copies of nineteenth-century books they need to keep on the shelves. When digitization projects have made the contents of out-of-copyright works freely available online, can we safely dispense with local copies? Stauffer argues that we cannot. However shabby, however common, nineteenth-century books contain a wealth of evidence about the history of their use, which is an essential resource for historians. Indeed, the more shabby, the more common they are, the more likely they are to contain such evidence, and the more valuable they are as a resource. We won't know what we're missing until we open the books and start looking. *Book Traces* is therefore not only an important, indeed transformative contribution to a field of study; it is also a significant intervention in debates around the preservation of our cultural heritage. It is a model of engaged scholarship.

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DOI: 10.1086/716167

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Justin Tonra, ***Write My Name: Authorship in the Poetry of Thomas Moore.*** New York: Routledge, 2021. ix+193 pp. US$128.00.

Justin Tonra's *Write My Name: Authorship in the Poetry of Thomas Moore* is a study of authorship and its meanings in the poetry of Thomas Moore. The monograph is written under the theoretical influence of New Historicist and poststructuralist rebuttals of the author-god figure, and therefore, as might be expected, its interest lies less in promoting a version of authorial power grounded in autonomous individual creativity than in analyzing the way that cultural shifts, in poetry, in publishing, and in politics, shape the possibilities of authorship. Moore's self-conscious handling of the conventions governing distinct genres of poetry and his command of a diverse poetic range, encompassing lyric, satire, epic, song and ballad, and epistolary modes, qualify him as an ideal subject for this study, which examines the limits of autonomous authorial creativity.

Tonra's book provides an opportunity to scrutinize Moore's capacity for individual expression, to test his poetic power as it plays out within the

structured contexts of genre. At the heart of Tonra's investigation, then, is the complex issue of the relationship between individual authorial identity and the politics of style: "do genre effects and features supersede an author's stylistic consistency?" (9). Is stylistic consistency the key characteristic of authorship indeed? And what of a writer such as Moore (or his close friend Lord Byron for that matter) whose kaleidoscope of styles—ludic, ornamental, seductive, sentimental, satiric—focuses attention on the mechanics of style as distinct from individual authorial self-expression. As the writer of many styles, both in his own name and under various pseudonyms ("Anacreon Moore," "Thomas Little," "Thomas Brown"), the identity of the author named "Thomas Moore" has multiple facets, and Tonra's book is right to contend that the case of Moore "illustrates the contingency of Romantic authorship and helps to expose the limitations of Romanticism's self-representations" (9).

Tonra positions Moore as something of a stylistic anomaly among his fellow Romantic-era poets: "While the writing of the prized Romantic was the lamp which exposed the illumination of their inner being, Moore's work still bore traces of the unfashionable neoclassical mirror: a surface, however polished, that merely reflected the world" (134), hence his relegation to the status of a minor author. Yet, as Tonra is also aware, this apparently negative conclusion provides the platform for a more positive reassessment of Moore's art that turns on its head the allegation of artifice or superficiality. The idea that Moore's accomplishments with form and stylistic expression are "a potential mask for a deficit of substance" can be rethought to pursue a focus on those very surfaces (134). This is an exciting prospect and it is an interpretative angle that I engage with in my own current work on the "surface Romanticism" of Moore's poetry and song. The specific concern of Tonra's investigation into Moore's surfaces, however, and what makes his book distinctive is his adoption of "stylometry," the statistical analysis of literary style (the focus of the fifth and final chapter), which in conjunction with book history, used in the first four chapters, yields fresh insights into Moore's literary production and creative method. The combined value of both approaches, book history and stylometry, is to see Moore's poetry not as a secret scripture but as a set of culturally and historically contingent word patterns that reveal the complexity of their author's engagement with various generic conventions.

