

Samuel Johnson's "Life of Boerhaave": Texts New and Old¹

by O M Brack, Jr.

A sizeable part of my summer in 1988 was spent at the Huntington Library wrestling with the complexities of the texts of Samuel Johnson's "Life of Boerhaave," and making a first draft of an introduction to the biography. In late summer or early fall I mentioned Herman Boerhaave in a letter to the late Gwin J. Kolb and he sent me a copy of a short essay he had been writing, "Did Samuel Johnson Write a Second Account of Dr. Herman Boerhaave?" The "second" account was "*Some remarkable Passages of the Life and Death of the celebrated Dr. BOERHAAVE*" (hereafter referred to as "*Passages*"), an approximately 1400-word abstract of Johnson's "Life of Boerhaave," which Kolb thought had first appeared in the *Payne's Universal Chronicle, or Weekly Gazette*,² and had been reprinted in the *London Chronicle* in December 1758, although, in fact the order should be reversed: it was published in the *London Chronicle* on 14 December and in the *Universal Chronicle* on 16 December. Kolb concluded, to quote the final sentence of his unpublished essay: "Finally, weighing the two possibilities of authorship—Johnsonian and non-Johnsonian—on the scale of general compositional practices, I conclude that the former is much more probable than the latter, that Johnson was likelier than anyone else to fashion part of his "Life of Boerhaave" into "*Passages*." My scale, however, had tipped the other way; I thought the piece not by Johnson. The draft of my introduction was sent to Kolb and, after the exchange of a few more letters, we began to waiver in our positions about whether Johnson was the author of the account, and did agree that the textual complexities of the "Life of Boerhaave" were much more tangled than either of us had originally thought. In early 1989, we agreed to look further into the problem and to collaborate on an essay. As often happens, life gets in the way of things we wish to do, and the essay was put off to some future time.

In early 1989 I was also corresponding with Thomas Kaminski, who was assisting with editing the "Life of Boerhaave" by comparing it with the Latin text of Johnson's single source, *Oratio academica in memoriam Hermanii Boerhaavii* (Leyden, 1738), by his friend and colleague at the University of Leyden, Albert Schultens. To Kaminski I sent "*Passages*" and outlined the issues, without taking sides. He compared the 1758 account with the *Oratio*, and, based on his knowledge of Johnson's habits of composition and revision, thought it was not by Johnson. As the introduction to the "Life of Boerhaave" is receiving final revisions for publication in Volume 19 of the Yale Edition of the Works of Samuel Johnson, a final decision has to be made. Is the 1758 "*Passages*" by Johnson? After briefly reviewing the history of the text of the "Life of Boerhaave," I will argue that "*Passages*" is not by Johnson, but by an unidentified author who used Johnson's "Life of Boerhaave" as the basis for his own character sketch of Dr. Herman Boerhaave.

"The Life of Dr. Herman Boerhaave, late Professor of Physic in the University of Leyden in Holland" first appeared in Volume IX (1739) of the *Gentleman's Magazine*, in the January through April numbers (pp. 37-38, 72-73,

114-16, 172-76), with six passages in Latin quoted in footnotes from Samuel Johnson's single source, Schultens's *Oratio academica in memoriam Hermanii Boerhaavii*.³ It was revised (and expanded, primarily by the addition of seven paragraphs at the end on the *Institutes*, *Aphorisms*, and *Chemistry*) for inclusion in Robert James's *Medicinal Dictionary* (1743), where it is found alphabetically under "Boerhaave." Since the *Medicinal Dictionary* does not have footnotes, two of the passages in Latin from the *Oratio* were introduced into the text in the appropriate place, and the other four were deleted. Also, in the article "Botany" within the *Medicinal Dictionary* there are six paragraphs on Boerhaave's botanical *Indexes* (sigs. 10D2v-10E1r). When the "Life" was reprinted in the *Universal Magazine* for February and March 1752, it was again revised and the paragraphs on the *Indexes* were included (10:49-56, 97-104).

Allen T. Hazen, in a discussion of Johnson's contributions to the *Medicinal Dictionary*, observed that the biography had been revised and expanded for inclusion in that work, and later revised again for publication in the *Universal Magazine*. He found it difficult to believe that anyone but "Johnson himself, or a man like Dr. James who knew the work and the authorship, would be likely to combine the short criticism on the *Indexes*, hidden in the article 'Botany,' with the revised biography" and concluded that the *Universal Magazine* contained the "authentic text."⁴

While it remains undiscovered how the magazine was provided with copy, it can be argued on several grounds that the text is not authoritative. As Richard B. Schwartz has shown, the *Universal Magazine* edition of February and March 1752 introduces a number of errors. "The size of Boerhaave's family, for example, is confused and the Cartesian Professor [of the University] of Franeker, one of Boerhaave's many assailants, is ludicrously referred to as 'Professor Franeker,' the sort of error attributable to careless haste and a lack of acquaintance with material that Johnson had gone over on two separate occasions. Of much greater importance is the fact that the *Universal Magazine's* more than 125 substantive changes from the *Medicinal Dictionary* version often consist of deletions. Approximately 850 words of text, or one-twelfth of the biography, is missing."⁵ Among these deletions are many of the references to religion, an unlikely subject for such Johnsonian revision. Furthermore, the seven paragraphs added to the *Gentleman's Magazine* text for the *Medicinal Dictionary* entry, and repeated in the *Universal Magazine*, are not by Johnson. The biography in the *Gentleman's Magazine* is written almost entirely in the third person, but in the additions there is a continually intrusive narrator. Furthermore, such clauses and phrases in the *Universal Magazine* account as "our illustrious author," "as it were," "that I may explain my meaning," "as I think it is called," "as I remember," "incomparable Boerhaave," "above-mentioned preface," and "I shall conclude with remarking" recall James's style in the Preface to the *Medicinal Dictionary*.⁵ Also the "Life" in the *Universal Magazine* is introduced by the following letter: "Gentlemen, As you have given us the lives of several eminent persons, I flatter myself that the following account of the great Boerhaave, who was an ornament

to his profession, and indeed to human nature in general, will not be unacceptable to your readers. By giving it a place in your useful magazine, you will oblige many of your well-wishers, particularly yours &c. 'MEDICUS.'" The signature "Medicus" suggests that the introductory letter was written by James, or another physician, perhaps one of a number of English physicians who were former students of Boerhaave. It is difficult to imagine Johnson signing in this manner. The cumulative evidence of this signature, the deletion of some of Johnson's favorite topics, the style of the additions, and the knowledge of the various locations of the discussions of Boerhaave's works in the *Medicinal Dictionary* all point to James, however, as the most likely contributor of this biography to the *Universal Magazine*.⁶

Johnson is responsible for the texts in the *Gentleman's Magazine* and in the *Medicinal Dictionary*, and not for the text in the *Universal Magazine*. But was he responsible for "Passages," the short abstract of the "Life of Boerhaave" published almost simultaneously in the *London Chronicle* (12-14 December 1758, p. 570), where several of Johnson's other compositions appeared, and in the *Universal Chronicle*, two days later (9-16 December 1758, p. 294), where, it will be recalled, the *Idler* essays and other pieces by Johnson were first published, and reprinted with a few small revisions in the first volume of the *Annual Register for 1758* on 15 May 1759 (pp. 245-47), edited by Edmund Burke. (The *Annual Register* had reprinted *Idler* 10, Saturday, 17 June, and the original *Idler* 22, Saturday, 9 September 1758.)⁷

About four-fifths of "Passages" comprises words, phrases, and sentences taken from Johnson's "Life of Boerhaave." But these borrowings, drawn exclusively from the final, April, installment to the life in the *Gentleman's Magazine*, do not form a simple, sequential, reproduction of the original passages. On the contrary, the prose of the "Life" has been broken up, moved about, sometimes expanded, sometimes condensed, and sometimes intermingled with fresh diction—connectives, clauses, entire statements, and so on—by a complex process which has effected a depiction of Boerhaave's Christian piety and other virtues.⁸

A few examples will serve to indicate the kind of treatment accorded the excerpts drawn from the "Life." Toward the end (p. 175) of his biography in the *Gentleman's Magazine*, Johnson wrote:

As soon as he [Boerhaave] rose in the Morning, it was throughout his whole Life, his daily Practice to retire for an Hour to private Prayer and Meditation; this, he often told his Friends, gave him Spirit and Vigour in the Business of the Day, and this he therefore commended as the best Rule of Life; for nothing, he knew, could support the Soul in all Distresses but a Confidence in the Supreme Being, nor can a steady and rational Magnanimity flow from any other Source than a consciousness of the Divine Favour.

Here is the opening paragraph of "*Passages*" (single quotation marks indicate the borrowings):

It was his 'daily practice' of the eminent Physician Dr. BOERHAAVE, 'throughout his whole life,' 'as soon as he arose in the morning,' which was generally very early, 'to retire for an hour to private prayer, and meditation' on some part of the Scriptures.—'He often told his friends,' when they asked him how 'twas possible for him to go thro' so much fatigue? That 'twas '*This* which gave him spirit and vigour in the business of the day.' '*This* he therefore' recommended 'as *the best rule*' he could give; 'for nothing, he' said, 'could' tend more to the health of the body, than the tranquillity of the mind; and that he knew nothing which could 'support' himself, or his fellow-creatures, amidst the various 'distresses' of life, 'but a' well-grounded 'confidence in the Supreme Being' upon the principles of Christianity. This remark of the Doctor's is undeniably just, for a benevolent manner of acting, and a true greatness of soul, can never 'flow from any other source than a consciousness of the Divine Favour' and Assistance.

Again in the sixth paragraph of the last part of his "Life," Johnson related, "At length having, in the sixth Month of his Illness, obtained some Remission, [Boerhaave] took simple Medicines* in large Quantities, and at length wonderfully recovered" (p. 172). At the bottom of the page, the note signified by the asterisk reads: "Succos pressos bibit *Noster* herbarum Cichoreae, Endivae, Fumariae, Masturtii aquaticic, Veronice aquatice latifoliae, copia ingenti: Simul deglutiens abundatissime gummi ferulacea Asiatica" ("Our friend drank the pressed juices of the herbs succory [chicory], endive, fumitory, aquatic nasturtium, broad-leaved aquatic veronica, in great abundance, swallowing at the same time generous [amounts] of the gum of Asiatic fennel-giant")—a passage that appears word-for-word in Schultens's *Oratio* (pp. 67-68). A similar statement in "*Passages*" combines portions of Johnson's sentence and portions of the Latin footnote: "But having (in the sixth month of his illness) obtained some remission, he determined to try whether the juice of fumitory, endive, and succory, taken thrice a day in large quantities (*viz.* above half a pint each dose) might not contribute to his relief, and by perseverance in this method he was wonderfully recovered." The next sentence in "*Passages*"—"This 'patience of BOERHAAVE's' 'was founded' 'not on vain reasonings,' like that of which the *Stoicks* 'boasted,' but on a religious 'composure of mind,' and a Christian resignation to the Will of God"—may be compared to the following passage in Johnson's "Life"

This [Boerhaave's mental actions during his illness] is perhaps an Instance of Fortitude and steady Composure of Mind, which would have been for ever the boast of the Stoick Schools, and increased the Reputation of *Seneca* or *Cato*. The Patience of *Boerhaave*, as it was

more rational, was more lasting than theirs; it was that *Patientia Christiana* which *Lispius*, the great Master of the Stoical Philosophy, begged of God in his last Hours; it was founded on Religion, not Vanity, not on vain Reasonings, but on Confidence in God. (p. 173)

Finally, the last paragraph of Johnson's "Life" reads: "These are the Writings of the great *Boerhaave*, which have made all Encomiums useless and vain, since no Man can attentively peruse them without admiring the Abilities, and reverencing the Virtue of the Author." "*Passages*" concludes differently: "His funeral Oration was spoken in Latin before the University of *Leyden* to a very numerous audience, by Mr. *Schultens*, and afterwards published at their particular desire."

The anonymous author of "*Passages*" could not have written the account without Johnson's "Life" in front of him. At the same time, he exercised a measure of creativity and independence in producing a sketch which focuses on Boerhaave's admirable qualities, especially his devout Christianity. On one hand, at a first glance, there are several reasons to think "*Passages*" might be by Johnson: the topic would certainly be of interest to him, the *Universal Chronicle* had connections to John Newbery, John Payne, and William Faden, all of whom had published and printed works by Johnson, and the *London Chronicle* and *Annual Register* were associated with the Dodsleys (Robert and James), with whom Johnson had extensive literary relationships, and, finally, all the periodicals included other works by him. Johnson was also in need of money at this time, as he wrote *Rasselas* in January 1759 to earn money to pay for his mother's funeral, and pay her small debts; it was published by the Dodsley brothers, with William Johnston.⁹

On the other hand, "*Passages*" has so little of Johnson's manner that no one who had not read his "Life of Boerhaave" in the *Gentleman's Magazine* recently enough to recognize some key sentences or, perhaps, paragraphs, would think of attributing the account to Johnson. It is only necessary to compare the opening paragraph of "*Passages*" with Johnson's paragraph in the *Gentleman's Magazine* (quoted above) to see how the author has dissipated the force of Johnson's style with irrelevant intrusions and weak generalizations: opening the essay with a weak "It," a pronoun without a referent, followed by "was"; the unnecessary "which was generally very early" and "on some part of the Scriptures"; the verbose and informal tone of "when they asked him how 'twas possible for him to go thro' so much fatigue? That 'twas"; two sweeping generalizations, not found in Johnson, "tend more to the health of the body, than the tranquillity of the mind; and that he knew nothing which could," and, "upon the principles of Christianity. This remark of the Doctor's is undeniably just, for a benevolent manner of acting, and a true greatness of soul, . . . and Assistance." Nothing is gained by these additions but much is lost. Johnson certainly did not muddle up the opening paragraph, usually the place where he is at his best.

Johnson does not revise his style in the manner found in "*Passages*." It is

only necessary to skim through the textual notes in the Yale Edition of the Works of Samuel Johnson to determine his usual habits of revision. For that matter, the extensive revisions made in the "Life of Boerhaave" when it was included in the *Medicinal Dictionary*, clearly demonstrate his working habits. In the process of making these revisions, he made several small additions which he could have found in his source, Schultens's *Oratio*, but is just as likely to have remembered. When revising a work, he tends not to consult his source again, usually because the books have been loaned to him by booksellers or friends and then returned. Apart from the revisions dictated by the life appearing in a the format of a dictionary, Johnson follows his usual habit in revision: tinkering with words and phrases to make them more exact.¹⁰

What evidence there is for the authorship of "*Passages*" points to a physician, probably an unidentified former student of Boerhaave.¹¹ A good place to start identifying the author of "*Passages*" is with the disputed account of the treatment of the 1722 illness. "*Passages*" specifies a dosage for Boerhaave's herbal remedy, "viz. about a half a pint each dose." This dosage is not found in Schultens, suggesting that the author was a physician who simply knew that this was the proper dosage, or that he was familiar with Boerhaave, perhaps a student of his at the time, and knew that this was the dosage Boerhaave took. Johnson merely says, that Boerhaave took the medicines in "large Quantities," a reasonable translation of Schultens's text: "copia ingenti."¹²

"*Passages*" reads, "And he [Boerhaave] always called the poor his best patients; for God, says he, is their paymaster." This does not appear in Schultens and, thus, not in Johnson's life. On paragraph 24 of the final installment (p. 174), Johnson includes a quotation from Boerhaave: "he was never soured by Calumny and Detraction, nor ever thought it necessary to confute them; for *they are Sparks*, said he, *which if you do not blow them, will go out of themselves*." This quotation is followed in "*Passages*" with "*The surest remedy against Scandal is TO LIVE IT DOWN by a perseverance in well-doing; and by praying to God, that he would cure the distempered minds of those who traduce, and injure us*." There follows a further general reflection lacking the concision and forcefulness of Johnson: "An excellent method this; especially as it keeps our own minds contented and unruffled, whilst the hearts of our enemies are overflowing with rancour, envy and other diabolical passions." Nothing in the two sentences appears in Schultens or Johnson.¹³

In only three significant places in the "Life of Boerhaave" does Johnson add information and reflections that do not seem to have a direct basis in his source (Schultens's *Oratio academica in memoriam Hermanii Boerhaavii*), two of which have extensive deletions and revisions in "*Passages*."¹⁵ The first is three paragraphs, beginning with paragraph 13 of the final installment of the life: "Of his Sagacity and the wonderful Penetration" and concluding at the end of paragraph 15: "at the Hand of the Physician" (p. 173). The subject is Boerhaave's remarkable skill as a diagnostician, and Johnson tells the reader that his knowledge of these matters is based on popular reports: "Of his Sagacity [as a

diagnostician] . . . such wonderful Relations have been spread over the World, as, though attested beyond doubt, can scarcely be credited." Johnson has no direct evidence and will not publish rumor; in the next paragraph he asks for those who have the facts to publish them for posterity. Then the third paragraph becomes a warning against "presumptuous Confidence," which Johnson asserts Boerhaave did not have. Boerhaave could diagnose diseases quickly and accurately because he knew "that the Originals of Distempers are often at a Distance from their visible Effects." Johnson then warns physicians not to acquiesce in conjecture for the sake of an "Affectation of quick Discernment, or of crowded Practice." These paragraphs seem brilliantly and typically Johnsonian. The author of "Passages," however, reprints the first sentence of paragraph 13, skips to the opening sentence of paragraph 15, rearranging Johnson's wording on "presumptuous Confidence," before wandering off on generalizations of his own, in his usual weak style, concluding with the remark about the poor's being "his best Patients" already mentioned.

If this seems like an unlikely deletion and revision for Johnson, deletions and revisions in the second departure from Schultens's *Oratio* seem even less likely. Paragraph 9 (p. 173) of the final installment says: "This is perhaps an Instance of Fortitude. . . . Confidence in God" (p. 173). In Schultens's *Oratio* the example of *patientia Christiana* is Boerhaave's capable medical colleague at the University of Leyden, Oosterdykius (Herman Oosterdijk Schacht). Johnson apparently recalled a similar circumstance in Lipsius and integrated it into his narrative. In "Passages," although much of Johnson's paragraph remains, Lipsius disappears. After introducing the specific example of Lipsius to demonstrate how superior Christian patience was to that of the ancient Stoics, Johnson would not then delete the example on which his general statements are based to fall back on unsupported sweeping generalizations.¹⁴

In summary, Johnson was responsible for the text in the *Gentleman's Magazine*, and in the revised text in Robert James's *Medicinal Dictionary*, but an examination of Johnson's style and method of revision clearly demonstrates that he was not the author of "Passages." The author of "Passages" remains unidentified but may have been a physician, possibly a former student of Boerhaave, who used Johnson's "Life of Boerhaave" as the basis of his own remarks on the Christianity and the virtue of Boerhaave.

Arizona State University

Notes

1. This essay is dedicated to my two friends and collaborators: For Thomas Kaminski, and to the memory of Gwin Kolb. The views expressed in this essay are those of the author.

2. Hereafter referred to as the *Universal Chronicle*. The *Universal Chronicle* underwent a series of name changes: *Universal Chronicle*, or *Weekly*

Gazette (nos. 1-4), *Payne's Universal Chronicle, or Weekly Gazette* (nos. 5-39), a return to the original title (nos. 40-91), and *Universal Chronicle, and Westminster Journal* nos. 92-105). See *Idler and Adventurer*, ed. W. J. Bate, J. M. Bailed, and L. F. Powell (New Haven: Yale U. Press, 1963), 2:xvii n. 4, 317 n. 1. Since "Passages" appeared in no. 37, the full title is *Payne's Universal Chronicle, or Weekly Gazette*.

3. For purposes of comparison the copy of *Oratio academica in memoriam Hermanii Boerhaavii* (Leyden, 1738) in The Royal Library, The Hague, has been used. An edition of the *Oratio*, was published by Anne Dodd in 1739. See the announcement in the *Gentleman's Magazine* for January 1739 (9:53), and the *English Short Title Catalogue*. "Some Account, together with the Character, of Herman Boerhaave, M.D. Professor of Physic at Leyden*" appeared in *Memorial and Characters, together with the Lives of divers eminent and worthy Persons*, published by John Milford in 1741 (pp. 785-87). The asterisk sends the reader to a footnote at the bottom of the page: "Extracted from the *Gentleman's Magazine* of September 1738 and April 1739; where further Account of this excellent Person may be seen." The information in the obituary for Boerhaave (not written by Johnson) from September 1738 (8:491) fills only one paragraph; the remainder of the "Account" reprints the last twenty-three paragraphs of the April 1739 portion, beginning with the paragraph, "About the Middle of the Year 1737" (p. 173). This first paragraph of Johnson's "Life of Boerhaave" is slightly revised to fit the new context, with the remainder reprinted with only a few changes by compositors. The two footnotes in Latin from the *Oratio* are included, as well as the bibliography. John Milford, a trade publisher distributing the work for some printer or bookseller, was a founding shareholder in the *London Magazine*, the chief rival of the *Gentleman's Magazine*. *An Account of the Life and Writings of Herman Boerhaave* (1743) by William Burton M.D. draws heavily on Schultens's *Oratio*; Burton occasionally incorporates some of Johnson's translation into his own without acknowledgment, although he does mention the "extracts" from the oration in the *Gentleman's Magazine* in his preface (p. ii). See Richard R. Reynolds, "Johnson's Life of Boerhaave in Perspective," *Yearbook of English Studies*, 5 (1975), 119. The text in the *Medicinal Dictionary*, without the discussion of the *Indexes*, was reprinted by Thomas Davies in 1773 *Miscellaneous and Fugitive Pieces* (2:208-36). The 1787 *Works* printed the text of the *Gentleman's Magazine* (4:329-57), as did subsequent nineteenth-century editions. See J. D. Fleeman, *A Bibliography of the Works of Samuel Johnson*, 2 vols. (Oxford: Clarendon Press, 2000). 1:48, 66, 735; 2:1193-97. See also the introduction by O M Brack, Jr. to the "Life of Boerhaave" in Volume 19 of the Yale Edition of the Works of Samuel Johnson, forthcoming.

4. Allen T. Hazen, "Samuel Johnson and Dr. Robert James," *Bulletin of the Institute of the History of Medicine*, 4 (1936), 456-57. A number of the *Rambler* essays were reprinted without acknowledgment in the *Universal Magazine* during 1751-53, but there is no known connection between Johnson and the *Universal Magazine*.

5. Richard B. Schwartz, *Samuel Johnson and the New Science* (Madison: U. of Wisconsin Press, 1971), p. 170.

6. See the discussion of Johnson's contributions to the *Medicinal Dictionary* in O M Brack, Jr., and Thomas Kaminski, "Johnson, James, and the *Medicinal Dictionary*," *Modern Philology*, 81 (1984): 378-400; and John Wiltshire, *Samuel Johnson in the Medical World: The Doctor and the Patient* (Cambridge: Cambridge U. Press, 1991), passim.

7. William B. Todd, *A Bibliography of Edmund Burke* (Gleaming: St. Paul's Bibliographies, 1982), p. 45. The *Annual Register* text differs slightly from the two earlier texts. Comparing it with that in the *London Chronicle* shows the usual changes in punctuation and some small words deleted, added, or moved, all of which might be attributed to a compositor. But the *Annual Register* text also shows some editorial tinkering, probably beyond the reach of a compositor and made by the editor, Edmund Burke. There is no sign of Johnson's hand.

8. The excerpts below are taken from the first printing in the *London Chronicle*; the text of "Passages" is virtually identical in the *Universal Chronicle*. It is possible that other texts of "Passages" are lost or remain undiscovered.

9. *Rasselas and Other Tales* (Yale Edition of the Works of Samuel Johnson), ed. Gwin J. Kolb (New Haven: Yale U. Press, 1990), 16: xix-xxvi.

10. A full report of the revisions made by Johnson in the "Life of Boerhaave" must await the publication of the biographical writings in Volume 19 of the Yale Edition of the Works of Samuel Johnson. For a recent account of Johnson's methods of revision, see O M Brack, Jr., "Samuel Johnson Revises a Debate," *Eighteenth-Century Intelligencer*, n.s. 21, no. 3 (September 2007), 1-3. A copy of Schultens's *Oratio* was not in Johnson's library at his death, although it is possible that it was one of the books chosen by a friend to keep as a remembrance. See Donald J. Greene, *Samuel Johnson's Library: An Annotated Guide* (Vancouver, BC: U. of Victoria, 1975), and Johnson's will in Sir John Hawkins, *Life of Samuel Johnson, LL.D.*, 2d ed. (London, 1787), p. 597.

11. Several of Boerhaave's former students wrote lives or characters of their teacher. See Reynolds, pp. 115-29. To find examples of Boerhaave's English students, click on "Search for words in text" and enter "Boerhaave" in the online version of the *Oxford Dictionary of National Biography*.

