

exoterical love. He could not endure the thought of losing either of them, but he trembled when he imagined the possibility that some fatal discovery might deprive him of both. (p. 406)

Scythrop fails in reaching a synthesis between his 'esoterical' and his 'exoterical' desires. His 'Romantic temperament',¹⁶ despite supporting Peacock's satire superficially, indeed hovers between the ridiculous opinions that are advanced by such figures as Mr Flosky or the Honourable Mr Listless and the 'scientific' arguments of Mr Asterias. The 'fertile crops of chimeras' that has dominated Scythrop's philosophical personality can, however, not be reconciled with the ideals of an imaginative science that Mr Asterias appears to advocate. Mr Asterias clearly has found a purpose in his life and aims to make a contribution not only to the world of science but to society, for while Mr Flosky and Mr Listless only intend to be fashionable, Mr Asterias in his travels in search of mermaids has encountered 'pleasures which I would not at any time have exchanged for that of existing and doing nothing' (p. 390).

¹⁶ G. D. Klingopulos, 'The Spirit of the Age', *The Pelican Guide to English Literature: From Blake to Byron*, ed. Boris Ford (Harmondsworth: Penguin, 1957), p. 131.

REVIEWS

Percy Bysshe Shelley: The Major Works. Edited with an Introduction and Notes by Zachary Leader and Michael O'Neill (Oxford: Oxford University Press, 2003), xxvii + 845 pp. ISBN 0 19 281374 9 (paperback). £10.99.

Breaking Away: Coleridge in Scotland. By Carol Kyros Walker (New Haven & London: Yale University Press, 2002), 205 pp. ISBN 0 300 09641 0 (hardback). £19.95.

Thomas Lovell Beddoes: Death's Jest Book. Edited and introduced by Alan Halsey (Sheffield: West House Books/Beddoes Society, 2003), xiii + 167 pp. ISBN 1 904052 08 8 (paperback). £14.95.

As a recent addition to the Oxford World's Classics series, Leader and O'Neill's *Shelley: The Major Works* is a worthy successor to the publisher's earlier anthologies of the works of canonical Romantic writers, including Keats, Coleridge, and Wordsworth. This major new edition is the most complete single-volume selection now available, bringing together a generous selection of Shelley's lyric verse, longer poems, plays, criticism, and essays.

Perhaps one of the most welcome inclusions in this volume are the most important of the poet's own lengthy notes to *Queen Mab*. Hitherto, the routine omission of this vitally integral part of the poem from even some of the most scholarly critical editions (such as Norton's) in recent decades has only contributed to its undeservedly low standing in the Shelley *oeuvre*. The poem's importance as a record of its author's early thought is underlined by the ten pages of the editors' own notation that is supplied. We are also provided with the valuable prefaces to works such as *Alastor* and *Prometheus Unbound*. Amongst the longer poetry, only *Laon and Cythna* (later *The Revolt of Islam*) is excerpted, though space is still found for nearly a third of its 4,818 lines. Elsewhere in the chronologically-arranged collection, it is also pleasing to see that both the 'A' and 'B' versions of *Hymn to Intellectual Beauty* and *Mont Blanc* are provided.

The selection of Shelley's prose is equally generous. As might be expected, the essays *On Love* and *On Life* are here, along with *A Defence of Poetry*. But making rarer (and thus all the more welcome) appearances are *An Address to the People on the Death of Princess Charlotte* and most of *A Philosophical View of Reform*. Limitations of space have precluded the appearance of any of his correspondence apart from letters of dedication, such as that to Leigh Hunt which accompanies the preface to *The Cenci*. For the same reason, there is unfortunately none of what the editors describe as the 'finely wrought Englishings' of Shelley's translation.

As might be expected from this illustrious academic publisher and such distinguished figures as Leader and O'Neill, the editorial standards of this collection are very high. Shelley's texts are notoriously difficult to edit, the chaotic nature of his literary remains assigning unusual importance to original manuscripts. The editors

draw heavily on such primary sources, and helpfully provide references with each text to more widely available facsimile collections such as the Bodleian Shelley Manuscripts. The detailed textual notes supplied by Leader and O'Neill run to some 135 pages, providing authoritative commentary only usually available in more expensive editions. The placing of this notation as a separate section at the end of the book is perhaps a thoughtful nod to the general reader, avoiding interruption to the flow of Shelley's writing that would result from footnotes on each page.

With major multi-volume series of Shelley's complete poetry currently in preparation on both sides of the Atlantic, and other critical editions already in publication, it might be wondered if there is enough of a gap in the market for a collection such as this. I would say that there certainly is, with the competitive price of this overcoat pocket-sized paperback making it an ideal key text for both scholars and dilettantes alike.

