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us a clearer understanding of the female literary tradition: one less restrictive and ultimately much more interesting. 

## NOTES

1. Pam Perkins, 'Enlightenment Culture', in *The Edinburgh Companion to Scottish Women's Writing*, ed. by Glenda Norquay (Edinburgh: EUP, 2012), p. 47.

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Daniel Cook and Nicholas Seager (eds), *The Afterlives of Eighteenth-Century Fiction* (Cambridge: Cambridge University Press, 2015), 316pp. ISBN 978-1-1070-5468-4; £67 (hb).

IN APRIL 2016, a research network dedicated to Authorship and Appropriation was inaugurated during an international conference on the subject at the University of Dundee, where not coincidentally this present volume was also launched. Cook and Seager are leading figures in this initiative, and their collection of essays exemplifies the aims of the network in that it seeks to facilitate scholarship on adaptation by accommodating '[i]n addition to issues of genre, authorship, audience, and influence', also 'afterlives in terms of remediation: the textual (poetry, prose, and playtexts), the performative (film, opera, and theatre), and the visual (caricatures, illustrations, and photographs)' (p. 3). This excellent collection is notable for the range of research interests that it covers and should manage to convince many scholars who do not normally read each other's work that they are all active in one overarching discipline, namely the diverse study of adaptation.

As an alternative to 'adaptation', which because of its overfamiliarity is arguably now too much taken for granted, the metaphor 'afterlife' is repeatedly invoked in order to call attention to 'the *mutual* relations between "versions" of works' (p. 2; my emphasis) without prioritising versions by historical precedence or hierarchies of prestige for their respective genres. The editors and all contributors start from the principle that every adaptation is to some extent an adoption too, and should not only be considered as a citation but also as an autonomous work in its own right. To study adaptations as afterlives is to give equal scrutiny to the older version and the new, taking into account the particular contingencies of genre and publication or performance context for both. This approach, as is acknowledged,

owes much to the pioneering work of Linda Hutcheon, who in her *Theory of Adaptation* (2006) may have coined the term 'afterlife' in the sense that it is used here. However, the range of the genres discussed and the focus on case studies 'aftering' eighteenth-century fiction rather than the already widely studied adaptations of Shakespeare or Victorian novels, makes every essay in this collection a valuable contribution to the field. The contributors are internationally renowned experts on long-eighteenth-century fiction, and readers of *Romantic Textualities* will be glad to find that the book demarcates its period generously, so that there is plenty of room for works from the Romantic era.

The opening essay by Daniel Cook sets the tone, proving that 'secondary authorship is intrinsic to, and often roused further by, familiar eighteenth-century writing' by discussing how famous works by Sterne, the Fieldings and Frances Burney either are the starting points of chains of appropriation or themselves hark back to older texts (p. 37). His overview of the different authorial adaptation strategies that may be discerned in this period, which resulted from inconsistent attitudes towards the ownership of literary production, fittingly lends itself to appropriation as teaching material. Michael McKeon deals in fundamentals as well, tracing the origins of the family romance through psychoanalysis and social history using examples from Richardson, Henry Fielding, Burney and Austen, and ponders in a brilliantly understated coda on what a Freudian perspective on the continuous fascination of the theme of parentage may tell us about literary history. McKeon's suggestion that the entire genre of the novel may constitute the 'afterlife' of the older genre of the romance is intriguing, but especially stimulating is his question (left unanswered) whether, with phenomena as prevalent as this, the recurrence of a given literary commonplace should be considered a historically and culturally contingent 'convention' or a 'universal human motive' (p. 68).

Leah Orr argues that the interest in criminality in eighteenth-century fiction was influenced by popular chapbook abridgements of seventeenth-century picaresque and rogue tales, which could be the 'missing link' between the 'episodic plots and static characters' of the picaresque and the more realistic eighteenth-century novel (p. 86). The brevity of the chapbook forced its 'proprietary editors' (to borrow a term from Cook's opening essay, pp. 23–27) to cut their source texts down to a narrative form that is more similar to that of a novel like *Moll Flanders* (1722), whose exact debt to the picaresque tradition has long been a point of contention. The following essay by Sarah Raff on the echoes of *The History of Sir Charles Grandison* (1753) in *Bleak House* (1852–53) can be read in dialogue with McKeon's preceding piece, as it views the relationship of the guardians and their wards in these respective novels as analogues to the ways that Richardson and Dickens as authors seek to assume moral guardianship and affective control over their readers.


