

## XVIII

# Bibliography and Textual Criticism

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Notably absent from this year's account is *Studies in Bibliography*, which is becoming increasingly late in its production. So we begin in alphabetical order of title with *The Beckford Society Annual Lectures, 2004–2006*, edited by Richard Allen. They contain David Watkin's 'Thomas Hope, Designer, Collector, Patron: New Links with Beckford' (*BSAL* [2008] 3–18). Watkin, Professor of the History of Architecture and a Fellow of Peterhouse, Cambridge, considers 'the many links between Beckford and Hope' (p. 4): both were 'early pioneers of the oriental taste' (p. 15). Kim Sloan's '“Amusements of solitude” and “talismans of transport”: William Beckford and Landscape Painting in Britain and Abroad' (*BSAL* [2008] 19–52) is the Beckford Society's tenth annual lecture delivered on Thursday, 17 November 2005 at the Travellers Club, 106 Pall Mall, London SW1 (p. 19). Her account is accompanied by interesting black and white illustrations. In her lecture, Sloan hopes 'to make clear ... how crucial and elemental the role of patrons was in this key early Romantic period in the evolution of British landscape in watercolours—how mutually dependent artists and patrons were, not just on a commercial level in the demand and supply of works of art, but in the development of each other's vision and taste' (p. 47). It is accompanied by seventy-two footnotes. Rictor Norton's 'Oddities, Obituaries and Obsessions: Early Nineteenth-Century Scandal and Social History Glimpsed through William Beckford's Newspaper Cuttings' (*BSAL* [2008] 53–72) also has the same number of footnotes and constitutes the Beckford Society's eleventh annual lecture delivered on Thursday, 16 November 2006, also at the Travellers Club (p. 53). For Norton, 'Beckford's scrapbooks provide a handy shortcut to the gay history of this period, and they illustrate the depth of social intolerance during this era. They are valuable for the light they shine both on society and on Beckford's personal life' (p. 69). All in all, publications of the Beckford Society are worth acquiring and may be obtained for £5 in the UK and £6 outside the UK. The price includes postage. Enquiries should be sent to <Sidney.Blackmore@btinternet.com>.

*Blake: An Illustrated Quarterly* (42:i[Summer 2008]) contains G.E. Bentley Jr's 'William Blake and his Circle: A Checklist of Publications and Discoveries in 2007' (*Blake* 42:i[2008] 4–52). He has received assistance from Hikari Sato

(pp. 157–62) and ‘Addenda and Corrigenda for the Catalogue of 1991’ (pp. 163–219).

A foremost intellectual historian of today, Stefan Collini’s essays, which have previously appeared in the *Times Literary Supplement*, the *London Review of Books* and elsewhere, are now collected together in his *Common Reading*. ‘Substantially, these essays explore aspects of the literary and intellectual culture of Britain, from the early twentieth century to the present.’ The collection of essays is divided into two parts: the first part focuses on ‘Writing Lives’ and the essays ‘are largely exercises in intellectual portraiture, attempts to characterize, evaluate, and situate their subjects’. Subjects extend from Cyril Connolly, V.S. Pritchett, William Empson and E.P. Thompson to Roger Scruton. In the second part, ‘Reading Matters’, ‘the focus shifts more to the nature of the diverse publics for whom these figures wrote, and to the cultural traditions and institutional frameworks within which they operated’ (p. 1). So there are sections headed ‘“The Great Age”: The Idealizing of Victorian Culture’ (pp. 211–20) and, to take one other instance, ‘The Completest Mode: The Literary Critic as Hero’ (pp. 257–67). Collini writes well and always has something interesting to say in what is essentially a work of reference and literary history.

The latest volume, in this instance number 15, of Kevin L. Cope’s expensive but very useful *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, contains seven essays, a special feature and extensive book reviews that are edited by Scott Paul Gordon. In the articles, Steven Minuk discourses on ‘The “Sincere hand and faithful eye” of Marvell’s *Last Instructions to a Painter*’ (pp. 3–22); Deborah Needleman Armintor discusses ‘“From this time, I shall survey myself in the glass with a sort of philosophical pleasure”: Newton and Narcissism in *Sir Isaac Newton’s Philosophy Explain’d for the Use of the Ladies*’ (pp. 23–36); Kenneth Chong discusses ‘Faith and Reason, Warning the Read in *The Pilgrim’s Progress*’ (pp. 37–61); Katherine O’Donnell examines a neglected area in ‘Edmund Burke, *Cúrteanna Éigse*, and Literary Clubs’ (pp. 63–74); Pramod K. Nayar’s ‘The Rhetoric of Ruin: William Hodges’s India’ (pp. 75–106) has as its foundation William Hodges’s profusely illustrated account of his travels, *Travels in India during the years 1780, 1781, 1782 and 1783*, which was first published in 1793, with a second and corrected edition appearing a year later and reprinted in New Delhi by Munshiram Manoharlal in 1999. Arnd Bohm returns to more familiar territory in his ‘Unnatural Conjugation in *Tristram Shandy*, Book VII’ (pp. 107–54). The equally suggestive title, ‘A Concordance of Bosoms: Reconstructing Lewis’s *Monk*’, is the subject of Frederick S. Frank’s contribution (pp. 155–80). This concludes with, believe it or not, a ‘Table: A Grand Census of Bosoms’ (pp. 170–80).