Chapter 1 offers detailed analysis of Moore's adoption of the pseudonymous identity of Thomas Little for *The Poetical Works of the Late Thomas Little, Esq.* (1801), his first volume of original poems (following his translation work, *Odes of Anacreon* [1800]). The chapter highlights Moore's

staging of the poems' purported origins in the seventeenth-century tradition of amorous cavalier poetry, as "a strategic formulation designed to heighten the reader's sense of encounter with a private, illicit collection of verses" (4). It was precisely the success of that staged encounter, however, that proved to be an early challenge to Moore's construction of his authorial identity as he struggled to separate himself from the charge of immorality leveled by his critics at Little's output. The *Little* poems were an instant success, yet they soon incurred the moralistic criticism of that stalwart of stinging reviews, Francis Jeffrey, and, as Tonra's history of their production and reception reveals, reviews were often the rudder steering an author's financial success. Decades later when preparing his *Poetical Works* (1840–41), Moore eviscerated his *Little* poems of potentially morally offensive material in response to the moral climate of the age (he referred in a private letter to "'the castration of the young Mr Little'" [28]). Chapter 1 is indicative of Moore's trajectory as an author insofar as the revisions Moore felt compelled to make to the perceived moral indecency of the *Little* poems foreshadow his emergence in the eyes of many reviewers, past and present, as a feminine poet; witness Tonra's account of the artifice and performativity of the literary persona that Moore inherited from the overtly sentimental Della Cruscans. There is a missed opportunity here to follow through with the implications of the politically engaged manner of Della Cruscan sentiment, which is something Moore shared, and which adds ballast to any attempt to revalue the feminine, the surface, and the sentimental.

Chapter 2 turns to the politics of poetry and place, examining the outrage caused in some quarters by Moore's assault on American pieties in his *Epistles, Odes, and Other Poems* (1806) written during his sojourn in North America and Canada in 1803–4. Siding with the Federalists, surprisingly given his subsequent lifelong association with Whiggism, Moore's initial experience of America was of a culturally backward country ruled by a slovenly, as he saw it, President Jefferson. The chapter gives a fascinating account of the shifting versions of "Ode for His Majesty's Birthday, June 4, 1803." The version published in 1804 in the Federalist literary organ, *The Port Folio*, appears to sanction the sacred bond of a monarch and his subjects. When published in the *Epistles* in 1806, however, Moore broke the possibility of the poem being read as a Royalist tribute by excising some stanzas and adding a new title, "Peace and Glory: Written at the Commencement of the Present War." These changes reframe the poem, allowing it to be newly interpreted, Tonra points out, as a "nonpartisan reflection on the prelude to war, even if its inclusion alongside other anglocentric works in the *Epistles* volume

forecloses that neutrality" (45). When he revised the poem again for inclusion in his 1840–41 *Poetical Works*, Moore achieved, in Tonra's account, "an archetypal transhistorical vacancy, awaiting the associative inscription of whomever its reader might be. The precise occasional origins of the poems have been obscured, with specific signifiers (George III, Napoleonic Wars) smoothed into ambiguity to universalise its message, in the manner in which specific Irish events and issues are disguised beneath a polysemic patina in the *Irish Melodies*" (45). The evidence is as compelling as it is controversial (there are conflicting critical readings for, as well as against, the nationalist credentials of the *Melodies*), yet what Tonra's dissection of the production history of the "Ode" exposes is the extent of the instabilities of tone in Moore's poetry that have proved so alienating for a nationalist criticism.

Tonra situates Moore in relation to British rather than Irish Romanticism per se, and in particular to Lord Byron, whose poems of Romantic Orientalism influenced Moore and were perceived by him as a rival to his own efforts in that mode. The focus of Tonra's book lies outside Ireland, and Irish authors, indeed, falling instead on Moore's publishing contexts in England where he lived for most of his adult life. Specific attention is given to his Oriental-themed and long narrative poems, *Lalla Rookh* and *The Loves of the Angels*. Both poems were produced in the shadow of Byron's success in works that closely resemble in style and theme Moore's own. *The Giaour*, for instance, pipped *Lalla Rookh* to the eastern post when it appeared suddenly on June 5, 1813, causing Moore to fret that he had lost the novelty of his subject. Chapters 3 and 4 unfold the publication history of Moore's foray into extended narrative poetry, "revealing the broader social and cultural forces influencing the circulation of the work and their effects on our understanding of its author" (72). What emerges from these chapters is a picture of Moore both as a professional author and a nationalist poet (although curiously he is never described as such in Tonra's book), a writer with an eye to the market, certainly, but one whose political independence was not compromised by its demands. As a stylist in the neoclassical mode, Moore, like Byron, was the most Augustan of the Romantic-period poets, and, unlike Byron, he was virtually untouched by the Romantic ethos of spontaneous self-expression, maintaining his commitment to formal stylistic polish and excellence.

