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about analogy in new ways if we are to produce the new knowledge necessary to live into that future (p. 259).

Bookending his book with chapters about men who constructed and recorded theories of life that were shaped and reshaped by the imaginative literature, and that shaped and reshaped imaginative literature makes Griffiths's book itself a work of analogy. Analogy shows us how things are like one another, and in doing so doesn't only show the nature of the thing or the relations between them, but produces insights that wouldn't otherwise be available. New insights are produced over time, which recasts how we understand previous insights, as yesterday shapes tomorrow and tomorrow is shaped by how we see yesterday. Our future may be 'no-analog' but we are also still between. 

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Paul Hamilton (ed.), *The Oxford Handbook of European Romanticism* (Oxford: Oxford University Press, 2016), xvii + 838pp. ISBN 978-0-1996-9638-3; £95 (hb).

BEGINNING IN GERMANY IN THE 1770S with the *Sturm und Drang* movement, by the 1820s Romanticism had swept through Europe conquering the French, Italian and Spanish literary worlds, and then from the West to Eastern Europe. The development of a new Romantic European culture highlighted some profound links and affinities between various nation states: in particular, a shared concern with the modern concept of nationhood; debates about rights, liberty and freedom; and a human longing for infinitude. This illustrates to the reader social worlds that are deeply interconnected through the shared experience of the revolutionary context and the political culture of the eighteenth century.

Paul Hamilton's well-thought-through and well-planned collection of essays in *The Oxford Handbook of European Romanticism* surveys the work of key Romantic authors from across Europe thus enabling comparisons between different languages and cultures. Although the volume vindicates both Arthur O. Lovejoy's claim that diversity is a distinctive feature of Romanticism and René Wellek's argument for the essential unity of European Romanticism (p. 1), through a variety of subjects and chapters it also aims to address what Hamilton calls the 'transferable skill or formative impulse in response to historical circumstance' (p. 2). In other words, Hamilton is very clear in his intent: the *Handbook* was produced in response to key historical and political developments



such as the failure of the French Revolution, the Peninsular and Napoleonic wars, Napoleon's fall from power and the 1815 Congress of Vienna. The editor points out that even though Lovejoy and Wellek in the 1940s wrote about Europe, New Historicists have tended thus far to write almost exclusively about British Romanticism. Interdisciplinarity and comparativism contribute to the book's distinctive flavour and the collaboration between scholars from across Europe enables comparisons between varieties of Romanticisms.

There is no explicit reference through the pages of the book of revisionist approaches to debates about European Romanticism that have replaced a focus on national contexts with a new interest in trans-European phenomena, such as studies by Remak (1961), Furst (1969), Bone (1995), Breckman (2015) and others. Nonetheless, the book implicitly challenges Lilian R. Furst's claim in the second edition of *Romanticism in Perspective: A Comparative Study of Aspects of Romantic Movements in England, France, and Germany* that 'it is evidently erroneous to compare these Romanticisms as if they were based on an agreed definition, as if they meant the same thing'.<sup>1</sup> Rather, this volume demonstrates that Romantic authors of Europe are inextricably connected and in relation to not only ideas about nature, the self, the function of art and the artist, and the role of imagination, but especially in their commitment to political, historical and national causes.

In his general Introduction to the book, Hamilton discusses the main editorial decisions he had to face in preparation for this Herculean task, which are around geography and discipline, but with the particular intent of wanting 'to observe divisions with relation to languages rather than places' (p. 4). For this purpose, the *Handbook* is thus organised under the two headings of 'Languages' (Part I)—whose intent is to extract and develop interactions especially between French, German and Italian Romanticism (though Hamilton is sharp in suggesting that 'writing which is interdisciplinary and comparative does not necessarily create cosy agreements about synergies' [p. 6])—and 'Discourses' (Part II). This rich collection of essays brings the echo of Romanticism's voice closer to the present with resonant clarity and Hamilton is explicit in suggesting that this volume opens up new questions around 'what are borders for? What is a nation? What do we still have in common despite political difference? What is Europe's "other"?' (p. 8). This link between Romantic identities and the contemporary ideas of what it means to be European, particularly in terms of how present-day societal dynamics are challenging Romantic concepts of Europeanness, is even more significant if we think that references to British Romanticism feature only in small part in the volume.