Carol Kyros Walker has made something of a career out of the love affair existing between Romantic writers and Scotland. Already the author of *Walking North with Keats* and the photographer for and editor of Dorothy Wordsworth's *Recollections of a Tour Made in Scotland*, she now presents her third such volume with *Breaking Away: Coleridge in Scotland*. In this vivid and colourful photographic and literary essay, Walker retraces Coleridge's 1803 tour through Scotland. As her title suggests, this episode was something of a turning point in Coleridge's career, during which he might be seen as breaking away from the Wordsworths (with whom he had started the tour, but parted from after fifteen days), his wife, his life in the Lake District, and a dry phase in his writing.

Despite the deceptive 'coffee-table' look suggested by the book's landscape format, lavish illustration, and glossily scenic dustjacket, this is actually a well-researched and scholarly piece of work, as might be expected from a work bearing the Yale University Press imprint. Coleridge's own 'Scottish Notes' are presented in their entirety over some forty pages, accompanied by copious notation, and including facsimiles of the author's line illustrations. Then follow all of the poet's letters from this period to various correspondents, including his wife and Robert Southey. We are also provided with a detailed day-by-day itinerary of Coleridge's tour, and four maps of his route. Walker's photographic retracing of the tour provides a comprehensive visual guide to the present-day appearance of the places Coleridge visited (many of which are largely unchanged), extending to nearly 100 pages of colour and monochrome plates. Though such a degree of illustration might seem over-generous and smack of the travel brochure, the extensive captioning closely links each photograph to the corresponding place in Coleridge's notes, forming a vivid bridge between past and present.

Whilst this book would ostensibly seem to be aimed at a readership of American 'armchair' explorers, it would not be out of place in the rucksack of those keen on actually walking through literary landscapes.

Thomas Lovell Beddoes's five-act tragedy *Death's Jest Book* was first published a year after the author was himself summoned 'into the world o' th' dead' in 1849. Originally completed some twenty years earlier, Beddoes's friends had persuaded

him against publication, though he sporadically continued to rewrite it. The play has had something of a chequered publication history since, appearing in Edmund Gosse's *Poetical Works* collection in 1890, and then in H. W. Donner's scholarly editions, *Works* (1935) and *Plays and Poems* (1950). The edition under review, edited and introduced by Alan Halsey, follows Donner's 1935 text, presenting the revised play as a separate volume for the first time in nearly a century and a half. (Incidentally, we are promised that Carcanet are soon to publish the unrevised 1829 version, edited by Michael Bradshaw.)

Halsey states that his aim has been to offer a 'reader's edition' of the text, 'without the distractions of a textual apparatus'. Nevertheless, he has thoughtfully provided a detailed introduction to the text, along with appendices of major variant passages and unplaced fragments. Even so, I cannot help but feel that the text cries out for more extensive authoritative and informative commentary. Notwithstanding the numerous intertextual echoes awaiting exploration in Beddoes's writing (ranging from the Bible to Marlowe and Johnson), this publication surely offers an opportunity to review the relationship between this work and that of better-known writers of the period, in the light of much recent scholarship on Romantic drama.

And the play itself? Referring to it as 'a Dithyrambic in the florid Gothic style', Beddoes partially modelled his drama on the Jacobean tragedies. As critics have noted, the gloomy theme of death and destruction is overlaid and tempered by a wry humour arising from a sense of absurdity:

After all, being dead's not so uncomfortable when one's got the knack of it. There's nothing to do, no taxes to pay, nor any quarrelling about the score for ale. (III:iii)

Beddoes, it must be said, was not a dramatist of the first order. There is a glossy superficiality to his writing, and much of his dialogue is littered with glib and laboured similes such as: 'I will live no longer like a retired cream-jug in the broken China Shop of History' (I:i). Even so, might we not hope that the publication of the play in script form might tempt some university dramatic society to breathe yet more life into a forgotten text by staging a suitably ironic production?

Christopher Goulding

English Literature and Ancient Languages. By Kenneth Haynes (Oxford University Press, 2003), xiv + 210 pp. ISBN 0 19 926190 3.

Pioneering works such as Douglas Bush's studies of mythology in renaissance and romantic poetry (1932, 1937) and Gilbert Highet's *The Classical Tradition* (1949) have stimulated recent interrogations of the classical tradition and the reception of classical texts in the cultural life of later ages. This is now something of a growth industry in classical studies. Professor Haynes's book, taking relatively little account of such work, is rather different. It is not, or not directly, an organised historical study of intertextuality or cultural influence so much as a survey of the influence in later writing of Latin and Greek vocabulary, syntax and metrics. Although the title