum in London 1695-1750* (1993) and Fritz-Wilhelm Neumann's *Ned Wards London: Säkularisierung, Kultur und Kapitalismus um 1700* (2012)--the latter was reviewed in the March 2013 *Intelligencer* by Dirk Vanderbeke (27.1:30-32). On the bright side, e-journals in counties like Slovenia [*Studia Bibliographica Posoniensi*, a Slovak ejournal from Bratislava] and Lithuania [*Knygotyra*] are printing English abstracts or even their whole articles in English.

I am recommending the bibliographies at BibSite because they provide more sources of information published in 1985-2015 open to free and easy access than do other bibliographies of these fields. They have been built up over 25 years from diverse sources. It's worthwhile perhaps to provide a roll-call of major sources since few now know these tools. Back in the 1990s, I would take armfuls of new and bound periodicals to the copy machine to capture their contents and abstract pages--there were more new and bound periodicals available then in the stacks (as opposed to low-rent depositories). I wandered in the "Z" section of the reference library, consulting many printed serial bibliographies of great value, most of which are now consulted online (those marked with "*"): *ABELL**, *Annual Bibliography of the History of the Printed Book and Libraries** (*ABHB*, published in The Hague), *Arts and Humanities Citation Index**, *Bibliographie annuelle de l'histoire de France**, *Bibliographie der deutschen Sprach- und Literaturwissenschaft** (*BDSL*, Frankfurt), Horst Meyer's *Bibliographie der Buch- und Bibliotheksgeschichte* (1980-1999), *Bibliographie der Französischen Literaturwissenschaft**, *Bibliography of British and Irish History** (Royal Historical Society), *Revue d'histoire littéraire de la*

France, *The Romantic Movement* (ed. by David Erdman, c. 1965-1999), *Book Review Digest**, *Books in Print**, and the Spanish equivalent *Libros--venta de libros**, *Dissertation Abstracts International*, *Germanistik**, *Jahresberichte für deutsche Geschichte**, *Library Literature**, the *MLAIB**, *Studies in English Literature 1500-1900*, *SHARP News**, *Year's Work in English Studies (YWES)*, *Year's Work in Modern Language Studies (YWMLS)*--and *ECCB*, where other section editors often found things I missed. Some of these are defunct; some now published online. Back in the 1990s I used few online tools but Penn State's catalogue, RLIN, and OCLC's WorldCat. I depended on what was on the stacks at Penn State, Cornell, and Penn--that's how Charles Mish and his colleagues compiled the *MLAIB* in the old days,--but now even those libraries are subscribing to fewer important foreign journals. Lucky are they who work at a library like the Huntington that keeps up hundreds of relevant journals! Over a decade ago I began using internet postings by scholars like Jack Lynch and the online bibliographies of 18C studies by Kevin Berland and Benoît Melançon. Journals that published bibliographies like the *Bulletin of Bibliography* were helpful as were the scholarly surveys in other journals, such as Gillian Adams's "The Year's Work in Children's Literature Studies" in *Children's Literature Association Quarterly*, and Diane Dixon's "Annual Review of Work in Newspaper and Periodical History" appearing in *Journal of Newspaper and Periodical History* beginning in 1986 and then *Media History* until 2001, and Kim Martin Long's "Annual Selected Checklist of Scholarship in American Periodicals" covering 1996-2003 in *American Periodicals*. *AEB: Analytical & Enumerative Bibliography* ran some surveys periodically. Many journals still offer bibliographies of scholarship: *L'Almanacco Bibliografico*, *Dieciocho*, Richard Sher's *Eighteenth-Century Scotland*, Edward Goedeken's library history lists noted above, *Imago Mundi*, *The Library* ("Recent Books" and "Recent Periodicals," with valuable short descriptions by senior scholars like John Flood and Neil Harris, though the absence of surnames and paginations is troublesome), *Magyar Könyvszemle*, *Restoration*, *Scriblerian*, *SHARP News*, and the "books received" lists in *The Book Collector*, *Eighteenth-Century Life*, *Eighteenth-Century Studies*, *The Library, Notes and Queries*, and *PBSA*.

When I started compiling scholarship for *ECCB*, I relied more heavily on the review journals serving library acquisition staff, like *American Reference Books Annual* and *Choice* (both now backed up by databases), but these don't cover the expanded field as well as formerly, perhaps because they get relatively fewer review copies, and the web offers easier searching. A more recent source has been websites of journals, publishers, and corporations selling scholarship as individual articles or as subscription access (Amazon, British Library On-Demand, Cambridge Journals, Dialnet, Project Muse, JSTOR, Brill Online, EbscoHost, Informit, Oxford Journals, Questia, Taylor & Francis Online [which last year absorbed Maney Online], etc.). Also now scholars' personal websites and posted CVs on the web (common for Europeans especially) are valuable sources; for instance, at a personal webpage for Laurence Macé, who took her Ph.D. at the Sorbonne only in 2007, I learned of a dozen relevant publications. And posted syllabi often have reading lists, from one of which in Mexico I

learned of the important research by Marina Garone Gravier. And searches often lead to bibliographies and footnotes in Google books.

Second, I recommend the BibSite lists for the specificity offered by topical classifications (book culture & reading vs. book as physical object, etc.) and by many content annotations disclosing the scholars' subjects and adding search terms. I try to give the titles of all the relevant articles in essay collections. I find it more effective to search my material with the find function in the computer than to rely on the search fields in *ABELL* and *MLAIB*. For instance, *MLAIB* won't allow me to find studies of format or paper for 18C books, yet keyword searching in my bibliography of the physical book allows such. *MLAIB* has tried to create multiple, alternate names for individual scholars and sometimes individual journal titles and one often misses some of its holdings by not employing all these alternatives. Surnames of scholars from Hungary, the Netherlands, Spain, and some other countries can be very troublesome (it can be hard to learn whether a surname is but one, two, or three or more words), and now there is an increase of double-name surnames in other countries as married women don't simply assume their husbands' names. Plus diacritical marks or their absence often throws off searches in the online bibliographies.

Third, the BibSite bibliographies are more inclusively interdisciplinary than *ABELL* or even *MLAIB*. There is a good deal for literary scholars in journals not focused on literary history and thus not scrutinized by *ABELL* and *MLAIB*. That's in part due to the editors of history and the arts journals not reporting contents. The last article in *English Historical Review* recorded by *MLAIB* was dated 1976, and *ABELL* records none. Neither has ever recorded an article in *Parliamentary History*, *History Ireland*, *History of Science*, *Irish Historical Review*, or *Collectanea Hibernica*. Their coverage of prints doesn't reach to *Nouvelles de l'estampe*, and there are two articles from *Print Quarterly* between them. *ABELL* has less range, in part because it doesn't cover languages other than English. It records no articles for *Gutenberg-Jahrbuch*, *Journal of Printing History Society*, *Journal of Mass Communication Quarterly*, *Opera Quarterly*, and none for a journal with "archive," "Cork," or "Jaarboek" in the title. Yet there is much of interest to English scholars that is published in journals not classified as involving English literature, if only by engaging international developments, as in the arts, business, religion, science, and technology. *MLAIB* will bring some of these publications to the attention of those working only in English but the BibSite bibliographies catch some missed by *MLAIB*. Also, humbler periodicals, which might be termed "newsletters," fall outside the attention of *ABELL* and *MLAIB*, yet these often carry discoveries and substantial scholarship: neither have any entries from good newsletters on the Bewicks, the Burneys, or Andrew Marvell, nor from *Quadrat* and *Uncommon Sense*, and nothing from *Eighteenth-Century Scotland* for the past ten years (though both have articles in *SHARP News*). The electronic publications created from the internet, journals as well as blogs, are not well recognized, nor are new electronic text-bases. None of them have anything posted at *Early Modern Books Online* and *18C Connect*, and *ABELL* has one article with "ECCO" in the title and two with "EEBO."

Fourth, the BibSite bibliographies list reviews, which *MLAIB* and many other bibliographies do not do (the other section editors of *ECCB* no longer do so, but I continue to follow the old *ECCB* practice of listing reviews)--*ABELL* lists reviews, too. Many of the on-line journal distributors or the journals themselves have failed to detail the contents of their review sections, but others like Project Muse try to sell the individual reviews, too.

Fifth, books listed in the BibSite bibliographies often have historical depth absent from others. They include the revised editions along with records and reviews for earlier editions. Often founding editors are lost in the recording of revised editions. Often the new edition isn't reviewed, but the old edition's reviews are helpful. This fuller historical record prevents one's supposing that a new edition is the first when, as in many cases, it is but an unaltered reprint.

Sixth, the BibSite bibliographies are free with open access to anyone able to reach the internet (if you can't, I'll send a floppy.) The great bibliographies of the last century that are still produced are all online or mainly consulted online. The *ECCB* is an endangered species, likely to go extinct if it doesn't go online and pool the entries of individual volumes into one searchable whole file. Big printed bibliographies are expensive, the *ECCB* especially so. The 2010 volume published in early 2015, dated "2014," was priced \$435 and had the index for the previous volume and not for itself. Field editors usually don't know what will be in other editors' sections; thus, it includes some unnecessary duplication, swelling the volumes (its page count could be cut considerably if entries were cut from sections where they are least appropriate to the subject field).

Seventh, my bibliographies can be revised with errors fixed--thank goodness, given my propensity for misspellings and other blunders. People write and say, "that's 'Hofmann' with two 'N's" and the like. Mistakes happen even when I'm not around. Discovering publications via the web, I'm continually confronted with inaccurate and incomplete citations and references: paginations and dates reported differently (sometimes not due to different dates for hard and electronic editions), failures to give dates even by major presses, the absence of italics (a serious problem with the *MLAIB*), failure to cite more than one of several editors, etc. Some journals like *Paratesto* provide the most minimal contents table, failing to give full names and pagination--why list articles without noting the page numbers on which they start? Recently I encountered a table of contents from Droz for *Histoire et civilisation du livre*, 7 (2011) that listed two articles (by Didier Travier and Joël Fouilleron) that are not in the book--one is in another book, *Un'istituzione dei Lumi*, and the latter is in the 8th volume of *Histoire et civilisation*. This was an old posting of contents for that journal, but it bespeaks how, when contents don't give pagination, one cannot recognize erroneous info. I've noticed some bibliographers aren't bothering with pagination for articles in printed books, perhaps partly because websites posting contents often neglect them. Also, some journals have little web presence.

News of a publication sometimes comes with misleading or inaccurate information, as when an old title is reprinted, or the review of a book is offered as if it is an article with the book's title, or when a listing on an article distribution site like Dialnet has misspellings. There are now many errors perpetuated by scanned information. For instance, Dialnet gives the citation

“Rémi, Mathis. ‘La **céception** . [for ‘réception’] de l’estampe . . . *Nouvelles de l’estampe*, no. 245 (January 2014), 30-35.” Our computers can be locked on old coordinates (I repeatedly checked www.ec-asecs.org and failed to find info there posted weeks earlier). Google can lead one to dated and flawed information. Old bibliographies and texts that have since been revised and replaced are often still afloat (Kevin Berland’s C18-L carries bibliographies repeatedly revised by me for BibSite, yet these older versions come up as readily on the WWW as the expanded BibSite ones--those at Kevin’s sites come up first when “Jim May” is in the search). C18-L offers my 1999 bibliography of studies of women authors, publishers, and readers, when I have a revised 2008 version that I’d happily share in a Word file with anyone wishing it. Although advance postings on-line for some journals (like *Review of English Studies*) help one keep up, there is an inevitable time lag by editors and presses and then more so by bibliographers, who must rely much on review literature, on the testimony of those who’ve read the book (even if they often ignore prelims in their page totals!). For Sect. 1 of *ECCB*, I survey three years ahead of the year submitted to do that year properly--I was doing 2015 when I finished 2012, drawing on the reviews that clarify contents and identify books hitherto unknown to me. Google now reveals much about publications of a decade ago that I could not then learn without holding the physical copy. Now via Google-books I can examine contents tables, read prefaces, check indices, footnotes, bibliographies, leading to other studies.

If the internet revolution has reduced the acquisition of hard copies by libraries, it has also made the bibliographer’s job easier in other respects. I’d balance my testiness with a shout out to the great value of abstracts for journal articles, required by some journals and made available in some bibliographies and article-vending sites (e.g. Brill Online) and even more to the substantial initial extracts (typically the article’s first page) that appear with open-access on sites vending articles (e.g. Brill, Oxford Journals, Project Muse, Taylor & Francis), and some journals’ own websites like *Imago Mundi*’s. Some tools also offer key words or fields helpful in sorting contents (as found in *MLAIB* entries). It’s quite an educational experience to read through the abstracts and first pages of *English Historical Review* on Oxford Journals--a literary scholar will find many articles and book reviews helpful to his or her studies.

Finally, I’d remind people of why the identification of what’s been researched and published is of value and make some suggestions about how we can all advance that effort. The sheer quantity of publications on books, authors, people, or problems is of telling relevance to the canon and curricula. Even the title words are of interest in defining the development of literary history. Above I said “paratext” was becoming a nuisance word. The *MLAIB*, with 76 titles with that word, notes that 51 occurred since 2008, and that Gérard Genette’s essay “Introduction to the Paratext” in *New Literary History*, 22 (1991), 261-72, was not the first, but Ursula Franklin had used it in *Nineteenth-Century French Studies* in 1986. “Commodification” we learn has been used in 251 recorded titles, with 215 uses after 1997, and the first use in 1955 but the second only in 1989. How about “negotiating”--1285 titular uses with 1024 since 2000. And we learn that “queering,” in 372 titles, was first recorded for 1994 but took off with many uses in 1995. “Literary Marketplace,” with 87 hits, took off 20 years ago,

with 17 uses in 1995-1998, 50 since 2004; it was first recorded for a title by Nelson Lichtenstein in *American Studies*, 1978, and next used once in 1982 and in 1985. A more somber truth is that bibliographies provide a historical record, an enumerating tombstone, of those who fought the good fight in their lifetimes. There's a more practical value for the synthetic imagination. What's been researched and published on one author might be often done profitably on another, and what's being researched in other national literatures might stimulate a focus in another. It's remarkable how Italian scholars cut their teeth on collection studies and Spanish scholars study a single short-lived periodical.

The main purpose, of course, is to learn about published work that answers one's curiosity or that offers the support, tool, or information needed for one's own research and publication efforts. Sometimes the bibliographical research discloses that the thesis that one would argue or problem one would investigate has been already treated well, but then sometimes one will find what had been offered to be inadequate, thus springing one to write a correction. Increasingly critics ignore what's been published and "re-invent the wheel," wasting labor and paper on redundant tasks. These blindly repeated expressions would be o.k. if the only reason for the research and publication was one's personal growth or pleasure, but, when that is the dominant motivation, we lose the notion of a progressing community of scholarship (which might invite nihilism or at least lead to many dozing in conferences). If you ignore the scholarly record, some discerning judges and referees will discover your work isn't original and fails to acknowledge earlier efforts and, so, think badly of you--many will think you're not playing by the time-tested rules. Bibliographies similarly reveal the duplicate publication of the same article in different journals, such as essentially the same article on William Temple in the 1993 volumes of both the *Book Collector* and *Yale University Library Gazette*. My sense is that there's an increasing duplication of information in repeated journal articles, often by the same scholar, and that this is encouraged by quantitative yardsticks used to evaluate for tenure, merit pay, and departmental strength--which I gather has dramatically increased in the U.K., and elsewhere. Bibliographies can reveal that half a dozen articles need not be printed out since they are all chapters of the book following them--sometimes these articles don't appear until the year the book is published and can't be justified as efforts to invoke criticism that might improve a chapter. I'm sure there are other disciplinary shortcomings prevented or revealed by bibliographies. They ought to be consulted especially now given the profusion of criticism and the ease of consulting them at home on one's computer, cutting and pasting citations, not scribbling notes in the library.

If the accumulated advance of learning is a worthwhile end to you, you should report your publications and noted errors to compilers of bibliographies. Even the big bibliographies are very responsive to submissions. Both *MLAIB* and *ABELL* responded to the article in the September 2014 *Intelligencer* by adding listings for our articles and other resources noted, such as Kevin Berland's C18-L, Ben Pauley's *18C Book-Tracker*, and Ellen Moody's website.

For a long time we in 18C studies have known that we needed a **better annual survey** than *ECCB* provides, and nobody knows that better than those working on the *ECCB*. Some have thought it would have been better if *ASECS*,

not AMS Press, owned the principal 18C bibliography, especially now that *ECCB* has remained only accessible on paper and become more costly. Many wish that ASECS maintained an online bibliography of the field. Arguably committees under ISECS should be coordinating an international bibliography that pools bibliographies compiled by national committees. It should develop a simple style sheet for citation with guidelines for annotation in square brackets following the titles, annotations providing at least for unrevealing titles the central person(s) or subjects and location and dates for historical scope. To make the tool function well, journal and volume editors and/or presses should feel obliged to report publications. It's crazy that a few bibliographers have to scour the world to discover what's been published! Bloggers and self-publishing authors of all sorts should report their publications. Perhaps we also need a multi-national language committee to oversee publications within each language. Thus, a journal editor or press director would send completed citations for all contents to the national committee (with bracketed translations of all titles). Additionally, he or she would send a report to the committees supervising foreign languages in which essays are written. I'd think many might submit that citation in with a PDF of contents pages or even pages with abstracts.

Nor is this the only tool that ASECS and other national organizations and language-defined committees might maintain. There might be a master file of persons created for names and date authority of persons, or at least an effort to correct tools like biographical dictionaries and on-line catalogues like the ESTC. There should be a file of serials that publish 18C materials and perhaps of ongoing websites and blogs. Neither young nor old scholars know what journals publish studies in our fields. The printed *ABELL* contains a list of journals surveyed, as did other printed bibliographies, as of German literature and of British history; MLA produced a list of journals that aspiring scholars would consult to find places to send manuscripts. In some bibliographies this journals list and a list of festschrift and/or collections indicated what had been checked; in other cases, it just served as a list of abbreviations. *The Scriblerian's* index volumes have a list of abbreviations that in practice is a list of journals with articles that have been reviewed, a helpful tool. I have to keep up a list of such journals that I've checked, but I know there are many journals that have escaped my notice, especially on-line journals. I often discover the existence of a journal long after it's been in publication (e.g. *América sin Nombre* or *Visual Culture in Britain*). Also, ASECS should consider creating an on-line archive like the Bibliographical Society of America's BibSite. What will become of personal efforts like Ellen Moody's bibliographies and editions when their creators die?

All this effort at bibliographical control presupposes that scholars read through what's been published on their subjects before they write and mail off their own thesis. But some wonder whether many are reading the journals and monographs being published. Four years ago *the* authority on 18C periodicals in English contributed a fine survey of the field to *The Age of Johnson*, and recently he wrote me that he never has heard from anyone in regards to his article nor seen it noted in print. It's a rare pleasure when you meet somebody who has read something you've written. My sense is that scholarly monographs are reviewed only three times on average and usually briefly. At least when your

publication is recorded in a bibliography, you know it wasn't thrown down a hole. The increase in the population and the increase number of scholarly journals made possible by web-publishing further reduce the percentage of articles that are read by more than a handful of people. Certainly, given the sorry state of scholarly reading, it makes sense for journals to provide abstracts.

These are my reflections after spending months each year for two decades identifying and recording bibliographic information for posting at BibSite and in the *ECCB* and the *Intelligencer*. This is how I piss and moan while describing others' accomplishments instead of answering questions that might be more interesting at an ECASECS. Perhaps I should apologize for beating the drum to find an audience, for most of us worry about the value of the activities on which we've spent our lives, ignoring other calls to love and duty. But bibliography-making is so error prone, so eye punishing, and so unrewarded that it may engender special doubts (e.g., has the fear of death reduced me to this?) The only certainty is that one won't finish a bibliography of "recent studies" with satisfaction: there's always much more out there that one missed. But compulsion returns me to the keyboard, leading me to go days without checking email, to feel horror upon the arrival of the latest issue of *The Library*, haunted by all the time required for what is an impossible task for a man with fading memory and poor foreign-language skills. The continual notice of what others have done hurts, and, if one doesn't come to hate brilliant, prolific scholars, one certainly comes to hate diacritical marks--one is exasperated to have to type "Dávid" or "López"--who would say DavID or LoPEZ?? And then there are the meaningless accidental decisions that thwart consistency, like the abbreviations "Ph.D." and "PhD," and the challenges to alphabetical order--sometimes a multivolume series with varying titles should be listed by chronology. It's not always a dry task but sometimes fraught with envy and anger and fear over computer troubles, but also occasional vain triumphs upon the discovery of out-of-the-way studies that deserve recognition.--JEMay

END (Early Novels Database): <http://earlynovels.org/>

Among the final set of panels at the EC/ASECS 2015 conference this past November was one devoted to END, the Early Novels Database project. The panel's placement at the conference's close was seemingly apt given the project's acronym. Yet, this database and the innovative projects it has spawned are far more suggestive of beginnings and growth than the closure its acronym intimates. Those who had the good fortune to attend this session will no doubt recognize the justice of this observation, but, for those less familiar with END, this brief piece aims to provide an introduction and to suggest what this project offers eighteenth-century studies beyond its usefulness as a tool.

Since its inception in 2009, the END project has drawn its material from the University of Pennsylvania Rare Books and Manuscripts Library's *Collection of British and American Fiction 1660-1830*. Although this collection forms the project's core—its 1660-1830 holdings contain over 3,000 works of early fiction,—titles from other area institutions such as the Bryn Mawr College,

the Library Company of Philadelphia, the Rosenbach Museum & Library, Haverford College, Swarthmore College, and Philadelphia's Free Library have also been included. The website indicates that thus far records for about 1,200 of these texts have been created. Dr. Rachel Sagner Buurma, associate professor of English at Swarthmore College, heads the project as its faculty director in partnership with Jon Shaw at Penn's Van Pelt-Dietrich Library.

END is foremost a bibliographic undertaking. It recuperates the practice of supplying rich descriptions of the material text so often omitted in large-scale digitalization projects such as Google Books or Eighteenth-Century Collections Online (ECCO). Without such bibliographic information, as all of us who use these databases well know, identifying specific editions and distinguishing one particular copy from another can become a hopeless if not impossible muddle. The descriptive records END offers acts to eliminate such confusion. Equipping these digitized texts with robust, structured metadata greatly enhances the types of searches and the quality of results available to researchers. Yet END approaches this bibliographic work in novel ways. Perhaps most unusual, it relies heavily on undergraduate researchers to supply its bibliographic descriptions and metadata. Besides students from Swarthmore, the project has also involved undergraduates from Haverford, Bryn Mawr, and Penn. The classroom is traded for the library, which in turn is transformed into a hands-on laboratory where students acquire skills in descriptive bibliography and library cataloguing practices. That students work on this project as full-time summer interns (30 to 40 hours a week, Mondays through Fridays, 9 am to 5 pm) has no doubt facilitated their training by affording a truly immersive experience and the opportunity for concentrated focus without the juggling of other coursework. Careful thought and effort have been employed to prepare these undergraduates to handle such tasks effectively (see Rachel Sagner Buurma, Anna Tione Levine, and Richard Li, "The Early Novels Database and Undergraduate Research: A Case Study" in *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives*, edited by Eleanor Mitchell, Peggy Seiden, and Suzy Taraba [ACRL, 2012], 279-82). Besides receiving ongoing guidance from librarians and Dr. Buurma and other faculty, the undergrad interns also participate in weekly seminars that include talks by scholars whose specialties include novels of the long eighteenth century and history of the book. Graduate students from Penn, Temple, and elsewhere also form part of the team.

Another innovative method undertaken by END is its approach to metadata, what it terms SLo Metadata. The "SLo" refers not to lengthy retrieval waits for results or to the laborious review of each page of each work undertaken to produce the description. Rather it is an abbreviation for "the Social Lives" of Metadata and denotes the inclusion of not only controlled terminology but also taxonomies inspired by folksonomic practices. In other words, in creating its metadata the END database places the classification vocabulary employed by library cataloguing and search engines in dialogue with user-created classifications drawn from both 18th-century indexing practices and 21st century thinking about these works and their materiality. The use of this robust metadata opens up considerably opportunities for meaningful search results. For one, it enables searches that capture the ways that works of prose fiction from

the mid-17th century through the early decades of the 19th presented themselves at not only a macro- but also a micro-level. The database allows for both keyword and highly useful faceted searches. One can search, for instance, for epigraphs, their authors, or any individual keyword appearing in the title and the grammatical function it plays. The search interfaces at the time of this writing are undergoing redesign, but the following screenshot offering the first-half of a full record provides a sense of the fields and faceted options:

Record View: Full Detailed Staff

Person: Scott, Helenus, 1760-1821.
Murray, John 1737-1793 Printed for
Shakespeare, William 1564-1616 Author (epigraph)
Lucretius Carus, Titus Author (epigraph)
Drummond, George A. (George Alexander) Sir 1829-1910
Author (bookplate)

Title: The adventures of a rupee. Wherein are interspersed various
anecdotes Asiatic and European

Variant Title: The adventures of a rupee. [Price three shillings sewed.]
(Letter-press, Work, Half)
The adventures of a rupee
The adventures (verso)

Publisher: London : Printed for J. Murray, no. 32, Fleet-Street.

Publication date: M,DCC,LXXXII.

Format: Duodecimo

**Number of Volumes /
Pagination:** [4], ix, [1], viii, 264 p. ;

Book Height: 17 cm. (12mo)

Authorship Claim: Author (text) Generic/Descriptive ...It is not for you gentleman
to judge of my production.-- Preface Indeterminate Male
Author (text) Generic/Descriptive ...the following pages in my
opinion are so insignificant that to them I should blush to
prefix my name... Preface Indeterminate Male
Author (text) Generic/Descriptive My work is barren of
incident...but my aberrations from human nature are neither
so frequent nor so great as the insignificant and ignorant
imitators of Sterne, and other novelists daily exhibit, in their
affected and foolish productions. Preface Indeterminate Male

Find Related Items:

- Repository: University Of Pennsylvania
- Noun: Adventure
- Noun: Anecdote
- Noun: Price
- Noun: Rupee
- Noun: Shilling
- Adjective: Asiatic
- Adjective: European
- Adjective: Sewed
- Adjective: Three
- Adjective: Various
- Object: Rupee
- Place of publication: London
- Publisher: Printed for J. Murray, no. 32, Fleet-Street
- Date of publication: M,DCC,LXXXII
- Number of volumes: 1 v.
- Paratextual essay description: Preface
- Paratextual essay description: Table of contents
- Paratextual essay heading: Contents
- Paratextual essay heading:

Screenshot: http://earlynovels.org/?page_id=136 March 8, 2016.