12. Just after "Passages" was published, "Senex" wrote a letter to several periodicals disputing this passage about the treatment for the 1722 illness. "Senex," who was treated by Boerhaave in 1722, says the statement in "Passages" about the treatment is "partly the truth, though not the whole truth." He then gives a more elaborate version from Boerhaave's "original prescription" that is in his possession. The letter appeared, revised to fit the different contexts, in the *London Chronicle* (16-19 December 1758), *Universal Chronicle* (23-30 December 1758), the Supplement to the *Gentleman's Magazine* for 1758 (28:631), which mentions the "life you first gave us in your Magazine," and in the December 1758 *London Magazine* (27:639). Johnson's "Life of Boerhaave," of course, has some errors.

Some are to be found in Schultens, which Johnson was following, and some are the result of Johnson's misreading his source, or, perhaps, originate as typographical errors in the printing house. Both Schultens and Johnson are wrong, for example, about the number of wives Boerhaave's father married. That Boerhaave's mother was his father's second wife, and not his first, was discovered by modern scholarship, and is reported in G. A. Lindeboom, *Herman Boerhaave: The Man and his Work* (1968), the standard biography, which should be consulted for an accurate narrative of his life.

13. Johnson is not fond of "diabolic" or "diabolical." He defines them in the *Dictionary* as "Devilish; partaking of the qualities of the devil; impious; atrocious; nefarious; pertaining to the devil." A quick search of the CD, *Samuel Johnson & James Boswell* (Woodbridge, CT, and Reading, UK: Primary Source Media, 1997), found "diabolical" in only one instance: the second paragraph of Johnson's note to Act 1, Scene 1 of *Macbeth*. It appears in his *Miscellaneous Observations on the Tragedy of Macbeth* (1745) and is repeated in the *Dramatick Works of William Shakespeare* (1765).

14. The third example is paragraph 30 which lacks a clear source and does not show up in any form in "*Passages*": "The Diligence with which he pursued his Studies. . . . Observations of other Men, but trusted only to his own" (p. 175). The passage has additional significance because some of the ideas introduced by Johnson will appear later in the "Life of Sydenham."

A Note on Clarissa Harlowe's Death

Clarissa Harlowe's death is minutely described by Belford to Lovelace in Letter #481 of Richardson's masterpiece, including its precise time: "She departed exactly at 40 minutes after 6 o'clock, as by her watch on the table" (*Clarissa, or the History of a Young Lady*, ed. Angus Ross [Penguin, 1985], p. 1363). This information is also imparted by Colonel Morden to brother James a few pages afterwards: "Her beatification commenced yesterday afternoon, exactly at 40 minutes after six" (letter #486.2, p. 1369). Needless to say, we may here be observing only Richardson's famous microscopic attention to detail and--with the repetition--his equally famous tendency toward redundancy.

There is, however, a scriptural passage to be found in chapter 6, verse 40, that is so appropriate to Clarissa's death that one is tempted to contemplate, however gingerly, the possibility that Richardson used clock-time to direct his Bible-savvy readers to it--and repeated the clue just in case it was missed the first time. I refer to John 6:40: "And this is the will of him that sent me, that every one which seeth the Son, and believeth on him, may have everlasting life: and I will raise him up at the last day." Clarissa's last words and gestures are reported by Belford in the same letter to Lovelace already cited (#481), and many of them have to do with precisely the assurance promised by John.

Thus, while the mourners gather around the bed in various postures of

grief, Clarissa offers them comfort: "Oh dear, *dear* gentlemen, said she, you know not what *foretastes*--what *assurances*--And there she again stopped, and looked up, as if in a thankful rapture, sweetly smiling." And a few minutes later, she reiterates her certainty, praying that her friends may share it at their last moment: "such assurances of it as I have, through the all-satisfying merits of my blessed Redeemer." Finally the last moment comes, "and now (holding up her almost lifeless hands for the last time)--come--Oh come--blessed Lord--JESUS!" (p. 1362). That her last words are not "I come," the usual literary death-bed ejaculation, but rather an indication that she sees "the Son" coming *toward* her, seems to justify those *foretastes* and *assurances* that she has been forgiven and redeemed--the promise of John 6:40. If in fact Richardson had no such direction in mind when he set the time of his heroine's death at 6:40, we might have to believe that Providence was guiding his pen.

Melvyn New
University of Florida

Eighteenth-Century Audio

by Marie E. McAllister

Colleagues who teach Restoration and eighteenth-century poetry might enjoy taking a look at a new archive of oral poetry readings. *Eighteenth-Century Audio* covers recorded poetry written in English between 1660-1800: Dryden, Finch, Pope, Swift, Johnson, Wheatley, Freneau, and dozens more. All that's needed is an internet connection. The site indexes every recording of an eighteenth-century poem located to date; it also includes about fifty original recordings made by undergraduates who took eighteenth-century courses at my university last semester. Your students are invited to listen, download, comment, rate different readings, and contribute recordings of their own. The address is <<http://ecaudio.umwblogs.org>>.

Curiously, the archive was born out of frustration. Over the last half decade, I had started to notice that increasingly many bright students in my eighteenth-century survey courses were struggling to understand the language and syntax of older poems. (I blame standardized testing but will spare you the rant.) Traditional aids helped—outlines of long poems, study questions passed out in advance, extra time doing in-class close reading, links to criticism,—but I was struck by how helpful students found one aid in particular. A few years back, our colleague John Richetti recorded *The Rape of the Lock* for PennSound, an archive of mostly contemporary oral poetry available online through the University of Pennsylvania. Students who followed the link to hear the recording were surprisingly eager to talk about Pope's poem. They had followed the plot. They had caught all the jokes. Now they wanted to ponder and argue and analyze. In

short, thanks to having had their own private tutor as they worked their way through the text, they understood the poem and they liked it. Richetti had helped them through sentences that seemed tangled on the page, made sense of inversions and compressions, put unfamiliar words in context, and highlighted Pope's humor. They came to class delightfully ready to tussle with Pope.

Alas, few other poems from our syllabus were available out loud. I began collecting links. I recorded poems from the Restoration portion of our syllabus. I learned how to adapt blogging software so that students could contribute their recordings. And there you have it: *Eighteenth-Century Audio*.

Our list so far includes Philips and Prior, Burns and Blake, Williams and Wycherley, Milton and "Miscellaneous." You can hear multiple versions of "To One Persuading a Lady to Marriage" and "A Description of a City Shower," or a dozen different poems entitled "Song." We have poems you know by heart and poems you've never seen; the poems recorded by my spring 2008 sections ranged from favorites like Gay's "The Hare and Many Friends" to obscure titles like Mary Chandler's "My Own Epitaph." There are about a hundred and fifty poems there as I write this, with more to come once next year's classes start recording. This fall a student manager will research and add additional links, and design improvements for the site.

How might your classes use the archive? Most simply, they can listen, in class or on their own. Many poems can also be downloaded to an i-pod or other audio device, making it simple to study Swift while walking to class or doing the laundry. Students who self-identify as oral learners will find it especially useful to hear poetry read aloud, but a good reading offers something to us all. Hearing a poem aloud, we notice details that formerly escaped us; we also discover what another reader finds interesting and important. *Eighteenth-Century Audio* allows listeners to leave comments and to rate different readings, so your students can provide feedback or steer future listeners to the most useful recordings.

Having students record a poem of their own is even more valuable. Choosing which poem would represent them was a solemn matter for some of mine: student A wanted to leave everyone laughing, student B wanted a religious poem to reflect her own faith, student C was determined to read something by Rochester despite warnings about keeping the Virginia Legislature off our backs. Many students browsed widely in the volumes on reserve in our library and the e-text sites I bookmarked for them. They got to know a fascinating range of poems that had nothing to do with our course requirements.

I've also been pleased by how the project seems to be contributing to students' oral skills. Most of my student recorders had clearly rehearsed and thought about what makes a good oral interpretation. As they prepared their poems, they became more willing to read in class, and their readings of passages from different poets grew more fluent. Some were impatient with the steps necessary to put their poems online, but even those nodded when I talked about the employment advantages of learning a little about blogging software and embedded media.

Students at other universities can't become site co-authors, as University of Mary Washington students can, but they can submit recordings of their own. They can also send us links to poem recordings stored in their online course projects or personal blogs, or contributions they've made to large public sound archives like *LibriVox.org*. I'd be interested in pairing a future class with one at another college and letting students decide what form their collaboration might take: recording the poems on one another's syllabi while sharing an online discussion space? Asking professors from around the country to act as judges in an eighteenth-century oral poetry contest between schools? Mentoring high school students through their first exposure to older verse?

Naturally, not everyone benefits equally from listening to poetry aloud. Many of my students said they needed to follow along with a printed text, using the pause button for taking notes. A few students preferred their own inner voice to that of any reader. A few reported that listening while reading left their brains feeling crowded and made it harder to think about the poem as they read. Large numbers of students, however, found the recordings helpful. Although listening was always optional, some listened multiple times to everything on our syllabus. Some wanted to talk about recordings they liked or disliked. Others were interested in the difference it makes to hear a poem read in different national accents or by readers of different sexes.

Because the archive is just getting started, it's hard to predict the assignments, pedagogical tools, collaborations, or other projects to which it might lead. Yet, after all, that isn't really up to me: it's up to my future classes, and to yours. There's a contact button on the site. We're eager for your students' ideas.

University of Mary Washington

Swift's *Modest Proposal*, Irony, and Malcolm Bradbury

by Hermann J. Real

Knowing nothing, [we] are at liberty to
invent as freely as we like.--Aldous Huxley

Failing to see through the irony of *A Modest Proposal* is a recurrent feature in the critical history of Swift's most popular, if controversial, pamphlet nearly everywhere.¹ In fact, literalist, non-ironic readings have been recorded in many European countries – not only in Britain and Ireland but also in Germany and Italy, to name but a few. Presumably, the first reader on record to have misconstrued the fact that *A Modest Proposal* was "equally the product of despair and benevolence" and "written in the bitterness of [Swift's] soul"² is Lady Bathurst (c.1688-1768), wife of the Dean's lifelong friend Allen Lord Bathurst (1684-1775) and a mother of nine. Bathurst took *A Modest Proposal* to be a

colossal *jeu d'esprit* and, as he told Swift in a letter of 12 February 1730, three months after the pamphlet had been published, facetiously submitted to his wife that, among their four or five children "very fit for the table," it was her last boy, "the Plumpest finest thing that cou'd be seen," who seemed particularly suitable as a commercial commodity. The Lord pretended to be dumbfounded at Lady Bathurst's quite non-ironic flying into a passion.³

Others have subsequently fallen into line. In eighteenth-century Germany, for example, Adam Gottlieb Semmel denounced *A Modest Proposal* as an act of imaginative barbarity which was equally "preposterous and disgusting,"⁴ and at the end of the nineteenth century, a British *aficionado* of the Dean marvelled that "some fools have really believed that [the pamphlet] was a *serious* proposal for the eating of Irish infants."⁵ One of these "fools" was no less a figure than the renowned Italian psychiatrist and criminologist, Cesare Lombroso (1836-1909), who in his *Genio e follia* of 1864 had also stumbled into the trap.⁶ But then, there was "an almost complete absence of sustained scholarship" on *A Modest Proposal* until well into the 1940s,⁷ and thus it is perhaps no surprise that this "incredible kind of misreading" should have prevailed at the time, though it *is* a surprise that it should have persisted for several decades after.⁸ Indeed, as Wayne C. Booth reports, he encountered it in "perhaps half a dozen out of hundreds [of college freshmen] who have read it with me," with high-school teachers reporting a "higher incidence."⁹

This backdrop throws a hilarious scene in Malcolm Bradbury's *Stepping Westward* (1965) into sharp parodic relief. In this comic campus fantasy, in which everything is too improbable to resemble anything, British novelist James Walker, a diffident, awkward, and bungling man in his early thirties with a weakness for genius, is appointed visiting professor of creative writing at Benedict Arnold University, an ostensibly thriving institution in the American heartland, which takes pride in its cosmopolitanism and openness towards the world. The first assignment Walker sets his freshmen is *A Modest Proposal*, "one of the few works of any pretension in the Freshman Reader,"¹⁰ thus treating his students to a crash course in double meaning. Subsequently, there is a discussion in class during which a group of partly incoherent, partly aphasic students "act out" the literalist, non-ironic reading of Swift's pamphlet, exploding its naivety, its lack of sophistication and ignorance of historical fact by sheer mimicry:

Walker said: "Did you read the assignment? . . . What did you think of it?"

"I disagreed with it," said the Scandinavian girl. "I don't think even under any circumstances people should eat children. I mean, I guess there's another point of view, but I don't think I'd agree with it."

"That's a very humane view, Miss Lindstrom," said Walker, "but why don't you think people should eat children?"

Miss Lindstrom looked at Walker with bright blue eyes. "Are you really in favour of eating children, Mr Walker? Are you *really*?"

"Not really," said Walker. "Was Swift?"

"Was who?" said Miss Lindstrom.

"Was Swift? Jonathan Swift who wrote the essay I asked you to read."

"Well, I guess he must have been," said Miss Lindstrom. "He wouldn't have said he was if he wasn't, would he?"

"What about that?" Walker looked round the class. He began to feel a little uneasy, for a number of the class looked distinctly hostile; he was now bearing not only his burden, but Swift's as well. His gaze went round the room . . . Walker dropped his gaze and noticed that, at the front of the classroom, Jabolonski was sitting straining, with outstretched hand. At Walker's glance he said, "I think the guy was kidding."

Miss Lindstrom looked at Mr Jabolonski. "Why would he be kidding?" she asked. "What would he kid about a thing like that for?"

"Well, duh, I dunno, but maybe he was tryin' to get sumpn done about all dat famine and all."

"What's the name for that kind of literary procedure?" Walker asked.

Mr Jabolonski ducked his head and scratched it with a large hand; after a moment he said, "Duh, I dunno, lyin'?"

"It's irony," said Miss Hackle, an independent and bright girl in a dirndl. "It's an oblique procedure which suggests the opposite of what's said."

"In this case, yes," said Walker, feeling more at ease now. "And why would he want to use it, do you think, Miss Hackle?"

"Well, to shock people into what Mr Jabolonski over there said just now," said Miss Hackle.

Miss Lindstrom shook her head in confusion. "You mean he didn't want people to eat children at all?" Students all around her began saying "Yes," and "That's right" and her face grew flushed. "Well, I don't understand it," she said. "Supposing someone had taken him seriously and they had. He'd be responsible, then, wouldn't he? Anyway, I don't understand why these writers have to be so smart. Why can't they say what they think right out, "instead of going around confusing people?"

Miss Hackle said, "I guess he thought nobody would do it. I guess he thought people couldn't do anything so terrible."

"I don't know about that," said Walker. He didn't think so very much of human nature."

"You see," said Miss Lindstrom, "I guess he did mean it. And I think it's terrible, Mr Walker, I really do." At this a gallant, anarchistic student who wore a Mohican haircut . . . was roused to sudden protest.

"I think," he said, "we ought to look at this one again. Maybe there is a real case for cannibalism, but we haven't thought it through properly yet. I mean, a lot of races have practised this thing; are we right to condemn it unheard?"

"That's crazy," said Miss Lindstrom.

"That's because you're prejudiced against it from the start," said the student

with the Mohican haircut.

"Is nothing sacred in this class, Mr Walker?" asked Miss Lindstrom.

Walker flushed red . . . "Swift wasn't in favour of cannibalism," he said.

"He took up a complex intellectual position which I'm now going to explain to you."

Like Swift, Bradbury knows the grammar of how to impersonate the manners and tics of characters he has a mind to expose.

Westfälische Wilhelms Universität, Münster

Notes

1. See *The Reception of Jonathan Swift in Europe*, ed. Hermann J. Real (London: Thoemmes Continuum, 2005), *passim*; see also Hermann J. Real, "A Modest Proposal: An Interpretation," *Securing Swift: Selected Essays* (Bethesda and Dublin: Maunsel, 2001), pp. 161-89, particularly pp. 161-65.

2. Deane Swift, *An Essay upon the Life, Writings, and Character, of Dr Jonathan Swift* (London: C. Bathurst, 1755), p. 204.

3. See *The Correspondence of Jonathan Swift, D. D.*, ed. David Woolley, 4 vols (Frankfurt am Main: Lang, 1999-2007), III, 281-83.

4. See *Herrn Abts Le Blanc Briefe* (Augsburg, 1764), p. 232. Conversely, Swift's translator Heinrich Waser, a Swiss clergyman, who was the first to translate the Dean's English originals directly into German, warned his readership not to take *A Modest Proposal* seriously—"a warning obviously not superfluous as late the second half of the century" (Marie-Luise Spieckermann, "Swift in Germany in the Eighteenth Century: A Preliminary Sketch," *The Reception and Reputation of Jonathan Swift in Germany: Essays and Investigations*, ed. Hermann J. Real [Bethesda & Dublin: Maunsel, 2002], p. 33).

5. James Hay, *Swift: The Mystery of his Life and Love* (London: Chapman & Hall, 1891), p. 312 (my emphasis).

6. I have relied on the German translation by A. Courth, which is based on the fourth edition of *Genio e follia*, entitled *Genie und Irrsinn in ihren Beziehungen zum Gesetz, zur Kritik und zur Geschichte* (Leipzig: P. Reclam, [1885-1888]), p. 318: "Like the demagogue he is, Swift, a clergyman, suggests to replace bread by human flesh" (my translation).

7. See George Wittkowsky, "Swift's *Modest Proposal*: The Biography of an Early Georgian Pamphlet," *Journal of the History of Ideas*, 4 (1943), p. 75.

8. See, for example, Jonathan Swift, *Die menschliche Komödie: Schriften, Fragmente, Aphorismen*, ed. and trans. Michael Freund (Stuttgart: Alfred Kröner, 1957), pp. xlv-xlvi.

9. Wayne C. Booth, *A Rhetoric of Irony* (Chicago: The U. of Chicago Press, 1974), p. 105.

10. Quotations are from Malcolm Bradbury, *Stepping Westward*

(Harmondsworth, UK: Penguin, 1968), pp. 286-88.

Editor's note. I've long taught Swift's *Modest Proposal* in a freshman English course that includes several critique assignments. Students sometimes criticize Swift's *Modest Proposal* before class discussions open their eyes to its irony. Every year or two a student decries Swift's cannibalism, as in this recent example:

In his essay "A Modest Proposal," Jonathan Swift proposes that, to decrease the number of peasants, poor people should sell infants for their flesh as if they were animals. The children would be sold at the age of one year to people of good quality and fortune throughout the kingdom. I feel that Swift's proposal is barbaric and that there are other methods of getting peasants off the streets and helping them support their children besides murdering babies.

Swift says that there are many advantages to his scheme: for example, it would contribute to the feeding and clothing of many thousands. Swift also states that, "It will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas! too frequent among us! Sacrificing poor innocent babes" (213). Yet shortly thereafter Swift finds it o.k. to sell babies for their flesh, proposing that 100,000 children of poor parents "may at one year old, be offered in sale to the persons of quality and fortune . . . always advising the mother to let them suck plentifully in the last month, so as to render them plumb and fat for a good table." Doesn't that also involve the "murdering" of young babes? What difference besides cannibalism is there between abortion and the murder of babies for their flesh?

It seems to me that Swift either had no children of his own or was a very grotesque and sadistic person. Who is this man and does he have any morals whatsoever? If Swift and his fellow "persons of quality and fortune" would sit back and look at the issue from a peasant's point of view, then maybe they would have a different perspective on how to decrease the number of poor peasants. . . . The better off could have opened up a housing development for the peasants; that way they would at least be off the streets. They could have found small jobs for the peasants, so they didn't have to go around begging for food and money. . . . They could have gotten the mothers' permissions to give the babies to families that couldn't have kids If someone in this day and age brought up a proposal such as Swift's, he would be tracked down like a wild boar and shot.

A more sophisticated student who thought Swift "meant to entertain and to promote sarcasm" wrote that the proposal was too hyperbolic to unsettle some readers: "Swiftly complete disregarded the fact that murder is illegal in Ireland (though accepted in some tribal communities elsewhere). . . . Even if cannibalism

were to go into effect throughout Ireland, the taking of a life is murder and not a way to pay your rent. Rent may be paid with cows, chickens and other animals, but not ethically with a human life. Most animals don't even feast upon their own kind." Missing even from my best students' papers is a recognition of the satiric victims of the proposal, a recognition that requires too much historical insight.

W. B. Gerard. *Laurence Sterne and the Visual Imagination*. Aldershot: Ashgate, 2006. Pp. xvi + 251; 47 b/w illustrations; index. ISBN 0-7546-5673-X. Hardcover, \$99.95.

At least 28 illustrated editions of *Tristram Shandy* have been published over the years, with a grand total of about 520 individual images. Illustrated editions of *A Sentimental Journey* have been even more numerous: 57 editions, a total of 773 images. For this reason, any study of the history of illustration of Sterne's works will necessarily be selective. Mr. Gerard's principles of selection grow out of a straightforward and orderly series of questions: How pictorial was Sterne's writing in the first place? What did illustrators add by way of interpretation and embellishment? How might illustration be used to shape the comic, satirical, and sentimental aspects of Sterne's fictions? And, finally, how might the values and preoccupations of later times be reflected in the ongoing tradition of illustrating Sterne? Armed with such questions, Mr. Gerard offers an extended series of close readings, both of literary texts and of illustrations that grow out of them, all with the goal of better characterizing Sterne as a visual and visualizable artist.

Readers tend to think of Sterne as a pictorial writer because he so often wrote in "scenes" that featured colorful and readily imaginable characters and he created an intrusive narrator who sometimes pauses the action to "appreciate" in artistic terms the scene he has just sketched. In his opening chapter, "The Pictorial Appeal of Sterne," Mr. Gerard demonstrates that this supposed pictorialism is not so much an art of description as one of suggestion. Sterne supplies hints--a gesture, one or two striking visual details, perhaps an emotional prompt--and the reader (and eventually the illustrator) completes the "picture" to his or her own satisfaction. In other words, Sterne's real art is in prompting his reader's visual imagination. Mr. Gerard supplies descriptive passages from Fielding and Smollett to suggest that Sterne's practices are much less systematically pictorial than theirs and might even be read as a satire of theirs.

A part of Sterne's reputation as a highly visual artist rests upon his presumed knowledge of drawing and painting. It is true that he sometimes dabbled in fine arts and knew enough art-speak to parody it in his fictions, but Mr. Gerard doubts that Sterne knew painting in any deep way. What Sterne esteemed and practiced instead was a habit of emotional investment in painting. Mr. Gerard uses the author's sentimental involvement, not with Eliza Draper herself, but rather with two paintings of Eliza to suggest that Sterne believed in and indulged a

kind of sympathetic imaginative animation of and participation in those pictures. He argues that Sterne was able to induce a similar emotional participation and visualization on the part of readers in his literary scenes.

Chapters Two and Three of this study in effect go together. The first, "Text, Imagination, Picture," explores the theoretical basis of textual illustration and then applies this theory by examining carefully Hogarth's famous depiction of Trim reading Yorick's sermon on Conscience before Walter, Toby and Dr. Slop in the Shandy parlor. Mr. Gerard's detail-by-detail comparison of the literary text and the resulting illustration shows that Hogarth significantly altered and shaped Sterne's sketch of this scene in a burst of sympathetic and perceptive creativity. Chapter Three extends this approach by examining eight later (1883-1996) representations of the same parlor scene and discussing how they interpret the original text. The different styles of illustration vary widely from dramatic realism to cartoon-like simplicity and so, too, the implied attitudes toward Sterne's characters. Distance, framing, costuming, incidental details, a satirical turn here, a sentimental gesture there—all contribute to reinterpret the scene from the perspective of a new artist living in a different cultural moment. The two most recent illustrations, by John Baldessari (1988) and Martin Rowson (1996), even show a disposition to escape from the confines of Sterne's text and historical time altogether, to remake this Shandean scene into a vehicle of self-expression. Mr. Gerard suggests in passing that the changing styles of illustration over the past century loosely reflect the changing methods and temper of literary interpretation in the same period.