An important feature of the *Handbook* is its structure. Preceded by an erudite Introduction, the two main parts comprise forty-one chapters in total. The thirty-one essays of Part I (Languages) are organised in nine slightly uneven subsections. While the first subchapter on French Romanticism includes eight essays, the one on German ten and the one on Italian five, the sections on Hungarian, Spanish, Polish, Scandinavian and Greek Romanticism only feature

one essay each. Although this might be a necessary choice dictated by scarce and outdated critical and theoretical research conducted in the field, and the virtual absence of English-language translations of the actual texts, it nonetheless leaves the organisation of the book a little unbalanced. Furthermore, although this editorial choice might be necessary for most of the languages mentioned here above, it seems quite unusual that the section on Spanish also includes one essay only. Indeed, scholarly work on Spanish Romanticism has now for long been heavily influenced by the views propounded by the British Hispanist Edgar Allison Peers in his monumental *History of the Romantic Movement in Spain* (1940), through the more fresh research work produced and published in recent years by scholars such as Diego Saglia, Susan Valladares and Ian Haywood.

In order to rectify this imbalance in the organisation of the book, I wonder whether the essay on Balzac and Alexander Dumas by Bradley Stephens (Chapter 5) should appear perhaps in an Afterword, as both Balzac and Dumas belong, strictly speaking, to French Realism. Furthermore, it would have been more useful, I think, to avoid repetition of material as in the two chapters on Goethe (Chapters 16 and 17) and Leopardi (Chapters 21 and 22) to allow for more variety in terms of authors and themes discussed. On a more positive note, with such wide-ranging views to present, the inclusion of the sections on Eastern Europe establishes a coherent framework for the interconnectedness of European Romanticisms. This interconnected structure is central to Hamilton's goal: to trace new lines of scholarly work in understanding the ideas and legacy of Romanticism. The essays of Part II (Discourses), ten in total, explore themes such as political thinking, science, religion, the theatre, celebrity culture and theories of languages, to then conclude with an essay on Europe's discussions of Britain. Although Hamilton suggests that Part II 'fills out and develops the comparative logic' of 'the largely author-based language studies' (p. 4) in Part I, I wonder whether it would have been perhaps more beneficial to open the book's organisation with 'Discourses' as Part I? This option would have helped readers to engage in European Romanticism's general thematic preoccupations before moving to a discussion of more specific studies on languages.

Ordinarily, a review of an essay collection highlights the general features of the book rather than a detailed analysis of all chapters. Yet some of the essays in this collection deserve special mention, not least because of their impact—for instance, on the contemporaneity of Romanticism. To start with, Biancamaria Fontana's chapter on Germaine de Staël's notion of Europe (Chapter 2) reconnects discourses on the emergence of Europeanhood then and now. In particular, Fontana perceptively argues for Germaine de Staël's 'novel intuitions about modern society, about the politics, morals, and aesthetics of a new age' (p. 33); many of these values are also pertinent to European society today. On a similar note, the essay by Jean-Marie Roulin (Chapter 3) explores the modernity of Chateaubriand's work by focusing on discourses of migrations, revolutions and exile, and opens up new avenues of investigation around the legacy of French Romanticism for our own time. As Roulin makes clear, characters such as René

and Atala are migrants who ‘in the back and forth between exile and return, abandonment and reintegration’ (p. 54) yearn for a new beginning—though often the return is of an impossible nature. Like Chateaubriand, who ‘often felt himself to be on the margins’ (p. 53), his characters move from native France to England, Italy, America and the Orient. As real ‘citizens of the world’, they hope for a world that values multiple perspectives; yet their sense of a more global knowledge improves the development of their own national identity and social individuality. Finally, Patrick Vincent begins the concluding essay (Chapter 41) by suggesting that ‘long before the creation of the EU, Europeans were strongly divided regarding British exceptionalism and the place of Britain within European civilisation’ (p. 807), to then appropriately and sharply review images of Britain in European discourses and their productive relation to Romanticism between 1750 and 1850.