Three essays address an aspect of 'afterlives' that is not often linked to the issue of adaptation: the serial or partial dissemination of texts in the periodical press, miscellanies and anthologies. The wide-ranging discussion of the appearance of eighteenth-century novels in newspapers and magazines by Nicholas Seager should

once and for all do away with the persistent literary-historical misunderstanding that the serialisation of fiction starts in the nineteenth century, although in this earlier period it of course had particular characteristics that are examined here as well. M.-C. Newbould explains how the novels of Henry Fielding and Sterne were repurposed well into the nineteenth century in so-called ‘beauties’, anthologies that introduced readers to the work of one or several authors by offering them the most edifying or affecting passages. The rationale behind the selection of these extracts reveals much about the period in which these successful publications appeared. Dahlia Porter provides conclusive evidence for her claim that late-eighteenth-century novelists inserted poems in their prose works in order to ‘cultivate a specific kind of afterlife for fiction in anthologies, miscellanies, periodicals, and other novels’ (p. 153). Whereas previously poetry was incorporated to augment the prestige of the often denigrated novel genre, at the end of the century poems in novels of authors such as Ann Radcliffe may have functioned as an advertisement for the source text when republished in periodicals. In those cases when such poems lost their public association with their source, as happened with poetry abstracted from novels by Charlotte Smith, they could at least bring in publicity for their author.

Several essays focus on cross-medial adaptation. David Brewer reconsiders Catherine Gallagher’s notion of ‘fictionality’ by looking at the eighteenth-century puppet theatre. His entertaining essay contains a lot of original research (on p. 177 the mysterious puppeteer ‘Madame De La Nash’ is identified as ‘most likely Fielding in drag’), but also serves as an accessible introduction to an understudied theatrical genre that was clearly important at the time. Turning to theatre on a grander scale, Michael Burden discusses opera adaptations of four famous novels: *Pamela* (1740), *Caleb Williams* (1794), *Frankenstein* (1818) and *Ivanhoe* (1820). He explains why British audiences were so appreciative of musical productions based on novels, and what kind of interferences in the source texts were deemed necessary to prepare them for the stage. Burden’s account of how the political dimension of the novels by father and daughter Godwin was transformed in their adaptations is particularly fascinating. David Francis Taylor discusses political caricaturist James Gillray’s casting of Napoleon and other public personalities in the 1803 French invasion scare as characters from *Gulliver’s Travels* (1726). As Taylor proves, Gillray was not uncritically chauvinist in his ‘patriotic Gulliveriana’ (p. 225), but apart from borrowing his characters from Swift, also imported into his drawings the ambiguity typical of that author.

The following essays by Robert Mayer and Jillian Heydt-Stevenson address the dominant form of cross-medial adaptation of the past century, that of novels for the screen, and both are eminently teachable. Mayer delivers a survey of film adaptations of novels by Defoe, ‘a crucial element in Anglo-American as well as post-colonial Anglophone cultural memory’, appropriated not primarily for the narratives but because they are ‘useful for the collective “permanent rewriting” of both the past and the future’ (p. 248). Heydt-Stevenson suggests a new angle to what must be the most popular subject for adaptation studies (especially among

students), Jane Austen costume dramas, by contrasting the treatment of the notion of ‘happiness’ in the source text and successive film versions. By paying attention to the changing interpretations of this notion and how it is developed through plot structures, she brings to the fore the didactic aspect of the source text and its representations in our age, which is generally resistant to explicit moral instruction. More Austen follows in the closing essay, in which Peter Sabor shows how a piece of Austen juvenilia only published in 1922, the short *History of England* (written in 1791), inspired the history spoof *1066 and All That* (1930) by Sellar and Yeatman.

As the editors suggest, ‘[f]urther studies might move beyond these textual, performative, or visual boundaries to consider in detail the use of fictional works in marketing, tourism, merchandise, and other facets of modern living’ (p. 5). This collection nevertheless succeeds in introducing the state of the art in sundry specialisms relevant to the ‘afterlives’ of eighteenth-century fiction, while delivering fresh insights and hinting at possible further research. 

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Jakub Lipski and Jacek Mydla (eds), *The Enchantress of Words, Sounds and Images: Anniversary Essays on Ann Radcliffe (1764–1823)* (Bethesda, Dublin, Palo Alto: Academica Press, 2015), pp. xxi+250. 978-1-9363-2096-7; £68.95 (hb).