Chapters Four and Five fit together much as Chapters Two and Three did; here their shared topic is a delicate one, the visual representation of sentiments. Chapter Four, "The Ethics of Vision," uses illustrations from *A Sentimental Journey* and (somewhat digressively) Henry Mackenzie's *The Man of Feeling* to ring variations on the theme and iconography of fellow-feeling. Arguing first that depictions of fellow-feeling are inherently ethical and didactic, Mr. Gerard goes on to suggest that sentimental illustrations derived from Sterne and Mackenzie not only gesture toward different kinds of emotional connection but also associate them with different physical environments. Privileged social sentiments (for example, an exchange of snuffboxes) are located in public places; expressions of domestic sentiment ("The Dance at Amiens") belong in rural farmhouses; pathetic sentiment (yes, especially Maria) belongs in stagy or tableau-like scenes of isolation; and shared erotic attraction (the Grisset and her pulse) belongs in the city but discretely hidden from public view. Such sentimental scenes are clearly meant to draw the viewer into a close emotional connection with the characters involved, but Mr. Gerard also sees in many of them an impulse toward social reform (an end to slavery, poverty, prostitution; better treatment for the insane) which a viewer is invited to share.

Mr. Gerard devotes Chapter Five, "Icons of the Heart," exclusively to images of the emotional distress of poor isolated Maria, arguing that successive representations by different illustrators over more than a century have reflected an

evolution of attitudes toward her sorrow. Early depictions between 1770 and 1810 tended to show her as an isolated and spiritual woman, a melancholy figure worthy of pity and compassion; Yorick sees her as prompting his own spiritual self and the reader/viewer is invited to feel the same way. Mr. Gerard maintains that the next phase of illustration, approximately 1790 till 1830, "rescues" Maria from her melancholy isolation by associating her sentimentally with the attentive and sympathetic figure of Yorick; over time these two together came to look less distressed, less spiritual, and more like a fashionable courting couple. In a period later still, 1840-1888, illustrators again depicted Maria as isolated and melancholy, but seemingly with less sympathy for her emotional distress; Gerard argues that her Victorian interpreters envisioned her as irredeemably "other," an Ophelia-like figure, incapable of recovery. Over the course of slightly more than a century, then, a figure of emotional distress and delicacy that invited a spiritual sympathy evolved into one of emotional distance and alienation through which Victorian illustrators expressed their resistance to sentimental attitudes.

In his Conclusion Mr. Gerard returns to general perspectives on the complementary roles of visual suggestiveness in literary texts, the necessary interpretive activities of readers, and the cultural dynamics that shape interpretation. Neither reader responses nor broader cultural values stand still over time, of course, which is why the histories of critical reception and literary illustration can be both interesting and revealing. Many literary scholars and art historians give short shrift to book illustration, perhaps because it is by definition derivative or perhaps because no one else can combine text and image as seamlessly as Blake did. Moreover, it is difficult to study in a rigorous way either textual suggestiveness or the pictorial representations that result. But the task is worth doing, as this and other similar studies bear witness. The pictorial impact of signal texts is real and important, and its evolution over time supplies a significant dimension to the general history of culture. In the end, as Sterne himself remarked, the visual and the visionary will claim their precedence: "of all the senses, the eye" has the quickest commerce with the soul,—gives a smarter stroke, and leaves something more inexpressible upon the fancy, than words can . . . convey."

This copiously annotated study includes as an Appendix a 50-page chronological catalogue of visual representations of Sterne's works, 1760-2005.

Peter M. Briggs
Bryn Mawr College

Judith Jennings. *Gender, Religion, and Radicalism in the Long Eighteenth Century: The 'Ingenious Quaker' and Her Connections.* Aldershot, Hampshire: Ashgate Press, 2006. Pp. 196. ISBN 13:978-0-7546-5500. Hardcover, \$99.95.

In *Gender, Religion, and Radicalism in the Long Eighteenth Century*, Judith Jennings offers an account of the life of Mary Morris Knowles (1733-1807). Jennings's aim is to persuade the reader that Knowles was a highly-respected, influential, and likable woman whose choices in life and friendships reveal her to have been an original thinker who was at once radical in her impulses (if not her acts), and someone who was successful in mixing socially with people powerful by virtue of their position, wealth, intellect, and social or cultural connections. To be so successful, Knowles had of course to compromise. Jennings' book is valuable as an exploration of how Knowles's gender, her supposed subversive religious affiliation, Quakerism, radical impulses, and her desire to influence others came into conflict with her equally strong drive publicly to support Quakerism as a respected Quaker and be honored and to network with people from the King and Queen of England on down to the people in the counting house and on Lombard Street (where she placed her 17-year old son in a money-making profession and lived for a time).

In her first two chapters, Jennings builds on the work of Amanda Vickery, John Brewer, and Margaret J. M. Ezell, who demonstrated that in the eighteenth century private and public spheres are utterly intertwined, "political participation includes 'developing political attitudes, engaging in political argument, and giving forceful expression to political views'" (3), and, given the economic and political realities of print and the taboo against women and upper-class people publishing, especially in the case of women, much influential and significant political and religious polemic circulated in manuscript. Before Mary Morris married Knowles, she wrote a satirical autobiography (16-23); before and after her marriage, she wrote daringly about her Quaker belief and Quaker norms. When young, she answered "Clericus," a man who was not a Quaker, and whose offer of marriage (although she was "approaching 30 and still unmarried"), she had refused in obedience to the Quaker demand that no Quaker marry outside the group (12-15). While awaiting the birth of her first child, she wrote poetry that shows her coping with a justifiable dread of the coming ordeal (31-32): parturition did go on for a long time of wracking pain; the baby appears to have gone into breach position and was stillborn (32-33). These works typify Knowles's writing and later religious writings and debates (53, 127, 156) in that they either remained wholly unpublished, were published long afterwards (the debate with "Clericus" came sooner than many, 1771), or were copied out into various Quaker manuscript compendiums (38, 156). In addition, while she writes about general religious and political principles, her writings are also reactions to events in her life at the time of writing.

Knowles's best-known debate and writing, upon which Jennings spends

Chapters Three and Five (49-68, 99-117), one-half of Chapter Four (82-83, 87-95), parts of Six and Seven (132-35, 139-40, 155-56) and most of her "Conclusion" (166-68, 170-72), also arose from and remained rooted in events affecting Knowles's life. In this famous case, Knowles was partly responsible for the conversion of a young black American woman, Jane Harry (c. 1756-1784), to Quakerism, and Knowles took the young woman into her and her husband's house when Jane's guardian threw her out. Jane Harry was one of two daughters of Thomas Hibbert, an English plantation owner living in Jamaica, by a Jamaican black woman whose name and status remain unknown. Jane and her sister, Margaret, were baptized Anglican, and sent to England to be educated; while at boarding school, Margaret died. Mary Knowles had met Jane at the home of her guardian, Nathaniel Sprigg, and consoled the girl and a deep relationship sprang up. Probably partly the effect of the girl's whole life experience, but clearly also in response to the immediate loss and her new older, kind and powerfully intelligent woman friend, Jane Harry converted to Quakerism and was then ejected from Sprigg's home. After Jane Harry went to live with Knowles, Knowles helped her find employment as a governess. Jane's father, Hibbert, was outraged and disinherited his daughter; her reaction was to plan to go to Jamaica to persuade her mother to free some slaves her father left her mother; she did not go. Not long afterwards she married a Quaker man, but, alas, by the end of two years she was dead in childbirth (see also Judith Jennings, "Jane Harry Thresher (c. 1756-1784)," *Brycchan Carey's Website: Slavery, Emancipation, and Abolition*, 21 September 2007, accessed July 2008, <http://www.brycchancarey.com/abolition/thresher.htm>).

The debate is famous because it occurred between Knowles and Samuel Johnson, and in front of James Boswell and a group of well-connected writing people, including a publisher, a clergyman, and Knowles' friend and letter-writer, Anna Seward. It was also published in three accounts: first by Knowles in a separate publication before Boswell's *Life of Johnson* and repeatedly after each new edition of the *Life*; by Boswell in his widely-read *Life of Johnson*, where Boswell also included a footnote implying Knowles's account is full of recently invented details; and by Anna Seward in a letter she first sent to Boswell, which was destroyed by him, but copies of which circulated in manuscript. Seward's letter was published after her death. Jennings goes carefully over Knowles and Seward's accounts; these two agree in revealing that Boswell misrepresented, generalized, and abridged what was said in order to erase the specific ugly demeaning terms and venomous tone with which Johnson passionately denounced Jane Harry. Johnson said he "hated" Jane Harry, and called her "an odious wench" and "a slut" (62, 64, 67). Knowles presents the exchange as arising from and continuing to be a debate on women's capacity for using their liberty intelligently, and thus their right to decide what religion they will profess. As she saw it, she had defended women's right (in effect) to chose a life and meaning for themselves and the religious principles of Quakerism so well that she succeeded in making Johnson look ridiculous. Jane Harry is merely the example they are

using. In Knowles's account her ability to remain self-possessed and appear "mild" drives Johnson into bullying denunciations of quakerism, mockery of the idea Jane Harry could have understood what she was doing, and adamant assertions that it was the duty of a woman to remain in the church in which she had been born (61-67).

In contrast, in Boswell's version (see *Life of Johnson*, ed. R. W. Chapman [London: Oxford, 1970], 942-52), although Knowles first brings up the question of women's liberty and defends this against Johnson's strictures, Johnson does not become excited until confronted by Knowles and Seward's serene (and provocatively irritating) acceptance of death, and it is then a quarrel breaks out and the talk leads to Jane Harry as part of an argument about religious beliefs. Johnson is presented as emphasizing the danger and risk of going to hell (for the person's soul) when individuals take it upon themselves to choose their religion, after which he does (unaccountably) "attack the young proselyte [Harry] in the severest terms of reproach, so that both ladies seemed to be much shocked." Seward alone makes Jane Harry herself the center of the argument. She presents Knowles as beginning it by asking Johnson who had apparently been courteous and kind to the girl hitherto, to forgive her and be friendly again; and she has Knowles throughout pleading for the girl so persistently ("Jenny is the most timid creature breathing . . . she grieves to have offended her Guardian") that Johnson bursts forth by warning Knowles against "pester[ing] me about the ridiculous wench." Knowles does not desist: "Suppose her ridiculous, she has been religious and sincere," and they exchange retorts over who can get past the gate of Heaven. Seward writes that she omitted "a long theological dispute" in which Knowles distinguished herself, and which occurred after or as a result of the fierce quarrel about Harry (90-93).

Jennings is concerned that Boswell's account and particularly his footnote have been terribly damaging to Knowles's subsequent reputation among those who remembered her (166-70). Jennings writes her book as a rescue operation and presents Knowles's account as the accurate one. In the parts of the book not about this matter and its presentation (by yet others), Jennings retells Knowles's life to show her forming important connections (53-54). Knowles is presented as maintaining a wide circle of influential friends (85-86), partly in order to exemplify a lifestyle and way of dress socially appealing to non-Quakers, one which was barely acceptable to her fellow Quakers (127-30, 173). She wrote defenses of worldly behavior and dress aimed at Quaker and non-Quaker audiences (123-27), and "tested the limits" allowed Quakers in public by, for example, participating in Lady Miller's Batheaston salon and poetry competitions (81-82). Jennings emphasizes how independent (130) Knowles was: Knowles was pro-active on her husband's behalf and financially successful to the point where it may be said she was responsible for her husband's education and success as doctor (41-42). Knowles exercised political influence on behalf of other Quakers and against slavery (105-6) and "negotiated" challenges to Quakerism, like the American revolution (the Quakers were pacifists, 83). She also remained

openly sympathetic to the principles of the French revolution (130-31), which (among other things) cost her Anna Seward's friendship (131-32). There is a full account of Knowles's needlework portraiture of King George and herself, the impressive amount of money the king and queen paid her (£800), how she introduced her son to them (73), and Knowles' place in women's art history (34-39, 138). In Jennings's book, Knowles's only flaw is that throughout her life Knowles made it publicly clear she did not extend to Jewish people and Catholics the toleration she wanted for Quakers (66, 84, 116, 125-26).

Jennings's book sometimes loses sight of Knowles's inner life and leans heavily on small incidents to prove that Knowles was influential. For example, she responds to the shallow norms of conventions used to attack Knowles as if these attacks had validity. Jennings takes seriously clichéd stereotypical anti-feminist accusations still with us, especially in the case of educated women, e.g., Knowles was untidy, lax in her dress and hairdo (28); Knowles "and her husband enjoyed a comfortable home . . . whatever her domestic oddities" (34). Jennings's defensiveness extends to an insistent pious perspective on Knowles as a mother: "while Knowles discussed politics with Seward, she did not neglect the emotional needs of her teenage son" (107). She will discuss as significant evidence of recognition of Knowles as an important writer four verses Knowles wrote and affixed to a tobacco box (105-6), but does not show how Knowles's tenacious adherence to Quakerism nor inward conflicts arose from the nightmare injustices in Knowles' family history. Since Knowles's great-grandfather and great-grandmother were Quakers, they were both thrown into prison and left to die (in 1652, and 1685 respectively). Her grandfather and grandmother were imprisoned for a considerable time, had to live under limited toleration for the rest of their lives, and experienced the difficulty of trying to earn a living while following Quaker practices (7-9). In the early eighteenth century, Knowles's mother and father were able to assimilate more in their communities and became more prosperous, but they had then to deal with repressive demands and manipulative techniques set up to maintain strict conformity among the Quakers themselves. For example, her father helped a friend defy a demand that the friend state his intention of marrying before an assembled group of Quaker men who disappeared before he could obtain their permission (9-11). I would have liked some exploration of the inward trajectory which shows how radical or Protestant religion can lead to feminism, abolitionism, and progressive ideals and some attempt at presenting these things conflicting within Knowles (such as we find done for Mary Wollstonecraft in Barbara Taylor's *Mary Wollstonecraft and the Feminist Imagination*, which Jennings cites more than once). Then Knowles's behavior when dying would have been less of a surprise: When Knowles died, she suffered from guilt, remorse, and doubt. Although she had become a wealthy widow, she remained frightened of poverty, and during her life she had been unwilling to spend any money in charities. She berated herself for how she had spent her life in non-religious activities (158-61).

Mary Morris Knowles has apparently hitherto been written into historical

records as a learned female Quaker artist who made startling good needlework paintings, and a clubbable conversationalist, who nonetheless until her death inexplicably or out of vanity persistently pressured Boswell and anyone else responsible for printing the *Life of Johnson* to alter Boswell's account of an intense quarrel she had with Johnson. In Judith Jennings's exemplary life of Mary Morris Knowles, the reader comes into the presence of a complicated and courageous woman whose generous and bold efforts on Jane Harry's behalf seem of a piece with most of her life's decisions and writing.

Ellen Moody
George Mason University

Adam Potkay, editor. *The History of the Adventures of Joseph Andrews, by Henry Fielding*. (Longman Cultural Editions.) New York: Pearson Longman, 2008. Pp. xxv + 366; bibliography; chronology; facsimile of title-page; footnotes. ISBN: 0321-20937-0. Paperback: \$10.67 (on Amazon).

This year the Longman Cultural Edition Series published Adam Potkay's edition of Henry Fielding's celebrated experiment in prose *The History of the Adventures of Joseph Andrews* (1742). This is the third edition in twenty years to provide substantial footnotes and supplemental materials--it is preceded by Homer Goldberg's *Joseph Andrews and Shamela* (Norton, 1987) and Paul A. Scanlon's *Joseph Andrews* (Broadview, 2001),--and Potkay has designed it with two primary goals in mind. The first is to locate *Joseph Andrews* in the context of crucial eighteenth-century debates over charity, good-nature, laughter, and the novel form. The second is to respond to "the global, trans-historical story of the novel." Potkay's edition accomplishes these goals and moves beyond common critical attempts to foreground *Joseph Andrews* as a response to Samuel Richardson's instant success *Pamela; or Virtue Rewarded* (1740). Instead, the editor posits the novel in an expansive literary arena where excerpts from the work of Fielding's classical and continental predecessors underscore his role as an innovator at a time when the novel was still a genre in flux.

The edition's supplemental materials are organized into four productive sections: "The Romance Tradition," "Ethics and Theology," "The Psychology of Laughter," and "What Contemporaries Said." The merit of this design resides in the kinds of conversations that it is likely to elicit, especially if incorporated in history of the novel or 18th-century survey courses. For example, if students consider each section individually, they can contrast Fielding's stance concerning good nature and charity with those of his contemporaries or consider how Fielding's deployment of the ridiculous differs or coincides with Joseph Addison's discussion of laughter. Cross-reading the sections allows for a number of fruitful combinations. For instance, excerpts from contemporary responses to *Joseph Andrews* can be read alongside excerpts from the romance tradition Fielding used to create his "comic Epic-poem in prose." Each section achieves a balance

between materials that have been previously collected in editions of *Joseph Andrews* and excerpts of the editor's own choice.

Potkay displays the expertise behind his *The Story of Joy: From the Bible to Late Romanticism* (2007) in the fragments he chose to group in the supplemental section "Ethics and Theology." These include carefully culled passages from John Tillotson's "The Example of Jesus in doing Good" (1701), from the Earl of Shaftesbury's "An Inquiry concerning Virtue and Merit" (1715), from George Whitefield's "Of Our New Birth in Christ Jesus" (1739), from Fielding's own discussion of good-nature published in *The Champion* and "An Essay on the Knowledge of the Characters of Men" (1743). The conceptions of benevolence illustrated in this section dovetail nicely with "The Psychology of Laughter" where Potkay invites readers to consider the relationship between ethics and laughter. This section is solely composed of Joseph Addison's *Spectator* no. 47 essay. Here, Addison responds to the Hobbesian argument that laughter is contingent upon the illusion that we are superior to others. The section will work especially well if cross-read with Sarah Fielding's expostulation from *The Cry: A New Dramatic Fable* included in "What Contemporaries Said." As Potkay explains, in her piece Fielding argues against perceiving "Parson Adams as an object of ridicule or butt laughter."

It is in "The Romance Tradition" and "What Contemporaries Said," however, that Potkay fulfills his commitment to depict Fielding's "innovative relation" to classical and continental romance tradition. This is due in part to the editor's ability to conjoin past (James J. Lynch) and more recent (Margaret Ann Doody) critical efforts to approach the English novel from a confluence of literary forms that cut across historical and national boundaries. The materials in "The Romance Tradition" illustrate Fielding's formal and stylistic debt to classical and continental authors: Heliodorus (*The Adventures of Theagenes and Chariclia*), Miguel de Cervantes (*Don Quixote*), and Paul Scarron (*Le Roman Comique*). Cervantes and Scarron are by now staples of *Joseph Andrews* supplemental materials sections. But Potkay's own selection of *Don Quixote's* "On Books of Knights-Errant and the Epic in Prose" is particularly illuminating. *Joseph Andrews* has been widely discussed in relation to its famous preface where Fielding systematically explains his reasons to create what he terms "a new species of writing." He does so primarily by describing literary form in terms of wholes and parts, a vocabulary he draws from Cervantes' own disquisitions on the epic. Reading Fielding's preface vis à vis this section will allow students to trace elements of Fielding's work back to Cervantes' discourse.

Along the same lines, debates over literary form are illustrated in "What Contemporaries Said," where Potkay groups the previously collected review by Pierre-François Guyot Desfontaine alongside James Boswell's defense of Fielding taken from *The Life of Samuel Johnson* (1742), and *An Essay on the New Species of Writing Founded by Mr. Fielding* (1751). Potkay's incorporation of the *Essay* is a commendable contribution to editions of *Joseph Andrews* that will hopefully be considered by future editors. Anonymously published but frequently

attributed to Francis Coventry—a young novelist and admirer of Fielding, intent on following the author's formula in his own novel *Pompey the Little; or, the Life and Adventures of a Lap-dog* (1751),—this essay provides a first-hand account of the virtues of Fielding's work as his contemporaries understood them. In sum, the materials Potkay offers his readers attest to the qualities that earned Fielding numerous admirers who praised his generic contributions and the moral precepts he deployed in his work.

It is unfortunate that the editor's achievements are somewhat undercut by his own efforts to approach the novel from a different perspective. In his editorial note, Potkay asserts that the history of *Joseph Andrews* "begins in February of 1742" (ix), obliquely diverging from the editorial trend according to which the history of this novel begins with the publication of *Shamela* (1741). Potkay's introductory examination further breaks away from past efforts. He underscores the relevance of *Joseph Andrews* as "the first comic novel in English" by emphasizing, or giving precedence to, Fielding's affiliation to Homer's lost comedy *Margites* and to Hogarth's and Fielding's shared conception of the ridiculous over Fielding's rivalry with Richardson. Taking into consideration Potkay's enthusiasm for Fielding's work and his presentation of this novel as "still one of the greatest novels in English," the omission of *Shamela* might be geared toward bringing into scope the accomplishments of *Joseph Andrews* in their own right. Without a doubt, the edition thoroughly achieves this, but it would be in Potkay's own interest to include a selection from *Shamela*. The main gratification of reading *Joseph Andrews* alongside *Shamela* is the insight it provides into Fielding's shift from the burlesque to a hybrid of comic and epic, where he appropriates the different traditions he is drawing from to create his unique third-person narrator and the famous Parson Adams. Without a doubt, including excerpts from this work would further fulfill Potkay's goal to underscore Fielding's "deft balance of sentiment and satire, . . . romance conventions and the practicalities of writing in the 1740s."

Nevertheless, Adam Potkay's successful editorial choices will persuade many to incorporate this edition in 18th-century courses along with a separate copy of *Shamela* to be read in tandem with it. Unfortunately, this means that the parody is left without Potkay's opportune and substantial footnotes, an added strength of this edition. In addition to his helpful annotations, the editor includes two brief yet informative explanations of the value of currency in Fielding's time, an explanation of Fielding's use of punctuation, and the plates "The Distrest Poet" (1740) and "Characters Caricaturas" (1743) by William Hogarth. Like most Longman Cultural Editions, Potkay's includes a useful Table of Dates and a list of Further Reading. In the chronology, Fielding's literary and personal milestones are paralleled by crucial political events and the dates of publication of relevant works by his contemporaries. The list of further readings is comprised solely of references to critical works informing this edition's design, which will surely prove helpful to students interested in further researching issues of theology, laughter, morals, genre, character, the print market, and in following readings that

approach *Joseph Andrews* from gender and women studies, and from the political history surrounding Fielding's work.

Adela Ramos
Columbia University

Claire Brock. *The Feminization of Fame, 1750-1830*. (Palgrave Studies in the Enlightenment, Romanticism, and the Cultures of Print.) New York: Palgrave Macmillan, 2006. Pp. 248. ISBN: 1403989915. Hardback, \$65.

With a sometimes whimsical tone--one might even say flirty flair--Claire Brock, in *The Feminization of Fame, 1750-1830*, focuses on some authorial uses of eighteenth-century celebrity, striving to align contemporaneous, self-promoted authorial fame with "feminine" and "democratic" ideals. For example, she writes of William Hazlitt that "remaining suspicious of those who, like Byron or Wordsworth, aristocratically spurn [*sic*] public judgement as a reactionary refuge from the feminizing effects of contemporary celebrity, Hazlitt placed a value upon the present moment as death to the 'Monarchism of literature,' birth to the accessibility of knowledge and the spontaneous reward of literary endeavour" (171). She posits that in the latter part of the eighteenth and early nineteenth centuries such concurrent, self-created fame took on especially feminine qualities while the posthumous fame sought by mainly male authors retained masculine associations. Her monograph engagingly examines these authors' construction of personae and their relation to and transmutation of celebrity in sometimes serious, sometimes playful tones to argue for a feminine view of celebrity.

Brock labels this new kind of manipulated and curried popular favor as feminine assumedly because sometimes it also was sought by female authors and certainly was aimed at a growing female readership during the working lives of the authors. As she writes in her introduction, "from the mid-eighteenth century to the first decades of the nineteenth . . . fame as a concept underwent a process of feminization and enabled women to embrace celebrity. In what has become known as the 'age of personality,' fame was debated in theory, but also experimented with in practice" (1). Her endnotes indicate that "the only two studies of the history of fame" to date, Leo Braudy's *The Frenzy of Renown: Fame and its History* (1986/1997) and Frank Donoghue's *The Fame Machine: Book Reviewing and Eighteenth-Century Literary Careers* (1996), basically exclude women authors (p. 197), a situation she proposes to right in the book under review. She does right the situation in that she examines, in detail, the use of this "feminized" fame by five people in particular: Fanny Burney, two less-well-known women writers, and two well-known male authors. To illustrate her thesis, she takes us across two continents and through the careers of, in order: Jean-Jacques Rousseau, historian Catharine Macaulay, actress and journalist Mary Robinson, novelist Frances Burney, cultural theorist Germaine de Staël, and the "foremost cultural, literary and political critic of the 1810s and 1820s," William

Hazlitt (13-14).

