

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.

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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;

by the concluding chapter we can see not only how the 1790s was a historical moment conducive to its emergence as a politically freighted category but also how this recognition of a dual subjectivity is highly relevant to our own time. Among the many strengths of this book is Wallace's repeated emphasis on the relevance of eighteenth-century reformist discourse to the issues of human rights, agency, and political action that continue to preoccupy us today. For example, her discussion of Mary Hays's 1799 novel *The Victim of Prejudice* examines rape and trauma narratives from both historical and contemporary theoretical perspectives in order to show not only the limited possibilities for the articulation of female trauma—and female subjectivity—within the novel's own purview, but also the ways in which trauma can be rewritten and given expression through an “active witnessing by a future, unnamed sympathetic reader” (146).

Central to Wallace's argument is the rejection of the divisions that underpin many current studies of late eighteenth- and early nineteenth-century literature, divisions that enforce binary oppositions and an exclusivity of focus in regard to gender as well as politics, and which “leave out the complex relations among radical and more conservative writers and between female- and male-authored texts” (19). The works under consideration in *Revolutionary Subjects* reflect the diversity and complexity of the writing of this period. While substantial attention is given to texts that fit seamlessly into a study of the progressive, reformist novel—William Godwin's *Caleb Williams*, Mary Wollstonecraft's *Maria, or the Wrongs of Woman*, Robert Bage's *Hermesprung*, Eliza Fenwick's *Secresy*, Thomas Holcroft's *Anna St. Ives* and *The Memoirs of Bryan Perdue*, and Mary Hays's *Emma Courtney* and *The Victim of Prejudice*—Wallace also examines more ideologically nuanced works, including Charles Lloyd's *Edmund Oliver*, Amelia Opie's *Adeline Mowbray*, and, in a particularly bold move, Elizabeth Hamilton's *Memoirs of Modern Philosophers*. The chapter discussing Lloyd and Opie, to my mind the strongest chapter in the book, convincingly locates these writers' works as “conservative reformist novels” (187) whose political positioning includes criticism of some of the more overt reformist principles and the support of others. Wallace's application throughout her study of the Godwinian distinction between “moral” and “tendency”—that is, a work's overt aim as opposed to the availability of possible alternative readings—is especially useful for identifying this ideological ambivalence. Thus, *Edmund Oliver* and *Adeline Mowbray* can be viewed as novels whose “moral” lies in the critique of excessive sensibility and the “new philosophy” that was associated with Godwin's *Enquiry Concerning Political Justice*. Yet the “experimental and ideal” (201) homosocial community envisioned at the conclusion of Lloyd's novel and the female-centred social alignment pointedly dissociated

from concerns of property that appears at the end of Opie's text also exhibit reformist "tendencies" in their rejection of inherited privilege based on blood and land and in their reworking of traditional notions of conjugality. And while *Memoirs of Modern Philosophers* is a novel more consistently anti-reformist than those of Lloyd and Opie, Wallace succeeds nonetheless in illuminating moments in the text that question the adherence to a strictly loyalist narrative, particularly in Hamilton's portrayal of an unconventional "positive and powerful ... aging spinster" (248) and in other approved characters' arguments for a more equal redistribution of wealth.

Wallace's argument for the elimination of binary oppositions and exclusive categories, is, however, slightly undermined in my opinion by her repeated use of the terminology "Jacobin" and "anti-Jacobin." Wallace herself qualifies this usage of these terms by the placement of quotation marks in the title and elsewhere in the text and in her own acknowledgement of the problematic nature of these words, admitting that "English Jacobins' is a misnomer" (184). The revolutionary subjects who are at the centre of this study would surely have agreed: Charlotte Smith, an author associated with reformist circles, who is occasionally mentioned in Wallace's book, alludes to her frustration with the appellation in volume 4 of *The Letters of a Solitary Wanderer* (London, 1802) by having her eponymous protagonist claim: "To wish for peace, to desire that the waste of life may cease, and suffering humanity feel no longer the scourge of war ... is to be an *Atheist*; a *Jacobin*, I know not what!" (9).

That said, Wallace's book is an indispensable contribution to the study of the revolutionary era and will be welcomed by scholars of the period for its cogent literary analyses as well as for its carefully wrought depiction of a culture whose concerns, vibrantly and forcefully articulated in their own time, continue to be so strikingly relevant today.

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