With its many voices and many views, *The Oxford Handbook of European Romanticism* is a much-needed volume, which presents an extensive range of interpretations and implications on the interplay between current social, political, economic and linguistic issues all arising from the work of European Romantics. European Romanticism’s questions are still relevant yet possibly unanswerable. This remarkable collection of essays, each tracking distinct yet related lines of inquiry from two hundred years ago to the present, serves as a reminder that the past is never past, that Romanticism is still contemporary and that ‘Languages’ and ‘Discourses’ seldom have boundaries. This volume shows how Romanticism can still teach us to read and see. It breathes enthusiasm and scholarly care in a way that appeals to a wide range of readers. The choice of contributors is harmonious and refreshing. Containing useful, reader-friendly features such as suggestions for further reading, this clear and engaging *Handbook* is an invaluable resource for anyone who intends to study and research the complexity and diversity of the Romantic period, as well as the historical conditions that produced it—thereby appealing to a genuinely interdisciplinary audience. 

## NOTES

1. Lilian R. Furst, *Romanticism in Perspective: A Comparative Study of Aspects of Romantic Movements in England, France, and Germany*, 2nd edn (London: Macmillan, 1969), p. 22.

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## NOTES ON CONTRIBUTORS



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**Johnny Cammish** is a PhD Student and Research Associate at the University of Nottingham, working on the concept of 'Literary Philanthropy' in the Romantic Period. He works on the philanthropic efforts of Joanna Baillie, James Montgomery, Elizabeth Heyrick and Henry Kirke White, particularly in relation to charitable collections of poetry, works lobbying for the abolition of slavery and chimney sweep reform, and posthumous editing of work in order to preserve legacies.

**Carmen Casaliggi** is Reader in English at Cardiff Metropolitan University. Her research interests include Romantic literature and art, the relationship between British and European Romanticism, and Romantic sociability culture. She has published widely on the long nineteenth century and her books include: *Ruskin in Perspective: Contemporary Essays* (Cambridge Scholars, 2007) and *Legacies of Romanticism: Literature, Culture, Aesthetics* (Routledge, 2012), both co-edited with Paul March-Russell; and *Romanticism: A Literary and Cultural History* (Routledge, 2016), with Porscha Fermanis). She is currently working on a new book-length study entitled *Romantic Networks in Europe: Transnational Encounters, 1786–1850* for EUP and she is guest editor for a special issue on 'Housing Romanticism' for the *European Romantic Review*. She was a Visiting Fellow in the Arts and Humanities Institute at the National University of Ireland, Maynooth (2019–20) and is recipient of a fully funded Visiting

Fellowship awarded by the Lewis Walpole Library, Yale University (2020–21).

**Daniel Cook** is Head of English and Associate Director of the Centre for Scottish Culture at the University of Dundee. He has published widely on eighteenth- and nineteenth-century British and Irish literature, from Pope to Wordsworth. Recent books include *Reading Swift's Poetry* (2020) and *The Afterlives of Eighteenth-Century Fiction* (2015), both published by CUP.

**Eric Daffron** is Professor of Literature at Ramapo College of New Jersey, where he teaches gothic literature and literary theory. He has published widely on those and other topics.