As she explains, though perhaps here mysteriously omitting her reasons for including Rousseau and Hazlitt, "while progress has been made in the study of eighteenth-century women's writing, there still remains an apparent barrier to allowing women their share of publicity, even in cases where this was recognized by their contemporaries," and despite the fact that "women came increasingly to dominate a feminized literary culture" (1). Expostulating on "this critical marginalization of the famous female writer" (1-2), Brock notes that "women were actively embracing the new forms of public self-presentation" and suggests that "realizing the necessity for self-exposure in a society obsessed with celebrity, women skilfully managed their public images" (2). Thus, she says, "against the grain of contemporary critical theory, which refuses to contemplate the interrelationships between author and text, this book will argue that, in the late eighteenth and early nineteenth centuries, the authorial figure was, for the first time, integral to the reception of the writing" (9). It is an intriguing idea, supported by an amply-utilized bibliography of five pages of primary sources and eight of secondary works, most published in the 1990's.

Brock thus not only supplies ample documentation from the 1990s and a comely apparatus for her treasure of sources and study, she also adds to her definition of feminized fame something touching on, though never identified or discussed as, Sentimentality or Sensibility. In observing how Rousseau elicited passionate responses from both male and female audience members, she quotes the dramatist Claude-Joseph Dorat who, "after an exhausting eight-hour session with the confessional Jean-Jacques, . . . enthused: . . . 'I cried my heart out.'" She writes that "a more accessible, attainable form of glory came [with] a simultaneous feminization of audience reaction, as the eminent man of feeling Dorat so ably demonstrated. Yet this response was by no means restricted to 'effeminate' Frenchmen" (25).

The authors prized by readers, effeminate and otherwise, receive her scholarly attention because, she explains, they responded to "a cultural environment conducive to self-promotion" and "capitalized upon the favorable climate to market themselves and their writings" (12). With its good index, bibliography, and thorough endnotes we appreciate that what began life as a doctoral dissertation under Karen O'Brien, praised as an "enlightening PhD supervisor" (ix), now resolves into a thoughtful consideration of each writer's use of his or her own personality and public perception/reception in promoting his or her work. The writer's tone, far from becoming mired in the irredeemably dense jargon of arcane criticism, at times takes on an airy quality. Brock not only alliterates her title, for instance, but refers to "Rousseau's experiments in reader ravishing" (22) and writes that "Mary Robinson, Mrs. Abington's younger contemporary on the London stage, played a prominent part in the fame game, as both a newspaper writer commenting upon metropolitan mores and a renowned actress and courtesan" (77). Likewise, though perhaps slipping a bit in grammar, Brock mordantly notes that Napoleon's machinations against Mdme de Stael

misfired in spite of his own expert use of celebrity:

Napoleon was an arch manipulator of the media, although his methods were less subtle than Rousseauvian reader ravishment. Creating and re-creating his image through newspapers and periodicals, which he effectively governed with the iron hand of censorship, de Stael suggested that Napoleon supported his military glory with the means to influence as many as possible across France but also the European continent . . . instigating "a cult based upon himself" . . . By exiling de Stael, Napoleon achieved the exact opposite of what he had planned. She not only became more famous because of her rootless status, but crossed Europe on an effective publicity tour. (158-59)

While much of Brock's book reads as a delightful but measured and scholarly examination of her subject, joining such modern allusions as "fame game" and "publicity tour" are "fame machine" and the idea of "launching oneself" in Brock's witty depiction of Frances Burney, for example: "Contending with society's expectations of female nothingness, Smatter and Burney herself effectively inflated their public images, manipulating the fame machine to launch themselves as celebrated Somebodies. Frances Burney combined the politics of female modesty with a desire for public celebration, achieving a unique cultural position, renowned both as a female novelist of reputation and a virtuoso public performer" (135). On the previous page, again likening author to creation in Burney's character Lady Smatter from the unpublished plays *The Wiltlings* (1779) and *The Woman-Hater* (1800), Brock states simply: "As Smatter realizes, no self-generated effort, no fame." This tone enlivens numerous pages, moving the reader along, a movement further aided by well-placed subheadings and quotations from primary sources.

In fact, Brock excels in a trenchant and vast use of quotations to bring her subjects' foibles and desires to life. Female authorship reconfigured accepted tenets, she comments:

If Catharine Macaulay asserted her equality in the republic of literary fame, how did she treat the concept in her writing? Macaulay not only considered how heroes are created and maintained, but offered a leveling of the hierarchies of celebrity, democratizing, but also re-gendering, the discourses of fame. By discrediting male military heroes of the past and re-examining the nature of a "heroic deed," she pointed to a theory of civic virtue, attainable by both sexes, a true heroism. Contemporary fame was all: one must earn the approbation of one's society during a lifetime, and the effects must be seen instantly. (55-56)

In addition, Brock notes that Macaulay eschewed the "SUCCESS . . . all too easily attainable" through "puffing in the public newspapers" so that with "a

feather well adjusted, a title, a ribbon, unexpected riches acquired in the East, or a successful monopoly, every individual becomes of consequence" (56), enjoying what we might call a person's fifteen minutes of fame.

In considering how *The Feminization of Fame, 1750-1830* deals with these authors and the nature of self-promotion, as bright as the book may be, probably one of the signal caveats it excites in a reader is that one wishes deeply for some well-balanced consideration of Jane Austen. Austen's name never so much as appears in its pages. One wishes as well for more than the scant attention paid to Mary Wollstonecraft. Brock limits her references to Mary Wollstonecraft to a few contextual remarks, which ironically exist in the service of her male subjects. For instance, she observes that Wollstonecraft explained British women's reticence to debate and defend Rousseau's *Confessions* as reasonable, since "a defence of Rousseau appears . . . unnecessary – for surely he speaks to the heart, and whoever reading his works can doubt whether he wrote from it – had better take up another book. It is impossible to peruse his simple descriptions without loving the man in spite of his weaknesses of character . . . this sympathy should silence cavaliers" (42). Then, in discussing Hazlitt's ascension to fame through the well-tuned essay, Brock contrasts him to earlier practitioners: "While Mary Robinson, Mary Wollstonecraft and others could earn part of their income from reviews and short articles in the 1790s, with the advent of the large literary periodical in the first few decades of the nineteenth century, the essay form again became prized" (174). Most frustratingly, Brock never explains why her study has its limits and exclusions. In the hands of such a careful and astute writer, what depth might have resulted in her book from her including--or at the very least carefully discussing her exclusion of--such feminizers of fame as Jane and Mary?

Mary Jane Chaffee
Campbellsville University

John Styles. *The Dress of the People: Everyday Fashion in Eighteenth-Century England*. New Haven: Yale University Press, 2007. Pp. 432; endnotes; index; bibliography; 128 illustrations. ISBN: 0300121193. Hardcover: 39.84 (on Amazon).

The aptly named John Styles has written an outstanding and fascinating history of eighteenth-century dressing using material culture to its fullest. In *The Dress of the People*, he studies criminal records, household inventories, account books, and newspaper ads as well as textile archives for his analysis for clothes purchases and manufacture. The book is divided into four parts comprising eighteen chapters supplemented with two appendices. Though Styles' general topic is "clothes make the man" (or woman), his disciplined examination of clothing as an "exclusive currency of connection and self-identity" does much to advance our appreciation of fashion, especially when applied to literary texts.

Contrary perhaps to popular opinion about systemic deprivation of the

poor, Styles begins his book by noting the "high quality of every day clothing [among the plebeian] excited attention" among foreign and domestic travelers to the British Isles between 1740 and 1750. When Birmingham bookseller Catherine Hutton went to Wales in 1787, she eagerly treated descriptions of Welsh women's dress as news, and drew conclusions about the quality of their garments and their personal fortunes. Though many outfits were copies of fashionable attire, the distinctive regional elements-- the smock frock, clogs, and whittles (a kind of shrug)--became the basis for the visual and literary romanticization of the Celtic world by the nineteenth century.

Establishing what people wore, how it was made, and the significance of the quality of the clothing occupies Styles across the book. One of the unique aspects of his research is the "clothing biographies" that Styles crafts for three working men, and one of the more poignant is his study of the fabric swatches housed in the Foundling Hospital.

As a researcher in manufacture and design, Styles brings to the fore many interesting conclusions about how consumers managed their wardrobes. In Chapter 4, he reports that most people washed their clothes and changed them every three weeks. He notes that the numbers of washings and the kinds of soaps had much to do with how long clothes lasted (some things never change). His evidence suggests that the clothes were cleaner than their wearers and that the washers had a rudimentary understanding of the effects of water, sun and intensity of light on silks, linens, wools and cottons.

Styles devotes attention to the pervasiveness of cotton as a cross-class fabric. The beautifully illustrated Chapter 7 addresses the growth in domestic cotton production between 1750 and 1850, the laws that banned cotton print fabrics, the evidence of the Foundling Hospital, and the discussion of Barbara Johnson's fabric book which archived swatches of her dresses from 1746 to 1825. Now in the Victoria and Albert, this wonderful annotated fabric commonplace book yields floral and striped silks, linen and cotton swatches in rich blues and burgundies, and shows how devoted to her clothing this woman was. By 1800, printed cottons regained their hold on the market for women's gowns as the mid-1770s saw the repeal of the taxes placed on dyeing and importing such fabrics. However, it was not until the 1820s that linen would be supplanted by cotton undergarments and shirts, leading to the linen market's collapse in the 1850s.

Beyond the fabrics themselves, clothes making changed between 1690 and 1790 as well. The popularity of the mantua led to the admission of seamstresses in the Merchants Tailors Companies, and women assumed specific roles as shirt-makers and menders. Criminal records of thieves' employment and pawnbrokers' accounts tell the story of the used garment market in England. In London, the ready-made (as opposed to bespoke) garments dominated the clothing market, with specific shops arising to sell women's clothes and clothing for sailors.

Part III of *The Dress of the People* advances sociological arguments about clothing and identity by first comparing and contrasting how the equation was approached by the wealthy and the plebeian and then through critiques of two

contemporary works on the household economy of the working classes by the Rev. David Davies (1795) and Sir Frederick Eden (1797). Styles revisits their works because of their influence on socio-economic understandings of the period while infusing his review with details relating to budgeting for clothes to posit that more mature and established families "could expect to wear stylish, even fashionable clothing" at some time in their lives.

The remaining four chapters look at the role of clothing in particular domestic settings. Chapter 14 concentrates on the Lathams of Scarisbrick (Lancashire) who left an account book covering 1724-1767 (reprinted in 1990). Styles describes them as "the poorest family" to leave such a record and the composition of the family was predominately female. With such a thorough record, he presents detailed data on clothing bought, prices paid, ownership and longevity of use. The next chapter looks at clothing when awarded as prizes and given in charity while Chapter 17 focuses on clothing collected and distributed in parish relief work. Though Styles excludes children from most of the book, he does discuss how the Lathams purchased clothing for the girls and how clothing was distributed to children as part of parish relief work.

With twenty-eight women servants, Robert Heaton's account books showcase how servants typically over spent on their clothing to imitate their employers. They bought new instead of used clothing and ran up large debts. His servants regularly purchased cotton and linen gowns, neckcloths of muslin, silk handkerchiefs, and a variety of hats and ribbons. Overall, there were fewer male servants in the eighteenth century, and most of these counted clothing as part of their salaries. They could expect their employers to furnish them with their livery and outerwear, including a coat and a hat. Styles speculates, based on a variety of contemporary comments, that the servants were displeased to have their clothing dictated to them as they "displayed a lively interest in their clothes" as a general rule. Chapter 18 builds on the notion of interest in clothes to show that plebian men and women clearly adhered to a similar social code, reserving their Sunday best for church, weddings, funerals, and other special occasions.

In addition to the expert analysis, refreshing range of primary sources and judicious use of secondary sources, Styles is to be commended for the illustrations. The watercolors and sketches by Paul Sandby (1725-1809) take on new relevance as do the caricatures of Gilray and the works of George Morland (1763-1804), who painted nearly 2000 scenes of rural life after his first sketches were exhibited at the Royal Academy in 1773. Yale University Press deserves praise, too, for the quality of the printing and commitment to over 100 color illustrations. *The Dress of the People* should be read by literary scholars, historians, and art historians. John Styles has woven a rich and enduring tapestry of 18th-century people's needs and desires to express themselves in a manner that shows appearances *as* social and economic realities.

Beverly Schneller
Millersville University

Elizabeth Eger and Lucy Pelz, editors. *Brilliant Women: 18th-Century Bluestockings*. New Haven: Yale University Press, 2008. Pp. 159. ISBN 978-0-300-14103-0 (\$50.00).

Felicia Gordon and Gina Luria Walker, editors. *Rational Passions: Women and Scholarship in Britain, 1702-1870*. Toronto: Broadview Press, 2008. Pp. ix and 428. ISBN 978-1-55111-643-3 (\$46.95).

Earlier this year an exhibition at the National Portrait Gallery in London featured "Brilliant Women: 18th Century Bluestockings." Curated by two English scholars, Elizabeth Eger and Lucy Peltz, it was accompanied by a richly illustrated volume authored by the two curators and published by Yale University Press. According to the NPG's press release, it was "the first exhibition to explore the culture, impact and identity of the Bluestockings and their followers, who forged new links between gender, learning, and virtue in 18th-century Britain." The Bluestockings have of course been the subject of much scholarly research, including by the recently deceased Betty Rizzo.

In the first chapter Elizabeth Eger lays out the original milieu of the Bluestockings, focusing on the role of Elizabeth Montagu, sister of the writer Sarah Scott, whose marriage into wealth and aristocracy allowed her to bring together literary and intellectual celebrity in her opulent London mansion. The term "Bluestocking," denoting the humble leg wear of artisans, in contrast to the silk of the aristocracy, originally encompassed both men and women. Though it is not mentioned in *Brilliant Women*, the gathering for polite conversation of socially and professionally diverse classes in England had a parallel in French salon culture, also presided over by women. Further chapters of *Brilliant Women* trace a trajectory, first exploring the way in which women's contributions to art and literature were initially "celebrated patriotically and taken as a measure of Britain's cultural superiority" (17). An illustration of this positive reception was the 1778 painting by Richard Samuel of the "nine living Muses of Great Britain," which featured three women associated with the original Bluestocking circle: Montagu as well as Elizabeth Carter and Hannah More. (The others "muses" were Catharine Macaulay, Anna Laetitia Barbauld, Elizabeth Griffith, Angelica Kauffmann, Charlotte Lennox, and Elizabeth Ann Sheridan.)

In the next stage, the late 18th century, a "changing moral landscape" (18), rather than radical politics, led to limits on women's self-expression and a return to traditional sexual roles. Finally, according to the editors, in the 19th century there was a general backlash against learned women, as a result of which the achievements of the original Bluestockings fell into obscurity. Besides seeking to reclaim the Bluestocking legacy, *Brilliant Women* focuses on the perennial feminist issue of "foremothers" and thus traces a line of development from the original Bluestockings to such contemporary manifestations as Germaine Greer. This is a progressive view of history in which Hannah More sits uneasily beside Mary Wollstonecraft. Nevertheless, the common milieu of learning and moral

improvement from which the 18th-century women emerged can be seen in the eerily similar portraits of More (23) and Wollstonecraft (109), both painted by John Opie.

Serendipitous is the appearance this year of *Rational Passions: Women and Scholarship in Britain, 1702-1870*, published by the estimable Broadview Press. It is an anthology ("A Reader" as announced on the cover and the title page) of non-fiction works by British women. Focusing on the "scholarly ambitions" of the women represented, it includes many readings that are otherwise not readily accessible, and many indeed are evidence of women's achievements in learning (e.g., the introduction by Elizabeth Carter to her translation of Epictetus). The selections are divided into five sections: History and Politics; Education; Philosophy and Religion; Art and Literary Criticism; and Science and Mathematics. Examples of the eclecticism and range of women are three of the writers included in the first section: Elizabeth Elstob (on Anglo-Saxon grammar), Catharine Macaulay (her response to Burke as well as an excerpt from her history of England), and Harriet Martineau (the preface to *Illustrations of Political Economy*). Mary Hays, Maria Edgeworth, Anna Laetitia Barbauld, Hester Chapone, and Anna Jameson are also among the women represented in the twenty-nine selections. One finds some interesting contributions here: e.g., Ada Byron's notes on *Menabrea's Memoir on Babbage's Calculating Engines*, from 1843; and the preface to Mary Cowden Clarke's concordance to Shakespeare's works, as revised in 1881. A sober and informative introduction to each selection places the work and its author in context.

In their introduction, the editors of *Rational Passions* (Felicia Gordon is English, Gina Luria Walker an American scholar) rehearse the limitations on female scholarly activity, and this volume might be said to complement *Brilliant Women*. It emerges from *Rational Passions*, however, that the Bluestockings were not so much forerunners as epigones, with the accumulated tradition of Western learning, i.e., the "patriarchy," serving as their intellectual precursors. Thus, the selections in *Rational Passions* "'add women in' to traditional narratives of the history of ideas" (1). The approach here offers supporting material for recent reevaluations of literature by women in the 18th century, confirming, for instance, what Paula Backscheider has written in *Eighteenth-Century Women Poets*: "The truth is that most women poets [of the 18th century] are in dialogue with other women (friends and poets), with their contemporaneous male writers, and, like all writers, with the poetry they have inherited and are reading--especially the best-known and most respected." As the editors of *Rational Passions* point out, despite the lack of opportunity for formal education, "a significant group of women intellectuals in the eighteenth and nineteenth centuries . . . sought and enjoyed exceptional training" (2) and, in the process, made outstanding achievements to scholarship. The same can be said for the women included here whose interest was primarily scientific: Jane Marcet and Mary Fairfax Somerville (besides earning considerable sums for their popular writing) were part of the developing British scientific community when the pursuit of science was not yet totally

professionalized. The development of science in Britain (and on the continent) began with such scholarly amateurs, many of whom were also moral improvers.

Both books under review pay attention to the Dissenting background, since moral improvement fueled the interest in learning as well as sociability. Like French salon culture, the sociability represented by the original Bluestocking circle did not survive the French Revolution, an event that also marked the break with any accommodation to the traditional cultural inheritance. The exemplary figure in *Brilliant Women* is Catharine Macaulay, whose *History of England* was seen in the 1760s already as a radical Whig answer to David Hume's influential Tory *History of Great Britain*. By the 1770s she had lent her name to the radical cause, and images of her, in Roman garb, adorned pamphlets promoting liberty. Her personal life--at the age of forty-seven she married a man over two decades younger--was the subject of broadsides and no doubt contributed to the opprobrium that was heaped on "bluestockings" (now referring solely to women) by the beginning of the 19th century. For the editors of *Brilliant Women*, the ridicule by such liberal-minded men as Coleridge and Byron of learned women was the result of a "conservative and masculine backlash" (18).

While *Brilliant Women* (especially in its inclusion of portraits and other illustrations) restores the tradition of learning in the lives of certain 18th-century women, and *Rational Passions* offers evidence for that tradition, my own sense is that the reaction against learned women had less to do with the desire of men to keep uppity women in their place as it did with the belatedness with which women attained the opportunity to participate in scholarly endeavors. Besides being a time of much cultural and political ferment, the 18th century in England also marked the rise of writers who no longer depended on patronage or subsidies, the traditional supports of the life of the mind. To enter the literary sphere, one no longer needed to know Greek or Latin or indeed have much learning at all. Many women were quick to seize the opportunity to write fiction. The selections in *Rational Passions* (an oxymoron underlining the strength of commitment to the life of the mind) likewise illustrate the professionalization of writing, as "learned women" turned to the writing of popular works for a reading population intent on self-improvement. This extension of learning is an element of the Bluestocking legacy to be celebrated.

Elizabeth Powers

***Sustaining Literature: Essays on Literature, History, and Culture, 1500-1800. Commemorating the Life and Works of Simon Varey.* Edited by Greg Clingham.** Lewisburg, PA: Bucknell University Press, 2007. Pp. 325; bibliography of the works of Simon Varey; frontispiece photograph of Varey; index. ISBN: 0-8387-5656-5. Hardcover, \$59.50.

I enthusiastically recommend this collection of essays edited by Greg Clingham in commemoration of Simon Varey, his close friend. The depth and breadth of the essays captures Simon Varey's intelligence, energy, and interests as a scholar. Five members of EC/ASECS contributed essays to this volume.

Greg Clingham's own introduction, "Finding Time, Making Memory," is both moving and daring in its expressions of intimacy and grief, in its honesty and directness about Simon's professional career, and in its insistence that we find the time to sustain the memory of a dear friend. Jerry Beasley presents a "Reminiscence" of Simon also. Personal, nostalgic, and celebratory, it testifies to Simon's vitality and impact as a scholar. Alexander Pettit's essay "Some Remarks on Simon Varey and His Work" provides the general overview of Simon's work (not the aim of Clingham's or Beasley's contributions). Pettit compares Varey and his work to Joseph Addison in how he "recognized the complementarity of breadth and depth and the value of both as hedges against intellectual circumscription" (32). Varey published 9 scholarly books, 21 articles, 2 exhibition catalogues, 15 notes, countless reviews in the *Scriblerian* and top-flight journals, and his subjects ranged far and wide, from food to medicine to censorship, from Pope to Bolingbroke, Eliza Haywood to Fielding, and Francisco Hernandez to William Shakespeare. In true 18th-century fashion, all the world was Simon's subject.

Concluding the first quarter of the collection is a nice unit of two essays: "The Doctors Simon Varey and Francisco Hernandez at UCLA: Tragedy and Triumph" by Dora B. Weiner and Katharine E. Donahue, and "Simon Varey: Alchemist of Erudition and Cuisine" by Rafael Chabran. These articles focus on a little known aspect of Simon's work and collaborations, those concerning Francisco Hernandez (c.1515-87), who traveled for close to seven years throughout Mexico and Peru and catalogued plants, animals, and minerals.

The next section of the collection focuses on "Augustanism," our understanding of which was greatly enhanced by Varey's work. The first essay here, a long previously unpublished work by C. P. Macgregor, "Lying Odes: Dryden's *Alexander Feast*" is just what Clingham says it is in the introduction--an important and original article by a teacher and friend of Varey's who had great influence on him. Macgregor explores how Dryden's use of history as "an instrument of mercy" helps frame the *Ode* as a complicated censure of William III. He also provides a useful delineation of seventeenth-century musical theory, or a political reading of it.

The late Douglas Canfield's essay "Comical Satire Alive and Well after the Glorious Revolution" provides a most poignant moment in this collection. Like

Simon, Canfield was a much beloved scholar; he completed and sent this essay to Greg just days before his own untimely death in 2003. This essay is a fine representation of Canfield's command of Restoration drama, specifically comedy.

In the short essay, he articulates the distinction between comical satire and satirical comedy, and while acknowledging that there are more social comedies than comical satires, his interest here is in the darker genre. His two points of focus are Southerne's *The Wives' Excuse; or, Cuckolds Make Themselves* (1691) and Thomas Durfey's three-part *The Comical History of Don Quixote* (1694-95).

Richard Russel and John Martyn, the two editors of *The Grub-Street Journal*, come under fine critical scrutiny in Bertrand Goldgar's "*The Grub-Street Journal: Construction and Control of its Readership*." This fascinating article suggests that Russel, most especially, had a deliberate plan and design for the periodical as well as a finely tuned strategy for appealing to his readership of "friends" and "enemies."

Anne Barbeau Gardiner's offering, entitled "Swift and the Idea of the Primitive Church" is also an excellent work of scholarship. Gardiner argues that Swift was consistent throughout his career in his writings about Christianity. Influenced by the 17th-century Laudian church, which provided the model for the "Primitive Church," Swift's knew his ideal was lost in the eighteenth century. Gardiner traces Swift's "warnings" in a variety of his works. She concludes her essay with this trenchant summary of the last voyage in *Gulliver's Travels*: "The fourth voyage is a dark parable about what is in store for Christians at the brink of the Enlightenment. It is eerily prophetic of how systematic atheism will soon trample and silence Christianity in the coming French Revolution" (123).

Brean Hammond's "Dean Swift: The Satirist and his Faith" provides a fine complement to Gardiner's essay. He also is interested in Swift's faith, which he sees as intransigent and lacking in generosity of spirit. He asserts that Swift's attitudes to his clerical enemies is "unchristian" (134). Hammond's article is as convincing as Gardiner's!

The section ends with attention to Swift's skills as a poet and, most specifically, at his bold and political use of rhyme. Howard Erskine Hill's "Swift's 'Knack at Rhyme'" accomplishes something few scholarly articles do: he tackles an important aspect of poetics in a breezy and easy manner. How refreshing!

