

At times, Perry's admirable desire to critique Whig and other—including feminist—versions of progressive history verges on being nostalgic, or on reinscribing, without critique, other nostalgic versions of history. For example, she seems to be valorizing a more open attitude toward sexual freedom in the past, without directly engaging with Michel Foucault's, so well-known, analysis in *The History of Sexuality, Volume 1* (New York: Random House, 1978) of the motivations for believing in a more sexually liberated past. So when Perry argues that "women's sexuality in the earlier, more public and communal context had been less of a burden, less a precious individual possession to be watched and hoarded than a capacity to be exercised and shared" (p. 207), she sounds both radical and nostalgically utopian. But this only means that, as she says in her "Afterword," she has left plenty of room for other scholars to intercede, and that she has given them the gift of wrenching apart some compelling narratives and counternarratives that have framed our critical discourse for so long.

It is a persistent risk to revitalize conservative historical models in order to critique modernity, but it is one especially well worth taking right now, given our current moment, in which marriage seems to have failed statistically but is enjoying a sentimental and ideological revival, and in which Western models of the liberal subject and state may be ripe for reconfiguration. Not only does *Novel Relations* offer a historical way of criticizing these commitments, but it also offers, in its subtle and self-conscious articulation of the many possible relations between literature and history, a way of making sense of our own complex political and representational moment, via its historical predecessor. *Novel Relations* is a book to be admired for its careful and bold approach to the critical problems of family, love, and modernity, and no doubt it will immediately be a required point of engagement for any scholars working on these issues.

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TIM FULFORD, *Romantic Indians: Native Americans, British Literature, and Transatlantic Culture, 1756–1830*. New York: Oxford University Press, 2006. Pp. x + 318. \$90.

Tim Fulford's important new study, *Romantic Indians: Native Americans, British Literature, and Transatlantic Culture, 1756–1830*, employs literary culture to examine the relationship

among the British, the Native Americans, and North American colonists in the latter half of the eighteenth century and the first three decades of the nineteenth. Fulford's sphere of reference is not limited to those British writers who took Indians as their subject matter, although he engages with a broad range of such poets and novelists, from Thomas Smollett to Charlotte Smith, Samuel Taylor Coleridge, and Felicia Hemans. Notably, Fulford gives considerable weight to Native American authors, whether chiefs or missionaries—John Norton, William Apess, Peter Jones, John Tanner, George Copway, and one wannabe, John Hunter—and compellingly demonstrates how Romantic tropes and constructions fed into their writings, helping to generate their own self-image as they sought to give expression, in English, to a necessarily fluid idea of selfhood.

Fulford's opening section, on "Factual Writing," examines early British historians of Indian culture, explores accounts of military cooperation as well as conflict between British and Indian, looks at travelers' accounts and traders' memoirs, and concludes with a sobering chapter on those increasingly influential Europeans who would seek to give scientific proof, through craniology and other means, of supposed Indian "inferiority." Fulford explains the different types of fascination that Native Americans held for the British—as examples of people belonging to an earlier, more primitive stage of social development; as those who practiced intriguing forms of spiritual practice, and as warriors possessing an enviable degree of passion, stoicism in the face of adversity, and physical courage. Rightly, he emphasizes how stereotypical narratives about Indians—whether factual or fictional—need to be understood in the context of the development of empire, the evolution of new ideas about masculinity, and the changing demands of the expanding publishing market. He also makes the crucial point that the more people came into contact with Indians at first hand, whether fighting or farming or hunting alongside them, the harder it became to see them in these pre-rehearsed terms that emphasized the sentimental or the barbaric. Whatever the cultural functions of such stereotypes—ones that continue to circulate right to the present day—they were patently artificial and inadequate when placed alongside the complex realities of interracial contact.

Fulford's strongest interpretive writing is to be found in the next section, which engages with British poetry and with the role of Native themes in consolidating various key elements within Romantic verse. For example, he argues that the Indian death-song was particularly popular as a model because of the way in which it seemed to

represent an overflow of feeling into language: the counterpoint to polished and urbane writing, it seemed to reveal an essential, unself-conscious state of being. Fulford offers a persuasive and sympathetic reading of Wordsworth's shifting treatment of the Indian. Initially drawn to individuals who came from structured, threatened rural communities, Wordsworth transmuted his sympathy into anxiety as he himself grew more cautious and conservative, and he came to view Indian "wildness" as potentially "dangerously destructive of the emotional and moral structures that he defined as being naturally British" (p. 170). Whether writing about Robert Southey's epic colonial fantasy *Madoc* (1805) or the violent scenarios in Thomas Campbell's *Gertrude of Wyoming* (1809), Fulford thoughtfully reads poetic form as well as content in relation to political and social context as well as in the light of an individual poet's career.