As we can see full information on the title is provided, the epigraph and author of epigraph, bookplate, format as well as a field containing claims the work makes about authorship and multiple fields for paratextual elements. If we scrolled down, we'd see the ESTC number, other reference/citation information, a note indicating where the bookplate physically appears, and provenance information such as the name of the donor that gave this copy as well as the name on the bookplate. If we had opted for a detailed rather than full view, we would receive specifics about the title page and half title, a transcription of the epigraph as well as its source and physical placement, a note about the text's narrative form (here the record notes that the text occasionally addresses the reader and that a few footnotes by the rupee occur), and a general paratextual essay note that begins "Authorial Ridicules, generally, major novelists, writers, reviewers, and readers of the time" and continues with several more lines

before concluding by noting that each chapter opens with a brief summary of its contents. This brief account offers only a partially look at two available views of results, but is suggestive of what END offers.

I have concentrated on the contents of the database, but the END project is more than this part, and a few words are in order about its other components. END's attractive homepage consists of a large square composed, in turn, of three blocks across and three blocks down, providing portals to other END features and capabilities: About, Guide, Search, Play, Early Novel Database, Visualize, SLo Metadata, and Download. The Play block, for instance, enables users to manipulate END material via the Sandbox feature, or simply view the ways in which the project team has used the data to visualize certain information. The Visualize block highlights additional ways to use END material beyond traditional bibliographic purposes. In the Blog section, one will find entries discussing challenges and thought-processes that have arisen in creating the records. This section also features information about the various projects that undergraduates working on END have pursued independently of their cataloguing work but arising from observations made while performing these tasks. Several of the ongoing projects were presented at the EC/ASECS.

This brief overview has only touched upon a few aspects of END, but it is hoped that one will be inspired to examine this work more fully on one's own. END offers a wonderful demonstration of the ways in which digital tools can advance work in 18th-century studies while also reinforcing and enhancing traditional practices such as bibliographical pursuits. It's encouraging to see how these undergraduates are grappling successfully with work once not done until graduate school. Finally, END illustrates the fruits of what can be accomplished when various institutions come together to collaborate regionally.

Eleanor Shevlin
West Chester University

Notes from Newark: The Enlightenment Congress in Rotterdam

by Theodore E. D. Braun

Anne and I began our attendance at the 14th quadrennial meeting of the International Congress on the Enlightenment in Rotterdam – my 13th straight – by way of Ireland. “Why Ireland?” you ask. “Your background is completely German!” Well, here's the straight dope. One of my two favorite cousins, Carol, was my father's sister's (Pauline's) daughter. Now Carol met a handsome Irishman in Munich, where she worked as a nurse in a Red Cross hospital. She and Liam married, relocated to his native Limerick. They eventually had two daughters and a son, my first cousins once removed, Joy, Sineád, and Conor, who have a total of seven marvelous children, my first cousins twice removed. Although, unfortunately, Liam and Carol died young; their children have become my favorite cousins, and we went first to Ireland to see them. We were able to spend a few days with them at Joy's house. There, along with Joy and

her husband Dan and children, and Sineád and one of her daughters who came in from the Isle of Man, we were nine people in a house with one bathroom, and then twelve when Conor came with his wife Cornelia and a daughter who celebrated her second birthday in a houseful of her cousins aged five to eighty two! It was hard to leave them behind, but we took a train from Limerick to Dublin, and then flew to Rotterdam by Ryanair. Don't get me started on those highway robbers; suffice it to say that because I neglected to print out our boarding passes I had to pay 90 euros to have them print them up. Was I ever a grouchy old man then! If you ever get to Ireland, don't take Ryanair.

We did arrive in Rotterdam in daylight and finally decided to walk to our hotel, the Ibis Centre City, which we highly recommend. It is located on an islet surrounded by canals and many tall ultramodern buildings. Now the west of Ireland is also beautiful, but like coastal Holland it was buffeted by showers and rain every day, with fleeting sunshine and with high temperatures holding in the sixties. It was almost as though the weather conspired to keep the congressists indoors. Ironically, the day following the meeting, the weather became dry and warm until our departure. Or was it ironic?

The meeting itself drew about 1200 scholars from every continent save Antarctica. It was admirably planned and executed, except for one crucial matter: the program online and in print was almost unintelligible. On any given day the ordinary chronology was not followed, making it very difficult to find sessions and speakers and to otherwise plan the day. Thus a 9 o'clock panel would be followed by an 11 o'clock panel and perhaps by a 2 p.m. panel, then another 9 o'clock panel would be indicated, most often with similar breaks in time sequence. The process was continued throughout the day and the week, making you feel as though you were inside a weird sci-fi novel, trapped in time. And there was no index, so it was no easy trick to hear a colleague's paper or find a particular panel. In fact, I missed the first of the two Ibero-American panels I was slated to chair! There was a time sequence of panels printed, listed not by name of panel but by a numerical code understood only to the organizers. These defects were noted and complained about by everyone I spoke to during and after the meeting. Brycchan Carey and his crew drawn from BSECS will surely not have this kind of mess in Edinburgh four years hence. Still, I repeat that except for this, the huge meeting was under control and well organized.

My hotel was situated near a center for major metro, tram, and bus lines, which were relatively low cost if you bought the multiple-day passes. We got to Erasmus University by the tram, just a few stops, and found the campus easily. Like much of Rotterdam, the university is modern, because most of the city had been destroyed during WW II. The two buildings housing the panels were located side-by-side, and could even be accessed by a covered ramp connecting them in the upper stories.

On the first day, having missed my panel "21st-Century Approaches to 18th-Century Ibero-American Quixotes and Quixotisms: *Don Quijote* II (1615-2015)", I attended only one panel, "The Political Economy of Fénelon's *Aventures de Télémaque* through the Mirror of Editions and Translations in the 18th and Early 19th Centuries". I was intrigued by this topic because Fénelon, when I was a grad student in the late 50s and early 60s, was a mere precursor of

the Enlightenment, soon to virtually disappear from view. But these papers set the record straight, at least as far as the Ibero-American experience is concerned. I had no idea of how important *Télémaque* was to Spanish and Hispanic readers in this period, in French editions and Spanish translations. This particular panel was excellent, interesting and informative. The panel I was supposed to chair dealt (as the title above clearly suggests) with various topics related to Cervantes' *Don Quixote*. Catherine Jaffe spoke on female Quixotism in two books; Ana Rueda's paper was concerned with the squire as hero in 18th-century continuations of the Quixote; Mark Malin addressed the curious question of Enlightenment Quijotes; and Gabriele Eckart looked into Wieland's vision of the novel and its reception in Germany.

The following day, Jeff Loveland offered a comparative view of Diderot as editor of the *Encyclopédie* compared to the other encyclopédistes preceding him; Isabelle De Marte spoke of Diderot's desire to open up knowledge—scientific knowledge in particular—as one of the goals of his great enterprise; Christine Arndt de Santana showed the author's attempts at reforming the theatre as a major Enlightenment project; and while Claude Klein's paper examining Rétif de la Bretonne's theatre during the Revolution did not directly concern Diderot, Rétif in some respects tried to continue Diderot's theatrical project.

Speaking of encyclopedias, this was a hot topic at the meeting. Thus Clorinda Donato read a magisterial paper on the Venetian Republic as presented in the *Encyclopédie méthodique de Padoue*, a correction of certain errors that occurred in this follow-up to Diderot and d'Alembert's. The story of Venice and its economic power was recounted from the point of view of Venetians, not that of the French, which made a lot of difference. In the same session, Suzanne Greilich explored economic studies during the Spanish Enlightenment, and Iwan-Michelangelo D'Aprile examined the transfer of economic knowledge in German encyclopedias.

By the way, I'm aware of the fact that many of the names I am giving are of persons who have seldom or never come to EC/ASECS meetings, but whom you might have seen at various ASECS or affiliate meetings. Others are people we've mostly not seen at all.

In another panel, we were treated to Angélique Gigan's exploration of Rousseau's friend and admirer, Bernardin de Saint-Pierre (author of *Paul et Virginie*) on the Providential State, and to a masterful study by Malcolm Cook, the world's greatest scholar of this author, of Bernardin's voyage to Normandy, the land of his childhood. Bernardin knew the area not only as the lord of a manor in his youth, but also its poverty, the hard life of the peasants, and the hopelessness of their situation.

Because of conflicting schedules, I could not hear our President Sandro Jung's paper or Ellen Moody's papers, all of which were enticingly titled. I also missed Brij Singh's paper because of difficulties encountered in trying to renew our transit passes, but was able to get to Frances Singh's excellent talk on "Cumming, Grant, and Mackenzie: A Tale of Three Scottish Cousins in East India Company Employ 1792-1804", which was a fascinating story indeed. Her talk had been preceded by two others, one by the Glaswegian scholar Sandra McCullum whom I had met the day before, and who outlined the educational

choices open to an enlightened Scottish family during the 18th century, and John Cairn's detailing of dealing in slaves in 18th-century Scotland. A brilliant panel (as the Brits might say) that was sponsored by the 18th-century Scottish Studies Society, for whose founding I had provided some assistance in the 80s.

Our member Mel Penrose gave the opening paper in a panel entitled "Virility in Distress: Defective Male Bodies in the Eighteenth Century". Mel's delightful paper, "Androgyny and Sexual Ambiguity in José Somoza's *El Capón* and Gérard Corbiau's *Farinelli*" was a delight to hear, and was followed by a kind of companion piece by Hal Gladfelder's "Castrati and the Erotic Imaginary in Eighteenth-Century London". Given my own non-hirsute situation, I was delighted by Marleen de Vries's paper on "Bald and Beautiful: How and why the bald man enters the eighteenth century". Of particular interest were slides showing prints of famous men—Diderot, Voltaire and others—with their wigs off. A final paper on this panel dealt with "Pox, Powers, and Potency: Venereal Disease and Male Sexuality". A surprise to me was to hear about men proud of having syphilis! Especially given that the cure, mercury, was quite painful and sure to kill them before the disease could.

Former Delaware undergraduate Charlotte Daniels, who was my advisee and is now an associate professor of French at Bowdoin College, was far and away the best of the three speakers on her panel. She discussed a phenomenon of "talking back" to the slave-trading négociants. Her central image has to do with the son of the slave ship owner and an argument he had with the captain of the ship over the mistreatment of the human cargo. This cargo was just below them in a hold and could hear the two men shout at each other. Whether they could understand English is a moot question, but the paper took off from there.

Brycchan Carey, whom many of us know and admire, ended up being the only remaining member of the four-speaker panel he was in, thus having an unscheduled plenary session, which he carried off brilliantly. He posited two views of early Caribbean ecology and slavery, comparing the "holistic" view of Richard Ligor with the "reductionist" view of Hans Sloan. Brycchan is a leading historian of African enslavement, and his plenary panel allowed ample time for questions and discussion. Indeed, it must be said that discussion periods after the papers were particularly lively throughout the entire Congress.

A panel intriguing me despite my theology was "How to Pray." It proved to be a diverse panel discussing Enlightenment religious practices concerning prayers and prayer books in two Catholic countries (Poland and what is now the Czech Republic) and in one Protestant country (Great Britain). The Catholic countries showed considerable flexibility in terms of the language used (the vernacular versus Latin), while in Britain prelates worried over what to do with certain prayers, and even Biblical texts, which they tailored to suit the needs of their beliefs. A startling case was discussed in the final paper of the panel, Laura Steven's "Mary's Magnificat in Britain," an extraordinary work of scholarship.

My final panel I felt privileged to chair, "Nation, Port, and Family: Reading, Mapping, and Censoring in the Ibero-American Enlightenment." Clorinda Donato read a paper that was a sort of complement to the one reported on above (Clorinda does research in the French, Spanish and Italian Enlightenments, moving from one culture and language to another with

incredible ease). Her subject for this paper was “Censoring Geography, Writing the Nation: The Spanish Translation of the *Encyclopédie méthodique*,” which was another superb paper. Mariselle Meléndez spoke on Spanish-American ports, in particular Havana, as the key to Spanish dominions and domination in the Caribbean. Sara Muñoz-Muriana showed how women played a much more significant role in public life in Spain than we have generally thought. And Yvonne Fuentes studied accounts of incest in 18th-century Spanish sentimental plays. An excellent panel sponsored by IASECS.

Of course, much of the life of a convention centers on personal interactions, and they were present in abundance between sessions, at the opening reception in a lovely church, and at various other points in the course of the week. At one of these times I said to a certain high official of the Voltaire Foundation that it seemed to me that Voltaire could not bear having anyone threaten his position of preeminence in any of the numerous genres that he practiced (theatre, prose, fiction, history, philosophy, epic poetry, etc., etc.) and made enemies of his suspected rivals. To my surprise, this official agreed, adding “The only times he didn’t attack his rivals were when he was standing in front of a mirror”. I wonder if Voltaire ever wrote a pamphlet entitled “The Author as Rival of Himself”!

A final personal note seems like a good way to conclude this report. Having managed to destroy a wonderful orange hat, I thought that it would be easy to find a replacement in the Netherlands. I couldn’t find one in a plain orange color, but did find one that’s covered in a pattern that’s somewhat wild but predominantly orange. I suspect it was this hat that prompted an airline clerk to upgrade us to more leg-room and better service on the final leg home from Heathrow. Ah, the powers of orange! At least in the Netherlands. Oranje boven!

Exhibition Review: Vigée Le Brun: Woman Artist in Revolutionary France

The impressive retrospective of Elisabeth Louise Vigée Le Brun’s portraits, on display at the Metropolitan Museum of Art through May 15, 2016, and upcoming at the National Gallery of Canada in Ottawa from June 10-September 11, 2016, provides the opportunity to consider the work of an extraordinary woman artist who managed to sustain a lucrative and significant career over several decades and in a variety of geographic locations. This show marks the first ever retrospective of her art, which, judging from the talent on display here, should remind us that the marginalization of women artists continues. The number of pictures in the show is slightly smaller than what appeared last year at the Grand Palais in Paris, where this exhibition debuted. Still the seventy-nine portraits included in the exhibition demonstrate quite persuasively that her talent was immense.

Le Brun’s father was an artist, and she clearly tuned her own artistic vision to his. A few of her pastels, the medium that brought him acclaim, are included in the show. They are superb and suggest her enormous skill and delight in learning from him; her memoirs articulate her love for him and the grief she felt

when he died. Other knockout pictures in the exhibition are her self-portraits; there are six in the exhibition, spanning the years 1782-1809. These pictures communicate both her beauty and her identity as an artist. The portraits of Julie, her only child, are as touching as they are beautiful. They communicate the hopes and dreams she had for her girl, which were dashed when Julie married the “wrong” man in 1799. Le Brun outlived her daughter by more than 30 years; poor Julie had syphilis when she died in 1819.

The portraits that established and secured Le Brun’s career recorded the faces of royal and aristocratic women. A list of their names reads like a veritable “Who’s Who” in the French court of Louis XVI and the courts of Europe. These magnificent women are wigged, powdered up, and ready to play at being the “subject” for this artist, because her reputation preceded her into their private apartments. Having their portraits painted by Vigée Le Brun meant they had power and favor; indeed, since their faces were often what gave them their places in the highest circles of society, it is not surprising that the portraits present close-ups of them. Le Brun’s portrait of Countess Golovina (on this issue’s cover), from her years in Russia, illustrates well the artist’s talent for capturing the vibrant face of her sitter. Golovina looks directly at the viewer; her pose lends her both a sense of motion and life. Not unexpectedly, the women appear to be quite perfect, with not a hint of pox marks, pimples, or facial hair marring them, yet the pictures are not clichéd images. Le Brun clearly had an ability to capture the personality behind the women’s unblemished faces. We can see their passion and vitality through their bright eyes, alluring clothes, and fantastic hair and hats. Their gestures and their slightly open-mouthed smiles, which were considered slightly risqué at the time, seem sincere and authentic.

Le Brun’s fame was won very early in her career, with her portraits of Marie Antoinette, whom she first painted in 1777, when they were in their early twenties (both were born in 1755). Marie Antoinette’s letters and Le Brun’s memoirs suggest they achieved a level of comfort with and appreciation for each other. The exhibition boasts five portraits of the Queen, including a formally staged one with her children that fails to communicate the warmth of the other portraits. In the Directors’ Foreword to the handsome catalogue published for the exhibition, Le Brun is referred to as “the principal propagandist of Marie Antoinette in art” (vii), a characterization that might seem harsh but just.

The portraits depicting the leading male courtiers in the French court do not hint at their inner lives in the same interesting way; curiously, the majority depict interior spaces. She staged these works in conventional settings familiar to the genre; for example, the portrait of Charles Alexandre de Calonne, has him at his desk and holding a letter he has just addressed to the King. It is interesting to compare this group of pictures to the portraits eighteenth-century British artists painted of the great male aristocrats and artists across the channel.

The few pictures set outdoors present a romantic view of nature; the one actual landscape in the show is so badly done it is laughable. Indeed, I wonder if Le Brun ever painted outside the walls of an apartment or studio. This retrospective suggests that as an artist she was unconcerned with the daily lives of people who lived in the world beyond her rarified circles. To be sure, she’s never have had the career she enjoyed by painting poor people on the streets of

Paris. Still, I find it slightly ironic that one of her most revealing self-portraits has her wearing traveling clothes, yet there are no street scenes to be seen!

Nor is there any work in the exhibition hinting at the uprisings that led to the Revolution, although Le Brun was politically aware enough to flee Paris in October 1789, immediately after mobs invaded Versailles. Fearing that her close association with the French aristocracy would find her kneeling, as so many of them were forced to, by “Saint Guillotine,” she traveled to Rome and found her way into the highest social circles there. Her exile lasted more than a decade, during which she lived amidst the aristocracy in cities throughout Italy, and in Vienna, Saint Petersburg, Moscow, and Berlin. There she painted imperial, local, and foreign nobles, as well as well-known mistresses and artists.

After slightly more than 12 years abroad, Le Brun returned briefly to France in 1802. She traveled to England in 1803 and could not return to France until 1805. Save for a couple of trips to Switzerland a few years later, she resided in her native land for the rest of her long life. Le Brun died in Paris in 1842, having lived far longer than many of the subjects in these portraits.

The volume published for the occasion of the retrospective includes fine essays by Joseph Baillio, a scholar widely regarded as a leading expert in Le Brun’s work; Katherine Baetjer, a Met curator who played the lead role in curating the show, and Paul Lang, the Deputy Director and Chief Curator of the National Gallery of Canada. They are to be congratulated for assembling such a thrilling and thought-provoking exhibition. If you have the opportunity to see it either in New York City or Ottawa, you are certain to enjoy the time you spend contemplating the work of Elisabeth Louise Vigée Le Brun.

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The Court Journals and Letters of Frances Burney, Volumes III and IV (1788). Edited by Lorna J. Clark. Oxford: Clarendon Press, 2014. Pp. xlv + 345; 10 illustrations; appendices; pp. xvi + 347-757; appendices; 10 illustrations; index. ISBN: 978-0-19-926281-6; 978-0-19-926282-3. Cloth, \$185.

The Oxford edition of Frances Burney’s court journals and letters is most welcome, not only filling a considerable gap in Burney’s private writings, but also providing new insights into life at court during the reign of George III. These two volumes (of the projected six in this edition) are edited by Lorna J. Clark, whose work exemplifies the very best of academic editorial practice. The year 1788 would be a turning point in British history, marked by two events: the start of the Warren Hastings trial, which interrogated Britain’s colonial practices and national identity, and the beginning of King George III’s illness and decline. While not a regular attendee at the Hastings trial, Burney’s descriptions of the early days of the trial bristle with the tensions of the courtroom. There is the energy, anxious and exhilarating, among the participants and observers; the competing political parties and their functionaries jockeying for power; and Burney’s awkward self-awareness, particularly regarding her defense of

Hastings, which was at odds with some of her friends and associates, including Edmund Burke and William Windham.

Burney's daily life centered on the royal household, and her journals chronicle the illness of the King and its ramifications for the royal court. Burney records the King's behaviors—some of which she witnessed, most of which were told to her by members of the court—and her journals and letters delineate the court atmosphere with sensitivity and care. Burney captures the subtle (and not so subtle) changes in the staff, housing, and schedule of the court as the King's illness progresses. Burney writes of the Queen's grace under pressure, as she seeks guidance from physicians and courtiers, and solace from sermons and her attendants. She documents the uncomfortable relationship between the Queen and the Prince of Wales, as the Prince takes over the running of the royal household—and the political tensions as a regency becomes eminent. The new, stressful rhythms of the royal household emerge: waiting each day for news of the King's health, fearing the King's erratic behavior, wondering about the efficacy of his physicians, and hoping each day for his improvement. Court news gains urgency and intensity, and Burney documents her early morning trips to learn how the King fared during the night so that she can report to the Queen—as well as the news shared at her tea table, with pages in passing in the halls, and among the attendants of the royal household.

1788 was personally significant for Burney as well. Gaining some respite from her tormenting court associate, Mrs. Schwellenberg, Burney acquired a modicum of freedom and calm. She returned to writing for a public audience—the first time since the publication of her novel *Cecilia* (1782)—starting a tragedy, presumably *Edwy and Elgiva*. While heart-sore from her relationship with George Owen Cambridge, the man who could not be brought to propose, her friendship with Stephen Digby blossomed. Members of the court watched, wondered, and commented about Digby and Burney, and Burney writes about their encounters like a romantic novel, with herself cast as the heroine. She wonders what Digby is thinking, and analyzes his every gesture and word. Burney ponders why Digby is not more aware of others' perceptions of his visits to her (and how they affect her reputation); she wonders whether he knows the court gossip about his relationship with Miss Gunning. Every interaction is reported and parsed, as Burney, feeling vulnerable, tries to understand Digby and her reactions to him so that she can avoid getting hurt again.

While the content of the court journals and letters is valuable in itself, Lorna Clark has increased their value exponentially through her meticulous archival and editorial work. Clark's efforts amount to a master class in editing: as she documents Burney's text, with its breaks, blank pages, additions, and variations, a reader can envision the original manuscript. Clark's notes are extensive and informative—not overwhelming in detail, but focused, pertinent, illuminating. Clark provides biographical information about the people involved in and attending the Hastings trial, context about the legal process and political alliances, and other reports of events at the trial, which contextualize Burney's impressions and opinions clearly. For readers not versed in the structure and staffing of the court of George III, Clark presents information about the tasks of the members of court, the expectations and challenges of service, the schedules

and the rotation of staff. Clark supplies biographical information for the many personages Burney meets at court: their parentage, spouses, children, subsequent careers, the stipends they received—all of which illuminate the class and culture of the court, the relationships between royal family and those in their service, and the resonances of court service afterwards. And Clark proffers medical information taken from the personal papers and formal reports of the attending physicians, which clarifies 18th-century medical thinking about the king's illness and reveals the tensions (and politics) among the physicians, and their keen sense of the political stakes at hand.

The commentary from the physicians and the members of the court often modifies (and sometimes contradicts) Burney's version of events—which not only reflects the uneven circulation of information within the court, but more importantly, Burney's writing process. Clark demonstrates that despite the tone of the journals and letters, Burney was not writing to the moment in a Richardsonian fashion—and that errors entered Burney's rendition because she was writing the journals months (and sometimes a year) after the events occurred. By tracing the mode and arc of composition, Clark enables readers to understand Burney's craft as a letter writer and journaliser: by writing retrospectively from her notes, Burney dramatizes situations in light of subsequent events, modifies or corrects impressions, and brings her literary skills to bear on the representation of history.

Great standard editions not only provide a basis for scholarship, but inspire scholars and researchers. And this is a great standard edition. Clark's two volumes of *The Court Journals* will trigger a new wave of scholarship, as they will engage all who are interested in Frances Burney, eighteenth-century British politics, the court, women writers, diaries, and journals.

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Jacob Sider Jost. *Prose Immortality, 1711-1819*. Charlottesville, VA: University of Virginia Press, 2015. Pp. viii + 239 + [list of Walker Cowen Prize winners]; bibliography; index. ISBN: 978-0-8139-3680-2. Hardcover, \$45.

Jacob Sider Jost wastes no time with a perfunctory introduction. Instead, his first paragraph, a harbinger for the clear and concise argument that follows, describes exactly what he is about: "How do writers memorialize and preserve the dead? When John Dryden died in 1700, poets wrote elegies. When Samuel Johnson died in 1784, biographers wrote lives. This book is about what happens in between" (1). Few people dispute what happened in the world of letters in eighteenth-century England: the novel rose, the essay flourished, and biography ascended the heights of Mount Parnassus at the expense, *pace* Alexander Pope, of poetry. But why and how this happened has perhaps remained more of a mystery. With primary focus on Addison, Young, Richardson, Johnson, Boswell, and (yes) Pilkington, Sider Jost moves smoothly from close readings through intellectual history to generic implications—and back again. This book

is deservedly the most recent winner of the University of Virginia Press Cowen Prize for scholarship in eighteenth-century studies.

With a glance toward Matthew Arnold's famous phrase, Sider Jost suggests that the century is "the age of prose immortality" because, "for the first time, writing is imagined as a way of immortalizing not only heroic acts or transcendent beauty but also the rhythms and events of daily life" (2). But Sider Jost does not have the "earth-creeping . . . mind"—Sidney's phrase—of a secularist. He argues throughout that "literary immortality is important because of its close connection with the religious understanding of a personal afterlife" (3). As significant as what Sider Jost is doing is what he is not doing; he is not making the facile argument that secularization leads to quotidian interests replacing religious ones. Indeed, that happened, but later, according to Sider Jost: "Skepticism about the personal afterlife coincides, in the Romantic era and beyond, with a new conception of fame as the pre-death adulation of a popular audience—that is, celebrity in our modern sense" (7). While we might find Gibbon to be preoccupied with fame on earth rather than anxious about salvation, he is in the distinct minority.