The articles in a section devoted to fiction are all fine. Mona Scheuermann's "Economics in the Work of Hannah More" convincingly explores More as the "voice of the upper classes" (158). In "Looking with Wonder upon the Sea. . .," Max Novak explores the motifs of *Robinson Crusoe* that frame it as a maritime book and far more. In "Mob Rules: Henry Fielding's Developing Sense of the 'Fourth Estate,'" Carl Fisher captures Fielding's sense of the "mob" and his growing concern about how the "English lower orders" (196) were becoming more dangerous and fearsome. Alexander Pettit's second contribution to the volume, "Eliza Haywood's *Present for a Servant-Maid: The Sexual Polemics of Rotten Food*," is a wonderfully original article on a text that might not be well known to readers. Together these essays form a convincing unit; they capture

Simon's appreciation of scholarship that is plugged into issues and themes capturing the struggles of everyday life.

The final section of the collection focuses on History and Culture. In "Bribing Aristophanes: The Uses of History and the Attack on the Theater in England," Kevin Berland reveals how so many "historians" in the eighteenth century reached back to the classical past, and in so doing he shows his own fluency with it. Don't be afraid to read the next article: "Sight Unseen: The Cock Lane Ghost among the Infidels," by Jayne Elizabeth Lewis, which is original, scholarly, and written with a great sense of enjoyment. Anita Guerrini's article "The Eloquence of the Body: Anatomy and Rhetoric in the Early Eighteenth Century" is fascinating and persuasive. Finally, Kevin Cope's "Under the Enlightenment: Caves, Volcanoes, and Other Subterranean Extensions of the 'Long' Eighteenth Century," presents an interesting exploration of a subject that is deeply (pun intended) interesting and worthy of investigation on literal as well as metaphorical and moral grounds.

Clearly, deep feeling for Simon Varey inspired Clingham and all the contributors to this collection as they worked on their essays. This volume is a fitting commemoration for a friend who is--and forever will be--deeply missed.

Linda E. Merians
Stony Brook University

A Life Well Lived: A Tribute to Betty Rizzo (1926-2008)

by Beverly Schneller

As the many listserv tributes and postings have revealed, Betty Rizzo, who died at 81 in August, was respected and loved by many scholars worldwide. Unassuming, tenacious, witty, and energetic, Betty was a consummate professional and a loyal friend. Her credentials as a scholar were impeccable, and her contributions to literary studies, particularly in the areas of textual scholarship, women's recovery scholarship, and editing are unrivalled.

Born in November 1926 in Boston, Betty Warburton earned her B.A. from Barnard in 1947 and married Ray Rizzo in 1948. Ray was an actor, author, and professor at John Jay College and Iona College (among others). The couple had five children, four daughters and a son. In 1969 Betty earned her M.A. from Hunter College, and in 1972 she completed her Ph.D. at the Graduate Center of CUNY, writing her dissertation, "An Extension of the Canon of Christopher Smart" under the direction of James Clifford. She started teaching at City College of New York in 1971, taking on an overlapping position at the CUNY-Graduate Center in 1993, both of which she held until her retirement from teaching in 1998. Betty and Ray welcomed ten grandchildren, who now range in age from 26 to 2. Betty loved mystery novels, especially Iris Murdoch's works,

and about two years ago she acquired a lap cat called Scout, who lives with her son and his family now. I don't think Betty had had a cat before, though I am not sure, but she was almost always worried, when Scout went outside, that the cat would stay out too long or that something bad would happen to her. Sometimes, when we were on the phone, Scout would be in Betty's lap, and I know she liked that very much. In the spring of this year, Betty suffered a series of strokes that slowed her, and she spent the last two months in a rehab facility in New Rochelle. Luckily, she was able to regain her momentum fairly quickly, and she appreciated one of her sons-in-law's setting up her email account and transferring her home phone number to the hospital so she could stay connected. In June, she went out to dinner with a cousin, and, as recently as the end of July, she attended a function at Columbia. At the time of her death, she had completed two book manuscripts, a life of Elizabeth Griffith and an edition of the letters of Frances Greville. As usual, these would be the first full-length treatments of worthy but overlooked women writers.

Between 1978 and 2003, Betty authored and published ten books. These range from *The Writer's Studio: Exercises for Grammar, Proofreading and Composition* (1978, second edition, 1981) to her two books with Robert Mahony on Christopher Smart (1983, 1991), to her ground-breaking *Companions without Vows* (1994) and her editions of Sarah Scott's *The History of Sir George Ellison*, the plays of Elizabeth Griffith (2001), and--her contribution to the Burney project--*The Early Journals and Letters of Frances Burney* (2003). Starting in 1973, she published 73 articles and encyclopedia entries and 27 book reviews and review essays by 2005. She discovered Mary Leapor for our age, moved Christopher Smart into a more permanent place in the eighteenth-century canon, and restored the import of Elizabeth Griffith and Frances Greville among early modern women writers. Her presentations, while always scholarly, were also practical as she used the conference venue as a way to alert colleagues to interesting new ways to read and appreciate eighteenth-century literature. For instance, in 2005 when she presented on "Eighteenth-Century Women in Sports" at Gettysburg College, I well recall her delight at finding a print of women boxers that she was eager to share with her student audience. As many of us know, Ray's stroke did not really slow either of them down as Betty continued a rigorous conference schedule of national and international travel, always with Ray at her side. As recently as the fall of 2006, Betty taught a course in women writers at Barnard College as a sabbatical leave replacement for Mary Gordon.

On a more personal note, I met Betty in 1982 just before *Christopher Smart: An Annotated Bibliography* was published, for Bob Mahony, her co-author, was my professor of eighteenth-century literature at The Catholic University of America and he asked her to come and speak to our "Bibliography and Textual Criticism" class. Not long after that initial meeting, I took up my research on Mary Cooper, and Betty served as my mentor and guide as I navigated the new research field of publishing history. Always generous with her time, knowledge, and contacts, she launched my career in the history of the book

trade and eventually was my outside reader on the dissertation and an outside member of my promotion committee when I became a full professor at Millersville University. We remained close friends as letters were replaced by emails, and there were frequent and long phone calls.

Betty and I were often scheduled opposite each other at conferences including at ASECS, but the few times I did have the pleasure of hearing her give a paper, it was an amazing opportunity to hear great scholarship presented passionately. She enjoyed conferences as a time to see friends and to showcase the work of her many graduate students from CUNY. As a result, Betty inspired generations of scholars and scholar-teachers with her personal example of boundless intellectual curiosity. She regularly passed ideas along to others to complete since in her research she discovered far more than she could hope to complete in one lifetime. She also believed there were no shortcuts in research or writing; thus, I was always relieved when she said something I'd written was good!

As the summer wore on, Betty told me she felt as though she would not live much longer, so we made plans to complete her books. I am honored that she asked me to take up the Greville and Griffith volumes, and I hope to do her memory justice. In his poem "The Lost Garden," Dana Gioia wrote about grief, "The trick is making memory a blessing." I hope we can do this in several ways as we remember Betty Rizzo's long, brilliant career at the special panel at this fall's EC/ASECS meeting and in the teaching, scholarship and service we are doing as professionals, inspired by her as role model of excellence in our field.

Betty Rizzo: Some Reminiscences

by Brijrah Singh

The death in early August of Betty Rizzo, professor emeritus of English at the City College of New York and CUNY's Graduate Center and an eminent scholar of eighteenth-century literature, led, very justly, to a flood of eulogies by friends, colleagues and former students on the eighteenth-century List. They praised her deep, detailed and vast scholarship as revealed in her seven books and scores of learned essays, singling out three of her works, *Annotated Letters of Christopher Smart*, *The Early Journals and Letters of Fanny Burney*, and *Companions without Vows*, for their skillful use of unpublished material, their "extensive and astute" annotations, and their unrivaled ability, while focusing on minute details, to read in and through these details the entire ethos of an age. They spoke of Betty's remarkable generosity and collegiality, of the way she was always willing to share her great fund of information and her wise insights with fellow scholars, including many in other countries whom she knew only through correspondence. Her genius for warm friendships and her readiness to engage with other people and share in their research interests were recalled. And it was

pointed out that Betty continued, in spite of her husband's death and her own indifferent health, to be active in research well after her retirement, as witnessed by the fact that two of her books are being prepared for the press. One eulogist suggested that a *festschrift* be brought out posthumously in her honor, and another (the editor of a university press) offered to publish it when the time came.

In all these entirely appropriate tributes one element seemed to be missing. While some who wrote knew Betty personally as former students, friends and colleagues, most knew her essentially through her scholarly work and/or correspondence, leading one contributor to ask whether anyone could supply details of Betty's biography.

I knew her and her husband Ray but slightly and am therefore not well qualified for this task. However, since my acquaintance extended over the last fifteen or twenty years of their lives I can offer some reminiscences which might perhaps help fill a few gaps and satisfy the curiosity of those who wish to know more about Betty as a person.

As a teacher at one of CUNY's lesser-known community colleges, I was hardly in her league, but because of my interest in the eighteenth century she was gracious enough to consider me a colleague. We got together socially a few times besides meeting two or three times a year, occasionally oftener, at conferences and talks. I went to hear her whenever she spoke to the eighteenth-century group at the CUNY Graduate Center, and heard her deliver papers at annual EC/ASECS Conferences, including the incomparable address she gave as President of the Society in 2000. At the banquets that are a feature of these conferences, I sometimes found myself sitting next to her since Ray would occasionally ask me to keep him company, and Betty was sure to be right next to him. Sometimes we got together to compare professional notes regarding the progress of students we both knew or the problems that a young faculty member might be having, or about filling vacancies. And every once in a while we would bump into each other at the New York Public Library.

All these meetings were pleasurable, and I always learned something from them. We had very different areas of academic interest, and it always amazed me how, while I knew so little about matters that interested her, she knew so much about the issues that interested me. When she was part of the audience at any of my talks, I knew that her questions afterwards would be both incisive and supportive. She had the ability to get the best out of her interlocutor because she never put her own knowledge on display but used it to help the speaker tap into his/her own resources. She was never intimidating and modesty came naturally to her. I remember telling her how impressed I was by a talk she gave on Frances Burney's relationship with Hester Thrale—it later became an important chapter in her *Companions without Vows*—and her replying that over a lifetime of reading and research she had collected a fund of stories, small incidents, details of character, snippets of conversation, etc. relating to the late eighteenth century, and it was this store that she had mined in her talk. This was typical of her: she always understated (though she did not undervalue) her achievements, and claimed that

she was just dealing unpretentiously with little details and incidents when in actual fact she was able to string them together into a dazzling chain of argument that reached to a larger truth about the period. Facts were important to her, and she never denied their primacy, though in handling them she brought all the sophistication that has been the legacy of the last thirty or forty years of "theory." No wonder she made such a fine editor. But she was far from being a "factual" critic. Facts always took her to culture, to politics, and to the relationships of power, especially between women of different age groups, social backgrounds, and wealth, and between men and women.

Her concern for facts was symptomatic of something much larger: she was a realist and had her feet firmly planted on the ground. Having started teaching at CUNY around the time open admissions were coming in and the need for teaching remedial skills and composition, even in senior colleges, was becoming apparent, she neither bemoaned the fact nor did she try to turn her back on it and focus only on erudite research, as some did. Rather, she took the bull by the horns. While teaching her specializations she also taught composition and, in fact, wrote a handbook on the subject. I have not seen it, but I know that she is mentioned in Mina Shaughnessey's classic *Errors and Expectations* as a pioneer in the field from whom the author learned much.

Women were the special concern of her scholarly inquiries. A beneficiary of the feminist movement, she was also an important contributor to it in many ways. Her own stellar academic success and her learned books and articles about women can be adduced as evidence; also worth considering is the fact that in the 90s in CUNY just about all the graduate students I knew, male as well as female, who were interested in the eighteenth century were also involved in research projects that were in one way or another concerned with women, and they were all in touch with Betty, either because she was their advisor or on their committee or because she was genuinely interested in their work. If today CUNY has a solid core of young academics who are involved in women's issues, Betty's friendships and light but wise guiding hand should be thanked.

Betty's feminism was never strident. No male student ever felt uncomfortable or unwelcome in her classes. She never played to the gallery for effect. But she always stood up for the dignity of women. Though she titled her edition *The Early Journals and Letters of Fanny Burney*, I remember her once objecting strenuously to the author's being called by the diminutive *Fanny*. For her part, Betty always talked of *Frances* Burney. She also always stood up for equal rights, and, when she thought that her *Burney* publisher had not treated her fairly, instead of letting the matter go as some of her own women contemporaries might have been inclined to do, since they were brought up at a time when men controlled the academy and the publishing world, she made it clear that she was going to put up a fight. Towards that end she mobilized friends and like-minded scholars to write in her behalf and made her position known widely on the eighteenth-century List. She was modest all right, but she also knew her worth.

I remember reading somewhere that Betty got her Ph.D. and joined the

ranks of the professoriate only in 1971. If this is true, my guess would be that she spent her twenties and perhaps early thirties tending to family needs before turning to a life of scholarship. I never knew her children, but did get to know her husband Ray, though it was not till after he had been disabled by a stroke and was confined to a wheelchair. Even in his disabled state he cut an impressive figure. He had a powerful voice—he had been professor of Speech and Communication at John Jay College of CUNY and also involved in the world of theatre—was tall, with rugged good looks and a shock of hair. Betty was utterly devoted to him, and he always treated her with tenderness and affection. I used to imagine sometimes that when they were a young couple she must have stayed at home to bring up the family and help him succeed in his career; later he must have encouraged her to excel and been her most supportive reader, a person she could bounce ideas off, and a guide and mentor when she started teaching. When I knew them, Ray had been retired for a number of years and Betty was not far from retirement. But I could not help fancying (maybe it was just my imagination) that with him she was always a little girlish and he tried to protect her from unkind critics even as she watched eagle-eyed over his comfort.

Ray was always kind to me and particularly interested in the welfare of my son. When we met at the Columbia seminar in 18th-century culture, he would ask me to sit (or kneel, if there were no chairs) next to him and tell him about my son's progress. If my wife was not present, he would ask why. He always inquired about work at my college, and Betty would join the conversation that ensued. I learned much about the history of CUNY and the methodologies of teaching from these conversations. This was also a good time to exchange professional notes and indulge in a little bit of good-humored gossip about mutual friends.

It was my privilege on these occasions to wheel Ray to the elevator and up to the dining room. Wheeling Ray's chair was not a task that Betty was generally willing to delegate to others: what if they hit the chair against a wall, or stubbed someone's toe, or caused Ray an unpleasant bump? But I would ask Ray if I could wheel him, and, if he agreed, Betty would reluctantly let me. I was as careful as I could be, but at first it was all that Betty could do to restrain herself from uttering caution after caution. However, after two or three times she began to feel more comfortable with me in charge of Ray's wheelchair, and on one occasion (a ramp had to be negotiated at the Palace Diner in Flushing, where we were all having lunch with Linda Merians and, I think, Marlies Danziger), Betty even smilingly pointed to the chair as though telling me to perform my job.

That is how I will remember Betty and Ray: always together, each deeply concerned about the other, together representing the best traditions of teaching, scholarship, and warm humanity, full of life in spite of life's adversities, wise and learned but always more interested in sharing knowledge than showing it off, and always giving generously of themselves. They don't make them any better.

In Memory of A. C. Elias, Jr.

As announced on our listserv 14 July, A. C. ELias, Jr., died of cancer on 10 July at his home in Philadelphia with family. His death followed 18 months of sickening chemo and radiation therapy, during which time he fought hard, put affairs in order, delivered a paper in Dublin, and presided over the marriage of his daughter Margaret. He is survived by his second wife Jane Watkins Elias and his children: Abigail, Margaret, Clara, and Joe. (Arch's first wife Susan Elias had died in August 2002.) Arch was a good parent--playing with his kids helped maintain those wild spells of good humor, wherein he might sing a Kinky Friedman song or suffer a broken rib when his son playfully pounced on him.

Arch Elias was a strong supporter of 18th-century study groups, particularly of the EC/ASECS. After joining our society in 1992, he attended more meetings than he missed. He initiated the research-in-progress sessions, which he preferred to be informal opportunities for those working on primary materials to gain counsel. That initiative and his well-known establishment of an annual fellowship for research on 18th-century Ireland reflect Arch's desire to assist young, promising scholars directed toward historical scholarship. (On his ASECS Irish-American Research Travel fellowship, see pp. 46-47 of the January 2008 *Intelligencer*--Arch along with co-trustee Alexandra Mason gave up coordinating the fellowship only this past year.) He provided considerable assistance to scholars, as to Joao Fróes for his edition of Orrery's *Remarks* and to Dirk Passmann and Heinz Vienken for *The Library and Reading of Jonathan Swift* (including providing them with bed and board while they worked in Philadelphia). Arch brought the EC/ASECS many new members, most recently Katie Skeen, who had turned to him for help researching William Dunkin. In many cases Arch purchased memberships for friends, as Bob Barry of Stonehill Antiquarian Books in New Haven and Swiftian Heinz Vienken in Germany. He maintained an extraordinary network of colleagues outside American academic departments, cultivating the friendship of scholars overseas, rare book dealers and archivists & special collection librarians. At our Cape May meeting, he organized a double session on 18th-century malacology that brought in half a dozen specialists from Hawaii to England--members will recall that he also arranged for a shell-dealer's display table in the lobby. He contributed at least annually to the *Intelligencer*, sometimes with tips about important resources like Jams O'Donnell's first-line index of poems in Irish newspapers (8.1.19-20).

Elias was educated at Princeton and Yale and then taught at William & Mary College before returning to Philadelphia. While working as a financial advisor, he set himself up as an independent scholar, using the resources of Penn but developing his own extensive collection of primary and secondary material. At his death, he had the best collection of Swift materials in private hands (most 18C Swift will go to Trinity College); he also collected 18C Irish imprints, taking a general interest in Irish society but especially its literary culture and book trade (most 18C Dublin imprints will go to Penn--these in addition to those given Penn

c. 2004-2006 as a memorial to Susan Elias). He had a good collection of microfilmed periodicals--once when I couldn't find in any published film series an issue of the *Dublin Journal*, Arch had the issue on film. Surveying the antiquarian and auction trades, knowing what was what and who was who, he spotted and acquired many rarities, like association copies, such as Swift's own copies described in "Swift's Corrected Copy of *Contests and Dissensions*, with Other Pamphlets from his Library" (*PQ*, 75 [1996], 167-95). For a time in the early 1980s he produced exemplary "Scribleriana Transferred" surveys for *The Scriblerian* and then provided his current successor with many of his best tips. He had been working for year's on the manuscript Swift and Stella worked up on English words, the only extensive unpublished Swift MS extant, which at his death he turned over to John Irwin Fischer for editing and publication. With John and James Woolley, Arch set up a Swift Poems Project to harness the resources of the computer in producing a database that would lead to a definitive edition of Swift's poetry. (John and James will be contributing to *The Scriblerian* the "memorial" of record on Arch's contributions to scholarship.) Arch Elias became something of a factory or institute, somewhat in defiance of being outside academia--he bristled at whatever he took to be shabby work or arrogance on the part of big-named scholars, and he sided with underdog scholars and projects, as in their youth C18-L, the Ehrenpreis Center, *Eighteenth-Century Ireland*, and the *Intelligencer*. Typical was his gift of books to the Irish studies center and collection that his friend Patricia Barnett set up recently at Chapman College in California. This is not to suggest Arch was prejudiced in favor of innovative or theoretical approaches: much that's in vogue ill-suited his historicist principles (his admiration went to bibliographical, archival, and empirical scholars like Mary Pollard and Toby Barnard). As Eleanor Shevlin and others have remarked, Arch didn't suffer fools--like someone who supposed that any edition might do. He even protested the distortion of page proportions by ECCO! One measure of Elias's standards is that, though Kevin Cope offered his and Arch's EC/ASECS colleagues 200 pages of *1650-1850* for a festschrift next year, Arch's peers thought any collection assembled in under 18-24 months, with essays not the fruit of long, ground-breaking research, would leave Arch turning over in his grave.

Let me try to commemorate qualities of A. C. Elias's scholarship that are within my ken, for, as Hermann Real remarked, he was "one of the few giants" of our years. Although his first ground-breaking publication was probably "The Swift-Pope 'Letters' (1740-41): Notes on the First State of the First Impression" (*PBSA*, 69 [1975], 323-43), his first book was *Swift at Moor Park* (Penn, 1982), an examination of Swift and Sir William Temple, investigating what Swift read, wrote, and did for Temple at Moor Park and what Swift's attitudes toward Temple were. Elias, controversially, suggested that, in some odes and sections of *Tale of a Tub* (as "Digression on Madness"--see his fifth chapter), Swift was writing such that Temple would vainly approve of passages that were critical of his shallow superior (see *ECS*, 17 [1984], 364-67, for Peter Schakel's objection that this approach saves Swift from certain criticism and lays the foundation for praising

him for subtle satire and reader entrapment). In the foreword to *Swift at Moor Park*, Arch confesses that his preconceptions were shattered when review and research discovered how little is known; it is a sermon on the need for documentary evidence ("We need to do better"). His most recent publication, in *Reading Swift* (ed. Hermann Real, 2008, see news of members below), sounds a similar theme. Noting how secondary literature claims "a multiplicity of sources for practically everything he [Swift] wrote," Arch begins by observing striking parallels between Gulliver's "Letter to his Cousin Sympson" (1735, though meant as introductory matter for the fourth London *Gulliver's Travels*, 1727), and the preface to another work touted as benefiting the public, the 1726 Dublin edition of William Wollaston's *Religion of Nature Delineated*. With a Swift-like entrapment, Elias finds ostensibly convincing parallels between this preface, which he attributed to Constantia Grierson, and Swift's "little riff," as David Leigh had "between Wollaston and the Houyhnhnms's rational system." Fittingly, Grierson's preface celebrates Wollaston's book advocating the potential efficacy of reason in human nature. But, then, Arch turns on his own and Leigh's suggestions, making the case that Swift may not have read Wollaston in any edition by 1727 and certainly hadn't before he'd finished drafting the "Voyage to the Houyhnhnms." Arch's concluding advice is to find the "living models behind so much of Swift's work . . . [and] to establish more contemporary Irish attributions" and to ascertain the availability to Swift of literary sources.

Besides the imaginative boldness and yet the skeptical restraint of his scholarship, another distinctive facet of this diamond was his talent for discovery, revealed in article titles like "A Manuscript Book of Constantia Grierson's" (*Swift Studies*, 2 (1987), 33-56; "Lord Orrery's Copy of *Memoirs of the Life and Writings of Swift*," *EC Ireland*, 1 (1986), 111-25; and "'Consolation for a Christian': A New Sermon by Matthew Pilkington," *Swift Studies*, 20 (2005), 132-42. As Ann Kelly remarked, "No obstacles deterred him from tracking down and finding the obscure yet necessary details that anchored his arguments." Elias's most impressive work is probably his two-volume edition of the *Memoirs of Mrs. Laetitia Pilkington* (U. of Georgia Press, 1997), the second volume of which, devoted solely to notes, is a goldmine of historical information on Pilkington's and Swift's worlds. Here, as ever elsewhere, he corrected and established birth and death dates, family relations, and addresses, discovering the basic factual record. Arch read deeply in the primary materials that he always sought out, keeping track of loose ends and unresolved questions, and he had a first-rate memory. Lastly, he constructed arguments and polished his sentences with uncommon care—evident in his conference papers (which never ran over). He never rushed things into print. We'll miss Archie (as some of his Irish friends called him affectionately) at conferences, but through his scholarship, often definitive, he'll remain an inspiration and mentor.—JEM

In Memory of William Bernard McCarthy

Bill McCarthy, dear to all who knew him, succumbed in June to cancer after carrying it about with him unflinchingly for half a dozen years. Most people had no idea he was working and laughing under a death sentence--moved to the front of the line, as Kevin Kline's character says in *Life as a House*. Several years ago, a little earlier than he might have, he retired from Penn State but went on teaching a course most semesters, and then last October moved from DuBois to Kittery, Maine, in sight of the ocean and close to his wife Eileen's siblings. Bill was a folklorist specializing in ballads and tales, regularly attending important international ballad conferences and the like, but he attended a handful of our meetings in the past decade, beginning with that in Salisbury (1998), delighted to return to where he'd taught in 1981-1984.

