well beyond the merely literary, into the closest corners of government and also into the most public and visible. She invokes Louis Althusser's idea of the Ideological State Apparatus to explain some of the ways in which the state legitimates its use of power and control, and lets us see that the theatre has often been co-opted into the enterprise, though she argues that Althusser's vision is too monolithic to be applied to the early modern English period which resembles it, but which repeats the resemblance within itself too many times to be regarded as a fully functioning example of that hegemonic model. Anthropology and its sense of societies as complex systems of binding relationships, often benignly achieved, provides a usable source of theory for the understanding of the system explored in this book. Westfall's is a thoughtful, clear, balanced and nuanced essay. It is a fitting prologue to this immensely rewarding and rich study.

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Marshall Brown, ed. *The Cambridge History of Literary Criticism. Vol. 5: Romanticism.* Cambridge: Cambridge UP, 2000. Pp. 493. U.S. $100.00 cloth.

The *Romanticism* volume in the *Cambridge History of Literary Criticism* series is a substantial resource for scholars and students interested in the history of ideas about literature, aesthetics, rhetoric, language, hermeneutics, communication, authorship and readership. It features sixteen distinguished contributors whose deeply learned essays strike a fine balance between individual perspective and large-scale survey of the field. The stated aim of the book is to represent the range of critical writing from the period 1780–1830 in a thematically-oriented manner. As editor Marshall Brown writes in the Introduction,

> We preferred to let our chapters model how Romantics thought through and debated larger issues. The chapters are real essays, informational in their base, but ultimately more concerned with showing how Romantic ideas work and how

> contemporary critics may investigate and use them. A particular challenge for all our authors was to pursue their topics on an international basis and to show the coherence remaining as national traditions diverge. (4)

This is accurate, and the orientation toward the relevance of Romantic ideas for contemporary thought, and toward the international European context, is evident in each one of the essays.

Originally a project to be co-edited by Ernst Behler and Marshall Brown, *Romanticism* was overseen by Brown following Behler's death in 1997. Conscientious editorial direction is manifested in the complementary arrangement of the chapters, and there is an especially productive progression among the essays by Kurt Mueller-Vollmer, David Wellbery, Gary Handwerk, Tilottama Rajan, and Marshall Brown. Together, these chapters provide a many-faceted vista on the emergence of the novel as the most innovative of Romantic genres, based on a distinctively Romantic conception of irony as a reflective mode of language, a rhetorical awareness that in turn emerges from the revolutionary ideas Romantic thinkers held about the nature, potential, and limitations of language. While all but three of the contributors to this volume are from North American universities, the perspective is strikingly international by contrast with the Anglo-American viewpoint that often dominates and limits surveys of the development of Romantic thought. It is worth noting, though, that with a few exceptions, such as the discussion of Baudelaire's criticism and aesthetics by Alfredo De Paz, "international" here tends to mean German and British. Kant looms especially large as a point of origin for major tendencies in Romantic theory.

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The discussions in this book are skillful and substantial, and almost all the essays strike a fine balance between synthesizing interpretation and illustrative detail, informed by exemplary knowledge of the relevant scholarly discussions and contextualizing publications. Scholarly differences of opinion as well as further reading in specialized areas are indicated in footnotes. In addition, the volume's 106 pages of bibliography and index help make it a very user-friendly reference tool. The bibliography lists primary and secondary sources separately for each of the seventeen essays. Together with the footnotes, this apparatus provides helpful directions for further reading that will be especially (though not exclusively) appreciated by graduate students preparing for comprehensive exams.

Among the individual contributions, Paul H. Fry's opening essay on "Classical standards in the period" presents a subtle yet compelling thesis about the interrelationships of the terms "Classical," "Romantic," "neo-

classical," and "preromantic," illustrated among other things by a survey of phases in the reception of Longinus and Aristotle. Fry's picture of the shifting and qualified allegiances in Romantic literary history leads toward a preliminary definition of the term "Romantic." Joel Black's essay on "Scientific models" has a more tenuous connection to the subject of Romantic literary criticism; instead, it reflects on the implications of Romantic science for contemporary critical thought. This informative piece generates productive, and provocative, observations on how our own adoption of Romantic models of organicism, symbolism, or psychology affects our understanding of the Romantic past.