The issue of the consistency and identity of Moore's authorial style is put under the critical microscope in Tonra's final chapter, which adopts a stylometric method to analyze nineteen Moore volumes. The premise of

stylometry, "the quantitative study of literary style" (132), is that "'authors have an unconscious aspect to their style, an aspect which cannot consciously be manipulated but which possesses features which are quantifiable and which may be distinctive'" (132), writes Tonra, citing David Holmes, the American professor of mathematics and statistics, who compares the frequency of commonly used words in texts to unmask historical truths around authorship. The results are not always conclusive, which is part of the excitement, or disappointment, of the method. Tonra's stylometric investigation with Francesca Benatti into the authorship of the anonymous *Edinburgh* review of Coleridge's "Christabel," for instance, which has long been thought to be by Moore, failed to verify him as the author, but it did succeed in presenting evidence that Moore was a more likely candidate than William Hazlitt, to whom the review has also been attributed. The "aura of detective glamour" (133) that surrounds the use of stylometry for authorship investigation is evident in the celebrated contemporary instance of the unmasking of J. K. Rowling as the pseudonymous author of *The Cuckoo's Calling*, the first in the series of Cormoran Strike detective novels. In the case of Moore, the thrill is in marking his stylistic identity across genres. Contemporary Moore scholarship is in debate over the relationship of sound and sense in Moore's lyric writing. For example, Una Hunt's *Sources and Style in Moore's Irish Melodies* (2017) maintains that sound takes precedence over sense in the composition of the musical works, whereas Tonra's stylometric analysis of the text of the *Melodies* pushes in the opposite direction. Acknowledging that the issue of analyzing the lyrics of Moore's songs in isolation from their music is problematic, Tonra's book nevertheless affirms boldly that in terms of identifying Moore's style, text dominates music: "Moore's style inheres in the text of (for instance) the *Irish Melodies*, and not in its music, or in the synthesis of the two" (143). Underpinning all of Tonra's chapters is the question of the effects of genre in relation to Moore's style, which is answered in the final chapter as follows: "We can say, broadly and reservedly, that the genres in which Moore writes have stylistic correlates, but neither the genres nor styles have the consistency implied by the categorical use of those terms" (158). This is a pleasing conclusion—artistic license lives—but as Tonra's book also demonstrates, if authorship is viewed not merely as a solitary literary activity but as a mode of production that occurs within a reciprocal relationship of individual creativity with material, textual, and paratextual forms and with the requirements of the publishing market, then

computational analysis has as much to offer as close reading in enhancing our understanding of literary authorship. *Write My Name* succeeds admirably in doing precisely that.

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DOI: 10.1086/716455

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Hrileena Ghosh, ***John Keats' Medical Notebook***. Liverpool: Liverpool University Press, 2020. xiv+303 pp. US$120.00.

For such a seemingly recondite object of literary interest, the one surviving notebook from John Keats's period as a medical student, newly edited by Hrileena Ghosh as *John Keats' Medical Notebook*, has led a strangely uneven career within the world of Romantic scholarship and criticism. Despite its apparent challenges—a strange, if not bizarre, mode of organization, its use of medical terms whose senses have changed or disappeared, its busy, at times frenetic, margins—the notebook became readily available fairly early in the twentieth century through the labors of Maurice Buxton Forman, who published a transcription in 1934. For some time to follow, however, the notebook remained mostly ignored, holding, as the *Times Literary Supplement* for that year opined, "no direct interest" for the "reader of poetry" (qtd. in Ghosh 110). Yet, gradually, such interest began to grow, leading to a reprint in 1970; by the end of the century pioneering studies of Keats's medical education and milieu, particularly by Donald Goellnicht and Hermione de Almeida, had found quite a deal to say indeed about the notebook in relation to not only Keats's life and intellectual development but to his poetry as well. To those of us writing about Keats and medicine in the twenty-first century, the notebook has been nothing short of indispensable.

One can only feel grateful for this new transcription, with notes and commentary, by Hrileena Ghosh. Although Ghosh found surprisingly few outright errors in the earlier transcription by Forman, she takes issue with his liberties with organization and presents the notebook more nearly as Keats left it. We can forgive Forman for having tried to straighten things out some—the notebook begins with Lecture IV, working from both the