Bill grew up around Knoxville, TN, where his father long served as a lawyer for the TVA, but the McCarthys owned a family cottage in the Rhode Island area, from whence the family had moved and where it annually reconvened. He and his five brothers and sisters (including the great novelist, Cormac) attended Catholic schools in Knoxville. Bill attended Spring Hill College in Mobile, AL, taking an English B.A. (1964) and a philosophy M.A. (1969); then he took another M.A. in speech from LSU (1971), while an instructor at the University of New Orleans (1970-1974). Then came doctoral studies in folklore at Indiana University with employment as an Asst. Prof. of speech and drama at Monmouth College in Illinois. After taking his Ph.D., he taught briefly at Pikeville College in KY, Lincoln Memorial University in TN, and Salisbury State College. He became my colleague at Penn State DuBois in 1989, after five years directing plays and teaching English, speech, and folklore at the University of the Ozarks, in Clarksville, Arkansas, rising there to an Associate Professor. He quickly passed through tenure at Penn State following the publication of his revised dissertation on Agnes Lyle of Kilbarchan as *The Ballad Matrix: Personality, Milieu, and the Oral Tradition* (Indiana U. Press, 1990)--Bill examined how Agnes Lyle's ballads (preserved by Francis James Child) are both traditional and yet distinctly personal, and he was promoted to full professor following the publication of *Jack in Two Worlds*, a collection of essays and tales that he took on the editing of from Bill Ellis and to which he and Cheryl Oxford and J. D. Sobol contributed edited tales (U. of North Carolina Press, 1994). Most recently, he published the compilation *Cinderella in America: A Book of Folk and Fairy Tales* (U. Press of Mississippi, 2008), with versions of Cinderella, divided into regional and ethnic groupings, told in North America since the Revolutionary war, some recovered by McCarthy through fieldwork. McCarthy's essays on the oral traditions were as often in collections with fellow folklorists as in journals, such as "Barbara Allen and the *The Gypsy Laddie*: Single-rhyme Ballads in the Child Corpus" in *The Flowering Thorn: International Ballad Studies*, ed. by Thomas McKean (2003). And, good citizen that he was, he wrote encyclopedia entries and reviews, such as of Nick Groom's *Making of Percy's Reliques* in

Essays in Criticism (51:260-69), and a long review-essay, "Oral Theory and Epic Studies," in *Choice*.

It wasn't easy for me back in 1989 to welcome a colleague in English who was more knowledgeable and experienced than I. Bill had multiple degrees, experience teaching at half a dozen schools, a command of Latin, and a large memory of diverse literatures. To make matters worse, he was a "nice guy" whom everybody liked--the good-natured elf was more given to laughter than anyone I've ever known. Later, when I thought I still had him beat with three smart and well-adapted sons, his three precocious children all proved industrious and successful. All along, as recently as two years ago, he was directing plays--good productions, too, with an uncommon polish for college theater. And, to my unspeakable envy, he published book after book! Then, with popular encouragement, he assumed important duties in the University, serving on its faculty senate, for instance, and finally he was promoted, with painful rapidity, to full professor. He'd been quick to experiment with teaching and research projects that drew in undergraduates--he found them jobs and co-published with them. He was always understanding and conciliatory when faculty fell in quarrels--the peace-maker with never an unkind word for anyone. Thus, his non-academic life was enviable, too. He liked to sing--not just at Christmas parties but in church weekly. He invited everyone annually to his Mardi Gras pancake breakfast. Bill was charitable in many ways--the green wool sport jacket that I wear to conferences he handed down to me. And he kept in touch with even curmudgeons like myself, cheering up the sick as it were. --JEM

Notes from Newark

by Theodore E. D. Braun

I was in Paris at the end of January, doing some things involving the eighteenth century. I thought it might be of some interest for me to recount some of my adventures. I also attended two conferences since my last "Notes," SCSECS in New Orleans in February, and ASECS in Portland in March.

Some of my two readers might know that, although I am a member of the Conseil d'Administration of the Société Voltaire, I've never been able to attend a meeting, conducting business by e-mail and authorizing others to vote for me. This year I finally met with my colleagues there, only a few of whom I had known personally. Because of the heavy agenda, the meeting lasted a full five hours, not counting the lunch break. While Voltaire mistrusted the general populace and never lived in a republican or democracy, I think he would have marveled at and approved our focused discussions and democratic procedures.

The following morning found me in the Bibliothèque nationale, working my way through the Enfer exhibition. "Enfer" is the French word for Hell, and in the past pornographic books were sent to a place by that name in the BnF to be

kept under lock and key, available to only a few scholars. I was surprised by the relatively large number of women at the exhibition as well as by the explicitness of the works, which covered the period roughly dating from the beginning of the eighteenth century to the middle of the twentieth. Texts, engravings, even early movies were on display. You didn't have to be a student of such works to enter the exhibition: you just had to be 16 years of age or above. Of course, such items, formerly called smut, are freely available on the Web to anyone who claims to be 18. No prudish librarian to examine your documents, as in the days when I frequented the BnF. O tempora, o mores!

In the afternoon I feasted on an exhibit of Benjamin Franklin in Paris at the Musée Carnavalet, the museum of the city of Paris. The exhibit had surprising breadth for it showed what was going on in France and in America during Franklin's lifetime. Of course, if you wanted a deep intellectual study of Franklin, you'd be better served by reading Jack Fruchtman's *Atlantic Cousins: Benjamin Franklin and His Visionary Friends* or the massive biography of Franklin being written by my colleague Leo Lemay. But the visuals provided at the Carnavalet, extremely varied and truly extraordinary in some ways, added a dimension that complements such scholarly endeavors: engravings, portraits of Franklin and his friends and acquaintances, explanations and examples of some of his scientific experiments, texts, maps, charts, statuary. An experience to savor. Unfortunately, the promised catalog was not available or had been sold out.

In February I attended the SCSECS annual meeting, held this year in New Orleans. The Hôtel Monteleone is located in the Vieux Carré, a.k.a. the French Quarter, designed and laid out in a grid around 1720. On old maps dating from that era you see the streets, many bearing the same names as today, along with a system of canals that drained the swamps and levées that kept the Mississippi in its bed. This area was largely spared the horrific pounding of floods that followed upon hurricane Katrina. Elsewhere, though, as I learned in the course of a three-hour tour I took along with Ken and Mary Ericksen (he of our sister organization, NWSECS), and not only in the Ninth Ward, the devastation was extensive, with many houses destroyed or too badly damaged to repair, in the high-priced areas as well as in the middle- and lower-income quarters. Some were pushed 30 or 40 feet by the flood waters; few were totally spared. What I mostly took back from the Ninth Ward part of the tour was not so much images of individual houses, those that are still there, but of the countless blocks where only one house is inhabited, or none at all. It's hard to see how this city can ever return to the way it was, even in population.

But I was there primarily as a conventioneer. Still I must tell you that we were serenaded at the airport baggage retrieval area by a five-piece band playing jazz music. How's that for class? And speaking of class, when I arrived I was sent up to my room in the luxurious 15th floor, right on the top of the hotel, looking over a broad view of the city and the Quarter, which was to be brilliantly lit up at night. Evidently, someone in the hotel had great discernment in assigning such a room to the recipient of two lifetime achievement awards!

I began with Session 1, Panel 1, "Gender and/or Sexual deviances at the end of the Long Eighteenth Century," or how could you choose another session? This one began—or rather didn't begin—with Rudy de Mattos's "Félicité de Choiseul-Meuse and Female Sexuality in *Julie, ou j'ai sauvé ma rose*." Unfortunately, Rudy somehow managed to lose his paper, and decided to give up his time to the other panelists. Too bad: such a promising title! Fortunately, for the perverse amongst us, there were two fine papers on the divine Marquis: Kristi Krumnow's "Viewing Virtue: Or, how Sade's *Justine* plays the game": quite well, let it be said, even though in the novel the notions of virtue and virginity slip and slide; and Paulette Zillmer's "Sentimental Perversity: The (In)Significance of Lesbian Physicality in Sade's *La Philosophie dans le boudoir*," in which incest was but one of the perversions. Heidi Silcox had quite a battle on her hands with her non-Sadean paper, but managed to get people focused on "Feminine Autonomy in *Evelina*, *Belinda*, and *Emma*," a monumental undertaking indeed.

Colby Kullman has long run sessions on approaches to overlooked texts, and this one was, as usual, both varied and interesting. I missed the first paper but did get to the next three, beginning with Ken Ericksen's paper on "Frances Burney: The Wit in *The Witlings*," which was great fun. Janet Wolf's paper, "Sisters in Every Way: Male and Female Restoration Comic Playwrights Look at Female Bonding," showed that they did so differently to be sure. And Logan Connors threw new and comic light on a play frequently commented upon in French circles, in his paper "Assemble, Blur, and Conquer: Charles Palissot and Genre Combination in *La Comédie des Philosophes* (1760)," in which Palissot interestingly spared Voltaire while assaulting the likes of Diderot and Rousseau.

After a nice lunch with Jim and Nancy McGlathery and Kelly Malone, I attended part of the second panel on approaches to overlooked texts. Frieda Koeninger took us to Madrid for a discussion of "Black Man, White Woman [*El Negro y la Blanca*]: Miscegenation, Abolition, and the Mexican Stage." The play deals with topics beyond those noted in the paper's title: Muslim pirates and kings capturing Christians drives the plot. The play was banned in Mexico because of its revolutionary social concept. Ileana Popa spoke about two heroi-comical poems, Giles Jacob's "The Rape of the Swords" and Pope's *The Rape of the Lock*. I had to leave early to look over my paper for what seemed the tenth time, presented in the next session, "Constructing the Self and Others."

My esteemed colleague Leo Lemay was unable to attend, and so we missed out on "Benjamin Franklin's Radical Educational Curriculum—Creating Oneself." We tried to make up for it, however, with variety and innovation. David Alvarez discussed "Constructing a Tolerant Subject: The Passions of John Locke's *Letter concerning Toleration*"—a bad word in our century among religious people, as you know. The problem was how to make toleration acceptable. Terra Caputo's paper on "Women's Scandalous Fiction, Pornography, and Construction of the Ideal Woman" was a fine study of the tensions and ironies of the subject. My paper, "An Autonarratological View of Rousseau's *Confessions*," was full of terms like "hypernarrator" and "hyponarrator," which I managed to confuse

myself once or twice.

The first plenary session, "The Back-Of-Town in the Atlantic World: the Meaning of Eighteenth-Century New Orleans," was a wonderful discussion of the development of the fringes of the city in areas away from the Mississippi, the illegal activities in those quarters (at a time when the city was barely established!), and the growth of New Orleans in that direction.

A session on World Literature in the Eighteenth Century included papers on Japan, China and Britain, and France. Mary Rooks discussed "Chikamatsu Monzaemon's Suicide Plays," Robin Michelle Runia's talk concerned "Later-Eighteenth-Century Autobiography in Britain and China," and John Copeland presented "Libertinism as a Platonism in Laclos's *Dangerous Liaisons*." If the fourth speaker had been able to attend, Germany would have been thrown into the mix. Lots of fun, and a kind of world tour.

Later on, I attended Gloria Eive's very interesting panel on "Perspectives of the 'Real World' in the Arts, Literature, and Politics." Colby Kullman presented "Boswell Interviews Voltaire: A Theatrical Production" that was never performed publicly, but which was meticulously laid out by Boswell. "Passion and Music in Gluck's *Orfeo ed Euridice* and Monteverdi's *Orfeo*" put the highlight on the musical stage, often lacking at our meetings. Similarly, Janet Leavens spoke of "The Emergence of Sentimentalism in Gluck's French *Alceste*." This session was a highlight of the meeting.

There were, of course, other fine sessions and papers, but I admit I went out to stroll about the French Quarter and later took the Katrina tour, so I missed some of the highlights, including papers by Kevin Berland, Kevin Cope, Baerbel Czennia, Dale Katherine Ireland and Gloria Eive, among others. But, hey! You can't see everything!

About a month later, I discovered that scads of EC/ASECS members were on the same non-stop flight from Philadelphia to Portland, where the ASECS meeting was held. Don Mell, Sharon Harrow, Doreen Alvarez Saar, and others waited together at the gate for our departure. Not only was there this mighty contingent of wonderful people, but, when we arrived, I went to the Executive Tower (where else would they send me?) to register. I was assigned a room on the 14th floor, which was actually the thirteenth thanks to the strange phenomenon of triskaidekaphobia that seems to haunt America; but thirteen is my lucky number. And my room was 1421; the last two digits representing my street address, which of course the hotel knew. Down in the breakfast room the service consisted of plates, bowls and cups with orange trimming. Outside, the fire hydrants had all been painted a bright orange in the vicinity of the hotel. With all these occurrences, it hardly seems like mere coincidence. One might almost think that Portland was welcoming one of its favorite visitors!

In the state of euphoria that such a welcome put me in, I was not always able to concentrate as fully as I wanted to do, and so I might not be able to report as thoroughly or as well as I usually do. Fortunately, Ellen Moody has provided three blogs that cover many panels, containing summaries of some of what I heard

in Portland, and things I did not hear. As you will see, the subjects were far-ranging. I think you'll enjoy reading them as much as I did:

<http://server4.moody.cx/index.php?id=868> Richardson's novels (mostly *Grandison*)

<http://server4.moody.cx/index.php?id=869> Women's writing and landscape art (includes Burney session, one women's caucus session, an Amélie Opie poem and obscure best-sellers)

<http://server4.moody.cx/index.php?id=871> A Miscellany (includes an afterpiece, films, sensibility and art, French literature, Johnson, Portland museum)

Reports that I was seen wandering around in the light rain along the Willamette River are true. It is also true that I went to a mall designed by Frank Lloyd Wright, in the company of Ken and Mary Ericksen, who are intimately familiar with Portland. It is true, too, that I rode more than once on the light rail system that circulates at no cost in the downtown area. And, furthermore, it is true that I was spotted at an Asian restaurant in the company of a young female physician (although, she being one of my daughter Jeanne's best friends). I also managed to take in a couple of hours at the Portland Art Museum (can't recall its official name), and a visit to the campus of Portland State University. But, believe it or not, I did get to a few sessions, including the one where I read a paper. As it turned out, "Making Selves, Senses and Sounds: Eighteenth-Century French Fictions" could almost be said to be about literary lies. For example, my own talk, dealing with "Prévost and Rousseau, Fiction and Autobiography, the Creation of Character," tried to demonstrate the regrettably unoriginal idea that autobiographies are all fictions, and that Rousseau's Jean-Jacques owes a great deal to Prévost's des Grieux, the hero of *Manon Lescaut*. Isabelle Demarte's presentation, "Perceptions, Fiction and the Letter Form in Diderot's *Lettre sur les aveugles* and *Lettre sur les sourds et muets*," revealed the fiction of the epistolary form in these two works and in many of the episodes contained in them. Jack Iverson exposed, in his paper, "Beaumarchais, *The Barber of Seville*, and the Culture of Calumny," how this extraordinary comedy reached a dark layer of humanity in its use of malicious slanders. One can only wonder what Olivier Ferret would have had to say, in this context, in his paper that was to deal with Voltaire's *Questions sur les Miracles* if he had been able to attend.

I had every intention of getting up on time to attend the 8:00 o'clock session on Friday, but you know all too well where good intentions lead you. There were a few papers I very much wanted to hear, but obviously not enough to shake off the morning blahs. Some people are like that. The others, the early risers, rule the world. I did, however, manage to get to the book exhibit, which as usual was large and varied. It's also a great meeting place. And there's coffee.

If you're in French and very interested in 18th-century Spain, how do you choose from among "Imagining the Revolutionary City: Paris in Image and Narrative," "The Passions and the Enlightenment Periphery," which included two papers on Spain, and "Rousseau's *Lettre à d'Alembert sur les spectacles*"? So much to feast upon! I chose Paris. And a good choice it was. Karen Meyer-Roux

started things off with "Representing preparations on the Champ-de-Mars for the Festival of Federation" and was followed by Mira Morgenstern's "*Emile* and the City at the Center" (I couldn't help thinking that Mira wished she could send her particle self to the Rousseau session, but even if she was able to do so, that did not detract from her excellent presentation). The session closed with Greg Brown's paper, "First House Entering Paris at the Porte Saint-Antoine: Beaumarchais's mansion: Parisian Monticello or Versailles-in-the-City?"

After lunch with the Northwest Society, it was time for the Presidential Address by Bernadette Fort, "Arresting the Gaze: Greuze's Self-Portraits," the title of which took me back two or three decades to a paper by Michael Fried which inspired me to write four articles on audience-awareness theory; but this presentation dealt with Greuze's representations of himself at various times in his life. Self-awareness rather than audience awareness. It was amazing to see how many people fled from the room before the business meeting could be held.

"Defining and Representing the Abbé," or "Ballads and Songs in the Eighteenth Century," or "Performing the Ibero-American Enlightenment"? Another dilemma, exacerbated by the fact that excellent scholars and speakers were on the program of all three panels. I chose Ibero America, which ended with most of the attendees (I think I was the only lead-foot there!) joining in dances, under the instruction of Nena Couch, whose presentation, "Dance in Eighteenth-Century Spain," led up to this audience participation. There were also very fine talks given by Maria Soledad Barbon ("Staging the Incas in Bourbon Lima") and Gloria Eive ("The *Tonadilla* and *Zarauela*: Eighteenth-Century Spanish Musical Theatre in the Shadow of *Opera Buffa*." Another great session.

I went up to the U. of Delaware Press reception to begin the evening's activities. This is always a highlight of the ASECS meetings for me, and Don Mell does an excellent job of hosting it. Being a member of the press's editorial board, I usually pretend that I have an official function there, although I think that regular attendees have seen through my charade. Still, it makes me feel that I'm earning my drinks and snacks. After that, it was the Ibero-American SECS dinner, always a lot of fun. This tends to fall on the same night as the Society for Eighteenth-Century French Studies dinner, which I attend in alternate years.

Saturday was a generally cloudy day with intermittent light showers: in other words, a normal late-March day in this beautiful city. Somewhere in the dark recesses of my consciousness I recall having attended one paper from one session, but it's like a door I can't open. I do recall going to hear Howard Weinbrot give the Clifford Lecture on "The Thirtieth of January Sermon: Swift, Johnson, Sterne, and the Evolution of Culture." Witty and informative as always.

I chose the Voltaire Society of America's session on "Recent Research on Voltaire," chaired annually by the late Pat Lee, sorely missed by all those in French Enlightenment studies. Jack Iverson has taken the reins of this recurring session, and a fine job he did. I managed to miss the first talk—one of my rambles took me afield,—but I did hear David Eick speak on "Voltaire's *Dictionnaire philosophique*: More Ironic Poses" and Edward Langille's "Voltaire's

Correspondance and the Clandestine Publication of *Candide* in 1759" which he has already turned into an article project sure to be accepted soon. Then, dinner with my young doctor friend, Jody Hooper. (No, I did not ask her for a diagnosis. But about ten years ago, she and my nephew Stephen Braun, who had both recently passed their medical exams, took time to be with me while I was recovering from coronary bypass surgery. I remain extremely grateful.)

I hope many readers will join me at the EC/ASECS in Georgetown in early November, for what promises to be a great meeting. With luck, we'll celebrate a changing of the guard across town at 1600 Pennsylvania Avenue.

University of Delaware

Ehrenpreis Center To Undertake Online Critical Edition of Swift

Dirk Passmann and Hermann Real have obtained funding from the German Research Council for the first half of a projected a six-year project to complete and mount on the WWW an edition of Swift's prose nearly completed by Angus Ross and David Woolley several decades ago. The projected edition, to be printed as well as maintained digitally, is called an "Old-Spelling Critical Online Edition of Swift's Prose: With Introductions and a Variorum Commentary." Within two letters written in their roles as the Chairman and Vice Chairman of the Ehrenpreis Center for Swift Studies, Professor Real and Dr. Passmann have explained the genesis and goals of the project. In 2000, David Woolley told Dirk Passmann that he wanted to leave him "all the work he had done for a new old-spelling critical edition of Swift's Prose, which he and Angus Ross had been commissioned to do by Oxford University Press in the mid 1980s but which never materialized because the Press reneged on its contract with the Editors." After David's death in 2005, when Woolley's Swift collection and papers were acquired by the Ehrenpreis Centre, Passmann received "two large boxes" of papers with "fully established texts (complete with variants) for all of Swift's prose up to 1714, together with textual and historical introductions (for an example, see *Swift Studies*, 21 [2006], 7-26)." In addition, Woolley provided complete collations for all texts published after 1714. Dirk's half of the first letter further remarks:

As we know from David and Angus's correspondence with OUP (now also at the Ehrenpreis Centre), the Press planned a two-volume reading edition at a moderate sales price but—for the first time in Swift scholarship—with a reliable text constituted and presented according to modern bibliographical and textual principles as well as supplemented by factual and reliable introductory chapters summarizing the available evidence and the state of scholarship on the individual texts.

When Hermann Real visited Angus Ross in October 2007, Ross provided "more information on the Oxford Swift, its genesis and the reasons for its eventual failure," and Ross, learning what Woolley had done, donated to the Ehrenpreis Centre "those parts of the projected edition for which he had been chiefly responsible, the historical and thematic introductions." Real added that Woolley had vetted Ross's introductions, making various interlinear and marginal markings, changes, and corrections. Then Passmann and Real submitted "an application for funding to the German Research Council, and in late August reported to the Ehrenpreis Centre's board that the "application has been successful (handsomely so) and that we expect to begin work very soon on what we have called an Old-Spelling Critical Online Edition of Swift's Prose: With Introductions and a Variorum Commentary." His report continued:

we not only want to make David and Angus's excellent and admirable work electronically available; we also plan to use David's texts and Angus's (updated) introductions as the basis for a two-volume printed edition, whose page setting and pagination will be identical with those of the online text. The online text will be available in PDF-format and will be accompanied by a historical and critical apparatus supplied through hyperlinks (pop-ups, or hot spots) highlighted in the text and displayed when clicked, as well as a running commentary as a separate document, referring to page- and line-numbers of both the online and printed texts. The advantage of this *in progressu* mode, it seems to us, is that the various components – texts, introductions, and annotations – can always be updated whenever relevant new research is published. The Ehrenpreis Centre is the ideal home for such a project, all primary and secondary sources being available here and waiting to be exploited.

In second letter to the Board, in late September, Real and Passmann indicated some clarifications and new developments, while also appending a chronological contents list of Woolley and Ross's Vols. I-II (1693-1740). First, the edition will include "all texts that David Woolley and Angus Ross took to be canonical in the 1980s and for which we have their texts as well as their textual and historical introductions. Among them are pamphlets like *An Answer to a Scurrilous Pamphlet* and *A New Way of Selling Places at Court*, but not *It Cannot Rain but It Pours*, whose attribution may still be considered doubtful." The only notable omission is the *Journal to Stella*, though Woolley contemplated editing such ("His own copy of Harold Williams's edition now at the Ehrenpreis Centre has been meticulously marked up, having been collated with the original documents from cover to cover"). The second letter also reports that the Research Council will renew the funding for the three years following October 2011 "with the proviso that we are industrious and

diligent and that we can convince the Council's referees with the quality of our results." In order to exploit the Ehrenpreis Centre's extensive database of Swift scholarship, two young researchers, Dr. Kisten Juhas and Sandra Simon, have been hired for three years to work up a subject index to the Centre's database of holdings. With this tool, Passmann and Real (and contributing colleagues, whom they hope join the project) can annotate the texts and revise and update Woolley and Ross's historical and textual introductions. As a gateway to the project, the Ehrenpreis Centre's website will now be more important than ever. It has recently been overhauled by Dirk Passmann and webmaster Peter Kollenbrandt of the Westfälische Wilhelms-Universität in Münster (<http://www.anglistik.uni-muenster.de/Swift/>)

Additions and Changes to the Directory

We've many additions and corrections to the directory published in the September 2007 issue:

Abelbeck, Hannah M. hma14@psu.edu; English Dept. / 139 Burrowes Bldg. / Penn State U. / University Park, PA 16802-6200
Burson, Jeff. jeff.burson@maconstate.edu; 6001 Thomaston Rd., #505 / Macon, GA 31220
Chalk, Dannie Leigh. New address: 650 South Town Center Dr., #1018 / Las Vegas, NV 89144
Curran, Andrew. acurran@wesleyan.edu; 319 Pine St. / Middletown, CT 06457
Erickson, Robert A., and Linda Erickson. (English, UC Santa Barbara) erickson@english.ucsb.edu; 2517 Medcliff Rd. / Santa Barbara, CA 93109
Gonzales, Ralph. PoorSue@aol.com; 261 Bloomfield Ave. / Verona, NJ 07044
Hardy, Molly O'Hagan. mollyohardy@mail.utexas.edu; 6021 Belfast Dr. / Austin, TX 78723
Jaffe, Catherine M. (Spanish) cj10@txstate.edu; Modern Languages Dept. / Texas State U. / San Marcos, TX 78666.
Johnson, Christopher. English / Francis Marion University / PO Box 100547 / Florence, SC 29501-0547
Kvande, Marta. marta.kvande@ttu.edu; English / Texas Tech U. / Lubbock, TX 79409-3091
Lake, Crystal B. cblv2@mizzou.edu; 2008-09: School of Literature, Communication, & Culture / 336 Skiles Bldg. / 686 Cherry St. / Atlanta GA 30332-0165
Lee, Anthony W. (English, Kentucky Wesleyan U.) TLee@kwc.edu; lee.tony181@gmail.com; 402 E. 20th St. / Owensboro, KY 42303
Malin, Mark. (Spanish novel) mmalin@rmc.edu; Dept. of Modern Languages / Randolph-Macon College / P.O. Box 5005 / Ashland, VA 23005
Miller, Jennifer C. (grad. studies in English, U. of Arkansas) 7 S. University Ave., #17 / Fayetteville, AR 72701

Mulholland, James. (English, Wheaton College)
 Mulholland_James@Wheatonma.edu; 93 4th St. / Providence, RI 02906

Orr, Leah. LRO106@psu.edu; English Dept. / Burrowes Bldg. /
 Penn State University / University Park, PA 16802

Pacini, Giulia. gxpaci@wm.edu; 303 N. Allen Avenue / Richmond, VA 23220.