**Colette Davies** is an AHRC M4C PhD candidate at the University of Nottingham. Her research explores novels published by the Minerva Press written by a range of neglected professional women writers. These works shed light on how women writers responded to an era of transformation in the literary marketplace and to a socially turbulent context through their works of fiction. Colette is one of two Postgraduate Representatives for the British Association for Romantic Studies and co-organised the BARS 2019 International Conference, 'Romantic Facts and Fantasies' and the BARS 2020 ECR/PGR Conference, 'Romantic Futurities'. She is a co-contributor for the 'Romantic Novel' section of the *Year's Work in English Studies* and has published blogs with *Romantic Textualities* and the British Association for Romantic Studies.

**JoEllen DeLucia** is Professor of English at Central Michigan University and the author of *A Feminine Enlightenment: British Women Writers and the Philosophy of Progress, 1759–1820* (EUP, 2015). Recently, she co-edited an essay collection with Juliet Shields entitled *Migration and Modernities: the State of Being Stateless, 1750–1850* (EUP, 2019). Portions of her current research project on George Robinson's media network and Romantic-era literature have appeared in *European Romantic Review* and Jennie Batchelor and Manushag Powell's *Women's Magazines and Print Culture 1690–1820s: The Long Eighteenth Century* (2018).

**Michael Falk** is Lecturer in Eighteenth-Century Studies at the University of Kent, and an Adjunct Fellow in Digital Humanities at Western Sydney University. His key interests include digital methods, the global aspects of Romanticism and the Enlightenment, and the literary history of the self. He has published on Maria Edgeworth, Charlotte Smith, John Clare and Charles Harpur; co-edits the Romantic Poetry section of *Year's Work in English Studies*; and has work forthcoming on the problem of Artificial Stupidity and on eighteenth-century Swiss book history. He is a keen digital humanities educator, and has run workshops on coding and other skills across the UK and Australia. He is currently at work on his monograph, *Frankenstein's Siblings*, a digital study of contingent selfhood in Romantic literature.



**Peter Garside** taught English Literature for more than thirty years at Cardiff University, where he became founding Director of the Centre for Editorial and Intertextual Research. Subsequently, he was appointed Professor of Bibliography and Textual Studies at the University of Edinburgh. He served on the Boards of the Edinburgh Edition of the Waverley Novels and the Stirling/South Carolina Collected Edition of the Works of James Hogg, and has produced three volumes apiece for each of these scholarly editions. He was one of the general editors of the bibliographical survey *The English Novel, 1770–1829*, 2 vols (OUP, 2000), and directed the AHRC-funded *British Fiction, 1800–1829* database (2004). More recently, he has co-edited *English and British Fiction 1750–1820* (2015), Volume 2 of the Oxford History of the Novel in English; and forthcoming publications include an edition of Scott's *Shorter Poems*, along with Gillian Hughes, for the Edinburgh Edition of Walter Scott's Poetry.

**Michael John Goodman** is a postdoctoral researcher based at Cardiff University's Centre of Editorial and Intertextual Research. He is the director of the *Victorian Illustrated Shakespeare Archive*, an online open-access resource that contains over 3000 illustrations taken from Victorian editions of Shakespeare's plays. He is currently writing his first monograph, *Shakespeare in Bits and Bytes*, which explores how the digital can help students and the general public engage meaningfully with the humanities.

**Hannah Doherty Hudson** is an Assistant Professor of English at Suffolk University in Boston. Her publications focus on the popular print culture of the long eighteenth century, on topics ranging from magazine biography to gothic fiction. She is currently completing a book on the Minerva Press and fictional excess in the Romantic period.

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**Joe Lines** lives in Xi'an, China, where he teaches English on dual-degree programmes run by Chang'an University and University College, Dublin. His articles have appeared in *Journal for Eighteenth-Century Studies* and *Eighteenth-Century Ireland*. He is the author of a chapter on the novel and criminal biography in the collection *Irish Literature in Transition, 1700–1780*, edited by Moyra Haslett (CUP, 2020). His first monograph, *The Rogue Narrative and Irish Fiction, 1660–1790*, will be published by Syracuse University Press in November 2020.