In one of several major insights in the Introduction, Sider Jost explains how theology adapted itself to a world made increasingly quantifiable and linear due to trends in everything from chronometry to journalism: "pious writers postulated an afterlife that is an extrapolation of this world, a horizontal continuation rather than a vertical transformation" (11). The insight is most obviously valuable in understanding Richardson's *Clarissa* and Addison's *Mr. Spectator*, but it also fits Johnson and Boswell remarkably well: "If there is no such thing as the self, Boswell's massive hoard of autobiographical papers asks, what has been keeping a diary these thirty years?" (13).

Sider Jost convincingly ties the publication history of the *Spectator* and Young's *Night Thoughts* with the thematic pattern he is tracing. Arguing that the secularism of the *Spectator* is not as secure as recently assumed, he stresses that for the writers and readers of the periodical, "daily life as lived and documented sets the human being on a trajectory that continues into the afterlife. . . . The periodical paper, with its daily increments of edifying content, is, conveniently, the perfect technology for readers seeking to work out their salvation with diligence" (22). One could quibble with the short shrift offered on occasion in his pithy generalizations (e.g., "Earlier texts by Addison and Steele place them in this Anglican cultural stream, emphasizing moral formation over time rather than Catholic absolution or Calvinist election" [29]), his main point is undeniable: "For the *Spectator*, the human afterlife is not so much beyond time as an extrapolation of it" (26).

Edward Young presents a tougher challenge for Sider Jost. He acknowledges the poet's inconsistent imagistic patterns and frequent self-contradictory passages, but still manages to make a strong case for *Night Thoughts*' fitting the linear, horizontal road to immortality that he is tracing: "Young's 'nights' . . . are structured around a purely temporal metaphor, unconstrained by plot, symbolic design, or tradition. . . . [N]ight simply follows night. This is a feature not only of the poem's structural organization but also of its publication over the period of June 1742 to January 1746." The only

direction readers of the first folio edition were given at the poem's beginning is the heading "Night the First." Thereafter, "the reader is thrown into a succession, with no generic or narrative guideposts to suggest which night will be the last" (45). Close readings abound in this chapter, all enlightening. I shall cite one, at some length, to indicate the nature and quality of Sider Jost's approach. After quoting Young's lines, "The Bell strikes *One*: We take no note of Time, / But from its Loss. To give it then a Tongue, / Is wise in man," Sider Jost continues,

The loss of time is, of course, the theme of *Night Thoughts*, and the connection between the poem's speaker and the clock is evident in the pun on the "tongue" of the time-marking church bell even before we notice that these two sentences contain precisely twenty-four consecutive monosyllables. Young's monitory poem is a timekeeper. In its fictional representation of both the moment and the process of its own composition, *Night Thoughts* anticipates both *Clarissa* and *Tristram Shandy*. In all three cases, writing is a means for the fictional narrator/protagonist to escape or transcend death. (47)

Aware that Young is seriously out-of-favor ("Modern scholars feel the need to excuse *Night Thoughts* when producing it as historical or literary evidence" [55]), Sider Jost has provided an intellectually satisfying defense by combining a broad thematic approach with close readings.

What I see as the heart of the book—readings of *Clarissa* and *Sir Charles Grandison*—is approached by a chapter on intellectual history in which Joseph Butler and William Warburton are the focus. Sider Jost's summaries of Butler and Warburton have a clarity that often is lacking in Butler and Warburton, and delaying this most non-aesthetic of chapters until the reader has been won over by the arguments of previous chapters is an excellent strategy. The century's various, and changing, views regarding mortalism is key here. The belief that the soul died with the body became stronger in some circles as the philosophical case for this became stronger (Locke's influence), and as its link to destructive moral implications became weaker (Shaftesbury's influence). The mainstream response was to elide mortalism into atheism.

Sider Jost manages to apply his perspective to Richardson's novels without homogenizing them:

Clarissa and *Sir Charles Grandison* [hardly] articulate the theme of immortality in the same way. The two texts are profoundly different in design: *Clarissa* is tightly plotted and end-stopped by the irrevocability and finality of death The effect is to force the reader to imagine its characters continuing beyond death. *Sir Charles Grandison*, by contrast, has no plot, or rather completes its plot and keeps on going. Richardson rejects the traditional logic of comedy and carries his narrative on past the marriage of Harriet and Sir Charles, with the result that the text has no obvious place to stop at all, and thus becomes an allegory of human infinitude. (60)

The author is at his best when discussing the thematic weight the length of *Clarissa* carries: “Richardson deploys the novel’s length to show by precept and example that the afterlife is won through the gradual accumulation of practices, habits, and traits” (80); “Preparation for death takes time The length and minute detail of Richardson’s text is thus part of its moral purpose” (90). I would add that few of the texts discussed here are understood today in the way their contemporary audiences understood them because few are read in their entirety—certainly not all the *Spectator* papers or *Night Thought* or Richardson’s works. This is true of students and, perhaps, of most literary scholars as well.

If Sider Jost’s chapters on *Clarissa* and Young contain some of his best readings, his chapter on *Sir Charles Grandison* contains some of his best writing. Here are a few examples: “Life does not end with marriage for Richardson because life does not end, period” (98); “Samuel Johnson famously argued that *Samson Agonistes* has a beginning and an end but no middle. Similarly, one might say that *Sir Charles Grandison* has a beginning and a middle, but no end” (99); and “[*Grandison*] depicts a world in which human life is not a unidirectional sequence of crises and inflections points, leading to a tightly plotted denouement. Rather, it is iterative and incremental, circling back to places it has been before. From an aesthetic standpoint, one might call this formal realism. Richardson called it instruction” (99).

While these quotations show Sider Jost’s wit, when he writes about Pilkington (“Laetitia Pilkington in Sheets”) the wit though still present—note the chapter title’s pun regarding this licentious author—seems at times mere cleverness, perhaps because Pilkington does not measure up to the other writers he has been discussing. Sider Jost admits she is “a comparatively little-known figure,” despite the recent publication of both a scholarly edition and a definitive biography, and, indeed, he finds reasons to include Pilkington in his study: her *Memoirs* is a work that “shares with the writings of Addison, Young, and Richardson an explicit aspiration toward literary immortality, as well as an awareness that documentary prose provides new possibilities for achieving this goal” (116). But even after reading Sider Jost, I think Pilkington remains valuable primarily as a source of historical information about more important writers like Swift—or perhaps as a sop to those who would object to a book solely about dead white males.

Sider Jost is back on track in his two final chapters, on Johnson and Boswell. Before looking at what has been written about Johnson, most famously by Boswell, he examines what Johnson himself wrote—and did not write. Sider Jost deals with what is most conspicuously absent from Johnson’s writings, when compared to what he advised others to do and what others said were his thoughts and beliefs. Topics include “Johnson’s conflicted conception of literary fame” (114), and, related via the book’s thesis, his relationship with time. Here the writing and analysis are equally good:

For a man who has an age named after him, Johnson had a very difficult relationship with time. . . . Johnson resolves again and again to keep a journal, but can never persist. A diary or journal . . . requires a harmony

with time's ebb and flow that Johnson cannot master. . . . In Johnson's history as a professional writer . . . short but intense bursts of concentrated creativity balance periods of lassitude and depressive stasis. (134)

Even Johnson's curious reluctance to delineate in his writings the Christian beliefs that we know, from other sources, he held can be related to this chronological dysfunction:

Johnson was a Christian, and he saw immortality as a crucial doctrine uniquely revealed in Christian scripture. But Johnson's discomfort within time produced intense anxiety about eternity. At times he feared that he was misusing the God-given gift of time, and thus incurring damnation. . . . At other times, Johnson feared that the vicissitudes of time left no enduring self, and that death therefore meant annihilation. (134-35)

Sider Jost has an excellent ability to dip back in the critical tradition and build something new upon earlier work. Since I have always felt Arieh Sachs' study of Johnson, done in the mid-1960s, has been largely and unjustly ignored, it was pleasing to see him pick up the concept of the dread vacuity of life that Sachs explicated and redeploy it here, *mutatis mutandis*. Referring to Johnson's circumlocutions regarding religious terms and doctrines, Sider Jost emphasizes "that Johnson nearly always leaves an empty space for theology in his writings, even if he declines to fill it in" (136). By approving and encouraging Boswell's biographical project, however, Johnson redressed this void: "In the record that Johnson provided to Boswell, the presence that he knowingly created in Boswell's biographical record, Johnson is at last able to fill the lacunae discernible in his own published writings" (151).

When Sider Jost turns to Boswell, he does not limit himself to the *Life* but also touches on Boswell's personal journals and his periodic essays (the *Hypochondriack*). The discussion of Boswell's "multifarious and mutually canceling attempts to save John Reed" (169), a client ultimately hanged for sheep-stealing, is original and fascinating. But the *Life of Johnson* is, ultimately, the subject of this chapter and the lynchpin of the book. Considering the entire biography, not just excerpts featuring the Conversational Johnson, Sider Jost points out that the shade in the narrative ("early disappointments, late diseases, and constant battles with melancholy") prevents this from being an Addisonian depiction of life as heaven-on-earth, so to speak:

Precisely where the biography is not a type of the blessed afterlife, however, it becomes an instrument for getting there [in two senses]. First, Boswell holds up Johnson as a moral exemplar; even his guarded record of Johnson's moral failings . . . is carefully calibrated to depict Johnson as the most imitable of sinners. . . . Second, the *Life* projects Johnson himself into heaven, much as *Clarissa* does its heroine, by presenting a peaceful and pious version of Johnson's death. . . . According to the writing-makes-it-so logic of Boswellian wish-fulfillment, Johnson's last reported words, "God bless you, my dear," should usher him into heaven. (161)

The University of Virginia Press has done an excellent job of producing a book remarkably free from errors. I noted only the following: italics silently omitted in a passage of poetry (11); they s/b thy (89); *stet* s/b sic (176); Margerey s/b Margery (208n48).

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Goethe Yearbook: Publications of the Goethe Society of North America.
Edited by Adrian Daub and Elisabeth Krimmer; with Birgit Tautz, Book
Review Editor. Volume XXI. Rochester, NY: Camden House, 2014. Pp. 310.

This issue of the *Goethe Yearbook* consists of a total of eleven articles, eight of those in English and three in German. This set of articles, taken as a whole, demonstrates a healthy pluralism of approaches to the work of Goethe and to the broader German literary culture of the eighteenth and early nineteenth centuries. Treatments of individual works by Goethe ("Alexis und Dora," *The Sorrows of Young Werther*, the *Confessions of a Beautiful Soul* from *Wilhelm Meister's Apprenticeship*, and two articles about *Faust*) are balanced by articles about philosophical tendencies in the poet's work as a whole (David Wellbery's "On the Logic of Change in Goethe's Works"), about the early twentieth-century reception of Goethe's works and life (Michael Saman's "Constructions of Goethe versus Constructions of Kant in German Intellectual Culture, 1900-1925"), about Goethe's philosophy of nature (Leif Weatherby's "Das Innere der Natur und ihr Organ: von Albrecht von Haller zu Goethe"), and about the illustration of Goethe's collected works (Waltraud Maierhofer's "Die Titelpuffer von Moritz Retzsch zu Goethes *Ausgabe letzter Hand*"), as well as a brief commentary on Goethe's view of Islam (by Katharina Mommsen). The only essay not explicitly about the figure of Goethe or his works is Liesl Allingham's intriguing treatment of the gender dynamic in a seldom-remarked poem by Goethe's younger contemporary, the Romantic poet Karoline von Günderode (1780-1806), centered on the legendary figure of Darthula in Macpherson's *Works of Ossian*.

The breadth of approaches in this issue is complemented by an explicit attempt to address a broader readership in one other important sense: in the case of English-language contributions, the editors have established a new policy of providing English translations of all quotations. This feature makes those articles entirely accessible to a readership that may not read German to a degree sufficient for fully grasping the quotations, but may still have an interest in German literature and culture of the long eighteenth century. This is clearly a positive development for English-language articles in a North American journal; any attempt to cross linguistic boundaries (with nuance and complexity intact) is to be applauded. I cannot present here a synopsis of all the articles in this strong and varied set of thoughts on Goethe and his contemporaries. However, I would like to highlight three articles that explore some of the ways that Goethe's works mark a transition to a modern worldview: the articles by David Wellbery, Sarah Vandegrift Eldridge, and David Pan.

In David E. Wellbery's article "On the Logic of Change in Goethe's Work" (1-21), Wellbery plots a three-part development: preclassical, classical, and postclassical, all three conceived as phases of development of self-consciousness, or "variant elaborations of the problem of artistic subjectivity" (5). Though the general idea of these phases will ring bells for readers familiar with Goethe's career, Wellbery interprets their nature and their relationship to each other differently from some other commentators. In Wellbery's telling (at the risk of oversimplifying his complex and nuanced argument), the preclassical is marked by the artist's "desire for immediate seizure of - or identification with - the totality of nature," and by an oscillation between "the enthusiastic affirmation of such achieved unity and the despair-tinged acknowledgment that such achievement is not possible, or at least not lastingly possible" (5-6). The classical, on the other hand, is marked by the mind's "self-distinction from nature," with artistic products striving for a norm of "purity and perfection" (11-12). Finally, in the postclassical phase, "[a]cts of productivity appear as rewritings, continuations, and beginnings; accomplishments and works, whatever their perfections might be, appear as contingent beginnings and ends, ephemeral and imperfect moments in the overriding process" (17). These three phases strike me as suggestive not only for categorizing some of the complexity of Goethe's works over the course of his life, but for understanding wider movements in thought and culture around 1800 as well.

Highly reflective artistic subjectivity is one facet of the modernity emerging around 1800; another might be the role of writing in the formation of autonomous individuality, even across gender lines. The notion of autonomy is central in the article by Sarah Vandegrift Eldridge, "Confessions of a Childless Woman: Fictional Autobiography around 1800" (79-102). Eldridge treats three notionally "confessional" texts written from the point of view of female characters addressing alternatives to marriage and motherhood. In Eldridge's account, all three of these texts participate in a modernizing tendency in confessional literature, in the mode of Rousseau rather than Augustine: one bares oneself not to God, but to the social world. These texts are characterized by an "abandonment of a bifurcating conversion moment and emphasis instead on explanation and gradual development," on the part of female voices trying to carve out a discursive space for the childless woman (85). The first of these texts is the section of *Wilhelm Meister's Apprenticeship* (1795/96) called "Confessions of a Beautiful Soul," in which the female narrator explains her gradual retreat from the world and embrace of a radically individual faith. Here, Eldridge suggests that "[r]eligion may have shaped the beautiful soul's self, but writing completes it" (88). The second text Eldridge treats is the anonymous *Bekanntnisse einer Giftmischerin, von ihr selbst geschrieben* (Confessions of a Poisoner, Written by Herself) of 1803, which provides a kind of counter-example to Goethe's text, presenting a negative example of development, with an emphasis on the scandalous and ultimately criminal behavior of the main character, behavior that is triggered by her inability to have a child. Though it presents a cautionary tale, this text shares with Goethe's *Beautiful Soul* an emphasis on writing, where here "the process of writing [...] in the form of confessions both serves as the 'care' and completion of an intensely damaged

self," and the communication functions as a kind of redemption (91). Finally, the text *Bekenntnisse einer schönen Seele, von ihr selbst geschrieben* (Confessions of a Beautiful Soul, Written by Herself) of 1806, likewise anonymous but often attributed to Friederike Helene Unger, presents a female character who is neither an isolated hermit nor a deceitful criminal, but also not a wife or mother. The character, Mirabella, feels called upon to address how she has managed to have a meaningful life while remaining unmarried. She presents a narrative in which "[s]implicity, orderliness, and cleanliness lead naturally to morality and decency, all of which are grounded on a firm sense of self" (96). These three texts about autonomous female characters suggest in different ways how German literature around 1800 was involved in figuring and reflecting transition and modernization in the roles of women.

David Pan's article "Sacrifice in Goethe's *Faust*" (129-156) argues that Goethe attempts to humanize and secularize the trope of sacrifice in *Faust*. Pan puts this attempt in the context of other influential treatments of sacrifice in eighteenth-century German literary culture, and illustrates the ways in which Goethe strives to "overcome" sacrifice, in a distinct revision of the medieval morality tale of Doctor Faustus. Pan places *Faust* in relation to Goethe's texts *Iphigenia on Taurus* (1787) and *Wilhelm Meister's Apprenticeship* (1795/96) as works that "establish the fundamental structures of a humanism whose promise is to place individual dignity before ideological purity and compromise before conflict" (132). Pan contrasts that attempt with the use of the trope of sacrifice in texts like Lessing's bourgeois tragedy *Emilia Galotti* (1772), in which the heroine's life is sacrificed in order to preserve her virtue. Goethe wants to "escape the very logic of sacrifice" and to "always consider individual life to be the highest ideal that should never be compromised" (134). This new, humanist ideal represents a clear rejection of traditional Christian values, and so Goethe's challenge in *Faust* is to transform the material of the morality tale so as to "establish the individualist perspective as an alternative ideal that could replace a Christian perspective, not just with a focus on materialism, but with a new spiritual perspective on the world" (138).

This issue of the *Goethe Yearbook* is to be recommended for these three excellent contributions, as well as for the other articles, and for the generous serving of twenty-nine book reviews of varying length, seven of them written in German and twenty-two in English. The book reviews treat a variety of both German-language and English-language scholarly publications, including new English translations (*The Sufferings of Young Werther* and *Faust I*). The journal gives clear evidence of the present strength and breadth in the study of eighteenth- and early nineteenth-century German literature in North America.

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Editor's note: *Goethe Yearbook*, 22, for 2015, has been published by Camden House of Rochester: pp. x + 319; \$75, ISBN 978-1-57113-927-6). The volume is edited by Adrian Daub and Elizabeth Krimmer, with Birgit Tautz the book-review editor. Thirteen essays are devoted to the theme "Goethe and

Environmentalism” and edited by Dalia Nassar and Luke Fischer, who wrote the “Introduction: Goethe and Environmentalism” (pp. 3-22). The volume has 24 book reviews, texts in German and English (over three quarters are in English).

Marilyn Francus. *Monstrous Motherhood: Eighteenth-Century Culture and the Ideology of Domesticity*. Baltimore: Johns Hopkins University Press, 2012. Pp. xi + 297; bibliography; index. ISBN 978-1-4214-0737-1. Hardcover, \$55.

Marilyn Francus's *Monstrous Motherhood* is a wide-ranging, deeply researched and vitally important look at the construction of motherhood. Using a tremendous range of literary and cultural texts from 1660-1820, Francus seeks to reframe our understanding of the domestic ideology that became dominant during those years.

Francus's book is arranged into four large sections: three versions of maternal "monstrosity" followed by an examination of why the role of "good" mother proved as hard to represent in fiction as to inhabit in real life. The first pair of chapters examine monstrous mothers in the tradition of Spenser's *Errour* or Milton's *Sin*. Here Francus demonstrates how Pope's *Dulness* in Pope's *The Rape of the Lock* and Criticism in Swift's *Battle of the Books* embody fears of maternal power and of the monstrous fertility of the new literary marketplace. In another realm, the breeding female body was portrayed as uncontrollable and even bestial, becoming part of the medicalization of maternity. Francus here considers *Tristram Shandy's* man-midwife and *Frankenstein's* male motherhood alongside Mary Toft's rabbits to show how the monstrous mother became a way to enforce a particular domestic ideal through its opposite—even as that representation demonstrated the weaknesses and fears of patriarchal society.

Francus then turns to a real "monstrous" woman. When Hester Thrale Piozzi remarried in mid-life, she became a monster to her children and friends. Piozzi was proclaimed a bad mother on all possible counts: because of her fertility (both her deceased children and her ambitions for the living ones were scrutinized), because in remarrying she chose love and sexuality over self-sacrifice, because she wrote and would not be silenced. Both biologically and literarily prolific, Piozzi refused to do the work of motherhood with the self-abnegation her society demanded. It reciprocated by making her a monster.

The next pair of chapters considers the legal and literary representation of another kind of bad mother, the suspected infanticide. Here Francus examines the complex politics of infanticide in Scott's *The Heart of Midlothian* and in a century's worth of legal cases. Where monstrous mothers were feared because fertility represented a kind of power, infanticidal women rejected reproduction. Yet infanticide, paradoxically, removed rather than gave them agency. The accused infanticide who actively defended herself was the one most likely to hang. More likely to get off was the repentant woman who pled such ignorance of her own biology that she had not understood she was pregnant. In her ignorance, docility, and shame, she conformed to established ideals.

Such conformity was important because infanticide created visible fissures in the domestic ideology. A mother who killed proved that nurturance was not

necessarily natural. She also revealed the extent to which successful mothering requires social and economic support, support particularly unavailable to young unmarried poor women. In the Restoration the mother of a dead child, whatever the cause, was presumed guilty of infanticide unless she could prove that the baby had been wanted. As the domestic ideology took firmer hold, society grew more apt to recuperate infanticidal mothers who expressed repentance. Doing so allowed it to erase a critical challenge to the belief that domestic motherhood was a natural, easy, and stable female role. In fiction, actual infanticides are thus far rarer than imagined ones, and child-murder is often carefully displaced from the biological mother.

The third monstrous figure Francus considers is the stepmother. Negatively stereotyped in all genres, stepmothers were even more threatening than monstrous or infanticidal mothers. The latter could be dismissed as deviants. The stepmother, in contrast, called the norm of good motherhood into question by failing to fit into an "essentialist narrative of motherhood" (124). A mother through marriage instead of "natural" means, her mere existence drew attention to the inevitable instability of the mortal nuclear family. Stepmothers posed a potential threat to the economic interests of the original family via jointures and the provision for any future offspring. And stepmothers were inescapably sexual beings. The domestic ideology could depict a first wife's sexuality as subsumed by her maternal role, but a stepmother entered the family via the patriarch's attraction. The "wicked stepmother" encoded a host of cultural fears. Even when more positive representations of the stepmother started to appear late in the 18th century, her role posed the same challenges. The very idea of the stepmother called normalized motherhood and patriarchal control into question. It thus exposed domestic ideology "as a fantasy, unachieved and possibly unachievable" (126).

Francus here examines a wide range of plays, fairy tales, ballads, and novels before turning to the life of one real stepmother, Elizabeth Allen Burney. Stepmother to the novelist Frances Burney and her siblings, Elizabeth was clearly a difficult woman, but her stepchildren's dislike locked her into an impossible role. Resented for her claims on Charles Burney's time and affection, resented too because she could never be the absent original mother, Elizabeth was rejected as too unrefined, too satiric, to be a member of the household--not an actual Burney. Not content to marginalize her during life, her stepchildren got the last word by burning her correspondence on her death.

After this deep examination of negative depictions of mothering, Francus ends by considering the "good" mother—or rather, the lacuna where the good mother should be. Motherhood involves hard work, often with limited support; under the domestic ideology, it also involved nearly impossible self-renunciation. A "good" mother had to act as though mothering were natural, easy, and invariably rewarding. She must appear to have (and want) no purpose above her family duties. This self-effacing maternal ideal, as Piozzi's case shows, posed a severe challenge for real women. The challenge for literature was even worse: how can a character be interesting once she has renounced ego, thought, and action?

Thus in eighteenth-century literature, the good mother had to be represented in absentia, as what Francus calls "the spectral mother." Francus traces three kinds of absent-yet-present mothers. One is the dead mother whose child remains haunted by the history, as in *Evelina* or *The Victim of Prejudice*. One is the "surveilling" mother, whose identity as mother is unknown to the child she watches, as in *Roxana*, *Tom Jones*, or *Millenium Hall*. The simplest is the mother who lives apart yet might return, as in *Camilla*, *Belinda*, or *Adeline Mowbray*. Sarah Fielding's *The Governess* includes all three types, in the process indoctrinating young female readers in self-erasure and marginalization. Spectral mothers, Francus argues, allow authors to portray both "the longing to be or have the perfect mother"—the impossible ideal of domestic ideology—and "the impossibility of representing such a mother in domestic narrative" (24).

In this chapter Francus boldly draws together the strands of her narrative to show how 18th-century representations of motherhood reveal the "faultlines of domestic ideology" at the very moment when that ideology was becoming dominant (197). Motherhood, Francus argues, was an "ongoing site of contest" in the 18th century (202). In literary, legal, and real-life representations of motherhood we can read the perceived "power and inscrutability of the maternal body; the physical and psychological work of motherhood; and the impact of patriarchy in defining mothers and the condition of motherhood" (197).

This important study pushes us to examine the ideology of domesticity, the complex representation of motherhood, and the actual work of mothering. The introduction and conclusion are clear, incisive, and theoretically astute, while the readings of individual texts and lives are sensitive and convincing. Some early chapters are a tad heavy on theoretical jargon, and the pace occasionally slows during the discussions of particular texts. The section on infanticides offers only a limited discussion of the change from early to later 18th-century beliefs, but everything else is so meticulously researched and presented as to be largely inarguable. The book may not quite achieve the author's ambitious goal: "revise and reframe the domesticity thesis itself" (10). Yet it successfully challenges it, and no scholar of domesticity, gender, or motherhood will dare ignore it. *Monstrous Motherhood* demonstrates that eighteenth-century motherhood was "contested, evolving, performative, . . . dependent on socioeconomic circumstances," and key to understanding the age. It also speaks alarmingly well to the fraught politics of motherhood in our own century.

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Jason H. Pearl. *Utopian Geographies & the Early English Novel*.

Charlottesville: University of Virginia Press, 2014. Pp.viii + 203; bibliography; index. ISBN: 978-0-8139-3623-9. Cloth, \$45.00.

