

different cultures imagine Moses and whether he can even represent one unique culture. Johnson, therefore, teaches the reader to examine texts and their assumptions carefully and not to be fearful of ambiguities.

DONALD J. DIETRICH
Boston College, USA
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A Cosmopolitanism of Nations: Giuseppe Mazzini's Writings on Democracy, Nation Building, and International Relations. Edited by Stefano Recchia and Nadia Urbinati (Princeton, NJ: Princeton University Press, 2009), viii + 249 pp. \$29.95/£20.95 cloth.

Giuseppe Mazzini's influence on the Italian revolutionary left underwent a total eclipse when he condemned the Paris Commune of 1871. Until then he had been one of the three revolutionary men of ideas, along with Marx and Bakunin, vying for followers among Italy's radical men of action. The Stefano Recchia and Nadia Urbinati anthology makes very clear why the post-Paris Commune generation, which increasingly identified itself in terms of socialist and anarchist anti-capitalism, found Mazzini's ideas fatally limited. A man of lofty philosophical ideals, he had little regard for the role that money played in both creating and controlling the political arena. Class conflict and even class consciousness he declared to be pernicious doctrines that disrupted national unity, which was a sacred principle to him.

In *Origini e dottrina del fascismo* (1929), Giovanni Gentile took as the starting point for fascist philosophy Mazzini's aggressive insistence on the need for all classes to coexist in harmony. Recchia and Urbinati, who laud Mazzini as a major philosopher in the modern democratic and liberal internationalist tradition and as a forerunner of liberal Wilsonianism, accuse Gentile of perverting Mazzini's ideas. The anthology contains many articles that support their passionate defense of him as a liberal and cosmopolitan thinker in the best tradition of the Enlightenment. Nevertheless, Mazzini's otherworldly solution for the social problem consisted of the union of labor and capital, another one of his ideas that met with

Gentile's enthusiastic approval as a foreshadowing of fascist philosophy.

In opposition to Gentile's interpretation, the editors celebrate the applicability of Mazzini's writings to democratic societies today. Theirs is clearly a mission of rediscovery and rescue for a body of thought that, they lament, has ceased to commend itself to the Anglo-American world. The lingering debate about Mazzini's reputation as a terrorist does give Recchia and Urbinati some pause. They regret his often inflammatory rhetoric about the need for violence to bring about a democratic world, but end by complimenting him for being far ahead of his time in discovering the ineluctably peaceful character of democracies. Shielded by a utopian cast of mind about democratic polity, neither he nor the editors take in the possibility that such countries might fight wars for imperialistic purposes.

About how the West should deal with the rest of the world, an issue of momentous import in Mazzini's time as it is today, he gave very specific instructions of a pro-England character. He lived in England for many years. Far from viewing the country as the consummate imperialist society that it was, he mistook it, amidst some mild criticisms, for one of the world's showplaces of liberal political thought and action. His assessment of England would have found scant support among the peoples of Ireland and India, or, after the triumph of liberal Wilsonianism at Versailles in 1919, the Arabs of the Middle East.

The editors are uncharacteristically reticent about explaining away Mazzini's enthusiasm for Europe's providential mission, with England in the lead, to conquer the rest of the world for the advancement of progressive civilization. When they tell us that Wilson received guidance from Mazzini in developing his ideas about making the world safe for democracy, by which the American president actually meant a safe global environment for the investing class, we can believe them. Mazzini, transfixed by his starry-eyed thoughts about the coming unity of all mankind through the global triumph of the nationality principle, did not notice the financial angle. An American president, however, could not indulge himself in the luxury of a philosopher's distractedness on the very matters of business for which the war to make

the world safe for democracy turned out to have been fought.

RICHARD DRAKE
University of Montana, USA
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Enlightening Romanticism, Romancing the Enlightenment: British Novels from 1750 to 1832. Edited by Miriam L. Wallace (Hampshire, UK: Ashgate, 2009), x + 229 pp. £55.00 cloth.

The theoretical question this valuable collection poses is announced by its subtitle. In what sense do the years 1750–1832 constitute a recognizable literary period? Addressing novels written during decades when “Romanticism” and “the long eighteenth century” overlap, the essays gathered here generally proceed tactically. Rather than attempting to define this period as a whole, they identify Romantic uses for eighteenth-century tropes and genres, locate eighteenth-century instances of supposedly Romantic concerns, and trace dialogues across spans of time that traverse the conventional period boundaries.

A common trait among these essays is their tendency to double up or double back, revealing subtleties and conflicts in texts that may, when poorly read or inadequately contextualized, appear simple or even stereotypical. Margaret Case Croskery’s essay on Eliza Haywood’s *Betsy Thoughtless* describes how Betsy Thoughtless, understood as an early Romantic figure, is educated through her recognition of, and absorption by, her own desires. Peter Walmsley sketches in a history of how British “melancholy,” generated particularly by meditations on death, serves to distinguish the British character from the French, but at the cost of associating this character with fragility and nostalgia. Scott C. Campbell argues that Charlotte Smith’s *Desmond* uses the epistolary form to tell a pro-French-Revolution tale that also contains an anti-Revolutionary element, and Daniel Schierenbeck’s treatment of Jane West presents the author as attentive to female education in ways that nullify the division between Jacobin and anti-Jacobin writers. In her study of *Hugh Trevor* and *Caleb Williams*, Shawn Lisa Maurer examines how Holcroft and

Godwin critique eighteenth-century discourses of masculine friendship, while for Shelley King, Amelia Opie’s *Adeline Mowbray* traffics in multiple definitions of “honor” at once; characters in the novel can never quite be free of aristocratic codes of masculine violence or bourgeois codes of feminine chastity. According to Tara Ghoshal Wallace, Elizabeth Hamilton’s *Translations of the Letters of a Hindoo Rajah* is similarly ambivalent about the comparative virtues of Hindu practices and the British imperial project, and according to Julie Shaffer, Elizabeth B. Lester’s *Woman of Genius* presents a female character who actively mixes nationalities and genres in order to find new forms of expression. Finally, Christopher Flynn demonstrates that Frances Trollope’s American works apply eighteenth-century aesthetic categories to the North American landscape in order to criticize the Reform-era “threat” of British democratization.

The introduction, by Miriam L. Wallace, does an excellent job of describing and interpreting the varying, sometimes conflicting premises that drive the specialties of Romanticism and eighteenth-century studies. Two response essays, by Patricia M. Spacks and Stephen C. Behrendt, round out the collection. Both question the usefulness of hardened period designations, but by attending to the British novel of the 1790s and early 1800s, both also demonstrate that certain kinds of chronological focus remain necessary. Although its starting point is a choice between “Romanticism” and “the enlightenment,” the collection goes far toward illuminating the historical, ideological, and formal tensions that helped produce the novel during the crucial period between Fielding and Dickens—a period that may even, this book does much to suggest, deserve a name of its own.

BRIAN GOLDBERG
University of Minnesota, USA
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The Last Minstrels: Yeats and the Revival of the Bardic Arts. By Ronald Schuchard (Oxford: Oxford University Press, 2008), xxvi + 447 pp. £64.00 cloth; \$45.00/£24.99 paper.

Go to Youtube, do a search for Yeats, and you will see how the twentieth-century poet has