DESCRIBED BY THOMAS DE QUINCEY as ‘the great enchantress of [her] generation’, Ann Radcliffe has long been identified as the author whose work contributed more than that of any other to the popularity of Gothic prose at the end of the eighteenth century. Yet in this new collection of eleven essays Jakub Lipski and Jacek Mydla achieve much more than simply perpetuating the image of Radcliffe as the eponymous ‘Enchantress’ of ruined castles and persecuted heroines. Rather, they have celebrated the two hundred and fiftieth anniversary of Radcliffe’s birth by assembling a range of scholarship that explores why this term is so applicable to Radcliffe, and which prioritises her identity as a Romantic artist over her status as a writer of popular sensational fiction.

Focusing primarily on Radcliffe’s most famous novels, the collection explores a diverse array of ideas and concepts which are all connected in some way through a shared motif of visual and/or audio imagery. In the first of four sections, ‘Radcliffe and the Language of Aesthetics’, three essays assess the relationship of the major novels to lyrical art forms such as poetry and music. Jakub Lipski begins with a helpful and concise overview of ‘Ann Radcliffe and the sister arts ideal’ that

## NOTES ON CONTRIBUTORS



**Jane Aaron** is Emeritus Professor of Literature at the University of South Wales. Her publications include *A Double Singleness: Gender and the Writings of Charles and Mary Lamb* (1991), *Pur fel y Dur: Y Gymraes yn Llên Menywod y Bedwaredd Ganrifar Bymtheg* (Pure as steel: The Welshwoman in nineteenth-century women's writing, 1998), *Nineteenth-Century Women's Writing in Wales* (2007), *Welsh Gothic* (2013), and the co-edited volumes, *Out of the Margins: Women's Studies in the Nineties* (1991), *Our Sisters' Land: The Changing Identities of Women in Wales* (1994), *Postcolonial Wales* (2005) and *Gendering Border Studies* (2010). She is also the general editor of Honno Press's English-language *Welsh Women's Classics* series.

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**Alison Cardinale** is the Assistant Head of Learning and Curriculum English at MLC School where she teaches the International Baccalaureate alongside senior English courses. Alison is commencing the third year of research for a PhD at the University of Sydney in 2015, focusing on the poetry of Samuel Taylor Coleridge under the supervision of Professor Will Christie. Recently, Alison has worked as an undergraduate English tutor at the University of Sydney and has ten years' experience teaching English in independent Sydney secondary schools.

**James Castell** is a Lecturer in English Literature at Cardiff University, where he teaches courses on Romantic and twentieth-century poetry and poetics. He has articles on Wordsworth in *The Oxford Handbook to William Wordsworth* and *The Oxford History of Classical Reception in English Literature*, and is currently completing a monograph on Wordsworth and animal life.

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*Century*, funded by the Research Foundation, Flanders (FWO). Before that, he was a Leverhulme Postdoctoral Research Associate on the project *The Lady's Magazine: Understanding the Emergence of a Genre*, led by Prof. Jennie Batchelor at the University of Kent. His first monograph, a history of the late-Victorian little magazine, is under contract with Edinburgh University Press. He is the managing editor of the open-access journal *Authorship* <[www.authorship.ugent.be](http://www.authorship.ugent.be)>.

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**Diane Duffy** was awarded a PhD from the University of Manchester in 2011 on the subject of history, gender and identity in the writings of Anna Eliza Bray (1790–1883). She has presented a number of conference papers on how Bray's regional romances, set in the south-west of England, might be viewed as instrumental in shaping a sense of English national identity in the form of an English national tale. She is currently working as a researcher at the Elizabeth Gaskell House in Manchester.

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**Jakub Lipski** is Assistant Professor in the Department of English, Kazimierz Wielki University, Bydgoszcz, Poland. Before obtaining his PhD in English literature, he studied English, Art History and Cultural Studies. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel—Fielding, Smollett, Sterne* (2014) and co-editor (with Jacek Mydla) of *The Enchantress of Words, Sounds and Images: Anniversary Essays on Ann Radcliffe (1764–1823)* (2015). He is currently working on a monograph on the correspondences between the eighteenth-century English novel and the fine arts.

**Nicola Lloyd** is Senior Lecturer in English Literature at Bath Spa University. She specializes in fiction of the Romantic period, with a particular focus on the Irish national tale and the interactions between Romanticism and Enlightenment. Her doctoral thesis, which she is currently preparing for publication, considered the influence of Enlightenment discourses of moral philosophy and perception on Romantic-period fiction. Nicky has published articles on the Irish novelist Lady Morgan and is one of the authors of *The Palgrave History Gothic Publishing: The Business of Gothic Fiction, 1764–1835*, due for completion in 2017. She is currently preparing a scholarly edition of Mary Julia Young's gothic-national tale *Donalda; or, the Witches of Glenshiel* (1805).

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