The geographic embrace made by literary studies continues to challenge our foundations in exciting ways. Jason H. Pearl adds his well-written and insightful contribution to this vein of scholarship and moves effortlessly across

the Atlantic as he examines the utopian as early novelists mapped it onto exterior *and interior* geographies during the Enlightenment. From 1660 to 1740, Pearl presents how the Enlightenment's rise signaled the gradual demise of the utopian thinking that characterized its birth. There are few tendencies like the utopia that so easily ally themselves to geography. Thomas More's seminal *Utopia* (1516) immediately participates in and challenges geography by simultaneously being a "no place" and a "good place." From its origin to the present, the utopia must possess "at least imaginatively geographic dimensions," and it is to this inward turn that Pearl directs his attention (1). *Utopian Geographies* traces that unmooring beginning with Cavendish's *The Blazing World* (1666) before moving across the Atlantic to Aphra Behn's *Oroonoko; or, the Royal Slave* (1688), Daniel Defoe's *Robinson Crusoe* (1719) and *The Life, Adventures, and Pyracies of Captain Singleton* (1720), and ending, appropriately, with Jonathan Swift's *Gulliver's Travels* (1726). During the shift in the latter half of the seventeenth century, the utopia or ideal commonwealth removed from the writer's world and, typically by geographic distance, was translated inward into an abstract category more closely determined by not only the writer's own time and history but an increased interiority present in the eighteenth century. In short, the early novelists practiced both "the possibility--or impossibility--of utopia as a mappable space" (2). The challenge of finding a location for the utopian only grew more difficult as the blank spaces of the map were filled in by the growth of empire during this period. This effect on the literary imagination still energizes our own approach to utopias in literature.

The early novelists were geographers and adventurers who surveyed the new ground they made as they experimented in a prose form that challenged traditional literary genres. In particular, Pearl's arguments generally circle around geography as a significant commonplace: evidence of a geographic disenchantment prior to its fact, the transformation of utopian geographies into utopian interiorities that harbor utopian ideals and provide a critical value for critique and change (what he names the "utopian remainder,") and reperiodizes the early English novel by examining the strain of utopian writing that marks those novels' difference from later works. The novel's dabble in geography assisted fiction's respectability, he notes, as authors could take advantage of blank space so readers could not necessarily disprove their imagined utopian settings and experiences. "Once novelists started imitating travelers," Pearl writes, "their fictional spaces could appear real" (10). This believability provided legitimacy to a form at a time when fiction was generally suspect. Pearl's coverage, however, largely concerns the "utopian remainder" present in the novels as authors were pushed to turn inward by the increased exploration that first gave life to utopia's increased presence in Europe.

Chapter One "Utopia & Geography" examines what can possibly undergird a "utopian geography." Utopia and geography appear to be disparate elements when we consider utopia's historical homes, the vague white spaces of the map, were being undermined by exploration that filled in black space with new but verifiable territories. Simultaneously, utopias, which had been "conceived primarily in geographic terms," were unraveling from their focus on these spaces and finding their new locations more and more located in the

interiority of early English novelists. This interior utopian thought, Pearl explains, results from the rise of an English empire. “In the days of More and [Francis] Bacon, England had no real empire” and, as such, its literature “could compensate for overseas powerlessness,” Pearl writes. “Later utopian writing runs aground of harder realities” (40). Significantly, circumoceanic navigation, of the Atlantic in particular, played such a role in the English experience that the line goes “the waves ruled Britannia” (qtd. in Pearl 40). The utopian journey’s original tale of the traveler embarking to a utopia and returning to share his experience was slowly replaced as Britain’s mastery of the sea grew. The traditional utopia was doomed as the utopian novelist was forced to make imaginative leaps that could still address social ills with even stronger social critiques when set increasingly in the real cartography of the empire. Setting utopias in real locations, such as Behn’s account of Surinam, could not, like earlier utopias, easily be “discredited on the basis of empirical reconnaissance.”

However, for Pearl the increased reliance on *real* locations presents a problem. Real locations necessarily mean an already inherent resistance to utopian projection. What then when Behn sets her novel in Suriname, a slave colony with a particularly violent history marked by marronage, mutiny and rebellion? Behn’s *Oroonoko* plays into utopia as refuge, “horizons promising an ontologically separate world uncontaminated by the realities of here and now” (61). Surinam reflects pastoral idylls of paradise, as Pearl finds these references and similarities to both classical and biblical myths. However, as paradisiacal as Surinam might appear, this pastoral image is a facade thanks to the colonial failure to create a functioning slave society. The conclusion of *Oroonoko* certainly demonstrates this. Surinam, although an earthly paradise as far as its flora and fauna are concerned, is so inhabited by death that Oroonoko’s narrator must make shifts similar to the utopian writer. This paradise cannot be Surinam, but instead can be the “inner utopia” that is available to her, reading Europeans, and can remember the paradise of nobility as central rather than its scattered remains. So this interior offers a way to compensate for Suriname’s death, which already, as a prelapsarian possibility, compensates for the “deficiencies of Coramantien and England” (64). Here, the narrator copies its author by retreating to the interior in the face of exterior difficulties both geographically and politically.

This book fits perfectly into Atlantic Studies and suggests other texts to incorporate into the field. Considering that the utopian impulse during this period stems strongly from both what John Gillis has called “islomania” and European colonization of the New World, utopian texts from the period that Pearl surveys are an important addition to any study of the Atlantic. By his tracing of “the concentrated decline of its founding conceit,” Pearl admits there are exceptions to this rule but its general argument remains. These early novels informed English readers’ perceptions of the world and “made disbelief” or “deliberate suspension” the response to “radical geographic difference” (133). Pearl’s precision is worth noting. Readers will be pleased with a book that is by no means reductive but is expansive and deeply versed in the context of the American discoveries. Add this book to the mounting pile of evidence that geography’s influence—even on interiority—continues to be understated. This

exemplary work very much accomplishes its mission: the provision of a better understanding of utopia.

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Paula Radisich. *Pastiche, Fashion, and Galanterie in Chardin's Genre Subjects: Looking Smart*. Newark: University of Delaware Press, 2014. Pp. 192; illustrations. ISBN 978-1-61149-425-9. Hardcover, \$55.90.

As in Paula Radisich's ground-breaking study of Hubert Robert's art and relationships with his patrons, *Hubert Robert: Painted Spaces of the Enlightenment* (1998), in her heterodox study of Jean Baptiste Siméon Chardin's art, Radisich seeks to develop new explanatory perspectives that undermine traditional interpretations. In Chardin's case, she eschews the recent kind of art criticism that concentrates on sheer technical artistry (e.g., Marianne Roland-Michel's *Chardin*, 1996, who emphasizes light, color, line, use of shade, optical understandings). Radisich seems to reject the idea that there is any unworldly idealism, anything egalitarian and thus proto-revolutionary in her chosen set of pictures, and she several times dismisses the kind of self-reflexive psychological and autobiographical meanings that critics have intuited in the pictures. Until recently, according to Frédéric Ogée, one problem with Chardin art criticism has been that critics and scholars alike often use or end in an "exclamatory, enchanted vein," ultimately replacing explanation with opaque exclamations of the mysteries of genius ("Chardin's Time: Reflections on the Tercentenary Exhibition and Twenty Years of Scholarship, *Eighteenth-Century Studies* 33:3 [2000]:431-450).

By contrast, Radisich's selected contextual material enables her to produce explicit verbal content that frames Chardin's pictures as commercially driven performances intended to fit into a highly snobbish and class-based aesthetic that values frivolity and erotic innuendo. Once known in art criticism as rococo, this aesthetic has been redefined in a post-modern way: conventional evaluative ethical judgments vanish, and we see the style sociologically and learn about what the marketplace (in this case mostly wealthy male patrons) demanded. This taste and set of attitudes towards pictures is nowadays referred to in the criticism as "*le goût moderne*" (as in Elena Russo's influential *Styles of the Enlightenment: Taste, Politics, and Authorship in Eighteenth-Century France*, 2007), and it is Radisich's purpose to show that Chardin's art "are highly contrived representations inflected by the values of *galanterie* and fashion" that embody the "je ne sais quoi" of *le goût moderne* whose characteristics she does what she can to make explicit and appealing (1-2).

Radisich makes the claim that she is "historicizing" Chardin's pictures by "inscribing them in the cultural conditions of their creation and reception" (4). She selects Chardin's genre pictures painted between 1737 and 1752 and places them in the context of the commercial art and advertisements of the era (mostly pictorial trade cards and commonly reproduced engravings meant to sell styles

of clothes). She finds as their sources or analogues (it must be said) mediocre and earlier series of pictures (often Dutch but also French) that Chardin's wealthy and/or aristocratic collector-patrons are known to have thought well of and bought or connected with his paintings. Radisich dismisses Diderot's famous *Salons* and the *philosophes* on Chardin in general as hypocritical, as imposing a "strident" ideological agenda intended to "castigate" and control how we read the "*beaux esprits*" (10, see also her "Deconstructing Dissipation," *Eighteenth-Century Studies* 292 [1995-96]:222-224). She replaces their art criticism with patrons' statements about why they valued the art they bought; and various titles and verses (often trivializing or reductive) that came to be attached to Chardin's paintings. The problem is that this previous philosophical and proto-revolutionary context is as historically there and accurate as her earlier and contemporary Dutch and French marketplaces values; the previous context had equally relevant earlier, contemporary and later source pictures by, e.g., Watteau, Joseph Vien, Charles-André van Loo, Claude-Joseph Vernet, outside France Nicholas Berchem, Giacomo Ceruti, and, familiar to English readers, Hogarth and Gainsborough. Of these familiar images only Watteau survives, reread according to Radisich's perspective.

Radisich's chapters view Chardin as working (painting, drawing) with the aim that he should be seen as a playful (trying to inspire amusement), sociable, technically-talented gentleman artist so that he would live well and be framed prestigiously. Chapter 1 argues for seeing Chardin's pictures as pastiches, very much in a vein similar to Nicholas Lancret's knowing imitations, so that the famous *Young Student Drawing*, far from being depiction of an intensely self-involved artist who cannot be bothered to be sure his coat has no tears or make money to buy a new one, is a "gentle satire" on "the artist's studio as a quasi-sacred site of creativity (41-43). Chapter 2 reads Chardin's pictures as replacing earlier paradigms with figures dressed fashionably: *The Kitchen Maid with Provisions* and *The Governess* pleased because they are filled with innuendos about reversed hierarchies that undermine the culture of deference (the woman servant is directing a child) and feature salacious eavesdropping (75-79). Chapter 3 argues that the "true accent" of Chardin's pictures is on the actual commodities seen, and makes emphatic use of these: from specifics about Chardin's toys to shoes, materials depicted (like silks), embroidery frames, objects in daily use, and furniture. Radisich believes that Chardin used mannequins and fashion prints. The scenes are "staged, clever inventions:" *The Diligent Mother* is a "pantomime;" the way the woman's feet are posed and wears beautiful shoes signify luxurious self-indulgence (109-114). Favored paradigmatic works by still known artists include images by Gerard Dou, Pieter de Hooch, Rembrandt, Charles Antoine and Noel-Nicholas Coypel, and François Bernard Lépicié. The lesser known *Domestic Pleasures* becomes central to Chardin's work; hitherto probably read as depicting a woman looking up from an absorption in reading a book (I allude to Michael Fried's influential thesis in *Absorption and Theatricality: Painting and Beholder in the Age of Diderot* [University of Chicago Press, 1980]), albeit in rich comfortable surroundings, the picture is rather interpreted as slyly erotic, and is said to anticipate François Boucher's "portrait of Madame de Pompadour, at leisure in her cabinet with her

books and her dog” (112-113, 156). Chapter 4 studies a series of depictions of women under the rubric “negligent beauty.” By using the understanding a Swedish collector, Carl Gustaf Tessin, had of the pictures he bought (why he bought them, what he saw there, how he disliked English melancholy pictures), Radisich makes Chardin's *The Morning Toilette* part of a Marivaux-like discourse, where fashion, piety, and the aspirations of “third estate” women are looked at askance (124, 127, 133-35).

Radisich concludes by finding “galanterie” shifting from one “institutional field” (the court) to another (a studio, an exhibition, a known patron's house). She argues the “keys” to interpreting Chardin's images are his and other peoples' titles of his work as well as the couplets that various authors of all sorts applied to them. She writes these are “important period readings that art historians cannot dismiss as misguided or misinformed” (140). But the art historians have not been dismissing them. One of the major books containing essays on genre, rococo, mid-century, and Chardin's art, *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting* (edited by Colin B. Bailey, also an exhibition catalogue [Yale U. Press and the National Gallery of Canada, 2003] most of whose conclusions about Chardin Radisich is pointedly concerned to overturn) makes repeated use of these couplets in discussions of Chardin's art and career for help in understanding aspects of specific paintings. The difference is the writers of the catalogue do not use these to limit the way Chardin and other painters' genre pictures may be read. Radisich quotes sets of couplets from the later 17th century, one showing Nicholas Bonnard's attitude towards dancing masters. These are salacious and flatter the viewer (as commercial products often do) and cannot be said to tell us about Watteau's or Chardin's stances towards dancing masters or their art; and the imposition of such couplets on Watteau's *The Dance* (sometimes called *Iris* after the figure of young girl in its center) does not preclude or extract out the picture's self-evident melancholy resonances (147-48; cf. *Age of Watteau*, 142-43). What is not made explicit is that Radisich herself again and again applies to the images her sense of their tone: she finds them “convivial,” amusing, about sociability where the lower orders (servants) are playfully made to mix with and resemble the upper-class people they serve (on *The Billiard Game*, 70).

I used the term self-evident for my sense of the tone of Watteau's *The Dance*. However problematic Diderot's famous line about Chardin's art, “Vous revoilà donc, grand magicien, avec vos compositions muettes” (Englished: “Here you are again, great magician, with your mute compositions,” Ogee, 436), except for the titles given or agreed to by the painter him or herself, a painting is silent and “reading” what is in front of a viewer must depend on the viewer's subjective engaged gaze, even when well-educated in 18th-century art and norms. It was not only self-evident to those of Chardin's contemporaries who did write about his pictures honestly and with intense admiration, but also to several different schools of criticism since, that his remarkable genre pictures are in tone contemplative, earnest (if also playful) unusually respectful depictions of servants and people below the aristocracy (though they are there too), some idealizing and conferring dignity on the actors, sometimes solitary or in a kind of solitude. These critics found that Chardin in his genre pictures presented in

tonally refreshingly ways scenes recognizably familiar to all from ordinary people's lives. Michael Fried may have read too single-minded, but absorption is a central experience depicted by Chardin; Chardin stages his scenes less theatrically, with less apparent social self-consciousness than many of his contemporaries (e.g. Jean François de Troy's *The Reading from Molière*, 1730). The still lifes (Chardin's other chosen genre) also importantly bypass the powerful people found in history painting.

Radisich's book is valuable for the wealth of specific information she has gathered about the commercial and practical circumstances of Chardin's immediate world (where he lived, what his second wife wore) and life. Her notes constitute encyclopedic entries on patrons, engravers, the dissemination of fashion; she covers collections of prints and collectors, editions, provenance, art scholarship from Chardin's period to our own, what was written and said about exhibitions and the Royal Academy. She has persuaded me in some cases that the pictures she thinks sources for Chardin's pictures might have been; not so on the archetypal trade cards and some of the earlier Dutch pictures she reprints (except perhaps through a later French source, 62-63). It seems probable that those people who bought Chardin's pictures at least in part saw them in the light she says they did. She depicts the early to mid 18th-century French aristocratic art marketplace. Her postmodern and marketplace approach leads to unexpected, knowledgeable contemporary witnesses for her perspective. But, tellingly, at one point she quotes approvingly the views of police inspector, Joseph d'Hémery on Diderot ("a bad subject") and his pleasure in the "wit" of images discussed by Robert Darnton (also neutrally) in his *The Great Cat Massacre* (10). She is not the only recent critic and historian of Chardin's art to carve out ways to articulate new readings of Chardin's work (e.g., Michael Braxandall, Norman Bryson, Mary D. Sherriff), but to get there in her book depends on dismissing an equally (if not more) valid way of interpreting Chardin on pro-counter-revolutionary grounds and what seems a troubling acceptance of aspects of the *ancien régime* destructively resurrected in our own era.

Ellen Moody
Alexandria, Virginia

Élizabeth Durot-Boucé (ed.). *Infinity and Beyond / L'Infini et au-delà – Actes du colloque international In Memoriam Paul-Gabriel Boucé, 25-26 juin 2014, Université du Havre*. Rennes : Tir, 2014. Pp. 224; abstracts; bibliographies; colored frontispiece of Paul-Gabriel Boucé. ISBN : 978-2-917681-25-1. Paperback, €10.

How wonderful to have organized an international colloquy for over a dozen years that, following your death, continued on, with the tenth chaired by your widow? Sure beats a festschrift! Paul-Gabriel Boucé, author of the best study of Smollett's novels (1976), died in 2004, but his colleagues and students and their students have gathered still in his name, first in Paris called together by Sorbonne colleague Serge Soupel, who chronicled Boucé's life in *Tobias*

Smollett: Scotland's First Novelist: New Essays in Memory of Paul-Gabriel Boucé, edited by O M Brack, Jr (2007). More recently his memory and spirit have been annually conjured up in colloquies organized at Le Havre by PGB's widow. Élisabeth Durot-Boucé begins her introduction to the papers of the 2014 colloquy with a memorial portrait. All who met Boucé will recognize the truth of Durot-Boucé portrait: Paul-Gabriel had "great warmth, charm and a superb sense of humour," and its finer details: "He was never exclusive anywhere: anyone nearby would be included in the conversation" (those who've been to an ASECS meeting know that distinguished scholars don't always act so). There is great fitness in centering meditations on the infinite and eternal and the boundless in human experience upon the death of one's beloved--it reminds me of Donne's *First Anniversary's* lament for a girl worth the whole world. This beloved husband, professor, and friend remains eternal and infinite, his spirit provoking eleven overlapping essays on perennial topics. The introduction nicely interrelates them and defines well the unifying theme: "the enduring and compelling fascination experienced in the face of immensity, eternity, boundlessness, what is beyond human grasp and understanding" (12).

In one of the most central essays, "Newtonian Infinity: Mathematical Concept vs. Metaphysical Notion" (35-52), Gerard J. Butler explains how the mathematical concept of infinity was appropriated and popularized for "its possibilities for imaginative perception." Many of the essays explore 18th-century imaginative constructs, often metaphoric, of infinity, whether connection was made to Newton or not. In "The Gothic Novel and the Quest for the Unattainable Limit" (175-88), Céline remarks on how well suited the Gothic mode is to authors and readers contemplating an immense world where old realities are now broken and transgressed. In the one essay in French, Pierre Morère examines "Foi et infini dans l'œuvre poétique de Christopher Smart (1722-1771)," who celebrated the reach beyond the sensible world as the source of faith (105-22). Allan Ingram in his title "Things that are not in the sight of men': Making the Most of Madness" (189-202) returns to Smart, who thought things unseen "thro' God [were] of infinite concern." Ingram examines "the capacity of the mad, whether claimed or supposed, to experience beyond the finite, to perceive figures, hear voice, or even to see as God sees" (189). Ingram looks at George Cheyne and other doctors' remarks and the behaviors of James Tilly Matthews as well as Smart. Marie-Jeanne Colombani reflects on "Samuel Johnson's and James Boswell's Grasp of the Infinite Being, the Deity and the Great Beyond," that is, their "unsettling grasp" (123-33). Orla Smyth's "Burke's Sensory Sublime and his Surprising Infinity" (157-88) ponders the affective utility ascribed to infinity in Burke's *Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful* (1757, 1759). However, her main aims are more complicated: she "explores Burke's references to infinity in his analysis of the sublime with a view to highlighting its significance for understanding the ways in which he stages and conceives . . . the relation between the sensory, [the] affective and [the] rational" (157).

As the infinite conjures up its antithesis, other essays address counterpointing responses to the obscure and threatening concept of infinity and its emotional products. Hermann Real's essay "Finite Infinity: or, Lord Chancellor

Bacon and the Paradoxical Profile of Modern Man” (17-33) investigates opposing Baconian truths about the mind and the new cosmos revealed during the Renaissance: the urge to know the physical universe is now sanctioned, in part as the cosmos reflected the creator, but it is treacherously difficult to know and describe it due to human limitations (as those that Bacon called “idols”). John Baker’s “‘To Fly at Infinite’: Edward Young’s Poetics of the Beyond” (53-78) examines how in *The Complaint, or Night Thoughts on Life, Death, and Immortality* (1742-46) Young expresses a paradoxical joy and dread of the immortality in a boundless universe--that’s easy for Baker, who wrote his Sorbonne dissertation on the poem, with Boucé an advisor. But Baker also places *Night Thoughts* along side Robert Lowth’s *Lectures on the Sacred Poetry of the Hebrews* (1741, 1787) and Burke’s *Philosophical Enquiry* to examine how perceptions of and desire for the infinite “can be ‘translated’ into language and expressed in critical, philosophical and poetic discourse” (53). Norbert Col offers an analytical comparison of how Swift and Edmund Burke defined human abilities and the human situation and their reacting with calls for institutional limits (“Infinity and Meaninglessness of Sublimity in Swift and Burke,” 135-56). And the volume concludes with Durot-Bouc  s “From Lilliput to Brobdingnag, from the Earth to Sirius, from this World to the Self: Relativity and Relativism in the Enlightenment” (203-24). Durot-Bouc   discusses Swift and Voltaire’s skeptical examination of human nature in *Gulliver’s Travels* and *Microm  gas*, their tearing away at pretentious and optimistic estimations, within the context of man’s diminished status within the infinite Copernican universe.

Nearly all the papers are fixed on “infinity and beyond” and reawaken an interest in infinite aspiration, in what Durot-Bouc   defines with a quote from Claude L  vi-Strauss as the “precarious arch that points toward the inaccessible,” capable of “detaching oneself from the implacable process.” Sabine Baltes’ “Boundless Wit in Confined Spaces: The Occasional Poems on Gaulstown House, Delville, and Quilca by Swift and his Friends in the 1720s” (79-104) begins by noting the pretentious suggestions of the infinite in great houses and their gardens’ vistas only to settle into a good study of what might be called the mock-country-house genre. She argues that Swift, Patrick Delany and Thomas Sheridan discussed house and garden, somewhat satirically, as “emblems reflecting the degree of care and responsibility of the owners towards their property” (99). At ten euros, this book is an uncommon deal, quite a value for the price. It’s very clearly printed on faultless paper. It is not indexed, but all the essays have abstracts followed by a list of key words. Note too that in June 2015 Durot-Bouc   held another international colloquy, this time on “Wrongdoing, Realities, Representations, Reactions,” and she has edited and Tir published in paperback *Wrongdoings* with 13 essays from that gathering, five by participants in the 2014 session (307 pp; ISBN: 978-2-917681-29-9).--JEMay

Minutes of the EC/ASECS Business Meeting, November 13, 2015

We began the Business meeting by offering applause to Eleanor Shevlin, Cheryl Wanko, and Rodney Mader, who planned the annual meeting for us.

Throughout the conference, we found ourselves commenting on the high quality of the papers, the convenient location, and how nice it was to reconnect with so many familiar colleagues as well as meet new members.

We announced that the 2016 meeting will be chaired by Marie McAllister at the University of Mary Washington in Fredericksburg, Virginia. Our meeting will take place from October 27-29, and the theme will be “The Familiar and the Strange.” Panel proposals are due by March 1, 2016, and proposals for individual papers and completed panels are due by June 2, 2016. You can reach Marie at ecasecs2016@gmail.com and the conference website can be found at <http://ecasecs2016.wordpress.com>. The CFP was distributed at the Business Lunch [it is incorporated in the updated invitation at the front of this issue]. Of course, regarding the familiar, the strange, and those things neither familiar nor strange, papers on people, geographies and objects, states of being, practices and approaches, pedagogies and researches are welcome. Please be in touch with Marie at the conference email address. We’ll also link the conference website to our EC/ASECS website at <http://www.ec-asecs.org>.

As President and Chair of our Nominations Committee, Sandro Jung presented the following slate of nominees: Eleanor Shevlin for President; Gene Hammond for Vice President; and, John Heins for Board Member. The membership also elected Peter Staffel to serve as the Executive Secretary Elect; he will sit on the Executive Committee throughout 2016. Linda’s term ends in December 2016, and she and Peter will work closely together during the year to make sure we have a seamless transfer. As is our custom, those assembled voted in favor of these nominations with a round of applause.

Further, the Nominations Committee and the Executive Committee nominated Ellen Moody to receive the Peterson Prize. We were thrilled to present it to her! For many years, Ellen has been one of the most generous and learned members of our Society. She is quick to help those who might be having trouble connecting leads, she faithfully participates in our conferences, and she and her dearly beloved and often remembered husband Jim managed the first incarnation of our website. We are so pleased that she continues to attend our conferences. She is a most worthy recipient of the Peterson Prize.

Joanne Myers presented a report from the Molin Prize Committee. There are ten submissions for consideration. The winner is announced in this newsletter issue.

President Sandro Jung proposed the establishment of a new prize to be named after Donald Mell, one of our most distinguished members. Don has been an active member of EC/ASECS for decades. His leadership of the University of Delaware Press since 1997 has benefited many members of our Society, and his consistent participation in our annual gatherings has allowed us to feature book displays by the leading publishers in our field. We are so grateful to Don for his dedication and loyalty to EC/ASECS. The proposal is for a biannual award, recognizing the best article published by a member. Contact Sandro Jung if you would like to assist in creating and administering the award. More details will appear in the *Eighteenth-Century Intelligencer*. At some point in the future, we will need to change the by-laws so that they include mention of the award.

Jim May, indefatigable editor of *The Eighteenth-Century Intelligencer*, encouraged members to submit copy for future issues, particularly those outside English literature, reminding the membership that its content should reflect our membership's diversity. He thanked Robert D. Hume and James L. West III for their printing-subvention funds. Contact Jim at jem4@psu.edu if you have thoughts about potential submissions, such as an interest in reviewing a particular book or exhibition or describing a course you're teaching (note that Jim's postal address will switch upon his retirement in June to his home (694 Coal Hill Rd. / Clearfield, PA 16830). We thank Jim for the time he has devoted to our newsletter, which is recognized as the finest newsletter by an ASECS regional affiliate.

At the conclusion of the meeting, Linda Merians promised a full financial report in the newsletter (see below). Thanks to you---our membership---our Society continues to attract and maintain smart, spirited, and generous scholars.