A crucial and insufficiently studied aspect of Romantic thought is ably surveyed in Kurt Mueller-Vollmer's essay on "Language theory and the art of understanding." Outlining the revolutionary aspects of linguistic theory among early German Romantics like the Schlegels, Novalis, Humboldt, and Schleiermacher, as well as Madame de Staël, Mueller-Vollmer shows that this background is integral to the development of hermeneutics and literary interpretation. David Wellbery follows with a systematic study of "The transformation of rhetoric" that focuses on the place and function of rhetoric in the eighteenth and nineteenth centuries. This becomes the basis for thought-provoking definitions of, among other things, the "transcendental" and "Romantic irony" ("Romantic irony is a meta-rhetorical awareness inscribed in the very structure of poetic texts, an awareness that outstrips the first-order rhetorical formulations of the text through a critical negation of their rhetoricity.… Romantic irony is the presentation of subjectivity as that which eludes presentation" [195]). Romantic irony is the specific subject of the following essay, in which Gary Handwerk lucidly discusses irony's various dimensions, contextualizing Friedrich Schlegel's theories within his reading of Plato from the perspective of the new German philosophy. The volume continues with Tilottama Rajan's rich discussion of German Romantic aesthetics, which she argues is original in its development of "a *phenomenological* approach to genres as expressing sometimes conflicted states of (cultural) consciousness" (226). Marshall Brown's spirited essay on the theory of the novel shows how the existence of a literary genre, and the development of a theory of that genre, can influence one another reciprocally, as happened especially in the case of Goëthe's *Wilhelm Meister.* Brown turns attention back toward practical criticism, a theme that is then taken up in Jonathan Arac's essay on "The impact of Shakespeare," which considers the significance of Shakespeare as a touchstone for the development of both Romantic criticism (as with

A. W. Schlegel, Coleridge, and Hazlitt) and Romantic literature (as with Goëthe or Keats), as well as for an emerging concept of world literature.

Although many different points of contact and modes of relationship between British and German writers are proposed here, the German Romantics are (not surprisingly) most often represented as theorists, the British as practical critics. This difference in temperament is most striking in the two essays by David Simpson, who, in discussing the effect of the French Revolution, argues that it brought about an entrenchment of emphasis on the local and particular rather than the general and systematic in British criticism (a thesis for which the rather atypical pronouncements of Blake are brought forward as "exemplary" [68]). But, as Simpson acknowledges, this characteristic of the British tradition goes against the tendency of most German criticism, which other contributors privilege precisely because its development of "general and systematic" approaches represents the first serious development of aesthetics and hermeneutics as human sciences. Simpson himself provides sophisticated accounts of the aesthetic theories of Kant, Schiller, Schelling, and Hegel, along with interesting connections to lesser-known late-eighteenth-century British critics, in his second contribution to the volume, on "Transcendental philosophy and Romantic criticism."

In the area of Romantic criticism and aesthetics, this volume makes a very strong contribution to the history of ideas and the history of mentalities. One of its few weaknesses is that not all the essays focus equally on Romantic *criticism* as opposed to literature and other discourses, so that the commitment of the volume, and the series, occasionally seems to recede into the background. Overall, though, the book conveys a strong conviction that the Romantic era was decisive not only for the development, but for the very origin of criticism as practised today. In the words of Jon Klancher, as he surveys the public sphere in Germany around 1800: "Between Schlegel's world, a restricted, theory-producing enclave, and Nicolai's, a taste-shaping majority of critics and publicists, criticism appeared for the first time in turn-of-the-century Germany, in Pierre Bourdieu's sense, as a complex field of modern cultural production" (311).

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