The diversity of source material in *Romantic Indians* is impressive, and the fact that Fulford could have drawn on an even wider selection of writings than he does is testimony to the popularity of the Indian as a subject within late-eighteenth- and early-nineteenth-century literature. Charlotte Lennox's 1790 novel *Euphemia*, for instance, lurches between careful observation of the trading and ceremonial practices of the Mohawks in Upper New York and the melodramatic kidnapping, captivity, and eventual return of the heroine's son—a balance of realistic detail and fictional archetype that exemplifies perfectly the dual literary role of Native characters. The Teviotdale poet John Leyden, to take another example, made some powerful parallels between the dispossessed Indian and the Scottish peasant who had been forced into emigration in his 1803 *Scenes of Infancy*. But it is always easy to suggest extra material that confirms an argument. Fulford's book would have benefited more from a closer examination of the transatlantic traffic in literary works. To be sure, James Fenimore Cooper's novels—which he started to publish at the end of the period of which Fulford writes, and which were to prove hugely popular and influential in England—are brought in toward the close of *Romantic Indians*, and we see how they had themselves been influenced by *Gertrude of Wyoming*, something that helps bring home the fact that this poem was far more popular in America than in England. But what of the impact on British poets—and readers—of William Cullen Bryant? Or of Lydia Huntley Sigourney, whose popular poetry, some of it extremely sympathetic toward Native Americans, had been, in its turn, profoundly influenced by Wordsworth? Or the reception of Lydia Maria Child's novel of Native and Anglo life, *Hobomok* (1823)? We need to acknowledge such cross-Atlantic cultural currents if we are

to understand fully the role that the Native American came to play in British culture during the period that Fulford discusses.

This role, of course, was not just an indirect one. *Romantic Indians* is to be applauded for discussing Native writers themselves, especially those who traveled to Britain. British society could, of course, look strange and barbaric enough when viewed from an Indian perspective. This perspective had long been imagined—by Joseph Addison, say, or by Samuel Johnson—but Fulford shows how actual Natives turned the tables on supposedly superior society. When Teyoninohokarawen (John Norton) was in England in 1804, he was asked how he would “relish returning to the savages of [his] own country?” “I shall not experience so great a change in my society as you imagine,” he replied, “for I find there are savages in this country also” (quoted on p. 4) What stands out in this book, however, is not the gap between the image of the Indian and the Indian himself, but the way in which Fulford shows his subjects to be aware of, and to exploit, this very space.

Building on recent scholarly work of a more biographical nature—by, for example, Bernd Peyer and Donald B. Smith—Fulford’s textual analysis adds considerably to our understanding of such men as William Apess and Kah-ge-ga-gah-bowh (George Copway). He shows how they employed contemporary British literary discourses in order to explore, and to present, what it means to be an Indian. Thus Apess adopted both the language of British nature-worship and that of natural theology in order to re-create an idea both of himself and of his nation. In doing so, he, and other Native writers, managed of course to render themselves accessible and sympathetic for their suitably acculturated audiences. The unanswerable question as to how much of their own Indianness is lost in various processes of translation runs throughout the final section of the book, and Fulford might well have organized this section differently, around the thematic issues that link his examples. Rather, each man is isolated in a chapter of his own. Yet this segregation does, in itself, reinforce a point about their isolation: learning to write in English, and for a largely British audience, at the very least symbolized their relative difference, or separation, from their own people.

Many, although not all, of these Indians’ histories suggest their authors’ unease at adapting to a Westernizing, modernizing world, and their uncertainty about where they should position themselves. This was, of course, a pattern that only intensified with the nineteenth century. But Fulford barely looks forward to the future of British and Indian transatlantic culture, and in large part this is because his ar-

gument ties him into a particular, and relatively hermetic, version of cultural history. He makes a strong argument for the spread and influence of Romantic discourse in describing the figure of the Indian. He brings out well the adaptability of this discourse, at the same time that he shows its capacity, on occasion, to predetermine and circumscribe the representation and expression of the Native American. Yet Fulford's thesis, compelling and convincing as it is, acknowledges a heritage culminating only in the sentimental clichés of pulp fiction and Hollywood westerns. While this is the legacy, indeed, of many of the Romantic tropes he discusses, the early point Fulford raises—that firsthand white/Indian relations considerably complicated these stereotypes—remained true throughout the nineteenth and early twentieth centuries. Romantic discourse was to undergo numerous further mutations, challenges, and appropriations in the decades after his study concludes, as these relations also took on new forms.

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KEVIN GILMARTIN, *Writing against Revolution: Literary Conservatism in Britain, 1790–1832*. Cambridge: Cambridge University Press, 2007. Pp. xii + 316. \$90.

Conservatives in Romantic-era Britain have taken the blame for repressive laws, bad poetry, and theatrical emotions, among other things. But conservative hostility to the French Revolution played a crucial role in forming British self-identity in this period: Britain's understanding of its own history, institutions, and practices at all levels came to be mediated through such reaction. Even fifty years later, Thomas Carlyle notes, "These Chartisms, Radicalisms . . . are *our* French Revolution." British counterrevolution was far more than a reflexive opposition to change of any sort. The very phrase "anti-Jacobin" suggests the extent to which counterrevolution depended on an edgy, negative dialectic that could cancel enemies while keeping them at a conceptual distance. Kevin Gilmartin's excellent new study *Writing against Revolution: Literary Conservatism in Britain, 1790–1832* makes it clear that counterrevolutionary discourse of this period deserves serious, open-minded critical examination. Gilmartin provides an overview of counterrevolutionary literature from bottom to top: from tracts and publications aimed at the masses to the reflections of Samuel Taylor Coleridge and Robert

Robert Louis Stevenson: Travel, Narrative, and the Colonial Body (2007). In progress is an essay titled “‘When in Rome’: Dickens, Symonds, and the Economic Body of the Italian ‘Other.’”

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