The **membership of our Executive Committee** for 2016 follows:

President: Eleanor Shevlin (2016)

Vice President: Gene Hammond (2016)

Elected Board Members: Marie Wellington (2016); Joanne Myers (2017);
John Heins (2018)

Immediate Two Past Presidents: Christine Clark-Evans, Sandro Jung

Newsletter Editor: Jim May [jem4@psu.edu]

Executive Secretary: Linda E. Merians (2016) [lemeria@aol.com];

Executive Secretary Elect: Peter Staffel (2016; term to begin in 2017)
[staffelp@westliberty.com]

Past and Future Chairs: Peter Briggs (2013); Doreen Saar (2013); Geoffrey
Sill (2013); Matt Kinservik (2014); Don Mell (2014); Eleanor Shevlin
(2015); Cheryl Wanko (2015); Marie McAllister (2016)

Web Master: Susan Beam (website address is www.ec-asecs.org)

Molin Winner: Nick Allred (Rutgers U. [nallred1@gmail.com])

Here is an **important final note** from the Executive Secretary: We are currently searching for future meeting sites. If you think your college or university could host our annual meeting, please let Peter Staffel or any member of the Executive Committee know. Hosting an annual meeting is not as much work as you might think it is, and you can find a lot of support, advice, and encouragement from the members of the Executive Committee. [Linda also worked up a list of previous themes to assist organizers--we append that below.]

Financial Report, January 1, 2015-December 31, 2015

We have approximately 450 members. Thank you for your continuing membership. For calendar year 2015, you will see that, as in previous years, the majority of our expenses were related to the annual meeting, postage, and the newsletter. We are deeply grateful to Sandro Jung and West Chester University for sponsoring and underwriting major expenses and receptions for our annual

meeting. We are also deeply grateful to the Penn State Center for the Study of the History of the Book, directed by James L. West, III, and to the Robert D. Hume, the Evan Pugh Professor, for providing support for the publication of the *East-Central Intelligencer*.

What follows is a detailed account of our revenue and expenses for the year. I am happy to report that we have a healthy bank balance to begin 2016.

Revenue received in 2015: Total, \$17,589.84

Bank adjustments and interest, \$9.27
 Conference registration, \$13,105.52 (including some membership dues)
 Membership dues, \$4,475.05

Expenses paid in 2015: Total, \$14,466.72

Bank charges, \$291.80
 Conference expenses, \$9,155.14 (hotel catering, supplies, etc.)
 Expenses for dues letter, \$246.10
 Molin Prize (for 2014), \$300.00
 Newsletter printing, \$1,569.18
 Office supplies (envelopes, labels, checks, copies), \$54.43
 Postage for *ECI*, dues letter and other mailings, \$2,319.39
 Student helpers for mailings, \$340.00
 Website expenses, \$190.68

Bank Balance, \$7,785.92 (as of January 8, 2016)

Respectfully submitted,
 Linda E. Merians
 Executive Secretary

The Themes of EC/ASECS Annual Meetings

The First Decade

1970: No theme. West Virginia U. (5 papers and 12 participants)
 1971 (Oct. 22-23): No theme. Lehigh U. (6 papers and 9 participants)
 1972 (Oct. 26-28): The Eighteenth Century from the Bottom Up. Virginia Commonwealth U.
 1973 (Oct. 11-13): Women in the 18th Century. Indiana U. of Pennsylvania
 1974 (Oct. 10-12): The Libertine & 18th-Century Civilization. Old Dominion U
 1975 (Oct. 17-18): Urbanization and Modernization in the Eighteenth Century. U. of Maryland--Baltimore County
 1976 (Nov. 3-6): No theme. Joint ASECS national and EC/ASECS regional. Philadelphia, U. of Pennsylvania
 1977 (Oct. 20-22): Teaching the 18th Century. York College of Pennsylvania
 1978 (Oct. 19-21): What Are the New Ideas about the Eighteenth Century? Duquesne U.
 1979 (Nov. 8-10): The Pan-Atlantic Enlightenment (College of William &

Mary and Colonial Williamsburg Foundation

The Second Decade

- 1980 (Oct. 16-18): Ethnic Settlements in Eighteenth-Century America.
Appalachian State U. and Salem College
- 1981 (Sept. 18-20): The Limits of the Enlightenment. Bryn Mawr College
- 1982 (Oct. 21-23): The Eighteenth: Century of Change. Bethany College and
West Virginia U.
- 1983 (Sept. 29-Oct. 1): Man, God, and Nature. U. of Delaware
- 1984 (Oct. 26-28): Eighteenth-Century Culture: Material, Provincial,
Maritime. U.S. Naval Academy
- 1985 (Oct. 18-20): Reflections: The Eighteenth Century Looks at Itself.
Gettysburg College
- 1986 (Oct. 31-Nov. 2): Tradition and Innovation in the Eighteenth Century.
Mary Washington College
- 1987 (Oct. 30-31): We the People: The American Constitution: Its Cultural
Sources and Antecedents in Eighteenth-Century Europe and America.
Ursinus College
- 1988 (Oct. 13-15): Aspects of the Eighteenth Century. U. of Maryland
- 1989 (Nov. 2-5): The 18th Century: A Sense of the Modern. Bethany College

The Third Decade

- 1990 (Oct. 25-27): Beginnings & Endings. Dickinson College
- 1991 (Oct. 25-27): The Continental Eighteenth Century. Millersville U.
- 1992 (Oct. 28-Nov. 1): Centers and Peripheries of Enlightenment. Joint
meeting with Eighteenth-Century Scottish Studies Society, Philadelphia
- 1993 (Nov. 11-14): Order and Disorder in the Eighteenth Century. Towson U.
- 1994 (Oct. 13-16): Crossing Borders. Pennsylvania State U.
- 1995 (Oct. 19-22) Ideas of Progress Reconsider'd. U. of Delaware in
collaboration with the Henry Francis du Pont Winterthur Museum
- 1996 (Oct. 31-Nov. 3): Borders and Frontiers: Canonical, Disciplinary,
Cultural, Aesthetic. Georgetown U.
- 1997 (Oct. 24-26): Patterns of Change. Ursinus College.
- 1998 (Oct. 8-11): Transformations: Natural and Social. Salisbury State U.
- 1999 (Oct. 21-23): The Eternal Verities: Death, Taxes, and Other Sensitive
Subjects. Washington & Jefferson College

The Fourth Decade

- 2000 (Oct. 5-7): Connections and Correspondences. Norfolk Marriott.
- 2001 (Oct. 18-21): Consuming Passions of the 18th Century. Cape May, NJ
- 2002 (Oct. 17-19): Performance and Performativity in the Long Eighteenth
Century. Rosemont College
- 2003 (Oct. 2-4): Nature and Artistry. U. of Pittsburgh at Greensburg
- 2004 (Oct. 21-24): The Musical Eighteenth Century. Grand Hotel, Cape May
- 2005 (Oct. 27-30): Public and Private Diversions in the Eighteenth Century.
U.S. Naval Academy
- 2006 (Oct. 26-29): Civil Conflict. Gettysburg College

- 2007 (Nov. 8-11): The Eighteenth-Century Atlantic World. Hosted by Richard Stockton College, held at the Seaview Marriott in Galloway, NJ
 2008 (Nov. 6-9): The Eighteenth-Century Political World. Georgetown U.
 2009 (Oct. 8-11): The Sacred and the Secular in the Transatlantic Eighteenth Century. Lehigh U.

The Fifth Decade

- 2010 (Nov. 4-6): Recovery in the Eighteenth Century. Pittsburgh, hosted by Washington & Jefferson, Duquesne U., and U. of Pittsburgh--Greensburg
 2011 (Nov. 3-6): Liberty. Pennsylvania State U.
 2012 (Nov. 1-3): What Does Infamy Matter—When You Get to Keep Your Fortune? Hyatt Regency on the Inner Harbor, Baltimore
 2013 (Nov. 7-9): Retirement, Reappraisal, and Renewal in the Eighteenth Century. Doubletree Hotel, Philadelphia
 2014 (Nov. 6-8): Leisure, Pleasure, and Entertainment in the Eighteenth Century. U. of Delaware
 2015 (Nov. 12-14): Networks. West Chester U.
 2016 (Oct. 27-29): The Familiar and the Strange. U. of Mary Washington

Nick Allred Receives 2015 Molin Prize Honor

This year's Molin Award committee—Sandro Jung (standing in for Scott Paul Gordon), Marie Wellington, and Joanne Myers—are pleased to announce that this year's winner is Nick Allred of Rutgers University. At the EC/ASECS meeting in West Chester, Nick presented a paper entitled "Patronage and Publicity: A Reading of Leonard Welsted." Doing admirable work to capitalize on the conference theme, "Networks," Allred's investigation of an apparently minor poet yields the interesting thesis that Court Whig literary culture reshapes patronage into a hybrid public-private network in which commercial interests still serve noble cultural ideas. Unlike conservative critics of Grub Street, Allred suggests, 'dunces' like Welsted argue that commercial literary pursuits can be purified and made culturally productive via the imprimatur of patrons whose status itself acquires a "functional" role, helping consumers make necessary distinctions in the diversifying print marketplace. Taking inspiration from other critics who have sought to nuance our understanding of the early 18th-century culture wars, Allred uses Welsted's 1724 dedication of his *Epistles, Odes, &c. Written on Several Subjects* to the Duke of Newcastle to draw attention to Habermas's point that the emergent literary public sphere's relation to prior modes of publicity cannot be "simplif[ied] . . . into a simple opposition or overcoming." Allred also pursues his argument into a reading of Welsted's pastoral poetry and translation of Longinus, suggesting that the tensions involved in reconciling aesthetic and commercial goals produces its own form of sublimity, here understood as a publicly useful mode. Committee members felt that Nick's topic was sophisticated and his delivery animated and expressive. Overall, the committee was glad to see so many graduate students presenting and enjoyed considering papers on a range of topics with a nice balance between

British and North American topics. We hope to see many of these students return to EC/ASECS meetings in future years.

The Molin Prize is so named as a tribute to Eric Sven Molin, one of the founders of EC/ASECS, who regularly enlivened our meetings. Eric was a much beloved colleague and teacher, providing great encouragement and assistance to graduate students, particularly those working in English with him at George Mason University. After his death in 1987, the Molin Prize was created to reward and encourage excellence in scholarship by graduate students at our meetings. The Prize, which carries a small cash award (\$150), is only given when the judges (drawn from our executive board) feel there is a graduate student paper (sometimes two) of high excellence, both in content and presentation. Contestants must be physically present to read the paper at the conference since a part of the committee's evaluation will be on the actual presentation and the way in which the contestant fields questions after the talk. The paper must be unique: one cannot recycle a paper previously presented elsewhere. After the conference, contestants must send each committee member a copy of the paper in full (and with endnotes), typically by December 1. (A summary of the talk as part of a roundtable or panel discussion is unacceptable.) Graduate students interested in submitting their papers for consideration in the 2016 Molin Prize competition should keep an eye on the Society's website and the September 2016 *Intelligencer's* conference coverage for special instructions (see too the useful tips offered to candidates in the October 2011 *Intelligencer*).

Joanne Myers, Molin Committee Chair
Gettysburg College

Anne Wohlcke Wins Elias Irish-American Fellowship for 2016

The American Society for Eighteenth-Century Studies (ASECS) has awarded the A. C. Elias, Jr., Irish-American Research Travel Fellowship for 2016 to Anne Wohlcke of the California State Polytechnic University in Pomona. Her winning proposal was entitled on "Musical Work and Commemoration in the Eighteenth-Century British World." The Fellowship provides Dr. Wohlcke with \$2500 to support primary-source research on celebrations in 18th-century Ireland at archives in Dublin and Belfast.

Dr. Wohlcke will spend a month in Ireland beginning in June examining college, municipal, national and religious archives for records of commemorative celebrations, particularly those involving musicians and performers at such events. Her earlier work on the project has led to the discovery of records pertaining to celebrations as at Dublin Castle. Wohlcke hopes to provide a better understanding of public festivities, the role of music within such, and the "growing musical industry" and networks of musicians and performers that benefited from such celebrations. The festivities often involved "moments of national significance, such as military victories, and birthdays or funerals of state leaders." They provided work for diverse citizens, served multiple civic purposes, and carried political, religious, and social messages. Her

work will feed her book project, “Musical Work and Commemoration in the 18th-Century British World,” and presumably lead to journal articles as well.

Dr. Wohlcke, who resides in Irvine, is an Associate Professor of History at California State Polytechnic University. She took her doctorate from the U. of California at Irvine in 2004, focusing her studies on England and gender in the early modern period. In 2014 the Manchester U. Press published her book *The Perpetual Fair: Gender, Disorder, and Urban Amusement in Eighteenth-Century London* (Manchester U. Press), which it released in paperback this past December. Her published essays include “Policing Masculine Festivity at London’s Early Modern Fairs: in *Gendering the Fair*, ed. by T. J. Boisseau and Abigail Markwyn (U. of Illinois Press, 2010). Dr. Wohlcke’s professorial duties include early modern and modern European history, English history, historical methods, digital history, and women & gender in early modern Europe.

The Elias Fellowship, with its \$2500 award, supports "documentary scholarship on Ireland in the period between the Treaty of Limerick (1691) and the Act of Union (1800), by enabling North American scholars to travel to Ireland and Irish-based scholars to travel to North America for furthering their research." Projects conducting original research on any aspect of 18C Ireland qualify for consideration, but recipients must be members of ASECS who have permanent residence in the U.S. or Canada or be members of The Eighteenth-Century Ireland Society, residing in Ireland. Prize winners are chosen by an independent jury of three distinguished scholars from different disciplines, after each application is reviewed by several scholars in the applicant’s field.

The Elias Irish-American Fellowship was established in 1993-1994 by the late A. C. Elias, Jr., an independent scholar living in Philadelphia and active in EC/ASECS. The award was renamed in 2013 to honor and celebrate Elias’s contributions to scholarship and assistance to scholars. The next Elias fellowship will be awarded early in 2017, with applications due on 15 November 2016 to trustees Dr. Máire Kennedy, Div. Librarian, Dublin and Irish Collections of the Dublin City Library & Archive (maire.kennedy@ dublincity.ie; 138-144 Pearse Street / Dublin 2 / Ireland) and Dr. James May (jem4@psu.edu; 694 Coal Hill Road / Clearfield, PA 16830 / USA). Applications consist of the coversheet downloaded at the ASECS travel-fellowship website, a short C.V. (no more than 3 pp.), a short description of the project (treating its contribution to the field and work done and to be done during the proposed research period), a one-page bibliography of related books & articles, a short budget, and two signed letters of support. Please try to submit all the materials but the letters as one Word file or PDF. If the two letters of support cannot be supplied as PDFs of signed letters, the original copies on should be mailed to one of the trustees.

Additions to the Directory

Note: I need apologize for failing to include in the Directory last fall a number of longstanding members--but the embarrassment is nothing against the delight that they’re still members! But I’m sorry that Directory is flawed through the omission of many names and addresses included below. Also, anyone who didn’t receive the fall issue, should contact me and I’ll send it.--JEMay

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News of Members

On 21 February **Linda Merians** reported to our Executive Board that she had mailed the dues letters to members with the CFP for our next meeting at the University of Mary Washington. Linda expressed her concern that we did not yet have a meeting location for the 2017 annual meeting. Linda has been briefing **Peter Staffel**, who at year's end takes on the often tedious and head-spinning challenges and desk-clutter of the Executive Secretary. We are lucky that Peter has his wife Dr. **Mary-Bess Halford**, formerly Bethany College's head librarian, to help him--as Linda turned occasionally to her mother. Few of us can appreciate how Linda has spent many months of eight-hour work-days maintaining EC/ASECS, endless hours of corresponding via post and email, writing reports and the like for the newsletter, touring potential conference sites, and generally exchanging a considerable loss of liberty and productive research time for the headaches and papercuts of duty.

Last month *Restoration & Eighteenth-Century Theatre Research* published a double number for its 2015 volume (30) in which appear many reviews by our members: **Jennifer Airey** reviews *Les Liaisons Dangereuses* as performed in Stratford, Ontario; **Logan Connors** reviews Joseph Harris's *Inventing the Spectator: Subjectivity and the Theatrical Experience in Early Modern France*; **Catherine Ingrassia** reviews Behn's *The Rover* as performed at Blackfriars Playhouse in Staunton, VA; and **Yvonne Noble** reviewed *Opera Libretti of the Eighteenth Century: Essays on the Libretto as Enlightenment Text*, ed. by Pamela Gay-White; plus there are reviews of *Queen Anne and the Arts*, ed. by **Cedric D. Reverend, II**, and of *Stage Mothers: Women, Work, and the Theater, 1660-1830*, ed. by **Laura Engel** and Elaine R. McGirr. Of note among the five articles is Judith Bailey Slagle's "The Rise and Fall of the New Edinburgh Theatre Royal, 1767-1859: Archival Documents and Performance History."

Paula Backscheider's *Elizabeth Rowe and the Development of the Novel* is reviewed in *Eighteenth-Century Fiction*, 28, no. 1 (Fall 2015). **Eve T. Bannet** published "The Constantines of the 1790s: Tales of Constancy and Republican Daughters" in *Early American Literature* 49 (2014), 435-66, and "Cumberland's Benevolent Hebrew in 18C Britain and America" in *Studies in Jewish Literature*, 33.1 (2014), 84-106. We are delighted that **Ralph Bauer**, the general

editor of Early American Digital Archive and Director of Graduate Studies in English at Maryland, has joined the Society. We hope he encourages graduate students there to participate, too. I'd thought Ralph was several different scholars in separate fields because of the extraordinary range of his research. In 2014 he published a review essay "The Invention of Viking America" in *Resources for American Literary Study*, "A New World of Things: Rethinking Natural History in the Early Modern Atlantic World" in *Journal of English Language and Literature* (60:37-57), and "Writing as 'Khipu': Titu Cusi Yupanqui's Account of the Conquest of Peru" in *Colonial Mediascapes: Sensory Worlds of the Early Americas*, edited by M. Cohen and J. Glover. Although Ralph has interests in German and has been a visiting professor in Germany, he's particularly committed to the Western Hemisphere and, thus, took up Latin American developments, hence his organizing the "Early Ibero/Anglo-American Summit" at College Park this May. His historical reach takes him back to the discovery voyages, as in his "The Rites of Discovery: Law and Narrative in the 16C Atlantic World" in *Routledge Companion to Literature and Human Rights*, ed. by Sophia McClennen and Alexandra Moore (2015). His anthropological inclination is suggested by his co-editing with Maryland colleagues Kimberly Anne Cole, Zita Nunes, and Carla Peterson *The Cultural Politics of Blood, 1500-1900* (Palgrave Macmillan, 2015). He's co-editing with Marcy Norton a 2017 issue of *Colonial Latin American Review*, and contracted to edit Vol. 1 of the "Oxford Anthology of American Literature" and, with Jaime Marroquin, "Translating Nature: A Cross-Cultural History of Early Modern Science" (for Penn). **Barbara Benedict** contributed "Satire, Sentiment, and Desacralization: The Relic and the Commodity in Jane Austen's Novels" to *Dynamics of Desacralization: Disenchanted Literary Talents*, ed. by Paola Partenza (2015). *Women, Gender, and Print Culture in 18C Britain: Essays in Memory of Betty Rizzo*, edited by **Temma Berg** and **Sonia Kane**, is reviewed by Jacqueline Pearson in *Eighteenth-Century Fiction*, 28.1 (Fall 2015). **Andrew Black**'s "Spacious Fields," on persuasive rhetoric by Alexander Hamilton in *The Federalist*, appears in *Style*, 49, no. 2 (2015), 218-39. **Toni Bowers** published "'The Abdicated Family': Hume's Partisan Grammar in 'Of the Protestant Succession'" in *Restoration*, 39 (2015), 61-81 (a double issue discussed below). **Timothy Erwin**, who knew **Skip Brack** well from conferences and esp. time spent in and living near the Huntington, wrote a moving foreword, "In Memoriam O M Brack Jr. (1938-2012), to *Beyond Sense and Sensibility: Moral Formation and the Literary Imagination from Johnson to Wordsworth* (Bucknell, 2015; 230 pp.). Tim recalls first meeting Skip when Skip brought grad students from Arizona State to an 18C conference hosted by Tim at UNLV, and how Skip thoroughly enjoyed a performance treating Smollett and offered right off to help Tim with bibliographical searches. Thompson, co-editor with Agnes Scott College, introduces the volume by noting Skip "conceived of this volume in terms of two dominant perspectives on moral formation in later 18C Britain." **Theodore E. D. Braun** participated in the SCSECS meeting in Alabama last February, organizing a panel on "Why You Should Know Your Enemies" and reading "Voltaire's Enemy: Le Franc de Pompignan: Intellectual, Urban Planner, Philanthropist." Ted was also in Los Angeles for ASECS the

following month where he chaired the session “Know Your Enemies” for Society for 18th-Century French Studies and read the paper “Le Franc de Pompignan, Scholar and Urban Planner.” Ted participated in the Enlightenment Congress as reported above in “Notes from Newark” (he organized the panel on “Reading, Mapping and Censoring in the Ibero-American Enlightenment”) Ted published “The Controversy over the Morality of the Theatre in Early Enlightenment France” in *Restoration and Eighteenth-Century Theatre Research*, vol. 29, no. 1, Summer 2014 [2015], and “Songs Without Music: The Hymnes of Le Franc de Pompignan” in *Religion in the Age of Enlightenment*, 5 (2015), 277-293.

We welcome **Szu-Ying Chen** to the Society: she is a graduate student at SUNY Albany working on 18C novels. In *Digital Defoe 7* (2015) appears “Realist Latitudes: Textilic Nationalism and the Global Fiction of the 1720s,” in which **Samara Anne Cahill** looks at remarks on the regulation of textile industry (esp. nationalistic policies against foreign textiles) by Jane Barker, Defoe, and Swift, and then she applies observations to issues involving realism in the early novel. Samara and **Kevin Cope** edited a volume of essays published recently by Bucknell UP: *Citizens of the World: Adapting in the Eighteenth Century* (in the Transits series, xlviii + 174). Sam wrote the preface; Kevin, the conclusion; and David Fairer, an introductory essay stressing ecology’s role in adaptations. The volume contains **Bärbel Czennia**’s “Wide Open Hemispheres: Punch Bowls, Punch, and World Citizenship in 18C British Culture” (43-67). This past fall AMS Press published the 22nd volume of Kevin Cope’s annual *1650-1850*. Kevin kindly set some space aside for **Jim May**’s account of the index and other elements of the newsletter archive for the *Intelligencer* at the www.ec-asecs.org: “Research Report: Archiving *The Eighteenth-Century Intelligencer*” (22:317-22). In this context we note that **Susan Beam** has posted for open access the 2014 issues of the newsletter at www.ecasecs.org, and that Paul Miller and Digital Scholarship Services at Stillman Library, Lafayette College, have digitally scanned the issues from December 1986 to September 2007 and are now formatting them (only issues after May 2007 are now posted in the newsletter archive). But returning to the recent *1650-1850* and to **Samara Cahill**, this 22nd volume contains the special section “Sustaining the 18th Century,” ed. by Samara, with papers from a conference she chaired. This section contains her introduction (193-200) and her essay “‘Go not far to dine’: Pedagogical Approaches to Sustainable Consumption in the 18C Studies Classroom and Beyond” as well as **Kevin Cope**’s “Permanent Markers: The Monumental, the Mobile, and the Sustainable in Enlightened Eras.”

Lorna J. Clark edited *The Diary of Lucy Kennedy (1793-1816)*, Vol. 3 of the four-volume *Memoirs of the Court of George III* series from Pickering & Chatto (2015). We failed to get a review copy from Taylor & Francis, which would have aided **Geoffrey Sill**’s editing of Burney court journals; so, I’ll describe the series. The diary of Lucy Kennedy (c. 1731-1826), who spent 53 years in the court, was transcribed by Lorna in the Royal Library at Windsor Castle and contains new information on the King’s illness and court events. Michael Kassler, the general editor, edited Vol. 1: *Memoirs of Charlotte Papendieck (1765-1840): Court, Musical and Artistic Life in the Time of George*

III, offering much information on court events 1761-1792, and also Vol. 4: *The Diary of Queen Charlotte, 1789 and 1794* (all that survives, at Windsor). Alain Kerhervé edited Vol. 2: *Mary Delany (1700-1788) and the Court of George III*, which includes letters by Delany while she lived at Windsor, some unpublished (these include accounts of Frances Burney). There's a general introduction, and all the volumes have introduction, headnotes, footnotes, and indices.

How is it possible that **Greg Clingham** and Bucknell Univ. Press selected, edited, and published roughly twenty volumes on the long 18C from fall 2014 through fall 2015? More staggering is that Bucknell U. Library has catalogued 192 and 179 titles published by Bucknell UP in 2014 and 2015. The Press in 2015 also republished many 18C studies from 2013-14 in paperback. (If Greg didn't publish something you wrote, you should complain to him!) **JoEllen DeLucia** published "Radcliffe, George Robinson and 18C Print Culture: Beyond the Circulating Library" in *Women's Writing*, 22 (2015), 287-99. With Ricardo López, **Clorinda Donato** co-edited *Enlightenment Spain and the "Encyclopédie méthodique"* (SVEC: 2015:11 [Voltaire Foundation]; pp. xvi + 314). The book offers two conflicting accounts of Spain and its influence, offering the originals and her & López's translations of Nicolas Masson de Morvilliers' "Espagne" in *Encyclopédie méthodique* and Julián Velasco's defensive rejoinder "España" in the *Encyclopedia metódica*. These are preceded by Donato's "Introduction: 'Espagne' or 'España'? Answering Enlightenment in the *Encyclopedia metódica*, the Spanish translation of the *Encyclopédie méthodique*." Notes and a "bibliographical essay" by Brittany Anderson-Cain follow. **J. Alan Downie's** "H. Scriblerus Secundus?" will appear in this year's *Swift Studies* (Vol. 31). Alan's "Paying for Poetry at the Turn of the Eighteenth Century with Particular Reference to Dryden, Pope, and Defoe" appears in *Digital Defoe*, 6, no. 1 (2014), 1-18, within a group of four essays on "English Poetry, 1690-1720" ed. by Andreas K. E. Mueller. For the CFP for vol. 8 of this open-access journal, see the announcement below. **Laura Engel** and **Marilyn Francus** have taken on the task of co-chairing the biannual conference of The Aphra Behn Society for Women in the Arts, 1660-1830, to be held fall 2017 at Duquesne. Laura co-edited with and Elaine R. McGirr the collection *Stage Mothers: Women, Work, and the Theater, 1660-1830* (Bucknell, 2015; 290 pp.). Besides Laura, four members contributed: **Marilyn Francus**, "Rowe's *The Ambitious Stepmother*: Motherhood and the Politics of the Blended Family" (121-36); **Jade Higa**, "My Son, My Love': Gothic Contagion and Maternal Sexuality in *The Mysterious Mother*" (179-96); **Ellen Malenas Ledoux**, "Working Mothers on the Romantic Stage: Sarah Siddons and Mary Robinson" (79-102); and **Laura R. Rosenthal**, "Rebels for Love: Maternity, Absolutism, and the Earl of Orrery's *Mustapha*" (105-20). Laura Engel reviews Jenine Barchas's *Matters of Fact in Jane Austen in 1650-1850*, 22 (2015), 350-52. (Other reviews gathered for the volume by book-review editor **Scott Paul Gordon** include those of **Bärbel Czennia's** *Celebrity: The Idiom of a Modern Era*, **Ashley Marshall's** *The Practice of Satire in England, 1658-1770*, and the Georgia edition of Smollett's *Peregrine Pickle*, whose text was edited by **O M Brack, Jr.** and **W. H[ank] Keithley**). **Robert Erickson**, sticking with emotional intensity in life and letters, published "Pope and Rapture" in *Eighteenth-Century Life* 40.1 (2016), 1-31, dedicating it

“to the memory of **O M Brack, Jr.** Bob writes that it’s “part of a much- delayed project on Ecstasy and Rapture, 1660-1800,” and that he owes “a great debt to Professor Jayne E. Lewis of UC-Irvine for help” getting the article in print.