These articles are appropriately followed by a special feature edited and introduced by Philip Smallwood, ‘Critical Voices: Humor, Irony, and Passion in the Literary Critics of the Long Eighteenth Century’ (pp. 183–334). Following Smallwood’s interesting introduction (pp. 183–8) may be found: Tom Mason’s ‘Abraham Cowley’s Amiability’ (pp. 189–218); David Roberts’s ‘“Almost impossible in praise” Dedicatory Criticism in English Dramatic Texts of the Seventeenth Century’ (pp. 219–41); Cedric D. Reverand II’s ‘The

Epic Dryden Never Wrote' (pp. 243–71); Min Wild's "'The bottom of all things": Christopher Smart's Old Crone of Criticism' (pp. 271–92); Philip Smallwood's 'Voice and Laughter in Johnson's Criticism' (pp. 293–314) and Adam Rounce's 'Joseph Warton's Enthusiasms' (pp. 315–34). Scott Paul Gordon's 'Book Reviews' section covers twenty-one books, beginning with Blair Hoxby's review of Balachandra Rajan's *Milton and the Climates of Reading* (Toronto: University of Toronto Press [2006]; pp. 335–9) and concludes with Alison Hickey's review of another eminent scholar-critic's work, Jack Stillinger's *Romantic Complexity: Keats, Coleridge, and Wordsworth* (Urbana: University of Illinois Press [2006]; pp. 410–15). There is in addition an 'Addenda and Corrigenda' (pp. 417–18) and a name-based index (pp. 419–27). So something of interest for scholars and textual critics yet again in this volume.

The seventy-fifth anniversary of the Association of Research Libraries is celebrated with a sumptuously illustrated book containing collection profiles with highlights and collection overviews of the 118 of the 123 libraries who are members. Entries in Philip N. Cronenwett, Kevin Osborn and Samuel A. Streit's edited *Celebrating Research* begin with the W.S. Hoole Special Collections Library at the University of Alabama Libraries and details of the David Walker Lupton African American Cookbook Collection (pp. 28–9), and conclude with the Sterling Memorial Library at Yale University Library and an illustration from its great map collection (pp. 262–3). A description of each of the libraries is accompanied by an illustration from its collection. The Thomas W. Baldwin Collection at the University of Illinois at Urbana-Champaign Library Rare Book and Manuscript Library is accompanied by illustrations of an 'Elizabethan manuscript. c. 1550' and sixteenth-century 'Elizabethan school texts' (p. 119). The Lilly Library at Indiana University Libraries Bloomington illustration is from the annotated typescript of Orson Welles's *Voodoo Macbeth*: the words 'SMOKE POT' and 'RAISE HELL WITH EVERYTHING', amongst other comments, are scrawled in red crayon across the typescript (p. 120). As Nicolas Baker points out in his informative introduction (pp. 13–25), 'the variety of the material covered in the profiles of their collections selected by 118 of ARL's members for this volume is in itself remarkable' (p. 15).

There are twenty-one chapters in the *Companion to Emblem Studies* edited by Peter M. Daly. Of especial interest is Stephen Rawles 'Emblem Bibliography' (pp. 1–41), which 'is mainly concerned with descriptive or analytical bibliography of printed books rather than secondary bibliographies . . . bibliographies of modern editions, or with manuscript material', although a listing of 'important secondary bibliographies' is listed in a footnote (p. 25). Rawles's bibliography is highly selective and divided into seven sections: 'General Works of Bibliography Concerning the Emblem' (pp. 32–4); 'Emblem Bibliographies on Specific Subjects or Groups' (pp. 34–5); 'Emblem Books by Country' (pp. 35–6); 'Author-Specific Bibliographies and Catalogues' (pp. 36–8); 'Library-Specific Catalogues' (pp. 38–9); 'Printers' (pp. 39–40); and by 'City' (pp. 40–1). The editor Peter M. Daly contributes four chapters: 'Emblems: An Introduction' (pp. 1–25); 'Emblem Theory: Modern and Early Modern' (pp. 43–78); 'The Emblem in Material Culture'