

McMurrans final chapter broadens the field of translation perhaps too much by seeing transatlantic settings that perform an imperial “interculturality” as a powerful strain in the emergent novel. The link between multilingual communities in the new world and linguistic and cultural translations in texts is not well theorized. Note is made of Robinson Crusoe’s learning of Portuguese, but attention is not paid to his analogies to England, ignorance of marine terms, and categorical dullness to natural history. Nor is the contextualization of *The History of Emily Montague* persuasive. It is a very optimistic reading that sees this novel’s bilingual and translational texture correcting nationalisms with sympathy and wit, for its georgic and pastoral imagery stems primarily from canonical English poetry. This is not to belittle this study’s dialectical stance, the subtle flexibility of which is not captured in this short review. This volume has been well edited, and there are few printing errors. However, for my taste there are too many neologisms and mixed metaphors (for example, fuel that is titillating, a backlash that heats up). Some readers will be disappointed to see no references to “polysystem theory.” Others may wonder that Enlightenment progress passes unchallenged.

Robert James Merrett, professor of English at the University of Alberta, is writing a book on *British Communities in Eighteenth-Century French Cities*, a demographic, economic, and cross-cultural study based on archival research.

Leslie Ritchie. *Women Writing Music in Late Eighteenth-Century England: Social Harmony in Literature and Performance*. Burlington: Ashgate Publishing, 2008. 280pp. US\$99.95. ISBN 978-0-7546-6333-1.

Very little is known about women’s musical composition in eighteenth-century England, and this excellent book makes a solid foundation for the subject. Leslie Ritchie’s argument, in a nutshell, is that “women composed, performed, and wrote about music in nearly every imaginable place, and in every available genre” (219). She pulls together information on many lesser known women composers, and makes the startling revelation that far from publishing anonymously, as many as 75 per cent of the women who registered musical compositions at Stationer’s Hall did so under their own names. She reproduces quite a number of musical texts here—for those who read music—with title pages bearing women’s names. The book also covers well-known women performers and their influence; Ritchie observes that “in Britain, the eighteenth century was the century of the performer. Broadly stated, it was the era of Garrick, not Shakespeare” (15). She treats songs and

song collections, reminding us that music is not defined by “great works” alone. She has amassed information about where the songs came from, that young ladies played and sang for the entertainment of others, how many were written by women (either music or words), and what were their subjects and accompanying instruments. In doing so, she has uncovered proof of women’s musical talent that does not show up any other way, for there are no records of royalties for women nor commissions nor bills for lessons. She also documents women’s authorship of words for songs, as lyricists and librettists, and analyzes the kinds of songs women wrote and the themes they favoured.

Ritchie’s informative, highly intelligent sentences are a pleasure to read, and the book is beautifully researched, with an extensive bibliography separated usefully into three listings: musical sources, eighteenth-century sources, and other “critical, historical, and bibliographical sources.” But Ashgate has not edited this text adequately (and who among us does not need editing?) for a typo appears on the first page, and solecisms remain such as “infers” for “implies” (20, 160) and “empirical” for “imperial” (177).

After the introductory chapters about problematic issues for women in music—its sensual power as well as its discipline, public performance, class (music requires literacy and leisure)—the organization of the book reverts to the thematics of women’s musical compositions, with a chapter on songs of charity, pity, and love, another chapter on pastoral subjects, and the last chapter on songs celebrating Britishness, either with patriotic sentiment or invoking the empire. Women were drawn to compose pastorals, for example, those “comic afterpiece[s] concerning country life, presented in spoken dialogue interspersed with airs” (159). The most famous of these was Frances Moore Brooke’s *Rosina*, music by William Shield, first performed in 1782 and played 201 more times before the end of the century. Ritchie does not mention Charlotte Lennox’s pastoral *Philander*, with music by James Oswald, chamber musician to George III, but it is another bit of evidence for her thesis that pastoral was a genre hospitable to women.

There is another important theme in this book, to be gleaned here and there although never pulled together thoroughly, about the affinity between women and song in the eighteenth century. Women wrote music as well as words for a great many of the songs that accomplished young ladies sang for their families and friends. Ritchie has found many examples of women songwriters throughout the second half of the century, such as Elizabeth Turner, whose *A Collection of Songs with Symphonies and a Thorough Bass With Six Lessons for the Harpsichord* sold by subscription in 1756; 21 per cent of her subscribers were women, and many professional musicians were on her list as well as professors of music from Oxford and Cambridge, Master of the Boys of the Cathedral

of St. Paul's, not to mention Garrick and Handel. Turner was a singer, who performed at public concerts for which tickets were sold, and she appeared at concerts benefitting others as well. Her book of songs and compositions sold in Barbados, Gloucester, Dublin, Winchester, Hull, Oxford, and Cambridge.

Harriet Abrams was another composer and singer, admired by Charles Burney and David Garrick. After a five-year career singing at Drury Lane, Abrams began singing in prestigious subscription concerts; she organized a series of private "Ladies Concerts" from 1791–92, and at her annual benefit concert "she was accompanied by Haydn" (103). She wrote many songs, including the musical setting for Matthew Gregory Lewis's *The Orphan's Prayer, A Pathetic Ballad*, and for his *Crazy Jane*, which was Lewis's favourite setting. Ritchie includes a reproduction of the sheet music for *Crazy Jane*, with the name of Miss Abrams prominently displayed. Pathetic songs about beggar girls and madwomen were favoured themes for songs written by women in the late eighteenth century.