Jan Fergus contributed “Composition and Publication,” the first of twelve essays in *The Cambridge Companion to Emma* (2015; pp. 243; bib.; chronology; 6 illus; index). Edited by **Peter Sabor**, it contains **Robert D. Hume**’s “Money and Rank.” (Other essays include Linda Bree’s “Style, Structure, Language”; Edward Copeland’s “Contemporary Responses”; Ruth Perry’s on “Music”; and Deidre S. Lynch’s on “Screen Versions.”) **Marilyn Francus** gave the keynote at the “Missing, Presumed Dead: Absent Mothers in the Cultural Imagination Conference” at Umea U., Umea, Sweden, in June 2015. She was the Jane Austen Society of North America’s International Visitor at Chawton for 2015. In July 2015, Marilyn gave an invited talk, “The Writer’s Apprentice: Literary Games with Jane Austen and Anna LeFroy,” at the Jane Austen House Museum. Marilyn’s “The Monstrous Mothers of *Mansfield Park*” appeared in *Persuasions Online*, Vol. 35, no. 1, Winter 2014 [c. Feb. 2015]. And she published two entries in the *Wiley/Blackwell Encyclopedia of British Literature, 1660-1789* (2015)—on mothers / mother figures and on stepmothers / stepfamilies. **Emily Friedman** and **Devoney Looser** edited *Teaching Jane Austen*, an e-resource at Romantic Circles (2015). In last year’s *Eighteenth-Century Scotland* (Vol. 29), Pam Perkins reviews **Henry Fulton**’s *Dr. John Moore, 1729-1802: A Life in Medicine, Travel, and Revolution* (U. of Delaware Press 2015), pp. xxi + 788.

In *Eighteenth-Century Fiction*, **Aparna Gollapudi** published “Personhood, Property Rights, and the Child in John Locke’s *Two Treatises of Government* and Daniel Defoe’s Fiction” (28.1 [2015]: 25-58), which considers Defoe’s representations of children in light of Locke’s political ideas. We welcome **Mushira Habib** and **Paige Melin**, graduate students at the U. of Maine--Orono, whom we had the pleasure to meet while they were participating in the West Chester EC/ASECS. **Eugene Hammond**’s biography *Jonathan Swift: Irish Blow-In* is being published in two volumes by Delaware U. Press, with the first volume due out the end of this month and the second coming a month or two thereafter. As many know from our conferences, Gene has gathered new evidence, and he brings a humanistic, non-adversarial approach to Swift biography. We enjoyed a lecture on new facilities of the BNF from **Wayne Hanley**, with photos taken while working in Paris on the diplomat Michael Ney. **Mascha Hansen**’s “‘O the charm of dear amusing wrong’: The Joys of Wrongdoing in Burney’s *Camilla* and Austen’s *Lady Susan*,” on the unpunished but naughty deeds of Mrs. Arlbery and Lady Susan, was published in *Wrongdoing*, edited by Élizabeth Durot-Bouc  (Rennes: Tir, 2015), 107-26. Mascha gave a paper on Frances Burney and her circle at a conference in Cardiff in September and plans to develop the paper further with work this winter at the John Rylands Library. She was working early this winter on “headaches and (in)sociability,” treating Elizabeth Carter in particular, for a special edition of *Medicine and Literature* on fashionable diseases. **Jennifer L. Hargrave**, who gave a paper at West Chester, is completing the dissertation “The Romantic Reinvention of Imperial China, 1759-1857” at Rice U. Her essay “To the Glory

of the Chinese’: Sinocentric Political Reform in Eliza Haywood’s *The Adventures of Eovaai*,” also exploring Anglo-Sino relations, appears in the Fall 2015 issue of *ECS* (49, no. 1: 31-50). Its abstract indicates that “Haywood demonstrates an appreciation for Chinese models of language, morality, and government--models highly reminiscent of seventeenth-century Jesuits’ laudatory accounts of the Qing Empire.” *British Sporting Literature and Culture in the Long Eighteenth Century*, edited by **Sharon Harrow**, was published by Routledge in September 2015 (248 pp; illus.; ISBN: 978-1-47-246508). Sharon has spoken on 18C sports over the past decades at our meetings (and also at a March 2014 conference at the Sorbonne). She argues that sports as we understand it today was largely invented during the long 18C, developing as a business, a spectacle, and a performance, and the rules of many sports were then codified. Sharon contributed the “Introduction: Playing by the Rules” and one of the eight essays following: “Boxing for England: Daniel Mendoza and the Theater of Sport,” generally defining the significant role that boxing played in forming British attitudes toward sport and theater. Other contributors include **Linda Troost**, on “Archery in the Long 18th Century”; Emma Griffin on “Popular Recreation and Social Elites”; Donald W. Nichol on “Horse Culture in Poetry, Prose, and *The New Foundling Hospital for Wit*”; Patricia Crown’s “Sporting with Clothes: John Collet’s Prints in the 1770s,” previously published in *ECL* in 2002; and Alexis Tadié’s “The Use and Transformation of Early Modern Tennis.” Returning to Sharon, her “Ideology and Satire in English Bareknuckle Boxing Literature” appears in *Culture of Boxing*, ed. by David Scott (2015). Welcome to **Dashielle Horn**, a new member working on her PhD in English at Lehigh, researching singleness and its representations in novels.

Andrea Immel published the note “A Thrilling Emergence, in the *Children’s Books History Society Newsletter*, no. 113 (Dec. 2015), announcing that the Cotsen Children’s Library at Princeton has acquired the first known copy of a little book hitherto only known from advertisements: *Nancy Cock’s Song-Book, for all little Misses and Masters . . . By Nurse Lovechild* (T. Read, [1744]), in letterpress with etched illustrations, intended to resemble *Tommy Thumb’s Pretty Song-Book*, vol. 2. In “Johann Philipp Kirnberger and Authorship,” published in *Notes*, 69, no. 4 (June 2013), 688-705, **Beverly Jerold** offers an interesting examination of Kirnberger’s debt in his musical writings to others, particularly to his pupil J. A. P. Schulz (1747-1800). Good for **Joe Johnson** and **Blake Gerard** for chairing the program and the local arrangements for the 2017 SEASECS in Montgomery, AL, on 2-4 March. **Steve Karian** continues to edit the newsletter of the Johnson Society of the Central Region. On p. 2 Howard Weinbrot offers his usual witty recounting of the Society’s last meeting (in Tempe, chaired by **George Justice** and **Devoney Looser**). Among the abstracts following from that meeting is **Peter Sabor**’s for “Rewriting *Clarissa*: Alternative Endings by Lady Echlin, Lady Bradshaigh, and Samuel Richardson”: Peter examines the endings that Lady Echlin, Lady Bradshaigh’s sister, drafted as an alternative ending, that proposed by Bradshaigh in a Dec. 1748 letter and another entered into her own copy, and then Richardson’s “fantasy conclusion” in a letter to Bradshaigh. Fairleigh Dickinson republished in paperback *Benjamin Franklin’s Intellectual World*, co-edited by **Paul Kerry**.

Matthew Kinservik and **Jane Wessel** won an Innovative Course Design Award last year from ASECS for a course (“Making Shakespeare”) that they proposed and then taught last fall. Their course description/proposal can be found above in this issue. (And we encourage others to contribute a pedagogical reflection or course description for future issues.) New member **Colleen Kropp** (Temple U.) is working primarily on law and English literature, with a focus on “marriage contracts and how they shape the plots of 18C novels.” In the Sept. 2015 issue of *Johnsonian News Letter*, **Anthony Lee** surveys four long volumes of the *Court Journals of Frances Burney*, including Vol. I (1786) ed. by **Peter Sabor** and III-IV (1788), ed. by **Lorna J. Clark**--this witty and perceptive review essay then throws on its load Brian McCrea’s study *Frances Burney and Narrative Prior to Ideology* (66.2: 51-59). Tony was born to read. He talks, too: Tony’s on a panel at ASECS, “Multi-Genre Johnson,” hosted by the Johnson Society of the Central Region, which also includes **John Radner**, and Tony chairs a panel on Johnson as well. **Devoney Looser**’s “British Women Writers: Big Data and Big Biography, 1780-1830” appears in *Women’s Writing*, 22, no. 2 (2015), 165-71, within an issue on Romantic women writers. Devoney edited a group of essays on “Jane Austen and Her Contemporaries” in the second 2015 number of *Eighteenth Century: Theory and Interpretation*.

Jack Lynch edited the 23rd volume of *Age of Johnson*, published by AMS in 2015. It opens with a group of three essays on “Johnson and Boswell after 250 Years,” among which is **John Radner**’s “Boswell, Johnson, and the Biographical Project,” which, in the light of John’s award-winning biography of the pair, I think of as a sort of “presidential address.” This volume also contains **Anthony W. Lee**’s “Johnson, Newton and the ‘Equal Motion’ of Politeness” and **Marie McAllister**’s “Ungovernable Propensities: *Belinda* and the Idea of Addiction.” There is also a review essay by **Rebecca Shapiro**, “Abundant Treasury: The *Historical Thesaurus of the OED*.” Another noteworthy addition to scholarship in the volume is Paul Tankard’s supplement to his 2002 *Age of Johnson* study (13:103-80): “Nineteen More Johnsonian Designs: A Supplement to ‘That Great Literary Projector.’” Jack Lynch also saw the publication by Wiley-Blackwell of the three-volume *Encyclopedia of British Literature, 1660-1789*, co-edited with Gary Day (and a team of seven associate editors). This reference work has 265 contributors, most distinguished authorities. While over half the entries concern authors, there are topical entries, such as “Canon” (by Jack Lynch), “Restoration Drama,” and “Satire” (by **Ashley Marshall**). Many short entries are on topics related to book history, such as “Book Production” (Marta Kvande), “Circulating Libraries” (Keith A. Manley), “Illustration” (Lynn Shepherd), “Intellectual Property” (Daniel Cook), “Promotion and Advertising” (Stephen W. Brown), and “Pseudonymous and Anonymous Publishing” (Gillian Paku). In Notes and Queries (62:628-30), Stephen Bernard commends the editors for a welcome reference tool. Volume 59 of *Studies in Bibliography*, ed. by **David Vander Meulen** appeared in December with **Ashley Marshall**’s “Beyond Furbank and Owens: A New Consideration of the Evidence for the ‘Defoe’ Canon (131-90); **Jim May**’s “Offset Evidence in Edward Young’s *The Centaur Not Fabulous* (1755)” (197-223); and **William McCarthy**’s

“Uncollected Periodical Prose by Anna Letitia Barbauld” (225-48). **Ashley Marshall** also last year published a review essay of four books in *Philological Quarterly*: “The Public and Private Lives of Jonathan Swift” (92: 417-36), and she wrote the essay “Thinking about Satire” for the forthcoming “Oxford Handbook of Eighteenth-Century Satire,” ed. by Paddy Bullard. The Univ. of Nevada at Reno has wisely begun to tap her capacity for hard work: she’s now Associate Chair of English and on the faculty senate’s executive board. Bill McCarthy will chair a panel of Barbauld’s editors and read a paper, “What Should a Barbauld Edition Do, and Why?” at British Women Writers Conference in Athens, GA, 2-5 June. The experience of rereading and teaching *Tom Jones* in a ten-week fall class for Osher Life Long Learning led **Ellen Moody** to write five long blogs on the novel and how she taught it. These can be reached at her site [Reveriesunderthesignofausten](http://Reveriesunderthesignofausten.com) or EllenandJim.wordpress.com--add “2015/12/19” for her interesting essay “Teaching Fielding’s *Tom Jones*: A History of Reading; Money; Sex; & a Moral Lesson (2), where her introduction insists one must read the novel as closely as if it were poetry. On 14 February she posted “The Last 3rd [of *TJ*]: Sexual Violence against Women, Libertinism, *Hamlet*, & the History of the Novel.” Ellen has gathered all five blogs at reveriesunderthesignofausten.wordpress.com/2016/02/29/after-teaching-tom-jones. She’s also doing a series of blogs on women artists, the first posted 4 December at the “reveries” website (the posting on 27 February concerns the painter Mary Beale, d. 1699). Ellen’s also been preparing another Osher LLL course on Gaskell for this spring. In the most recent issue of *Eighteenth-Century Studies* (49: 306-09), **Carla Mulford** strongly recommends as an important book Andrew Pettegree’s *The Invention of News: How the World Came to Know about Itself* (Yale, 2014), a survey of developments in and the impact of the periodical press in Europe and North American. Carla calls the book “a tour de force, a stunning achievement by a scholar skilled in creating fascinating narrative.” **James P. Myers, Jr.**, published “Crèvecoeur: Concealing and Revealing the Secret Self,” *Early American Literature*, 49 (2014), 357-401.

Mel New gave a plenary at Sterne’s Tercentenary conference the U. of London’s Royal Holloway College in July 2013 that appears in the recent issue of *The Shandean* (Vol. 26) as “A Genius of that Cast: Celebrating Sterne” It had been intended to be the “coda to the thirteen essays gathered in the submitted manuscript of *Sterne, Tristram, Yorick: Tercentenary Essays on Laurence Sterne*,” but was excluded and its “circuitous route to publication is chronicled in the headnote” on p. 9. While it’s an account of engagement with Sterne by his premiere editor and critic in our time, it is also a substantial and provocative lecture on what’s valuable in literature and why literature and its historical study are valuable, criticizing the academic field of English studies for misdirection and neglect. Mel rambles through a number of critical observations, as Robert Musil’s 1942 identification of a “mania for cutting things down to size,” as he makes the case that we tend to value our secondary criticism over the original works of sublime genius, and David Hawkes’s observation in a 2012 *TLS* review that in the late 1960s cultural studies “undermined the traditional canon of great works, proclaiming that popular culture, minority cultures, and the cultures of

non-Western societies were as deserving of scholarly attention as Michelangelo, Mozart, or Milton.” Mel sketches the movement since the 1960s away from the focus on literary excellence to increased attention on mediocre text and the nonliterary aspects of texts (often in an effort to make texts more relevant). To claim that Swift’s *A Tale of a Tub* is “the epitome of literary genius” (and so should be read by at least graduate students in our period) “invokes the advocacy of required courses, period courses, necessary readings, structured curriculums, and . . . the notion that a great book is the work of a great genius, and that teacher and student are engaged in the difficult (yet pleasurable) task of paying due homage to both by trying to understand how and why such brilliant works and authors came into being” (14). For Mel, we cannot increase the size of the canon since the canon is restricted by what can be taught in a semester or term; so, in practice, to add is to replace. (And teachers tend to publish on what they teach.) This is the academic canon, however, not the creative authors’ construction of a tradition as authors read and respond in a conversation with predecessors, as Sterne with Swift (25). Thus, to appreciate that 18C “canon,” you’d better know Milton. For Mel literary scholars ought to be discovering and listening to those conversations by the best authors. He thinks it’s a lot easier to teach texts relevant to our interests than to “find our own relevance to the discourse of those authors who are conversing over the centuries among themselves” (26). The lecture strikes me as a genuine “key-note” plenary, allowing participants big points to dispute during a literary conference. In an interdisciplinary context, historians might respond that multi-disciplinary networks like ASECS have had the desired impact. I myself wonder, given the distaste for poetry and the general flight from difficult texts, if we’re not watching Literature lose its age-old conflict with History?

I must wrap this up by noting that *Sterne, Tristram, and Yorick* was edited by Peter de Voogd and Judith Hawley along with Mel New, and contains 13 essays from the conference (a conference with 60 papers and 80 participants from 14 countries). The book has four essays on Sterne (including Thomas Keymer on Sterne as a celebrity; Elizabeth Kraft’s “Bohemian Sterne,” and John Owen Havard’s “Political Sterne”); five essays on *Tristram Shandy* (including Donald R. Wehrs’s “Anarchic Signification and Motions of Grace in Sterne’s Novelistic Satire”); and four on Yorick as narrator/protagonist of *A Sentimental Journey* (including Roy McDermott’s “Yorick’s Ethnographic Journey” and Brian M. Norton’s “Laurence Sterne and the Aesthetics of Everyday Life”).

Browsing the book display at West Chester, I discovered **Maximilian Novak** had published a new book: *Transformations, Ideology, and the Real in Defoe’s Robinson Crusoe and Other Narratives: Finding the Thing Itself* (2015; 250 pp.). The book examines Defoe’s interest in representations of reality (in literature and the arts) as well as what’s distinctive about Defoe’s fiction and imagination and how, thus, Defoe impacted other authors. Max previously had published “The Politics of Shakespeare Criticism in the Restoration and 18C” in *ELH*, 81 (2014), 115-42, and with Estella Gershgoren Novak, “Bernard Malamud’s *God’s Grace* as Ironic Robinsonade, Ironic Akedah” in *Prooftexts*, 34 (2014), 147-69. Max also reviewed, in *Digital Defoe* (7: 146-48), G. A. Starr’s edition “*Christianity Not As Old as the Creation*”: *The Last of Defoe’s*

Performances, with its strong case for Defoe's authorship. **Hugh Ormsby-Lennon's** *Hey Presto!* is reviewed favorably by Marcus Walsh in *Eighteenth Century: Theory and Interpretation*, 56 (2015), 389-96. **Hermann Real**, having edited the 31st volume of *Swift Studies* (2016), tells me that it contains Hugh's "Pinching Snuff: Dean Swift as Paralytic Gnomon in James Joyce's 'The Sister' (II)"--"II" as Hugh returns to a topic treated in volume 29. And the next *Swift Studies* also contains **Jonathan Pritchard's** "Swift's 'Bishoprick of Virginia.'" (Other essays include Kel Martin on Swift's play with authorship in *A Tale of a Tub* and another by William Hines on Swiftiana discovered at Aberystwyth U. Library--such as a copy of *Memoirs of the Secret Services of John Macky*, 1733, with transcriptions of Swift's annotations in his own volume, thought transcribed by John Putnam, stepson of Swift's friend Richard Helsham [see Passmann & Vienken, II, 1150-54].) **Kate Parker** co-edited with Norbert Sclippa *Sade's Sensibilities*, which offers her "Introduction: Sadean Sensibilities" and other essays delving into "Sade's Enlightenment legacy" (Bucknell, 2015; 202 pp.). While reading Thomas Augst's review of the conference "Digital Approaches to Library History," held around 1 June 2014 at the U. of Loyola in Chicago (*Early American Literature*, 50 (2015), 289-94), I came upon a description of **Christopher Phillips'** presentation regarding the creation of a database for a 19C subscription library in Easton. **Adam Potkay** has two new articles in print: "Joseph Andrews and the European Novel" in *Approaches to Teaching the Novels of Henry Fielding*, edited by Elizabeth Kraft and Jennifer Wilson (2015), and "Contested Emotions: Pity and Gratitude from the Stoics to Swift and Wordsworth," in the Oct. 2015 *PMLA*. A related essay, "Pity, Gratitude and the Poor in Rousseau and Adam Smith," is forthcoming in *Studies in Eighteenth-Century Culture*, 2016. Also due this year is his article "Rhetoric and Philosophy in the 18C" in *The Oxford Handbook of Rhetorical Studies*, ed. Michael MacDonald, available at OUP Online since 2014. Adam is stepping down this spring as book-review editor of *Eighteenth-Century Life*, with which he's been affiliated for 26 years. Taking up the mantle will be **Ashley Marshall** (send review copies to her U. of Nevada-Reno). **Leah Orr** published "*The English Rogue: Afterlives and Imitations, 1665-1741*" in the *Journal for Eighteenth-Century Studies*, 38 (2015), 361-76. She examines how this multi-part narrative (1665-) succeeded (it was frequently republished) due to editorial adaptations and abridgements, adapting it to changing markets and tastes. Leah also contributed "From Picaro to Pirate: Afterlives of the Picaresque in Early 18C Fiction" to *The Afterlives of Eighteenth-Century Fiction*, ed. by Daniel Cook and Nicholas Seager (CUP, 2015). Leah covers such topics as abridgements, England's rogue type or tradition, and criminal types in 18C English fiction (those teaching Defoe might find this essay useful). In this collection we also find **David Brewer's** "Rethinking Fictionality in the 18C Puppet Theatre," a fascinating topic, and **Peter Sabor's** "Refashioning *The History of England: Jane Austen and 1066 and All That*. Co-editor Nick Seager's "The Novel's Afterlife in the Newspaper, 1712-1750" is a very useful account of that field (111-32). Looking over the catalogue of recent books from Bucknell UP, I blushed to see that **Cedric D. Reverand, II**, edited *Queen Anne and the Arts* (334 pp.; illus.): it was published last year without a mention here.

I've asked for a review copy. Among its twelve essays, besides Ric's "Nicholas Hawksmoor: The Other English Baroque Architect" (227-52), are **Barbara M. Benedict's** "The Moral in the Material: Numismatics and Identity in Evelyn, Addison, and Pope" (65-84) and **Kevin Cope's** "Mild Mockery: Queen Anne's Era and the Cacophony of Calm" (85-98). The volume begins with a lengthy essay by James Winn on the Queen's patronage and has other essays by Nicholas Seager on Defoe, Brian Corman on George Farquhar, and Abigail Williams on miscellanies. I received my copy of the January 2016 issue of *Eighteenth-Century Life* by 17 December 2015, and was reminded again of how well Ric and his book-review editor, **Adam Potkay**, keep to a schedule. Ric's "The Unending *Dunciad*: Pope's Weird Revenge" appears in the 2015 volume of *1650-1850* (22:169-92). It is one of two essays here that were originally papers at a mini-conference in NYC, "Pen, Ink, and Achievement: Gabriel Hornstein," organized by the editors of *ECCB*, **Kevin Cope** and Robert Leitz, to honor Gabe Hornstein, publisher of the *ECCB* and half a dozen annuals for 18C studies. The other paper from the conference published in this volume (two are forthcoming) is: **J[ohn]. T. Scanlan's** "Three Bibliophiles."

Cambridge recently published two volumes of essays on Swift by **Claude Rawson**, both with new and revised older essays. In October 2014 appeared *Swift's Angers* (314 pp; \$44.99), including "Swift, Ireland, and the Paradoxes of Ethnicity," "The Mock-Edition Revisited: Swift to Mailer," "Vanessa as a Reader of *Gulliver's Travels*," and "Swift's 'I' Narrators," as well as essays on Swift's poetry and Irish tracts. This was followed in 2015 by Claude's *Swift and Others* (320 pp.; \$29.95), with essays considering the penetration of Swift's ideas, personality, and style on other authors, as Austen, Chatterton, Gibbon, Sir John Hawkins, Johnson, Mandeville, and Pope. **Hermann J. Real** in November finished his contribution ("Dean Swift on the Great Pox: or, the Satirist as Physician") to a volume entitled *Fashionable Diseases*, edited by Allan Ingram, following a conference Allan hosted in Newcastle (Palgrave). At year's end, Hermann's paper delivered at the U. du Havre in June, "By Force or Fraud: or, the Two Principal Modes of Wrongdoing?" appeared in *Wrongdoing*, edited by Élizabéth Durot-Boucé (Rennes: Tir, 2015), 19-37. Cicero in *De Officiis*, divided wrongdoing into these two categories, those of violence and stratagem, with the latter the worse, and Hermann supports the valuation with evidence from literature by Fielding, Milton, Swift, and Wycherley. Hermann reports that he's continuing to fill the Ehrenpreis Centre's shelves duplicating Swift's library, having in November acquired *Justini Historia, ex Trogo Pompeio*, ed. by Tanneguy LeFèvre, a pretty rare Saumur printing of 1671 (and the Saumur printings are rare and difficult to come by). **Shel Roger** reviews James Raven's *Publishing Business in Eighteenth-Century England* (2014) in *Library*, 16 (2015), 479-82. After lecturing in the U.K. on computerized approaches to Shakespeare attribution, **Joe Rudman** contributed an essay to the *Journal of Early Modern Studies* on that subject (to him a line of research not yielding any big discoveries), forthcoming in 2016. **Beverly Schneller** is contributing an essay on the mutually beneficial relationship between author Sir John Hill and publisher Mary Cooper to a volume that George Rousseau and Clare Brandt are editing for Palgrave Macmillan: "Fame and Fortune: Sir John Hill and London

Life in the 1750s,” which I believe is an outgrowth of a conference at King’s College. Beverly has published other studies of Mary Cooper, but none on her relation with a single author. Beverly has just published an article in *Assessment Update* (John Wiley & Sons) on assessing spiritual development among students enrolled in mission trips to Haiti, and in October. She co-presented a paper “on assessing entrepreneurial acumen among music business students that is based on a longitudinal study” done “with a Music Business professor, based in the entrepreneurship course in the Entertainment and Music Business program” at Belmont U. In Denver this month she and her colleague speak at the College English Association on a team-taught Honors course, “The Critical Eye,” “designed to acquaint students with theories of creativity.” For the jaw-dropping discovery that some of Mark Catesby’s peculiar combinations of plants and animals are metaphors for the argument from design, discernable only to virtuosos, see **Alex Seltzer**’s “Catesby’s Conundrums: mixing representation with metaphor,” *The British Art Journal*, 16, no. 3 (Winter 2015/16) 82-92. The paper that Alex presented at the ASECS meeting will appear at year’s end in the next issue of *1650-1850* as the revised “Catesby’s Eclecticism and the Origin of his Style.” The fall 2015 *ECS* has **Norbert Schürer**’s review essay on two books by James Raven: *Bookscape: Geographies of Printing and Publishing in London before 1800* and *Publishing Business in 18C England*.