**Aneta Lipska** holds a PhD from the University of Silesia and has recently taught at the State University of Applied Sciences in Włocławek, Poland. She is the author of *The Travel Writings of Marguerite Blessington: The Most Gorgeous Lady on the Tour* (Anthem Press, 2017). Her main research interests include travel literature of the nineteenth century, Anglo-Italian literary and cultural relations, and literature didactics.

**Simone Marshall** is Associate Professor in English at the University of Otago, New Zealand. Her research platform, *A World Shaped by Texts*, concerns how our understanding of the world around us is directly shaped by texts: religious, scientific, literary, legal and historical. Her research programmes include race, women, medievalisms and anonymity, as well as a specific focus on Chaucer. Marshall's research programme on Chaucer and his afterlives includes attention on the continuations of *The Squire's Tale*, an examination of an edition of John Urry's 1722 Chaucer located in Auckland City Library, as well as cross-cultural comparisons between Chaucer's *The Parliament of Fowls* and Sufi poet Farid Ud-din Attar's *The Conference of the Birds*. Marshall's research has been featured in the media, including *The History of Anon*, a BBC Radio 4 series on the history of literary anonymity, broadcast 1–4 January 2013, as well as interviews on Radio New Zealand National in 2010 and 2013 on the 1807 Chaucer. Further details can be found at <https://simonecelinmarshall.com/>.

**Kelsey Paige Mason** is a PhD candidate at Ohio State University interested in nineteenth-century transatlantic literature, futurity and utopianism. She analyses nineteenth-century primary texts from ideological and repressive spaces (such as prisons and plantations), as well as from utopian communities and draws correlations between these primary texts and utopian/dystopian fiction. She is interested in how published and unpublished narratives portray the utopian impulse towards the future, including questioning which populations are excluded from future speculation. Her recent publications include 'Writing Revolution: Orwell's Not-So-Plain Style in *Animal Farm*' and 'A Lifetime Sowing the Blues: The Diary of Lucius Clark Smith, 1834–1915'.

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**Amy Milka** is a researcher in eighteenth-century history, literature and culture at the University of Adelaide. She is the author of several articles on law and emotions, including: (with David Lemmings) 'Narratives of Feeling and

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**Elizabeth Neiman** is an Associate Professor of English and also Women’s, Gender and Sexuality Studies at the University of Maine. Her monograph, *Minerva’s Gothics: The Politics and Poetics of Romantic Exchange, 1780–1820* (UWP, 2019) shows that popular literary conventions connect now canonical male poets to their lesser-known female colleagues, drawing them into a dynamic if unequal set of exchanges that influences all of their work. A second book project explores what Minerva and other popular women’s novels reveal when read for glimpses of the personal. Deathbed scenes are a convention in women’s Romantic-era novels, but does this make the heroine’s expression of grief impersonal, generic—her lamentations the language of cliché? Neiman is also currently writing a memoir that explores grief, love and loss, though from the distance of sister.

**Lauren Nixon** is a researcher in the gothic, war and gender, and was recently awarded her PhD from the University of Sheffield. She is the co-organiser of the academic collective Sheffield Gothic and the ‘Reimagining the Gothic’ project.

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awarded the prestigious British Society of Sports History Aberdare Literary Prize in 2014. He continues, in an independent capacity, to undertake further scholarly research in the field of nineteenth-century literature and maintain a Pierce Egan related website ([www.pierce-egan.co.uk](http://www.pierce-egan.co.uk)). His most recent book, *Give Us Tomorrow Now* (2018) focuses on 1980s' football history.

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**Katherine Voyles** lectured at the University of Washington, Bothell from 2010 to 2020. She holds a PhD in English from the University of California, Irvine.

**Mischa Willett** is author of two books of poetry as well as of essays, translations and reviews that appear in both popular and academic journals. A specialist in nineteenth-century aesthetics, he teaches English at Seattle Pacific University. More information can be found at [www.mischawillett.com](http://www.mischawillett.com).