Ritchie treats too many women composers to list here, many of them songwriters, including Maria Barthélemon, Elizabeth Billington, Anna Phillips Crouch, Ann Marie Hodges, Caroline Poole, and Mary Wogan; and, as she points out, "the number of surviving songs composed and published by women increased dramatically in the last decade of the eighteenth century" (5). She also gives the titles of song collections intended for women and points out that circulating libraries provided instruments as well as music for women subscribers. Many women, of course, kept music books into which they copied songs and pieces that they wanted to play, and song lyrics they wanted to remember, but also where they may well have copied their own compositions. Books of paper ruled for music could be purchased for such purposes.

Ritchie never asks why women were drawn to song, nor why the culture privileged women's singing over instrumental prowess, although clearly it did. German Gertrud Elizabeth Schmeling (later known as Mara) had been in England as a child, "where she played the violin, but she quitted that instrument, and became a singer, by the advice of English ladies, who disliked a *female fidler*" (181). Songs for women were invariably scored for pianoforte or harp, instruments that permitted a woman to accompany her own singing. "Singers were the most highly paid, most visible, most collaborative and most influential workers of any participants in the cultural field of musical production" (220), according to Ritchie. This emphasis on singing is one of the reasons, no doubt, that she argues for "an expanded view of the cultural importance of performance," insisting that singers are "co-creators" of the music they perform (220).

Despite its title, much of this book is about literary rather than musical composition. Ritchie's excellent analysis of the chordal changes

in Margaret Essex's "The Olive Branch," celebrating the Peace of Amiens in 1802, makes one realize that such musical analysis has been quite rare. Many pages are given over to women's words to songs; Ann Radcliffe's novel *Romance of the Forest* (1792) is examined for how music functions in it. In the last chapter, especially, Ritchie wanders away from writing about music created by women to looking at how women and gender are treated in music by men. It is somewhat disappointing to find women's actual musical composition scanted, although it is a largely unknown subject with the research in this book breaking hard new ground.

One extremely important observation that comes out of Ritchie's emphasis on song lyrics is her realization that women's writing circulated more widely as the words to songs than has been previously assessed. Settings for the poems of Aphra Behn, Katherine Phillips, Mary Wortley Montagu, Mary Barber, Amelia Opie, and Hannah Cowley "[suggest] that songs can manifest a writer's continuing influence in ways that may not appear from canonical literary sources" (86). Surely more work is needed in examining song lyrics and women's poetry in order to learn more about the extent of this method of circulation.

Ritchie is also wonderfully informative on the issue of women and music in the public and private spheres. Contrary to received wisdom, she asserts that "female performers were [not] consigned to the private sphere or punished with tarnished reputations for venturing into public venues" (57). They played and sang in all of the following places and occasions: "casual family gatherings; impromptu parties amongst friends, visitors, and neighbors; musical societies' meetings; concerts featuring a combination of amateur and professional musicians; so-called private concerts featuring a combination of amateur and professional music; festivals or other occasional performances ... subscription-only concerts in public venues; ticketed performances in ecclesiastical, recreational, and theatrical spaces; regular religious services; and, finally, the circulation and/or publications of musical compositions, often printed with references to their original performance occasion, for further performance in any of these situations" (57). Moreover, the so-called private concerts they played at may have been held in private homes but tickets were sold, and often as many as 400 or 500 people attended (68–71). The concert in Bath attended by Anne Elliot, her cousin Mr Elliot, and Captain Wentworth in Jane Austen's *Persuasion* is a crowded affair, and the heroine hardly knows everyone at it. When, in 1773, Richard Brinsley Sheridan married the glorious singer, Elizabeth Linley, daughter of Thomas Linley, music master in Bath, she stopped performing publically although her performances had been entirely respectable and extremely lucrative (the money went to her father). Sheridan did, however, allow her to give private ticketed concerts at their

home to nobility, which preserved his social ambitions and enabled her to continue to earn money for the household. Meanwhile, Elizabeth kept editing and copying music for her father and “composing, copying, and arranging music for the theatre” (71).

But Ritchie’s most trenchant remark on the subject of music in public and private realms is simply “there is no such thing as private music. To create, describe, or theorize music is to correspond with an immense harmonic and aesthetic vocabulary that has been defined over time by an international community” (19). In other words, the vocabulary of music, its sweep and range, carried the public sphere with it no matter where it was learned or performed. Nonetheless, it is also important to emphasize that “private” concerts were neither small nor necessarily amateurish, and that women performing musically outside the home were neither morally cheapened nor declassed for doing so.

Anyone interested in the history of music, or in women’s cultural production in eighteenth-century England, will want to read this book.

Ruth Perry is professor of Literature and MacVicar Fellow at MIT.

Miriam L. Wallace. *Revolutionary Subjects in the English “Jacobin” Novel, 1790–1805*. Lewisburg: Bucknell University Press, 2009. 314pp. US\$65. ISBN 978-0-8387-57050-5.

In recent years, an increasing number of critical studies have dealt with the intersection of politics and literature in Britain during the 1790s and the first years of the nineteenth century. Examining in particular the literary engagement with the upheavals brought about by the French Revolution, these studies often focus on texts that had in their own time contributed to the “Revolution debate” from both sides of the political spectrum but were later marginalized or neglected. Miriam L. Wallace’s book is an important contribution to this work of cultural recovery, including insightful and probing analyses both of understudied literary texts and more familiar ones, as well as a sophisticated theoretical framework in which to view them together. Building on the foundational work of Gary Kelly, Marilyn Butler, and those who followed in their footsteps, Wallace’s book provides a unique and compelling perspective on the cultural landscape of the period.

As acknowledged in the title, Wallace situates the idea of subjectivity as an organizing theme for her discussion. She argues that the “dual status [of political subjects] as entities made through subjection to ideology and state power and as linguistic subjects, self-constituted through representational activity [is] particularly pertinent for this founding literary moment” (17) of the emergence of the British reformist novel. She lucidly unpacks the various ways in which subjectivity is articulated;