We’re very thankful to co-chairs **Eleanor Shevlin** and **Cheryl Wanko**, who with **Rodney Mader**, **Randall Cream**, and **Wayne Hanley**, worked well together, with West Chester, and with us to organize the EC/ASECS meeting in November. (It’s no surprise West Chester’s English Department has hundreds of majors.) After Thursday night’s Oral-Aural Experience, organized by stalwart **Peter Staffel**, the meeting focused on its theme, “Networks,” an excellent theme for an interdisciplinary 18C conference, leading to inter-connected papers on unified panels addressing as book history, crime, ecological thought, theatre, and revolutionary ideas--besides 18C networks rooted in friendship, correspondence, politics, and religion, and there were discussions of our own networks, as a pedagogical panel showed. Because of the networking theme and recent technological developments, the meeting was highlighted by some good uses of computer visualizations. My favorite was on Eleanor Shevlin’s “Bibliography, Book History, and Textual Studies, II”: **Mitch Fraas** of U. of Pennsylvania offered remarkable colored cluster diagrams of Indian vs. British book buyers and titles in his talk on “Expanding the Literary World: British India, Book Circulation, and the Transmission of Knowledge in the 18C.” On that same panel, **James Green** offered slides in speaking of “a Good Book Shop in Colonial America,” adding to his considerable coverage of American book and publishing history new information about Franklin’s and others’ bookshops in the mid 18C. Even without imagery, we looked pretty good as **Cal Winton** showed on that same panel in his carefully penned and presented paper “Books and Literacy on the South Atlantic Seaboard,” focused on Revd. Thomas Bacon’s activities in Maryland, particularly Bacon’s efforts to spread literacy and establish schools educating slaves, aided by books from Thomas Bray of the SPCK. People repeatedly told me how they’d been to a great session. At lunch Saturday **Greg Clingham** and **Jennifer Hargrave** continued their panel’s

conversation on Oriental Networks (with **Bärbel Czennia** the third speaker), and **Tony Lee** and **Christine Jackson-Holzberg** confirmed it was a terrific panel. But looking around in the Burrito Loco, I saw tables packed with chili-loving EC/ASECSers (enough that it seemed an official conference event), and they all thought they'd been to the best session. Besides the conference hotel, our hosts put a number of good campus buildings to use, particularly the Philips Autograph Library that had the grandeur and size of an auditorium. In that auditorium, besides learning theatrical sword play, we heard **Daniel Edelstein** of Stanford U., author of the acclaimed *The Enlightenment: A Genealogy*, offer his plenary "The French Enlightenment Networks." Prof. Edelstein gave a spirited report on his and his students' analysis (including geo-coding) of the Taylor Institute database of Voltaire's correspondence. He visually displayed the lines of communication involving Voltaire and 2000 people in his correspondence network and drew out an implied characterization of Enlightenment participants, arguing, for instance, that a high and significant number were on the government payroll. He received a warm cross-examination but handled it very well, the more so for having flown overnight from California. Incidentally, I was struck by how well the sessions were attended: nearly fifty people crowded into **Don Mell**'s Swift panel during the final round of sessions. I admit, though, that Don's panels have proven themselves year after year, often with strong presentations by **Gene Hammond** and **James Woolley**, who returned this year to speak, respectively, of Swift's sermons and of the reliability of Faulkner's attributions for Swift. On the same panel **Jordan Howell**, drawing on his dissertation about 18C abridgements (sure to become a good book) spoke on what was cut from and altered in *Gulliver's Travels*, and **Manuel Schonhorn** buried the notion that Gulliver was raped by a yahoo who "could not be above Eleven Years old" under a library of erudition. Don deserves a good turn out at because he always sets up and tends the display of books published by Delaware and other presses working under the Rowman & Littlefield umbrella --this year's display offered good illustrated catalogues for these presses' 2015-16 books. The only conference gremlin that comes to mind was the failure of the basement banquet hall in the Day's Hotel to allow **Sandro Jung** to show the illustrations he'd prepared for his presidential address on chapbooks. Besides the many West Chester students who greeted us at registration, there were a number of undergraduate students from there and other local colleges (Swarthmore, Temple, Penn) at **Rachel Buurma**'s panel on the Early Novels Database, where **Laura McGrane** was a respondent. We're glad to hear above something of this from **Eleanor Shevlin**. Eleanor now has students creating an on-line, annotated, contextualized text of *The News-paper Wedding* (1774)--we should have a reply from her by September.

Jacob Sider Jost published "The *Gentleman's Magazine*, Samuel Johnson, and the Symbolic Economy of Eighteenth-Century Poetry" in *Review of English Studies*, 66 [no. 277] (2015), 915-35. Jacob also has a review Scott R. McKenzie's *Be It Ever So Humble: Poverty, Fiction and the Invention of the Middle-Class Home* (2013) in the last *Eighteenth-Century Life* 40.1 (January 2016), 115-18). **Brij Singh** spent a month at the start of the winter at a family reunion in India, which became an excursion to natural and historical sites, with

29 family members from 2 to 89 years of age, and then he enjoyed a three-day reunion of his old college friends in Poona, friends not seen since 1957. **Thomas Spittael** published “The Peritextual Framework of Jean-Jacques Rousseau’s *First Discourse* in Eighteenth-Century English Translations (1751-1779)” in *ANQ*, 27, no. 2 (2014), 69-75, and then returned with “‘La Collection Parisienne in 18’: Late Eighteenth-Century Small-Format Editions of Jean-Jacques Rousseau’s Works” (28.1 [2015], 39-50). “The Collection **Danielle Spratt** published “Denaturalizing Lady Bountiful: Speaking the Silence of Poverty in Mary Brunton’s *Discipline* and Jane Austen’s *Emma*” in *Eighteenth Century: Theory and Interpretation*, 56, no. 2 (2015), 193-208. **Rebecca Roma Stoll**’s “‘Ye Soft Illusions, Dear Deceits, Arise!’: Apostrophe as Suture in *Eloisa to Abelard*” appeared in *Eighteenth Century: Theory and Interpretation*, 56, no. 3 (2015), 343-58. **Mary Lindsay Van Tine** has a Digital Humanities Postdoctoral Fellowship from Council on Library and Information Resources to work on the infrastructure for digital scholarship at Penn and Swarthmore; she’s also managing the Early Novels Database. **Thomas Van der Goten**, who’s given several interesting papers on poetic genres at our meetings, published “The Lilliputian Ode: 1726-1826” in *ANQ*, 28, no. 2 (2015), 94-104. **Robert G. Walker**’s review of *Hugo Grotius’s The Truth of the Christian Religion with Jean LeClerc’s Notes and Additions* appears in *Religion in the Age of Enlightenment*, 5 (2015). Bob’s “Fugitive Allusions in *Boswell in Search of a Wife*, or *The Charming Mr. Boswell*” appears in *1650-1850*, 22 (2015), 93-112. **Kwinten van de Walle**’s “Editorializing, Competitive Marketability, and James Thomson’s *The Seasons*” appears in *Journal for Eighteenth-Century Studies*, 38 (2015), 257-76. Kwinten and **Sandro Jung** have organized a workshop, or conference, in Manchester 11-12 March on “Woodcuts, Cheap Print, and the History of Reading.” Kwinten has been engaged since at least 2013 with the Ghent U. Chapbook Project. Recently he and several colleagues scanned chapbooks at the U. of Glasgow to create a collection of such materials (see the project webpage posted 1 Feb. 2016 at www.chapbook.ugent.be). We are happy to welcome to EC/ASECS **Juliette Wells**, the Chair of English at Goucher College and author of *Everybody’s Jane: Austen in the Popular Imagination* (2012). Juliette’s 200th anniversary annotated edition of Austen’s *Emma* was published by Penguin Classics this past year for Kindle and in paperback (496 pp.; ISBN: 0143107712; c. \$15). She’s currently working on Austen’s American reception. **Jane Wessel** published “Possessing Parts and Owning Plays: Charles Macklin and the Prehistory of Literary Property” in *Theatre Survey*, 56, no. 3 (Sept. 2015), 268-90. **Philip Wilson** left the chairmanship of history at East Tennessee State and put an end to 27 years of teaching to run the Book Bin at 25304 Lankford Highway in Olney, VA. We hope his second act is just as successful as his first.

Roy Wolper, W. B. Gerard, E. Derek Taylor, and their fellow editors, including about ten other members of EC/ASECS, brought out a double issue of *The Scriblerian* toward the end of 2015, Vols. 47.2-48.1 (Spring & Fall). The issue contains a valuable review survey of recent scholarship and, at the back end, carries **Jim May**’s “Scribleriana Transferred, 2014-2015” and a tribute to the late **John Irwin Fischer**. Among the book reviews are **Blake Gerard**’s of

Christina Ionescu's *Book Illustration in the Long 18C*, **Martha Bowden's** of Amy Harris's *Siblinghood and Social Relations in Georgian England*; **Mel New's** of the *Broadview Anthology of Restoration and 18C Comedy*, and of John Sutherland's *Lives of the Novelists* and Steven Moore's *The Novel: An Alternative History, 1600-1800*; **Robert Hume's** of *The First Actresses: Nell Gwyn to Sarah Siddons* by Gill Perry et al; **Aparna Gollapudi's** of **Brett D. Wilson's** *A Race of Female Patriots*; **Julian Fung's** of *Textual Studies and the Enlarged 18C*, ed. by **Kevin Cope** & Robert Leitz; and **W. Bliss Carnochan's** of the Florida Edition of the Works of Laurence Sterne, vol. 9, *Miscellaneous Writings*, ed. by **M. New** and **W. B. Gerard**. In addition to the last three, books by members that are reviewed include **Jennifer Airey**, *The Politics of Rape*; **Deborah Kennedy**, *Poetic Sisters*; **Ashley Marshall**, *The Practice of Satire*; **Chloe Wigston Smith**, *Women, Work, and Clothes in the 18C Novel*; and **Diana Solomon**, *Prologues and Epilogues of Restoration Theater*. Among articles reviewed are many by members from the sixth Münster symposium volume or the festschrift to **Hermann J. Real**: **Barbara Benedict**, **W. B. Carnochan**, **Andrew Carpenter**, **J. A. Downie**, **J. I. Fischer**, **Ian Gadd**, **Steve Karian**, **Ann Kelly**, **Jim May**, **Hugh Ormsby-Lennon**, **Peter Sabor**, and **James Woolley**. The Spring 2016 *Scriblerian* was ready for the press months ago.

Forthcoming Meetings, Announcements, Recent Publications, &c.

The 2016 **ASECS** will be held in Pittsburgh, 31 March-3 April, at the Omni William Penn Hotel downtown, remarkable for its fine lobbies. The ECASECS is hosting a session, as are most affiliate societies, and, given the location, a great many EC/ASECS members should be on the program. The **18C Scottish Studies Society** is hosting a reception and luncheon and also a plenary talk by Gordon Turnbull, gen. ed. of the Yale Edition of James Boswell.

The **Johnson Society of the Central Region** meets at Northwestern U. on 15-16 April 2016, hosted by Vivasvan Soni.

The 4th conference entitled "**Early Ibero/Anglo-Americanist Summit**" is held in College Park, MD, and Washington on 19-26 May 2016, sponsored by The Society of Early Americanists, the Omohundro Institute, The Kislak Family Foundation, and the U. of Maryland., with a focus on "Translation and Transmission in the Early Americas" Contact Ralph Bauer (bauerr@umd.edu).

The 18th- and 19th-Century British Women Writers Association holds its 24th **British Women Writers Conference** ("Making a Scene") at the Univ. of Georgia (Athens) on 2-5 June 2016. Contact bwwa@ipfw.edu.

The **Eighteenth-Century Ireland Society** meets 10-11 June 2016 at the National U. at Galway, organized by Rebecca Barr (rebecca.barr@nuigalway.ie) and Lesa Ní Mhungaile (lesa.nimhungaile@oegaillimh.ie) There's no topical restriction but papers on the west of Ireland, Roderick O'Flaherty and 18C MS culture; Sarah Butler's *Irish Tales* (1716); and Jacobitism & History were "particularly welcome." The submission deadline was 4 March.

The American Antiquarian Society's Summer Seminar in the History of the Book in American Culture, "Subscription Publishing in America," will be led by Michael Winship from 12 to 17 June. Applications were due 15 March.

The 7th biennial “**Money, Power and Print: An Interdisciplinary Colloquium on the Financial Revolution in the British Isles, 1688-1776**” will be held 23-25 June 2016, at the Swan Hotel in Hay-on-Wye, Wales. See the March 2015 issue for details. Contact Chris Fauske at cfauske@gmail.com.

The deadline for proposals to the International Society for 18C Studies’ **Seminar for Early Career Scholars** is 15 March: this year’s is in Sofia, 26-30 June, on “Enlightenment & Peasant Life: Representations, Intellectual Debates, Cultural Conflicts, Socio-Economic Transitions.” Watch for the theme, etc. at ISECS’s website and be one of 15 to have a 2-p. research proposal accepted, leading to subsidized participation at the seminar, where papers are presented.

NEASECS meets in Amherst at the U. of Massachusetts Campus Center on 20-22 Oct. 2016, with the theme “Translation, Transmission, Transgression in the Global 18C,” chaired by Joseph Bartolomeo (bartolomeo@hfa.umass.edu). Panels are due 1 April; papers 15 May. See www.neasecs.org.

The **EC/ASECS** meets 27-29 October 2016 at the U. of Mary Washington in Fredericksburg, VA, chaired by Marie McAllister (ecasecs2016@gmail.com). See the lead article in this issue for the CFP and other details.

The **Canadian SECS** meets 26-30 Oct. 2016 in Kingston, Ontario, co-hosted by Queen’s University and the Royal Military College of Canada, with plenary speakers Christopher Cave and Lisa Freeman. The theme is “Secrets & Surveillance,” and Chantal Lavoie calls for talks on topics like espionage, suspicion, & treason. Proposals are due 1 April to CSECS2016@queensu.ca.

MWASECS promises details soon for fall 2016 meeting at mwasecs.net.

The **American Historical Association** meets in Denver, 5-8 January 2017.

The **Western Society for 18C Studies** will meet on 17-18 February 2017 at Univ. of California at Santa Barbara, with Rachael King serving as program chair. Details are forthcoming. See www.wsecs.org.

SEASECS will meet 2-4 March 2017 at the Renaissance Montgomery Hotel & Spa in the historic district of Montgomery, AL, with the theme “Colonial Intersections in the 18C.” Send panel proposals to Joe Johnson by 1 Sept., papers by 1 Nov. (joejohnson@clayton.edu). Local arrangements are chaired by W. B. Gerard (wgerard@aum.edu). SEASECS President Keith Pacholl (kpacholl@westga.edu) announced a new website at www.seasecs.org.

The **South-Central SECS** will hold its 2017 meeting, presumably in February or March, at Brigham Young Univ., hosted by Brett McNelly. Kathryn Duncan of St. Leo’s U. (kathryn.duncan@saintleo.edu) chairs the 2018 meeting.

“**Swift 350**,” an international conference marking the 350th anniversary of the birth of Jonathan Swift, is being organized for 7-9 June 2017 in Dublin, principally at Trinity College. It’s receiving the patronage of the heads of Trinity College, the Royal Irish Academy, St. Patrick’s Cathedral, and St. Patrick’s Medical Health Services. A call for papers has been issued by its organizers: Aileen Douglas (Trinity College Dublin=TCD), Andrew Carpenter (University College Dublin), and Ian Campbell Ross (TCD). Details will be posted at the website <http://www.tcd.ie/swift350>. Send proposals to swift350@tcd.ie.

The next biennial conference of the **Charles Brockden Brown Society** will be in 2017 (it met in October 2015 in Tampa, with the theme “Recording Nature in the Early Atlantic World”). This Society, founded in 2000, has near-

Trumpian momentum--perhaps Brown (1771-1810) does as well, for Bucknell recently published Vol. 1 of *The Collected Works of Charles Brockden Brown: Letters and Early Epistolary Works*, ed. by Phil. Barnard, Elizabeth Hewitt, and Mark Kamrath. Point your binoculars at www.brockdenbrownsociety.ucf.edu.

Digital Defoe: Studies in Defoe & His Contemporaries is seeking papers for its next issue of the journal (Issue 8.1, Fall 2016). Direct submissions to Dr. Adam Sills (Adam.G.Sills@hofstra.edu). Deadline for submissions is May 1, 2016. The editors were excited to note that *Digital Defoe* has a new, streamlined site and a URL that is much easier to remember: www.digitaldefoe.org. Archived issues 1-6 are available on both the new site and at the previous URL.

Joel Sodano (jsodano@albany.edu) and Michael Brown (m.brown@abdn.ac.uk) are seeking submissions for “**Traveling with Gulliver, around Campus**” for posting at the *Teaching Tools* webpage of *Studies in the Novel*. Recognizing that Swift’s *Gulliver’s Travels* is discussed in many disciplines other than English (e.g., economics, history, philosophy), they are “seeking a variety of pedagogy-oriented submissions that give insight into the ways *GT* is taught in higher education.” The papers might involve the content, method, or the responses of the students; the form might involve sample syllabi, class exercises, or reflective essays. The deadline at least for 500-word “narrative descriptions” is 24 March.

The **Library Company of Philadelphia’s** had offered the exhibition “Fashioning Philadelphia: The Style of the City, 1720-1940” through 4 March. From 4 April to 21 October, it displays “Common Touch: The Art of the Senses in the History of the Blind,” curated by artist-in-residence Teresa Jaynes, a Philadelphian who has been studying the Michael Zinman Collection of Printing for the Blind at the Library Company. One recent (and smart) outreach by the Library was an invitation to the members of Philadelphia’s bar for an display and discussion by curators like James Green of its legal documents and editions.

The **Beinecke Library at Yale U.** is closed for a renovation overhauling “mechanical systems” and enhancing teaching and research facilities. Until it reopens in September 2016, readers consult paged material in the Franke Family Reading Room at the Sterling Library. Remember that the **Clark Library** is also closed for renovation this year.

Closures and restrictive hours are just some of the problems we face with libraries. I’m incensed when I’m prevented from picking up a common, often unbound 18C book to look sideways through a leaf at a watermark. Once I was able to say, “this isn’t a valuable book--I’ve seen 70 in libraries and have five at home.” And it’s maddening how few books the National Library of Ireland will allow one to examine. For those with similar grievances, I call their attention to Jürgen Beyer’s article “The Influence of **Reading Room Rules** on the Quality and Efficiency of Historical Research” in *TEXT: Svensk tidskrift för bibliografi / TEXT: Swedish Journal of Bibliography*, 8, no. 3 (2014), 110-37. Beyer, a distinguished scholar, needed to examine small pietistic books in Swedish printed at Raval by Johann Köhler between 1718 and 1726--he’s exactly whom the books were preserved for. Vexed by obstacles, he complains about the restrictive book-delivery policies of the Royal Library, Stockholm, with remarks

on the excessive classification of books as “rare” and the consequent difficulty of doing art and book historical research, ending with a call for changes.

Weber, María Inés Weber in *Dieciocho*, 37 (2014), 369, describes “**The Texas Collection of Comedias Seltas**,” a cataloguing project at the Harry Ransom Center at the University of Texas for the 15,000 titles in The Texas Collection of Comedias Seltas and Spanish Theater . She directs us to a database at <http://research.hrc.utexas.edu/seltas>. The materials catalogued, spanning over three centuries, also include 600 books at the Cushing Memorial Library of Texas A&M U. Most of the works were published in the 19C, mainly in Madrid. The works, all examined and annotated, can be searched “by author, title, composer, place of publication, publisher, printer, keyword, and date.”

The February 2015 newsletter of the Univ. of Illinois’s Rare Book and MS Library indicates that it has recently catalogued the **early printed music collection** of Professor Gottfried Samuel Fraenkel (1901-84). Fraenkel left the Library 1300 works of music, Baroque through Romantic.

In 2013 McGill U. acquired **J. Patrick Lee’s collection of Voltaire** and his contemporaries, amounting to 1994 items in 3189 volumes.

Assisted by the B. H. Breslauer Foundation Penn acquired over 50 MSS on subjects such as “**alchemy, astrology, Cabbala & Tarot**” collected by General Charles Rainsford (1728-1809), a “gentleman scientist” and in the collection of Ralph George Algernon Percy, the 12th Duke of Northumberland, sold by Sotheby’s with other Alnwick Castle treasures in 2014. Rainsford acquired some “from the Jesuit College at Naples at its dissolution in the late 18th century.” The MSS are in diverse languages, some with Rainsford’s English translations.

In January 2013 **Princeton U. Library** announced the acquisition of a 297-p. scribal score for George Frederic Handel’s opera *Berenice* (for voices and orchestra), copied by one of Handel’s copyists from the composer’s autograph. The score, entitled “Berenice Opera Composta per il Sgr G:F: Handel / Comminciato December: 15 1736,” is complete “but for Berenice’s aria ‘Avvertite mie pupille.’” The opera, from Antonio Salvi’s *Berenice, Regina d’Egitto*, on a Queen Cleopatra Berenice c. 80 B.C., premiered at Covent Garden in May 1737. The score was in the library of Charles Jennens, Handel’s patron and librettist of *Messiah*. Princeton also acquired Jacques Derrida’s library from Ris Organgis. And back in February it announced that William H. Scheide’s collection is fully anchored to the University (Schedie moved his collection there in 1959 and added to it but now it’s part of Princeton’s permanent collection).

With NEH support, the Beinecke Library has digitized its **Jonathan Edwards Collection**, including 60,000 pp. of MSS, the great majority of extant Edwards MSS (notebooks, letters, etc.). Edwards (1703-1758) graduated from Yale in 1720 and served as minister in Northampton from 1726 to 1750 (and later as a missionary in Western Mass.). In 1757 he was appointed President of The College of New Jersey (later Princeton) but died in March 1758 from a small-pox inoculation. There is an online guide on how to view and download the collection and also a website on the ongoing online ed. of Edwards’ works.

We also have the following from Patrick Scott (scottp@mailbox.sc.edu) and two colleagues at South Carolina, John Knox and Rachel King:

“We are pleased to announce the launch of a new digital edition, *The Collected Poems of Gavin Turnbull Online*, based at the University of South Carolina. The URL for the edition is: <http://lichen.csd.sc.edu/turnbull/home>. This open-access edition is the first time all the writing of the Scottish poet Gavin Turnbull (1765-1816) has ever been collected. In the 200 years since Turnbull died, only a handful of poems he wrote in Scotland and later in South Carolina have ever been anthologized or reprinted.

“Turnbull, a younger contemporary of Robert Burns, started writing as a teenage carpet-weaver in Kilmarnock, Ayrshire, in the 1780s. He published his first book, *Poetical Essays*, in 1788, followed by a second slimmer volume, *Poems*, in 1794, when he was an actor with the theatre company in Dumfries. In 1795, he emigrated to the United States, settling in Charleston, South Carolina, where he continued to act and write poetry. He became a U.S. citizen in 1813 and died in Charleston in 1816.

“*The Collected Poems of Gavin Turnbull Online* is edited by Patrick Scott, John Knox, and Rachel Mann, with the assistance of Eric Roper. It includes annotated texts for all 89 of Turnbull’s known poems and songs, together with his short comedy, *The Recruit* (1794), which was staged both in Dumfries and Charleston. The text of the poems is taken from the first published versions, except for three songs drawn from the manuscript versions sent by Robert Burns to George Thomson in 1793. The digital edition is complete in itself, and a related print version is also in preparation. A preliminary selection of thirteen poems was published this summer, titled *A Bard Unkend: Selected Poems in the Scottish Dialect by Gavin Turnbull*, edited by Patrick Scott (Scottish Poetry Reprints no. 10, 2015). It is expected that the digital version will be updated from time to time over the coming months as further research proceeds.”

Google up the several webpages created by Michigan State U. Library on “**Eighteenth-Century Studies: Online Resources**,” e.g. “Scholarly Websites.”

Perhaps the biggest news in 2015 from the world of academic publishing is that Informa, the parent company of **Taylor & Frances**, which is the parent company of Routledge, acquired both the independent journals publisher **Maney** (based in Leeds) and **Ashgate** (based in Farnham), for about 45 million pounds (so reported in the company’s midyear financial report). Ashgate announced its sale by early August. Maney had been publishing over 170 journals, and Ashgate brought along with it 14,000 titles from its near 50 years of publishing.

In the 2015 *Eighteenth-Century Scotland* we learn that the **U. of Aberdeen Press**, which had closed in 1996, was relaunched in 2013 under the direction of Cairns Craig, with a focus on Scottish culture and history, including Gaelic.

I want to survey **some journals and esp. on-line journals** while I can still get online. Google and Penn State keep telling me to get a new computer, and I’m thinking that open-access journals and resources won’t be so open to me down the line. Suddenly things printed on paper seem more accessible.

The 2015 volume (47) of *Dix-huitième siècle* has over half its 752 pages focused on its titular subject “Racontar la maladie.” Vol. 46 holds many essays reflecting on Enlightenment studies and discussing works of the Enlightenment.

Digital Defoe published its vol. 7 in fall 2015 (edited by Katherine Ellison and Holly Faith Nelson, with Nicholas Seager as book-review editor). It’s an

open-access journal that allows one to view the articles in the table of contents pronto in an unpaginated web viewing or in PDFs, in which the paginations are shown (www.english.illinoisstate.edu/digitaldefoe). Vol. 6 (2014) had a group of four essays on “English Poetry, 1690-1720” that were guest-edited by Andreas K. E. Mueller, among which was J. A. Downie’s “Paying for Poetry at the Turn of the Eighteenth Century with Particular Reference to Dryden, Pope, and Defoe” (1-18). *Digital Defoe* has had a number of pedagogical pieces, such as Suzan Alteri’s “The Classroom as a Salon: A Collaborative Project on Daniel Defoe’s *Robinson Crusoe*” (5 [2013], 79-94). The latest issue offers an edition by Nicholas Seager of Defoe’s *Some Thoughts of an Honest Tory in the Country* (L: Burleigh, 1716) (7 [2015], 1-32). Most issues have four or more reviews.