Pehl, Christa. (graduate student in Musicology, Princeton U.)
 cpehl@Princeton.EDU; 1712 Larchmont Place / Mt. Laurel, NJ 08054

Poor, Suzanne. PoorSue@aol.com; 261 Bloomfield Ave. / Verona, NJ 07044

Primer, Irwin: email: IPRIM@comcast.net

Ribble, Frederick G. anneribble@aol.com; 2014 Hessian Road / Charlottesville,
 VA 22903

Schulman, Alex. (Political Science, UCLA) Alex19@ucla.edu;
 2106 Gates Ave., Unit B / Redondo Beach, CA 90278.

Skeen, Catherine. clskeen@gmail.com. English / Villanova U. / Villanova, PA
 19085

Smith, Patrice. smithp@lasd.k12.pa.us; 420 Rock Valley Rd. / Aspen, PA 17304.

Spielman, David Wallace. dws211@psu.edu; English / Penn State U. /
 University Park, PA 16802

Tarozzi Goldsmith, Marcella. email: marcellatarozzi@verizon.net

Weisz, Elizabeth. lizweisz@yahoo.com; 8403 16th St., #107 / Silver Spring, MD
 20910

News of Members

First some news to members. **Cheryl Wanko**, the chair of our **S. Eric Molin Prize** for the best conference paper by a student, announced that contestants need send an abstract of their papers to the three committee members no later than 15 October and then the completed with paper by 1 December. Besides Cheryl (cwanko@wcupa.edu), that prize jury includes **Lisa Berglund** (Berglul@BuffaloState.edu) and **Jean-Marc Kehres** (JeanMarc.Kehres@trincoll.edu). For fuller accounts of the Prize, see the last *Intelligencer* or the EC/ASECS website, www.udel.edu/flt/faculty/braun/ECASECS/index/html. Besides these judges, we thank **Kathryn Temple** for spending much of this year organizing our meeting 6-9 November at Georgetown, which appears to have brought over 40 scholars into EC/ASECS: we hope they find reason to remain, and we'll provide names and addresses for most in the next issue. The program is posted at: <http://english.georgetown.edu/programs/ecasecs08/schedule/>. Meeting at the Georgetown Marriott, we begin with the "Oral/Aural Experience" chaired by Peter Staffel, a performance of *The Rape of the Lock*. The business lunch and banquet occur on Friday. Sessions run from 8:30 a.m. through 5:00 p.m. Friday, from 9:00 a.m. to 6:30 p.m. Saturday, and from 9:00 to 10:30 a.m. Sunday.

We owe a round of applause to **Ted Braun** for an amazing transformation and expansion of the **EC/ASECS website** (noted two sentences above). It looks as if we'd hired a design firm! (Ted did get some help from his colleague Tom

McCone, Director of Delaware's Foreign Language Media Center, to whom we send our thanks.) The site, now employing the latest version of CSS, contains many new pages devoted to the EC/ASECS constitution, the Society's history, and its prizes and their winners as well as indices to the newsletter. There are also email links to Executive Secretary Linda Merians, to C18-L webmaster Kevin Berland, and to the newsletter editor.

In the last issue I mistakenly spelled John Overholt's surname "Overhold"-apologies! John is the Assistant Curator of the Houghton who oversees the Donald and Mary Hyde Collection of Samuel Johnson. John has completed cataloguing that collection and will be mounting "an exhibit of the Hyde Collection, accompanied by a published catalog and a symposium, in August 2009" (on the Houghton conference, see below).

Among the new members this season is **Hannah Abelbeck**, a graduate student in American literature at Penn State working with **Carla Mulford**. The Winter 2008 *ECS* contains **Vanessa Agnew's** essay "Listening to Others: 18C Encounters in Polynesia and Their Reception in German Musical Thought" (41:165-88). **Corey Andrews's** essay "Drinking and Thinking: Club Life and Convivial Sociability in Mid-Eighteenth-Century Edinburgh," focused on Edinburgh's Select Society and Poker Club, appears in the Autumn 2007 issue of *SHAD* (65-82). **Martha Bowden** is now serving as President of the Aphra Behn Society. Our new member **Jeff Burson** is working on 18C cultural and intellectual history (British, imperial, Francophone), particularly political and religious thought. Our institutional member the **American Antiquarian Society** has a nice tribute in its July newsletter (*The Book*) to the ever-helpful **Joanne Chaison** on her retirement from Research Librarian at the AAS in May--we hope her years of toil for others is followed by an equal number of satisfying adventures and avocations. **Tobias Smollett, Scotland's First Novelist**, ed. by **O M Brack**, is reviewed by Ken Simpson in *Eighteenth-Century Scotland*, no. 22 ([spring] 2008), 35-36. Skip Brack spent much of the summer and this month of September at the Huntington working up a catalogue for the library's Johnson exhibition during March-November 2009. In July he was reading proofs for the first volume of John Middendorf's Yale edition of the *Lives of the Poets*, remarking "he did a wonderful job." Next month Skip will be reading the proofs for his edition of John Hawkins' life of Samuel Johnson (for Georgia). **Tita Chico** has a review essay in the Winter 2008 *ECS* on Batchelor's *Dress, Distress and Desire: Clothing the Female Body* and McMaster's *Reading the Body in the 18C Novel*. **Greg Clingham** published the note "Letters to Headmaster Busby" in the most recent *Scriblerian* (40:102-05). Our sympathies go out to Louisiana members like **Kevin Cope, Bärbel Czennia, Barbara Fitzgerald, John Greene**, and others, suffering through another bad hurricane season--surely Hurricane Ike has made things harder for Kevin and others organizing SCSECS meeting for Galveston this winter. **Andrew Curran** is finishing up a book on the Africa of the French Enlightenment and is generally interested in African travelogues and the 18C history of science, esp. the life sciences. **J. A. Downie** is "tidying up" the

papers from the London Henry Fielding Tercentenary Conference that he chaired last year for publication by Cambridge Scholars as *Henry Fielding in our Time*. He's also lining up contributors for his projected "Oxford Handbook of the 18C Novel." Cambridge UP in August reissued in paperback Alan's *Robert Harley and the Press: Propaganda and Public Opinion in the Age of Swift and Defoe* (1979). Alan is now the series editor for Pickering & Chatto's Eighteenth-Century Political Biographies series, to which he will contribute a biography of Henry Fielding, now almost finished, and **Angus Ross** will one of John Arbuthnot (forthcoming 2009 and 2010--the first published was that of Defoe, by W. R. Owens and P. N. Furbank, in 2006).

John Dussinger has followed up his earlier attributions studies of Richardson with another very important essay: "Another Anonymous Compilation from Samuel Richardson's Press: *A Select Manual of Devotions for Sick Persons* (1733)" in *Papers of the Bibliographical Society of America*, 102 (Sept. 2008), 363-85. Through a learned examination of the compilation's sources, the editorial method, the phrasing, and paratextual references, John makes the case that Richardson was probably one of the compilers of this 1733 publication (not in Maslen and located in a single copy by the ESTC). Also of note is John's examination of Richardson's relations with journalist Ralph Courteville, who wrote with the pseudonym "R. Freeman" and could have been the R.F. who puffed Richardson's *Apprentices Vade Mecum* and the *Select Manual of Devotions for Sick Persons*. Other interesting reflections involve Richardson's likely motivations or justifications for compilations and abridgements bordering on plagiarism. **Robert Erickson** just retired from UC Santa Barbara after 41 years and is taking time now to do leisurely tasks like joining the EC/ASECS and finishing his book on ecstasy, "Sacred Rage: The Poetics of Ecstasy and Rapture, 1550-1750." He treats "the neglected but essential genre of 'sacred rage' in 16-18C poetry," as in a chapter on "Pope's Poetics of Rapture and Satire." He's contributing an essay on "Cleland's Gospel of 'Ecstasy'" to the festschrift for **Jerry Beasley** that **Chris Johnson** is editing, and another on "Swift, Sterne, and the Anglican Sermon Performed" to "Divine Rhetoric: Essays on the Sermons of Laurence Sterne," which W. B. Gerard is editing for Delaware (forthcoming 2009). Presumably Bob's current focus grew out of his long-standing studies on the heart--what a welcome alternative to all the focus of late on genitalia! In 1997 Penn published his *The Language of the Heart, 1600-1750*, and he contributed "Fictions of the Heart: Sterne, Law, and the Long 18C" to the *ECF* special issue in 2003 on Fiction & Religion. Bob's engagement with the subject includes physiology; thus, he's reviewing this year Ole Hoystad's *A History of the Heart* for the *Journal of Social Medicine*. His previous medical studies began with a dissertation on Dr. Arbuthnot (supervised by Maynard Mack) and reach through his essay "On the External Uses of Water in . . . *Humphry Clinker*," published in O M Brack's festschrift for Boucé, *Tobias Smollett, Scotland's First Novelist*. **Beatrice Fink**, who co-edited Vol. 8 of the *Oeuvres complètes* of Benjamin Constant, has reviewed other volumes in the

series (19 published to date) in *Dix-huitième siècle*. She co-authored an article on Constant's economic thought and its impact on the Saint-Simoniste "industrialiste" movement of the 1820s (*Oeuvres et critiques*, 33, no. 1 [2008], 61-79). Beatrice continues to publish on culinary history and attend conferences on the subject--and period banquets, too, as one in Frascati last fall!

Emily Friedman, working on her Ph.D. at Missouri, received a two-month fellowship from the Chawton House Library to work there in February and March, during which time she'll present an invited lecture, co-sponsored by the U. of Southampton. Emily is also a breakout speaker at the Jane Austen Society of North America conference in Chicago this October, her talk being entitled "Austen: End or Beginning." **Gordon Fulton's** essay "Evidences of the Christian Religion: Using Pascal to Revise Addison in Eighteenth-Century Scotland" appears in *Lumen*, 26 (2007), 227-41. **Mascha Gemmeke** spoke "A Lassitude . . . Gloominess, Melancholy and Low Spirits in the Court of George III" at the conference "Before Depression, 1660-1800," held in Newcastle, 19-21 June. Mascha was writing a paper on women as house owners for a Danish conference in August, right after the grading of student exams concluding the spring term--she writes that supposedly in 2010 German universities will start in September and finish their academic year in June as most do elsewhere. **Sayre Greenfield** and **Linda Troost** worked the past year in London and then traveled to Australia in July to lecture to the Jane Austen Society of Australia. We're pleased to welcome **Molly O'Hagan Hardy**, who works on book history, postcolonial theory, and gender studies. **Clement Hawes** with Kumkum Chatterjee has edited *Europe Observed: Multiple Gazes in Early Modern Encounters* for Bucknell U. Press (2008, ISBN: 978-0-8387-5694-2), an interdisciplinary collection on how Europe was viewed by outsiders. Note that it's in paperback as meant to be affordable for classes (\$25), and we'll carry a review of it next year. The volume appears in the series "Aperçus: Histories Texts Cultures," edited by **Greg Clingham**, the director of the press. (The series contains two earlier titles, Julia Rudolph's *History and Nation* and Philip Smallwood's *Critical Past: Writing Criticism, Writing History*.) Hawes and Chatterjee's collection includes **Vin Carretta's** "Stranger in a Strange Land: Europeans through the Eyes of Gustavus Vassa/Olaudah Equiano" (195-212) and essays on "Chinese in Europe," "Spain through Arab Eyes," "North American Indians in 18C Europe," etc. **Andrew Immel's** note "Addenda and Corrigenda to Marjorie Moon's, Benjamin Tabart," in the August 2008 issue of *Children's Books History Society Newsletter*, concerns titles (1803-1808) by Jeremiah Joyce (identified in John Issitt's *Jeremiah Joyce: Radical, Dissenter and Writer* just published by Ashgate) We're also pleased to welcome **Catherine Jaffee** of Texas State U., who works on Spanish women writers and literature for women and on the theory and history of reading. **Chris Johnson**, on sabbatical this fall, has written some reviews, an essay on Sarah Fielding for *XVIII: New Perspectives on the Eighteenth Century*, and begun editing submissions for his festschrift for **Jerry Beasley**. This summer at the annual convention of the Australian Society for French Studies **Jean-Marc**

Kehres spoke on Genlis's epistolary contribution to the periodical press during the Revolution. The peripatetic historian **Paul Kerry** continued at Princeton this summer but also did some research at Dartmouth; he'll be at Brigham Young U. most of the coming academic year and then in Cambridge for some of the year following. Paul contributed the essay "Heinrich von Kleist's 'On the Completion of Thoughts Whilst Speaking' at the Transformation of German Conversational Discourse" to *The Concept and Practice of Conversation in the Long 18C*, ed. by Katie Halsey and Jane Slinn (Cambridge Scholars Press, 2008). *Friedrich Schiller: Playwright, Poet, Philosopher and Historian*, edited by Paul last year for Peter Lang, should be reviewed here in September or January. **Marta Kvande**, after earning tenure last spring at Valdosta State, has become an assistant professor at Texas Tech, opting for a better teaching load, including the chance to work with graduate students, and more time for research. This summer Delaware published a collection of essays edited by Marta with Diane Boyd: *Everyday Revolutions: 18C Women Transforming Public and Private*. The essays include Marta's own "Frances Burney and Frances Sheridan: Epistolary Fiction and the Public Sphere," **Paula Backscheider's** "Hanging on . . . Women's Struggle to Participate in the Public Sphere," Emily Smith's "Emily Smith on Brooke's *Emily Montague*," Alistaire Tallent on prostitution in French memoir novels, and Brett McInelly on women and Methodism (a review is forthcoming).

Crystal Lake received honorable mention in SEASECS's 2008 competition for Best Graduate Student Paper (for her paper "The Rise and Fall of Man: The Sexual and Historical Legacies of Masculinity in the Collections of Sir William Hamilton and William Beckford"). Readers may have seen that Crystal, as a caucus chair in 2007/08, contributed the "Graduate Student Caucus News" to the *ASECS News Circular*. She has accepted a postdoctoral fellowship in the Marion L. Brittain Fellows Program at Georgia Tech and hopes this fall to defend her Missouri dissertation on 18C ruins and antiquarianism. We're pleased to welcome **Anthony Lee** to the Society, who works on Samuel Johnson, Frances Burney, and other literary figures--historians, too, for he wrote the chapter on Gibbon in the *DLB* volume of *18C British Historians*. Regarding SJ, his essay "Quo Vadis? Samuel Johnson in the New Millennium" appeared in the May 2007 issue of *Modern Philology* and his book *Mentoring Relationships in the Life and Writings of Samuel Johnson* was published in 2005. Tony is currently working on an annotated edition of *The Rambler* and would like to edit other writings by Johnson and by Arthur Murphy on Johnson. Tony is participating this year in the MWASECS, the SCSECS, and the ASECS meetings, and he'll be organizing the 2010 MWASECS meeting in Louisville. **Devoney Looser's** book *Women Writers and Old Age in Great Britain, 1750-1850* has been published by Johns Hopkins University Press (ISBN: 0-8018-8705-4)--see the press notice at www.press.jhu.edu/books/title_pages/9473.html. Devoney looks at a couple dozen women authors (most living to be eighty or more), examining how writers like Barbauld, Burney, Edgeworth, Macaulay, Piozzi, and Porter "toiled for decades after they achieved acclaim--despite seemingly concerted attempts by

literary gatekeepers to marginalize their late contributions." She explores paths, such as retrospection, that these authors took in response to aging. Also, Devoney is President of the Midwest MLA this year, which meets in Minneapolis on 13-16 November, and she received an American Philosophical Society grant this past summer to support research in England and Scotland toward a book on "Sister Novelists: Jane and Anna Maria Porter."

Back in July, I heard from **Rob Hume** that **Ashley Marshall** had completed the 450-page draft of her dissertation and was thus enabled to use "her ACLS/Mellon dissertation fellowship to turn it into a book"--she may well have a book contract before her defense in February or March! She's also begun to focus her attention more fully on the Swift canon. This summer Rob Hume and **Judy Milhous** worked on an account book for Lincoln's-Inn-Fields as a memorial to the late Harold Love. Jim May's "Scribleriana Transferred: Recent Listings and Acquisitions" (c. 2007) appears in the most recent *Scriblerian*. My recent claim that Alan McKenzie directed **Chris Mayo's** dissertation edition of Chesterfield was flat wrong, encouraged by Chris's remarking that Alan repeatedly read drafts of his Chesterfield--Chris writes that Susan Staves, still a mentor, directed his dissertation. **Thomas McGeary**, after spending the summer revising (and shortening) a book-length manuscript for CUP on English opera, satire, and related topics, is spending six weeks of the fall at the Clark Library, where he enjoys a fellowship, and also at the Huntington, in part working on his and **James Tierney's** bibliography and census of 18C British periodicals. **Donald Mell** continues to direct the University of Delaware Press (he's been instrumental in our obtaining review copies but also in the Press's publication of those 18C studies we're eager to review). Don worked this summer on an essay dealing with Swift and the Delany/Carteret poems and controversy for an essay collection. We're happy to welcome **Jennifer Miller**, a graduate student at the U. of Arkansas working on gothic fiction. **Carla Mulford** is finishing up the editing of a *Cambridge Companion to Benjamin Franklin* (December or early 2009), though much of her time for years has been her big book, "Benjamin Franklin and the Ends of Empire." The *Cambridge Companion*, besides her intro, includes "BF and the American Dream," written with Nian-Sheng Huang. Also forthcoming is her "BF, Traditions of Liberalism, and Women's Learning in 18C Philadelphia," which will appear in *Educating the Youth of Pennsylvania: Worlds of Learning in the Age of Franklin*, ed. by John Pollack and Michael Ryan (due from Penn). Carla wrote the chapter "Print and Manuscript Culture" in *The Oxford Handbook of Early American Literature*, edited by Kevin Hayes and published by OUP this year (pp. 321-43). Last year she published "Writing Women in Early American Studies: On Canons, Feminist Critique, and Writing Women into History," in *Tulsa Studies in Women's Literature*, 26 (spring 2007), 107-18. Lastly, her essay "BF, Pennsylvania Germans, and the Ethnic Origins of Nations" appears in *Halle Pietism, Colonial North America, and the Young United States*, ed. by Hans-Jürgen Grabbe (Stuttgart: Steiner, 2008?). When you add that sort of scholarship to Carla's collegiality and her fine mentorship of graduate students, you can

understand why we at Penn State are very proud to be on the same faculty.

James Mulholland, a new member and Asst. Prof. of English at Wheaton College, published "Gray's Ambition Printed Voices and Performing Bards in the Later Poetry" in *ELH*, 75 (2008), 109-34. During 2007 **Nora Nachumi** had a baby, got married, received tenure at Stern College/Yeshiva University, was promoted to Associate Professor, and was appointed interim Chair of the English Dept. Annus mirabilis! She also completed her book *Acting Like a Lady: British Women Novelists and the 18C Stage* (AMS Press, 2008). This summer she was writing a review essay for *Age of Johnson*, teaching, administrating, and thinking about her next book—and probably wishing she could take a vacation. **Melvyn New** traveled to France in May or June to lecture at UParis VII ("*Tristram* is on its aggregation list this year"), which allowed a week with a granddaughter studying in Paris, who proved an able guide. He has an essay in a collection on Sterne's sermons, edited by W. Blake Gerard and forthcoming from Delaware. Mel has been editing *Sir Charles Grandison* for the Cambridge Richardson and also Sterne's letters for his Florida edition (due c. Fall 2009). Mel and Peter de Voogd are brainstorming about a tricentenary conference on Sterne for August 2013--announcement forthcoming. **Steven Newman's** *Ballad Collection, Lyric, and the Canon* is reviewed by Carol McGuirk in *Eighteenth-Century Scotland*, no. 22 ([spring] 2008), 33-35.] **Max Novak** has edited a volume for the Univ. of Toronto Press entitled *The Age of Projects* (2008, ISBN: 0802098738), which includes **Manuel Schonhorn's** "Here Comes the Son: A Shandean Project" and other lectures from the UCLA Clark Memorial Library's 2003-04 core program. The program was subtitled "Changing and Improving the Arts, Literature, and Life during the Long 18C, 1660-1820," and essays concern fraudulent as well as altruistic projects that reveal forward developments, advanced or satirized by such authors as Defoe and Swift. Max Novak is the President of the Defoe Society, an ASECS affiliate that meets annually during ASECS. We're pleased to welcome **Leah Orr**, who's in her second year of graduate studies in English at Penn State, where she works with **Rob Hume**. Our new member **Giulia Pacini** works on French cultural history, European landscape architecture and--a rare focus--the history of trees/forest management. **Cathy Parisian** will be coming to the Georgetown meeting in her new official capacity as ASECS's affiliate societies coordinator--it's nice for a change to have someone from EC/ASECS in ASECS's leadership, able to convey members' concerns to the national organization. We wish Cathy good luck in her other new position, too, at NC-Pembroke. **Juliette Paul**, working on her Ph.D. at Missouri, was selected as a participant in the Mellon Workshop in Renaissance and Early Modern Studies at the U. of Warwick this past July (focused on "Belief and Unbelief"), co-sponsored by the Newberry Library. **Ruth Perry** and Susan Carlile have edited Charlotte Lennox's *Henrietta* (1758) for Kentucky (2008; paperback, \$25; ISBN: 978-0-8131-9190-4), annotating it and presumably following the substantives of the revised 2nd edition of the popular novel, which they note was thoroughly revised. The novel hasn't been reprinted since the 18C. **Temma Berg**, who's writing a biography of

Lennox, will review *Henrietta* for us. **John Price** has continued to distribute his rare book lists conveniently as PDFs, such as one devoted to Edward Gibbon in June and another with 73 books by, about and for women in late August; anyone who might buy 18C books ought to ask John to send him or her his lists (books@jvprice.com)--the dollar's now about 12% stronger against the pound and, while John's always had reasonable and moderate prices, listings by English dealers are looking more affordable. I failed to note last September that the 2007 *Eighteenth-Century Scotland* contained **John Radner's** review of *The General Correspondence of James Boswell, 1757-1763*, edited by David Hankins and James Caudle--as well as **Lisa Rosner's** review of Deborah Symonds's *Notorious Murders, Black Lanterns, and Moveable Goods* (U. of Akron Press, 2006) and **O M Brack's** of editions of Hume's *An Enquiry concerning Human Understanding* and *An Enquiry concerning the Principles of Morals*, both edited by Tom Beauchamp and published by Clarendon in 2006. **Hermann Real's** "Facta Sunt Servanda: or, A Plea for a (Swiftian) Return to Scholarly Sanity" appears in *Poetica*, in an issue he co-edited with Noriyuki Harada (68: 17-38). After a review of critical modes and a defense of reconstructing authorial intention and contemporary responses, Hermann nicely demonstrates the importance of historical lexicography and the knowledge of what an author read (with examples from Swift). Hermann writes that his annual *Swift Studies* will be mailed earlier than usual, sometime in October. This summer saw the publication of papers from Hermann's 2006 Münster Swift, all carefully edited by Hermann after revision by authors: *Reading Swift: Papers from the Fifth Symposium on Jonathan Swift* (Munich: W. Fink, 2008; pp. 571; ISBN: 978-3-7705-4402-8; 69 euros [c. \$95-100]). The 31 essays include over a dozen by EC/ASECS members: **A. C. Elias, Jr.** (see the memorial tribute above); **W. B. Carnochan's** "Who Was Podofar? Swift in the *Journal to Stella*); **Jim May's** "Revising Teerink"; **Stephen Karian's** "Edmund Curll and the Circulation of Swift's Writings"; **James McLaverty's** "The Failure of the Swift-Pope *Miscellanies* (1727-32) and *The Life and Genuine Character of Doctor Swift* (1733)"; **Frank Boyle's** "New Science in the Composition of *A Tale of a Tub*"; **John Irwin Fischer's** "'In pity to the empty'ng Town': Who's Who, Where's What? And Who's the Poet?"; **James Woolley's** "Swift's 'Skinnibonia': A New Poem from Lady Acheson's Manuscript"; **Hermann Real** and Dirk Passmann's "The Intellectual History of 'Self-Love' and *Verses on the Death of Dr Swift*"; **Clement Hawes's** "Scaling Greatness in *Gulliver's Travels*"; **Ann Cline Kelly's** "Swift's Unmoralized Ovid: *Baucis and Philemon* and Book Four of *Gulliver's Travels*"; **J. A. Downie's** "Gulliver's Fourth Voyage and Locke's *Essay concerning Human Understanding*"; and **Peter Sabor's** "'Some Private Edition of his Works': Frances Burney and Swift." Besides these essays by members, the volume includes Melinda A. Rabb ("Postmodernizing Swift"), Joao Fróes ("Contemporary Writings in Answer to Orrery's *Remarks on Swift*"), Marcus Walsh on the *Tale of a Tub*, Allan Ingram on madness in the *Tale*; Sean Connolly on "Swift and History"; Ian Higgins on *An Argument against Abolishing Christianity*, Howard

Weinbrot on "Swift's Thirtieth of January Sermon," Toby Barnard on "John Lyon and Irish Antiquarianism," Valerie Rumbold on "Locating Swift's Parody," Clive Probyn on "Swift's Early Odes," and eight more essays, many on Swift's Irish efforts (by Jos. McMinn, Sabine Baltes, Sean Moore) and on his reception in Europe (by Sabine Wendel, Flavio Gregori, Gabriella Hartvig, and Michael Düring). Members teaching English literature are encouraged to ask their libraries to acquire a copy: nearly 300 leaves--good paper well printed and bound--from a competitive arena where major Swiftians tried to make genuine contributions to scholarship (the earlier four symposium volumes are worth much more used than new). It gives us great pleasure to welcome to our Society **Frederick Ribble**, known to all working on Henry Fielding, as for his exemplary *Fielding's Library: An Annotated Catalogue* (1996), co-authored with his wife Anne Ribble (they have long been important members of the Bibliographical Society of the University of Virginia). Fred is working on Henry Fielding and his circle and 18C journalism.