I recommend William Doyle’s review in *French Studies*, 70 (2016), 112-13 of an important work on French salon culture: Antoine Lilti’s *The World of the Salons: Sociability and Worldliness in Eighteenth-Century Paris*. Lydia G. Cochrane’s translation for Oxford UP (2015, somewhat abridged) appears just ten years after the original work was published in France by Fayard. Doyle observes that Lilti’s book, based on a dissertation, “completely renewed our understandings” of those gatherings, or “sociétés” as they were called. While authors were invited, the guests were mostly courtiers, with the focus on amusement, not instruction; rather than being subversive, the gatherings tended to reinforce the establishment, with social hierarchy strongly enforced. Many were hosted by gentlemen, too. (In the main, Doyle’s summary suggests most recent movie treatments aren’t far off.) *French Studies*, offered on Project Muse, offers a good many reviews of 17C-19C works--incidentally, on Project Muse browsing in area studies like French one can survey hundreds of recent publications in those areas. Also, related to French studies, everyone should know that beginning at the start of 2015 if not sooner, the Voltaire Foundation series SVEC became “**Oxford Studies in the Enlightenment**” (OSE). This month it publishes Vol. 15 of *Correspondance de Madame de Graffigny*, ed. by D. W. Smith and others, and Suzanne Dumouchel’s *Le Journal littéraire en France au 18e siècle: Émergence d’une culture virtuelle*. (OSE, 2016: 03).

Restoration had a double issue for spring and fall 2015, entitled “1688: Literature, Politics, and the Long Restoration,” offering an introduction by Corrine Haral (5-16) and eight essays devoted to how the Revolution of 1688 “created the conditions for a modern relationship between politics and literature.” Five of the eight were presented at ASECS. Perhaps alarmingly to some, this focus allows the journal to pass well outside the Restoration period: four of the essays involve David Hume, and there are essays as well on Pope and Swift. As ever, the issue has the usual fine annotated bibliography on scholarship of the period (this time by Ben Neudorf, 39:205-25). Last year one of the issues of Vol. 22 of *Women’s Writing* was devoted to Aphra Behn

David T. Gies, the editor of *Dieciocho*, North America’s principal journal for 18C studies of Spain and Hispanic America, has placed on the WWW the tables of contents to vol. 38 (2015) back to 28, no. 2 (Fall 2005), usually with hyperlinks to PDFs of the complete articles, reviews, and bibliographies. Issues contain a bibliography of Hispanic Enlightenment studies: “Cajón de sastre bibliográfico” (e.g., 38:153-58, 353-56). This valuable bibliography has always

been uncredited but is presumably now compiled by Gies with others' assistance. See faculty.virginia.edu/dieciocho/issues.html. Note too that in the Spring 2014 issue appeared an "Index to *Dieciocho* (1994-2013)" compiled by Anthony Pasero-O'Malley (37.1: 105-22).

The **Sociedad Española de Estudios de Siglo XVIII** (SEES XVIII), Spain's national society equivalent to our ASECS, has published an annual volume entitled *Cuadernos Dieciochistas* since 2000. It contains essays focused on a theme, perhaps that of the annual meeting, and then a grouping of "varia" essays fewer in number, plus half a dozen reviews. The themes highlighted in recent volumes have included "La Guerra de Sucesión española" (Vol. 15, 2014, ed. by Virginia León), "Cultura literaria e identidad en la ilustración hispánica (14, 2013, ed. Luis Bagué and Antonio de Murcia), "El Español del siglo XVIII" (i.e., the language itself, 13, 2012, ed. Daniel M. Sáez Rivera and Martha Gusmán Riverón), "La nación liberal" (v. 12, 2011, ed. Antonio Morales Moya and Alberto Romero Ferrer), and "Jovellanos (1744-1811)" (11, 2010, ed. Elena de Lorenzo Álvarez).

There are quite a few journals devoted to **Spanish history and literature** with articles offered with open access on the web (many of which are not indexed in the *MLAIB*). Though not dedicated to the 18C, one with some annual issues so devoted is *América sin Nombre*, founded in 1999 at the U. of Alicante, offering lists of key terms atop an article's PDF. Volume 18 in 2013 was entitled "Incertidumbres e inquietudes: La América hispánica en el siglo XVIII"; Vol. 15 is entitled "La mujer en el mundo colonial americano"; and the combined Vols. 13-14, "Revisiones de la literatura peruana," has a handful of articles on the 18C (the editors vary with the issue, and for these numbers were Virginia Gil Amate, Mar Langa Pizzaro, and Eva María Valero Juan, respectively). A comparable annual with many focused issues including 18C studies is *eHumanista: Journal of Iberian Studies*, once with a longer title but so entitled in Vol. 27 (2014), with PDFs of articles available at www.ehumanista.ucsb.edu. Another is *Cuadernos de Ilustración y Romanticismo*, published in annual volumes at the University of Cadiz since 1991 and for sometime now offered as a digital revista, with articles offered in PDFs, which begin with summaries, often in English and Spanish (including all back to 1991). See revistas.uca.es/index.php/cir/issue/archive for the master list of all issues. Its contents are not listed by the *MLAIB*, nor are those in *América sin Nombre* and *Cuadernos dieciochistas*. Like the latter, *Cuadernos de Ilustración y Romanticismo* offers volumes with a principal theme and then with essays on other miscellaneous topics, followed by reviews (also the historical events and ideas pursued necessarily force both journals to intensely cover the first decades of the 19C). Recent titular focuses have included "Cartas y epistolarios: Cultura de la correspondencia misiva y práctica editorial" (v. 21, 2015), "Mujeres a contraluz: Criadas en la literatura española de los siglos XVIII y XIX" (v. 20, 2014); "Teatro ilustrado y modernidad escénica" (v. 19, 2013); "La Península para uso de ingleses: Libros británicos de materia española, 1800-1850" (v. 18, 2012); "Actitudes lingüísticas en América" (v. 17, 2011); "De periódicos y

periodistas en España e Hispanoamérica de la Ilustración al Trienio Liberal” (v. 16, 2010); and “El amor y las pasiones” in 2007, suicide in 2006, and the Inquisition in 2005. Another important journal of 18C Spanish studies is *Cuadernos de Estudios del Siglo XVIII*, founded in 1991 and published by the Instituto Feijoo del Siglo XVIII (U. of Oviedo)--its 25 vols. have miscellaneous contents (only three of its articles appear in the *MLAIB*, the last in 1998).

Periodicals were apparently more important to the Hispanic Enlightenment and related political changes than they were in Great Britain and perhaps most European countries. This is certainly one’s impression from the outpouring of studies of periodicals of the late 18C and early 19C. All these journals in the past two decades have offered many articles involving newspapers and periodicals, and there is a good French-Spanish e-journal devoted to such: *El Argonauta español*, now in its 15th volume and offered with open access on the WWW at argonauta.revues.org (all articles offer a summary, sometimes in multiple languages, and a list of key words in English, French, and Spanish). The Napoleonic incursion makes the journal’s bilingualism the more valuable.

The new quarterly *Journal of Jesuit Studies* was launched in 2014, published by Brill, with Robert A. Maryks and Jonathan Wright editors. Its two volumes have been 700+ pages long. Its initial issue had “historiographical essays” on “Jesuit Schools in Europe” (by Paul F. Grendler), “Jesuit Foreign Missions” (by Ronnie Po-chia Hsia), and “Early Modern Jesuit Science” (by Sheila J. Rabin) and other survey essays on poetry and on the visual arts. The journal follows its articles with a lengthy and valuable review section, truly global and interdisciplinary. Those working in Hispanic and Oriental studies should especially find the review section of value. Some issues have a thematic focus, as the 2nd of Vol. 2, around Kathleen M. Comerford’s lead essay “Jesuits and their Books,” with attention to 18C and contemporary collections. **Brill Online** has tables of contents for issues that include PDFs of the first pages and keyword lists (booksandjournals.brillonline.com/content/journals/22141332). The *MLAIB* has as yet no listings for its articles, but a journal like this in the age of Google is less dependent on bibliographies like the *MLAIB*.

Brill Online offers content analysis (and article sale at sometimes punishing rates) for many journals treating the history of ideas and the sciences as well as journals treating the near and far east and Africa, and there are increasing numbers of 18C studies involving non-Western regions. One I’ve looked at is *East Asian Publishing and Society*, a semi-annual founded in 2011, with articles and reviews on early modern printing/engraving in China, Japan, and Korea.

The journal *Recusant History* changed its title to *British Catholic History* after its 31st volume (2013)--it’s offered online by Cambridge Journals.

One of the best open-access online journals must be the annual *Electronic British Library Journal*, whose 2015 issue is now posted. It includes Ilse Sternberg’s account of BL acquisition policies by keeper Antonio Panizzi (1797-1879) and his predecessors; Dennis Rhodes’s survey of 18C Italian books acquired by British travellers in Italy; J. P. Losty’s “Raja Jivan Ram: A Professional Indian Portrait Painter of the Early 19C,” the first to entirely adopt

Western pictorial traditions; Clyve Jones's "The Opening of the Impeachment of Robert Harley, . . . June to Sept. 1715: The 'Memorandum' of William Wake, Bishop of Lincoln"; David Paisey's "Black English in Britain in the 18C"; and Júlio Castro's "Sloane's Portuguese Books"-- plus many others outside the 18C. The articles are on PDFs at www.bl.uk.eblj/2015articles/articles.html.

The first number of *Parliamentary History* in 2014 (vol. 33) has a group of essays focused on **Ireland**, including James Kelly's "The Private Bill Legislation of the Irish Parliament, 1692-1800" (73-96); Toby Barnard's "The Irish Parliament and Print, 1660-1782" (97-113); and Alex W. Barber's "Censorship, Salvation, and the Preaching of Francis Higgins: A Reconsideration of High Church Politics and Theology in the early 18th Century" (114-39). Among the other essays are "Securing the Hanoverian Succession in Ireland: Jacobites, Money, and Men, 1714-16" by Charles Ivar McGrath (140-59) and "The House of Lords and the Excise Crisis: The Storm and the Aftermath, 1733-5" by Clyve Jones (160-200). Vol. 31, no. 1 (2012) has the special focus "Faction Displayed: **Reconsidering the Impeachment of Dr. Henry Sacheverell**" (and the pamphlet war it spun), ed. by Mark Knights and beginning with his "The View from 1710: Introduction" (1-15). In addition to some notes, five essays follow: W. A. Speck, "The Current State of Sacheverell Scholarship" (16-27); Brian Cowan, "The Spin Doctor: Sacheverell's Trial Speech and Political Performance in the Divided Society" (28-46); and Geoff Kemp, "The 'End of Censorship' and the Politics of Toleration, from Locke to Sacheverell" (47-68); Eirwen E. C. Nicholson's "Sacheverell's Harlots: Non-Resistance on Paper and in Practice" (69-79); D. W. Hayton's "Irish Tories and Victims of Whig Persecution: Sacheverell Fever by Proxy" (80-98); and S.C.A. Pincus's "Addison's Empire: Whig Conceptions of Empire in the Early 18th Century" (99-117). Also present under "Note and Documents" is Daniel Szechi's "A Non-Resisting, Passively Obedient Revolution: Lord North and Grey and the Tory Response to the Sacheverell Impeachment" (118-27). If Sacheverell and the church & state politics of the Queen Anne period interest you, then you should see the supplement to this volume ed. by Brian Cowan: *The State Trial of Doctor Henry Sacheverell*. (Malden: Wiley-Blackwell, for the Parliamentary History Yearbook Trust, 2012), pp. xiii + 307; color illus. It contains Cowan's "Reading the Trial of Dr. Sacheverell: Introduction" (1-34), a chronology (35-41), and then fifteen documents important for understanding the significance of the trial, including manuscript materials. Printed materials include *An Impartial Account of What Pass'd Most Remarkable . . .* (J. Tonson [Abel Roper], 1710) and *Dr. Henry Sacheverell's Speech, Relating to the Tumults* (L: W. Garnet, 1710).

Before I was interrupted by the directory in the last issue, I'd started to describe the impressive peer-reviewed, open-access on-line newsletter offered at the website of the **Andrew Marvell Society** (p. 64). The website is maintained admirably by Matthew Augustine of St. Andrews U. The Society has annual meetings, this year's on 24-26 March in St. Louis, MO, and it's supporting "Andrew Marvell (1621-1678) & Europe: An International Conference, Strasbourg, France, 23-25 June 2016." The Exec. Sec'y has been Emma Annette Wilson, contacted at andrewmarvellsociety@gmail.com. During Tim Raynor's

presidency (to 2013), the newsletter was admirably developed with good articles on auction sales, criticism, and many reviews. Under President Martin Dzelzanis, the newsletter becomes the journal *Marvell Studies*, ed. by Augustine (mca3@st-andrews.ac.uk). Back issues are available at www.st-andrews.ac.uk/marvellsociety and the issues come up as a page with the initial texts and summary under the author and title and a link opens up the full article or review. Articles in the Winter 2014 issue (v. 6, no. 2) include A. D. Cousins, "Roman Voices in Marvell's 'An Horatian Ode'"; Timothy Raylor, "The Instability of Marvell's 'Bermuda'"; Martin Dzelzanis, "Marvell, Sir Peter Pett, Bishop Thomas Barlow, and the Projected Works of Lucius Cary, Viscount Faulkland," involving Pett's publication in 1693 of the *Memoirs* of Marvell's patron and Pett's friend, the late Earl of Angelsey and of the *Genuine Remains of . . . Thomas Barlow*, both published by John Dunton, who advertised but never published Cary's works. The newsletter has had a repeated interest in editions and documents, evident in Heather Bain's "Binding Marvell: Form and Content in Book Arts" (5.1: Summer 2013), and the Tim Raylor's "A Marvell Letter for Sale" (an ALS to Sir Henry Thompson of Escrick of 26 June 1675, sold at Sotheby's 14 July 2011) and J. Mark Heumann's "Build Your Own Marvell Library (for Free)," both in 3.2 (Winter 2011). And the newsletter runs reviews.

A number of articles in the fall 2013 issue of the *Journal for Early Modern Cultural Studies* (13, no. 4) involve digital projects/tools and should interest many readers. One of particular note is Simon Burrows's "In Search of Enlightenment: From Mapping Books to Cultural History" (3-28), on the AHRC-funded French Book Trade in Enlightenment Europe project to create a database on the pan-European book trade of the Société Typographique de Neuchâtel (STN), a Swiss publishing firm (1769-1794). The article looks backwards and forwards over the project and offers advice on the creature of data subsets. Another potentially important project is described by Joshua Eckhardt: "*British Virginia*: Digital Publishing of Colonial Documents" (126-27), a call for projects from British Virginia, an "open-access digital academic publisher" offering "free (and freely reusable) peer-reviewed documentary editions of texts touching on the colony. See <http://britishvirginia/>. Two articles involve British projects on miscellanies: Abigail Williams, "The *Digital Miscellanies Index*: Mapping an Evolving Poetic Culture" (165-68), on the three-year project at Oxford, funded by the Leverhulme Trust, to create a database of 1400 poetical miscellanies, led by Williams and Dr. Jenniffer Batt (See <http://digitalmiscellaniesindex.org>); and Michelle O'Callaghan, "*Verse Miscellanies Online*: A Digital Edition of Seven Printed Poetry Collections from Sixteenth- and Seventeenth-Century England" (148-50), on material that will be integrated into the *Digital Miscellanies Index*. Other relevant articles in the issue include Jen Boyle, "Treading the Digital Turn: Mediated Form and Historical Meaning" (79-90); Jacob Heil and Todd Samuelson, "Book History in the Early Modern OCR Project, or, Bringing Balance to the Force" (90-103); and Laura L. Runge, "*Aphra Behn Online*: The Case for Early Modern Open-Access Publishing" (104-21). Published by U. of Pennsylvania Press, *Journal for Early Modern Cultural Studies*, with articles distributed on Project MUSE, has flourished, moving from two to four issues a year in 2012 (usually with a focus).

- New digital- and web-tools are reviewed in *American Journalism* (*AmJ*):
Gardiner, Richard. *The American Colonists Library*. On-line archive at
<http://www.thebestschools.org/resources/american-colonists-library/primary-sources>. Rev. by Julie Hedgepeth Williams in *American Journalism* [*AmJ*], 30 (2013), 290-91.
- Library of Congress. *American History and Culture from the Library of Congress*. On-line database at <http://memory.loc.gov/ammem/index.html>.
Rev. by Lori Amber Roessner in *AmJ*, 31 (2014), 418-20.
- Massachusetts Historical Society. *Massachusetts Historical Society Digital Archives*. <http://www.masshist.org/collections/online>. Rev. by Thomas Terry in *AmJ*, 31 (2014), 544-45.
- National Archives and Records Administration. *National Archives Website*. <http://www.archives.gov>. Rev. by Jane Marcellus in *AmJ* 31 (2014), 424-26.
- U. of Texas, Austin. *Perry Castañeda Library Map Collections*. <http://lib.utexas.edu/maps>. Rev. by Michael Fuhlhage in *AmJ*, 30 (2013), 583-85.
- Mémoires du Livre / Studies in Book Culture* is an e-journal published in Canada that has been producing a couple issues a year with a focused theme, some of which involve 18C studies. Its articles, usually with French/English titles and a text in either language, are in separate PDFs without continuous pagination and with paragraph counts, an increasingly common system. The first issue of Vol. 5 has the title “La Patrimoine lettré et les imprimés anciens au Québec et au Canada: Travaux pour une histoire du livre, des collections et de la lecture / Intellectual Heritage and Early Printed Matter in Quebec and Canada: Papers for a History of the Book, Collectors and Reading”; it’s edited by Marc André Bernier, Johanne Biron, and Claude La Charité. Here we find such essays as Normand Trudel and Eric Bouchard’s “Prolégomènes à une histoire des collections spéciales de l’Université de Montréal,” Sophie Monteuil and Isabelle Robitaille’s “Les Livres anciens à Bibliothèque et Archives Nationales du Québec,” and Johanne Biron’s “Les Ex-libris ex-dono, lettres et notes manuscrites, ces témoins de l’unité et de la dispersion des collections des jésuites du Québec,” a provenance study of books once in the Collège du Quebec (1632-) and the Collège du Immaculée Conception and since 2004 in the new Jesuit library in Montreal. The first number of vol. 6 (2014) has the focus “Diffuser la science en marge: Autorité, savoir et publication, XVIe-XIXe siècle / Fringe Science in Print: Authority, Knowledge, and Publication, 16th-19th Century” and is edited by Marie-Claude Felton. It includes Felton’s introductory essay, “The Case of Self-Publishing Science Amateurs and their Quest for Authority in 18C Paris,” and Véronique Adam’s “La Littérature alchimique (1550-1715): Écriture et savoir à la marge?” as well as accounts of the diffusion of Linnaean science (Sandra Moreau) and “Women Crafting Authority at the Margins of Orthodox Medicine” in late 18C Paris (Margaret Carlyle).
- Back in 1999 the French Studies Library Group was formed in the U.K. to “facilitate cooperation in the provision, access, promotion, and presentation of French printed and electronic resources,” both between libraries and between libraries and scholars. Soon it established *French Studies Library Group Annual Review*, with open access at <https://frenchstudieslibrarygroup.files>.

wordpress.com/home/annual-review. The most recent issue posted is Vol. 10 (2013-14), edited by Damien McManus, which includes Des McTernan's "Olympe de Gouges and 'Les Trois Urnes.'" McManus's previous volume holds nothing of interest for us, but Vols. 7 and 8 (2010-11, 2011-12), co-edited by McManus and Sarah Brain and Vol. 6, edited by Brain alone, offer many articles helpful to dix-huitimistes (I list them in groupings by volume):

- Hearn, Nick. "The Mylne Collection: A Special Collection of the Taylor Institution Library, Oxford." *FSLGAR*, 6 (2009-2010), 25-30; illus. [On the collection of 1007 titles collected by Vivienne Milne, mostly 18C French novels and largely acquired while working on the *Bibliographie du genre romaneque français, 1751-1800* with Angus Martin and Richard Frautschi. Hearn describes the collection and refers to Mylne's correspondence.]
- McTernan, Des. "The Printed French Revolution Collections in the British Library." *FSLGAR*, 6 (2009-2010), 31-44.
- Vernon, Teresa. "Some Significant Developments in French Library-based Resources." *FSLGAR*, 6 (2009-2010), 13-19. [Re: alterations in Worldcat; new online catalogues at the BNF, and digital libraries.]
- Hearn, Nick. "Review of the Database *Electronic Enlightenment*." *FSLGAR*, 7 (2010-2011), 28-33.
- Hicks, Alison. "Spreading the Magic of Fairy-Tales throughout Colorado and Beyond." *FSLGAR*, 7 (2010-2011), 34-37. [On the holdings of the fairy tale collection in Special Collections at the U. of Colorado at Boulder.]
- Lowe, David. "French Secondhand Purchases [by Cambridge University Library at antiquarian sites on the WWW]." *FSLGAR*, 7 (2010-2011), 21.
- Turner, Gill, and Alice Edwards. "The London Library French Collections." *FSLGAR*, 7 (2010-2011), 38-40.
- Vernon, Teresa. "Mass Digitization French Style: The Bibliothèque nationale de France's Online Library Gallica in 2011 and Beyond." *FSLGAR*, 7 (2010-2011), 8-9.
- Brain, Sarah. "International Bibliography of the Social Sciences (IBSS): Key Features for French Studies." *FSLGAR*, 8 (2011-2012), 14-16.
- Hearn, Nick. "MLA Bibliography Database: Key Features for French Studies." *FSLGAR*, 8 (2011-2012), 11-13.
- Lowe, David. "Rousseau's Tercentenary: An Exhibition at Cambridge University Library." *FSLGAR*, 8 (2011-2012), 17-22.

The most useful online open-access journal to me in compiling the *ECCB* is *L'Amanacco bibliografico*, a quarterly review in Italian on book history (printing, libraries, etc.), c. 50 pp. per issue. Edited by Edoardo Barbieri and written by a distinguished team signing reviews, it's published by the Center di Ricerca Europeo Editoria Libro Biblioteca at the Università Cattolica in Milan & Brescia.

The global, free distribution and ease of access to so many scholarly journals, and often their erudition, suggest that we've reached that tipping point where it is better to be published in a good on-line journal than a good printed journal, though most of the best printed journals are also accessible on-line.

Jennifer Keith and Claudia Thomas Kairoff have been contracted by Cambridge to produce a two-volume edition of the works of Anne Finch, including 230 poems, two plays, and her letters. To that end, they are posting at

The Anne Finch Digital Archive materials related the edition (<http://library.uncg.edu/dp/annefinch/>, sponsored by the North Carolina at Greensboro). They posted the texts of select poems. “For every featured poem the site includes commentary with embedded links to illustrations, information about composition and printing dates and sources, audio files of the poems read aloud, and source copies showing authorized MS and print texts with transcriptions.” They will be adding to the site, including music (note the effort to feature multi media). The site has links including an introduction and bibliography.

Some readers should take interest in *Fashion Prints in the Age of Louis XIV: Interpreting the Art of Elegance*, ed. by Kathryn Norberg and Sandra Rosenbaum (Texas Tech UP, 2014; pp. 320; bibliography; illus.; index). This group of essays was inspired by (and discusses) a volume of 190 hand-colored fashion prints from the late 17C (bound 1702-04), acquired by the Los Angeles County Museum (LACMA). Most of the essays were presented at a two-day conference on this *Recueil des modes de la cour*. Contributions directly addressing acquired plates include Kathleen Nicholson, “Fashion Fashionability” (15-54); Paul Rea Radsich, “The *Cris de Paris* in the LACMA *Recueil des modes*” (55-72); Marcia Reed, “Fashion in Prints: Considering the *Recueil des modes* as an Album of Prints” (73-88); Sandra L. Rosenbaum, “The LACMA *Recueil des modes*” (187-200); and Soko Furuhata, “Fashion Illustration from the Reign of Louis XIV: A Technical Study of the Paper and Colorants Used in the LACMA *Recueil des modes*” (201-12). The lead essay, Françoise Tétart-Vittu’s “The Fashion Print: An Ambiguous Object” (3-14), treats the genre of fashion prints, relating these prints to antecedents and to fashion journals of the eighteenth century, like *Gallerie des modes*. Other essays are devoted more generally to the period’s fashion (Michael J. Hackett), the King’s (Kathryn Norberg), and oriental influences on fashion (Mary Schoeser).

The *Intelligencer* needs reviewers for: two essay collections discussed above in members’ news, both Bucknell UP, 2015: *Queen Anne and the Arts*, ed. by Cedric D. Reverend, II (pp. 334); and *Stage Mothers: Women, Work, and the Theater, 1660-1830*, ed. by Laura Engel and Elaine R. McGirr (pp. 290); also Eric Gidal, *Ossianic Unconformities: Bardic Poetry in the Industrial Age* (U. of VA, 2015; 240 pp.; 25 illus.), on the reception of Ossian by “19C Scottish eccentrics who used statistics, cartography, and geomorphology to map and thereby vindicate Macpherson’s . . . renderings of Gaelic oral traditions.” And E. Claire Cage’s *Unnatural Frenchmen: The Politics of Priestly Celibacy and Marriage, 1720-1815* (UVA, 2015; pp. 248), on the case for priests to marry (nature, social utility, *patrie*), ending with the chapter “Married priests in the Napoleonic Era” (there were many). And Cathy Rex, *Anglo-American Women Writers and Representations of Indianness, 1629-1824* (Ashgate, 2015; pp. 204).

Cover illustration: “Countess Varvara Nikolayevna Golovina” (ca. 1797-1800) by Elizabeth Louise Vigée Le Brun (1755-1842), oil on canvas, 33 x 26 inches (The Henry Barber Trust, Barber Institute of Fine Arts, University of Birmingham [80.1]), reprinted with the assistance of the press office at the Metropolitan Museum of Art. See the exhibition review above (pp. 23-25).