We put Frances Burney on the cover in memory of the late **Betty Rizzo** (she died 5 August), one of whose many accomplishments was editing Burney's journals (Betty was also involved in the effort to put a monument to Burney in Westminster Abbey, 2002). It amuses me to hear from Brij Singh that Betty thought Burney should be called "Frances," not "Fanny," given that the homespun plainness of "Betty," like Betty's often frizzy and disordered hair, only added to her own stature. Betty was very supportive of the *Intelligencer* when I took over as editor in fall 1986 and sorely needed articles. She took **Linda Merians** and myself under wings in a project to produce a research guide to 18C primary materials, for which we tried to initiate a "Committee on Research Resources" and also (mostly Betty) wrote an unsuccessful grant to the NEH. Related to that effort were two articles that Betty contributed to this newsletter on "Research Resources," the first on microfilms (1.2 [April 1987], 16-21), the second surveying subject areas to be covered, like sources for addresses, apprentices, auctions, bank and bankruptcy records, deeds, directories, etc. (1.3 [Sept. 1987] 11-19). Betty's generosity, erudition, and industry have been widely celebrated of late. For instance, there's a well-researched full-page tribute by Lorna Clark in the fall 2008 *Burney Letter*, with appreciative quotations from Janet Todd. From Lorna we learn that Betty was home with her five kids from 1948 to 1964, only then starting graduate studies, and that Betty recently published pieces in the *Burney Journal* and *A Celebration of Frances Burney* (2007). We're delighted that **Nora Nachumi** will chair a roundtable in Betty's honor, with reflections on her work, at the Georgetown EC/ASECS. It's extraordinary for us to run double tributes (as we have above) to anyone, but, as **Kevin Berland** noted on our listserv, Betty was "unusually brilliant, hard-working, penetrating, insightful, and kind." Betty was such a whirlwind of ideas and publications that I'd continued to think of her as middle aged and was shocked at learning her age at death. The lament is not that there wasn't enough life for Betty but that there wasn't enough Betty in our lives, especially after Ray's stroke. If you have an appreciative

memory of Betty, I encourage you to write her children care of her daughter Erica Kenney (EMKenney10@aol.com; 10 The Byway, Bronxville, NY 10708). Our thanks to **Beverly Schneller** for providing many facts and insights in her memorial tribute to Betty but also for taking over at Betty's request the preparation of Betty's life of Elizabeth Griffith (Johns Hopkins) and edition of Greville's letters (Delaware).

The U. of Delaware Press this summer published **Bonnie Arden Robb's** *Félicité de Genlis: Motherhood in the Margins* (pp. 298; ISBN: 978-0-87413-999-0)--we'll be offering a review of it before the year's out. (Early versions of "several chapters" were read at our meetings, and Bonnie's acknowledgement notes, "I thank colleagues at the East-Central/American Society for Eighteenth-Century Studies, particularly **William Everdell** and **Jean-Marc Kehres**, for their helpful and insightful comments.") Bonnie, who coordinates Delaware's Foreign Language Education Program, was in Paris during July for a course at the Chambre de Commerce et d'Industrie de Paris, taught to lively international students. **Kyle B. Roberts**, while a Hench Post-Dissertation fellow at AAS, contributed a review of Barbara Lacey's *From Sacred to Secular* to the AAS's March 2008 newsletter (*The Book*). **Peter Sabor**, co-editing the CUP's Richardson edition, running the Burney Centre at McGill, etc., is much in demand. He gave a plenary on "Frances Burney and Alexander d'Arblay: Creative and Uncreative Gloom" at the conference "Before Depression, 1660-1800," in Newcastle in June. Peter was invited to speak at the textual studies conference at Louisiana State at Shreveport in November (see below), but he must miss it, for he is then to be inducted into the Canadian Royal Society. Congratulations to **Doreen Alvarez Saar** for winning the Lindback Foundation's award at Drexel for Distinguished Teaching this past spring--and for spending a couple weeks this summer hiking in Glacier National Park and its environs. We're please to gain another member in political science, **Alex Schulman** of UCLA, who'll be presenting a paper at Georgetown this fall. **Eleanor Shevlin** participated in the SHARP conference in Oxford--she remains the liaison for SHARP with ASECS and also one of the organizers for the Washington Area Group for Print Culture Studies, which has long met monthly at the Library of Congress (this year's meetings began 12 September with Michael Winship speaking on the American book industry, 1850-1950). Eleanor has been working hard this year to select readings on book and publishing history, both introductory and exemplary, for a compilation on those fields to be published by Ashgate. In the fall 2008 *Burney Letter*, **Geoffrey Sill**, co-editor with Peter Sabor of Fanny Burney's comic *The Witlings*, reviews a performance of that play at the West End Theatre off-Broadway (16 May -1 June)--he thinks that this version is better than the earlier ones (1994 and 1998), but that "It will take a few more attempts for directors and performers to find the right balance between farce and satire." We're happy to welcome to EC/ASECS **Katie Skeen**, who works on William Dunkin's poetry, and also **Patrice Smith**, in advance of her participation at the Georgetown meeting. Patrice's 18C interests include Ireland, Swift, and music of the Baroque

period. **David Spielman** has published "Sir Robert Howard, John Dryden, and the Attribution of *The Indian-Queen*" in the September issue of *The Library* (9:334-48). **Marcella Tarozzi Goldsmith** has been writing a "book on Nietzsche that considers his typologies of the human—also, psychoanalysis (Lacan in particular) is on my agenda, as is aesthetics: I will respond to a paper on *Antigone* and Hegel at the ASA meeting in November." Congratulations to **Zak Watson** for defending his dissertation at Missouri this summer: "Breathing in the Other: Enthusiasm and the Sublime in 18C Britain." This academic year Zak will serve as a visiting assistant professor at the U. of Missouri. **Cal Winton** is researching Richard Steele's ancestors ("Steele's grandfather walked from the Mediterranean to India and back, and then from India to Persia to . . . England"). This summer he wrote an entry on "print culture" for an "Encyclopedia of the American Enlightenment" forthcoming from Thoemmes.

James Woolley is not only generous to Swift scholars—he just completed his 11th and final year as Clerk of the Faculty at Lafayette College—this summer he was relieved to hand over the many boxes of archived papers and CD files he's stored up during his pro-bono effort. **Roy Wolper, Mel New, David Ventura** and their fellow editors have brought forth a jumbo double-issue of *The Scriblerian* last month, Vol. 40, nos. 1-2, for fall 2007 and spring 2008. Too many members have reviews or work reviewed in the volume to call attention to them all—we're pleased that a number of *Intelligencer* articles are examined, too, but we won't favor those. One temptation is to mention when reviewer and reviewed authors are both EC/ASECS members, as when **Vin Carretta** reviews **Max Novak** & Carl Fisher's *Approaches to Teaching Defoe's* Robinson Crusoe, **Alan Downie** reviews **Angus Ross's** edition of Arbuthnot's *Correspondence*, or **James McLaverty** reviews **Peter Sabor** and Tom Keymer's *Pamela in the Marketplace*. **Geoffrey Sill** undertook much that is particularly difficult, offering a detailed textual examination for a former review of the Stoke Newington Defoe *Political History of the Devil*, and reviews of Defoe's *Review* edited by John McVeagh, *Moll Flanders* edited by Paul Scanlon, and also John Richetti's *Life of Daniel Defoe*. Among the memorial tributes to lately deceased scholars is one on **Frank Ellis** by his colleague at Smith, Douglas Patey.

Forthcoming Meetings, Exhibitions, New Publications, etc.

We in the **East-Central / ASECS** next meet on 6-9 November at Georgetown University and the nearby Georgetown Marriott, with the theme "The Eighteenth-Century Political World." (2008 has been "the" year for politics!) The meeting is chaired by Kathryn Temple (English, Georgetown U, Washington, DC 20057; templek@georgetown.edu). The program is posted at the conference website (<<http://english.georgetown.edu/programs/ecasecs08/schedule/>>), along with information on registration, accommodation, the society and university. (If the Marriott is full, consider Arlington's Day's Inn, with free parking and coffee for under \$70 a night!)

The conference website can also be reached through our Society's website maintained by Ted Braun:

<<http://www.udel.edu/flt/faculty/braun/ECASECS/index/html>>.

The **Goethe Society of North America** meets 6-9 November 2008 in Pittsburgh with a focus on Goethe in 1805-1815. One interesting feature is that graduate students who applied with a chapter of their dissertation can participate in "Writing a *Goethezeit* Dissertation: A Workshop," getting feedback and making the acquaintance of scholars in their fields (those participating receive a \$250 GSNA Gloria Flaherty Award and free conference registration). Later this year Vol. 15 of the GSNA *Yearbook* will be mailed to members (it's already available online through Project Muse)--this is the final volume of Simon Richter's tenure as editor (he'll be succeeded by Daniel Purdy of Penn State U., dlp14@psu.edu). The editor of the *GSNA Newsletter* and its Webmaster, Burkhard Henke of Davidson College, is coordinating a syllabus archive (taking copy in Word or PDF--contact him at buhenke@davidson.edu).

The Noel Collection at Louisiana State U. in Shreveport will hold the invitational symposium "Precision as Profusion: **Textual Studies and the Enlarged Eighteenth Century**" on 13-15 November, chaired by Kevin Cope and Robert Leitz (curator of the Noel Collection). Papers will address "the interactions between the increasing access . . . and the selectivity required when maintaining editorial standards, publishing for targeted audiences, preparing texts for the classroom," etc. For an account of the conference, see the Noel Collection's website, www.jamessmithnoelcollection.org. Presenters include Kevin Cope, Greg Clingham, Blake Gerard, John Kaminski, Kit Kincade, Jim May, Alex Pettit, Kathryn Stasio, Michael Suarez, and James & Connie Thorson. The sessions are free and open to the public, and the organizers write that "anyone who travels more than 35 miles to reach the venue will be lavishly fed." Although no registration is required, courtesy suggests that those attending contact beforehand Kevin Cope (jovialintellitence@cox.net) or Bob Leitz (Robert.Leitz@lsus.edu).

A two-part conference on "**Visual and Textual Worlds of Children**" is schedule for 14-15 November at the American Antiquarian Society in Worcester, MA, and for 13-14 February at the Cotsen Children's Library, Princeton University. The conference is sponsored by the Center for Historic American Visual Culture and the Program in the History of the Book at AAS. See the AAS website, www.americanantiquarian.org.

As noted last issue, the 25th **annual dinner of The Samuel Johnson Society of Southern California** will be held Sunday, 23 November 2008 at the Huntington Library, with the Daniel Blum Memorial Lecture to be delivered by Michael Bundock, editor of the *New Rambler*, the annual of the Johnson Society of London--Bundock's is also a Governor of Dr. Johnson's House in London and a member of the organizing committee for "Johnson at 300," the tercentenary conference to be held at Pembroke College, Oxford, 14-

17 Sept. 2009. The Southern California group holds its big "SJ Tercentenary Celebration" at the Huntington on 21-22 November 2009.

The **British Society for 18C Studies** meets 6-8 January 2009 at St. Hugh's College, Oxford. Proposals were due via the website <www.bsecs.org.uk> by 26 Sept--the program will be announced by 27 Oct. The Program Coordinator is Dr. Brycchan Carey (academicorganiser @bsecs.org.uk); the venue organizer is Dr. Chris Mounsey (cmouns@aol.com).

The **South-Central SECS** will meet 5-7 Feb. 2009 in Galveston, TX, with the theme "An Effervescent Era," chaired by Kevin L. Cope. "The conference venue will be the Tremont House Hotel in peppy downtown Galveston, only a short trolley-ride from . . . Galveston's shoreline." Contact Kevin (English, LSU, Baton Rouge) at jovialintelligence@cox.net.

The **Corsortium on the Revolutionary Era, 1750-1850**, meets in Savannah (at the DeSoto Hilton downtown) on 19-21 February 2009. The Corsortium has Europe but also the Atlantic world as its focus. Plenary speakers are Alan Forrest, Ariel Salzmann, and David Armitage. Proposals are sought, preferably for sessions; send abstracts with short CV to Prof. Charles Crouch / History Dept. / PO Box 8054 / Georgia Southern U. / Statesboro, GA 30460-8054.

The **Society of Early Americanists** meets 4-7 March 2009 in Hamilton, Bermuda. (Why didn't we think of that? We didn't edit an anthology of Caribbean literature as did the SEA's current President Tom Krise.)

The **SEASECS** meets at the Renaissance Southpark Hotel in Charlotte on 5-7 March, in part hosted by Winthrop U. The theme, entitled "Tricks of the Trade," concerns "interrelationships between artistic, cultural, economic, and commercial progressions (or regressions)." Proposals for papers are due by 1 November to the program chair, Dan Ennis (dennis@coastal.edu), in English at Coastal Carolina U. / Conway, SC 29528. The Society's current president, Mary K. McAlpin, announced 23 July that SEASECS has set up an archived and moderated listserv that will henceforth distribute the Society's newsletter (*SEASECS Gazette*) and conference announcements. Direct messages for all the Society to the moderator at seasecs@listserv.utk.edu.

Other spring meetings include ASECS's 40th annual in Richmond, 26-29 March. And the **Johnson Society of the Central Region** will meet during Spring 2009 (April, normally) in Chicago, hosted by Tom Kaminski of Loyola U. (try: tkamins@luc.edu).

The **Germaine de Stael Society** for Revolutionary and Romantic Studies holds a symposium on 8-10 May 2009 at Washington U. in St. Louis—proposals were due 1 Oct. to Karyna Szmurlo (skaryna@clemson.edu).

SHARP holds its 2009 meeting at the University of Toronto on 23-27 June with the theme "Tradition and Innovation: The State of Book History."

Here's a reason to travel next summer: The **18C Scottish Studies**

Society will hold its 22nd annual meeting at the U. of **St. Andrews**. Plenary speakers include Knud Haakonssen and T. C. Smout. Send one-page proposals for seminars and papers with a one-page CV by 15 October to the Society's Exec. Sec'y, Richard Sher (sher@njit.edu). On local arrangements, contact Dr. David Allan in the University's School of History (St. Andrews KY16 9AL, Scotland; da2@st-andrews.ac.uk).

"**Johnson at 300: A Houghton Library Symposium**" will be held at Harvard on 27-29 August 2009 to examine Johnson's life and legacy. At least eight sessions are set up with chairs' calling for 300-word proposals by email by 15 January: e.g., Isobel Grundy on SJ and gender, Bruce Redford on *Lives of Poets* and 18C biography, Stephen Fix on SJ and the periodical essay, O M Brack on "SJ and Non-Boswellian Biography," and Bob DeMaria on the *Dictionary*. Also, there's still space for two or three more session proposals--direct the latter to Thomas Horrocks by 15 Jan'y (horrocks@fas.harvard.edu).

The **Aphra Behn Society's** biannual conference occurs 5-7 November 2009 at Cumberland U. in Lebanon, TN, 20 miles east of Nashville. The theme is "What She Hath Left Us: Celebrating the First 20 Years of the Aphra Behn Society," and Margaret J. M. Ezell will offer the keynote address. Contact Michael Rex (English, Cumberland U., Lebanon, TN 37087; mrex@cumberland.edu). Emily Bowles-Smith has a nice website for the Society at www.oldroads.org/behn/home.htm. The Society continues to offer an electronic newsletter, ed. by Aleksandra Hultquist (hultquis.uiuc.edu); it is setting up the "Journal of the Aphra Behn Society" (to publish select conference papers, as the best paper by a graduate student, reviews, etc.); and the membership secretary is J. Ereck Jarvis (jearvis@wisc.edu)--dues are \$15.

The **EC/ASECS's** fall 2009 meeting will be at Lehigh University in Bethlehem, PA. The organizers are Lehigh faculty Scott Gordon and Monica Najar (Monica is co-director of the Lawrence Henry Gibson Center for 18C Studies at Lehigh and Scott directs the University's press). **Bethlehem** is an ideal site for an 18C studies meeting: in a letter of 7 Feb. 1777 to Abigail, John Adams described it at length as a "curious and remarkable Town," with "three public Institutions of a very remarkable Nature. One, a Society of the young Men, another of the young Women, and a Third of the Widows." He describes the town, its "fine large Brook," its large buildings, and the industry and talents of its citizens (*The Book of Abigail and John: Selected Letters . . . 1784*, ed. L. H. Butterfield, Marc Friedlaender, and Mary-Jo Kline [Harvard UP, 1975], 166-68).

The **NEASECS** will meet jointly with the Canadian SECS on 5-9 November in Ottawa, with the theme "1759: Making and Unmaking Empires," chaired by Frans de Bruyn.

The **Rousseau Association** meets 25-28 June 2009 at UCLA with the theme "Rousseau's Legacies / Fortunes de Rousseau." Send by year's end proposals for 20-minute papers to the President of the Rousseau Association, Christopher Bertram (Philosophy / U. of Bristol / 9 Woodland Rd. / Bristol /

UK; CBertram@bristol.ac.uk)

McMaster U.'s Archives and Research Collections has mounted the exhibit "**French Enlightenment: The Pierre Conlon Collection**" through the end of September (organized by Renu Barrett). It celebrates the fine collection of French books acquired from Professor Conlon, a distinguished member of McMaster's faculty and the compiler of *Le Siècle des Lumières: Bibliographie chronologique*, now numbering to two dozen volumes. If you google up the library and "Conlon," you find a dozen or so photos of the exhibition and four tributes to Conlon, as by Librarian Carl Spadoni.

Yale's **Beinecke Lectures in the History of the Book** include "Digital Readers: The Future of the History of the Book" by law professor John Palfrey, and "From The History of a Book to 'the history of the book': Readers and Users in Victorian England" by Leah Price, respectively on 16 Oct. and 17 Nov., at 4 p.m. in Beinecke Rm. 38/39. This fall the Sterling Library has an exhibition on "Noah Webster: Patriot & Intellectual."

The U. of Virginia Press's 2008 **Walker Cowen Memorial Prize** competition for the best book-length MS in 18C studies has the deadline 1 Nov. The MS can concern history, literature, philosophy or the arts. The winner receives \$5000 and publication by the UVP. Contact Angie Hogan (arh2h@virginia.edu); UVP / PO Box 400318 / Charlottesville, VA 22904-4318.

The ASECS *News Circular* from the spring contains fall deadlines for the many **ASECS fellowships and prizes**, as well as for Indiana University's Oscar Kenshur Book Prize for the best book in English on the 18C during 2007 (31 January 2009; contact dwahrman@indiana.edu). There are now 15 libraries and research centers offering month-long fellowships specifically to ASECS members, 15! One prize that suits many of our members is the ASECS Women's Caucus Editing and [or] Translation Fellowship awarded annually for \$1000 to a project involving texts 1660-1820 by women writers or "works that significantly advance our understanding of women's experiences" (deadline 15 January; contact Mona Narain, m.narain@tcu.edu).

November first is the application deadline for the \$1500 **Irish-American Research Travel Fellowship** open to a North American in ASECS needing to research in Ireland or a member of the Irish Society for 18C Studies needing to work in North America. See <http://asecs.press.jhu.travelgr.html> or contact asecs@wfu.edu or the new prize coordinators, Dr. Máire Kennedy (maire.kennedy@dublincity.ie) or James May (jem4@psu.edu).

Above I've been indebted to Lorna Clark's fall **Burney Letter**, published semi-annually for the Burney Society (lclarklj@aol.com; for membership info [\$30 and \$15 for students], contact Alex Pitofsky at pitofskyah@appstate.edu). The fall issue leads with Richard Aylmer's article "Edward Eliot: and Burney, Johnson, Reynolds," includes the well documented "Manoeuvring in a Minefield--A New Sarah Burney Attribution"

(on *Julia: A Tale in Twelve Chapters*), and notices (e.g., *Eighteenth-Century Fiction* is available online and Lorna Clark has edited Sarah Harriet Burney's last novel, *Romance of the Private Life*, in Pickering & Chatto's Chawton House Library Series.)

Pat Garrett, now Chairman of the **Children's Books History Society**, and her co-editor Brian Alderson, continue to produce meaty and informative CBHS newsletters (August 2008 is No. 91), certain to interest not only to collectors but students of children's literature (the coverage of conferences, exhibitions, publications, and catalogues is remarkable). The May 2008 issue reviews Alderson and Felix de Marez Oyens's *Be Merry and Wise: Origins of Children's Book Publishing in England 1650-1850* (BL, Bibliographical Society of America, etc., 2006), Tess Cosslet's *Talking Animals in British Children's Fiction, 1786-1914* (Ashgate, 2006), Mary Hilton's *Women and the Shaping of the Nation's Young: Education and Public Doctrine in Britain, 1750-1850* (Ashgate, 2007), and Anja Müller's *Fashioning Childhood in the Eighteenth Century: Age and Identity* (Ashgate, 2006). Some of the Society's Occasional Papers have focused on the 18C: May 2008's issue was posted with No. 7: Cobwebs to Catch Flies: *A Bibliographical Case Study* by David Stoker (Aberystwyth U.). In a well-illustrated 19-p. pamphlet, Dr. Stoker treats the publication history of this early reader by Ellenor Fenn, published in two volumes (I for ages three to five, II for five to eight) and its illustrations (initially woodcuts) and trade bindings, providing also a bibliography of the editions 1783 to 1885 (quite a long run for a reader). Contact Pat Garrett at cbhs@abgarrett.demon.co.uk (dues is about \$17 for North American members).

Jim May has a lengthy bibliography of **women writers and readers** of the long 18C nearly doubling that posted five year's ago at C18-L. Anyone wishing a copy as a Word attachment can have it (write me at jem4@psu.edu).

Sotheby's spring auction devoted to 19C European Art offered an eye-popping painting of Gulliver asleep after landing in Lilliput, Jehan-Georges Vibert's *Gulliver and the Lilliputians*. It had been privately owned, lost to the public, for a century. It is reproduced in an article of 25 July in artdaily.org: www.artdaily.com/index.asp?int_sec=11&int_new=23911&int_mod=2.

Gale has been marketing its **17th and 18th Century Burney Collection Newspapers**, as at ASECS in March, and it is available now at many research libraries, as Penn State's. Also, Tom McGearry read that the **ESTC** had received \$200,000 from the NEH. I failed to find that on the WWW, but I did find an NEH announcement that the ESTC received \$300,000 in 2006 for a project directed by Thomas Cogswell, to add 6,600 new titles and information on holding institutions and improve subject access

Cover illustration: a portrait of Frances (Burney) d'Arblay by Edward Francesco Burney, oil on canvas, c. 1784-1785 (National Portrait Gallery).

