

Romantic Prose Fiction. Ed. by GERALD GILLESPIE, MANFRED ENGEL, and BERNARD DIERRELE. (Comparative History of Literatures in European Languages. 23) Amsterdam: Benjamins. 2008. xxi+733 pp. €198; \$267. ISBN 978-90-272-3456-8.

This broad-ranging, interdisciplinary, and intercultural volume is the fifth and final collection of essays to appear in the subseries in the Comparative History of Literatures in European Languages dedicated to the Romantic era. Previous volumes have included *Romantic Irony* (1988), *Romantic Drama* (1994), *Romantic Poetry* (2002), and *Nonfictional Romantic Prose* (2003). The history and scope of the subseries is the main focus of Gerald Gillespie's introduction and provides valuable context for the reader. The volume itself falls into three parts. The first addresses key characteristic themes. The location of the movement within the context of cultural history is explored in Gerhart Hoffmeister's 'The French Revolution and Prose Fiction: Allegorization of History and its Defeat by Romance' and Bernard Dieterle's 'Wertherism and the Romantic *Weltschmerz*'. The intermedial aspect of Romanticism is also dealt with, with contributions by Gregory Maertz, 'Romanticism and the Idealisation of the Artist', Mihály Szegedy-Maszák, '"Unheard melodies and unseen paintings": The Sister Arts in Romantic Fiction', and Claudia Albert, 'Music and Romantic Narration', while the significance of landscape is the focus of two studies: Wilhelm Graeber's 'Nature and Landscape between Exoticism and National Areas of Imagination' and Paolo Giacomoni's 'Mountain Landscape and the Aesthetics of the Sublime in Romantic Narration'. The remainder of the section is devoted to recurrent themes such as that of the 'Wanderer', dreams and madness, the *Doppelgänger*, and childhood, concluding with Thomas Klinkert's insightful discussion of 'Romantic Gender and Sexuality'.

The second part of the volume, devoted to 'Paradigms of Romantic Fiction', divides into two sections. The first centres on generic types and representative texts, with studies of the Gothic novel, the Romantic *Bildungsroman*, the historical novel and romance, the fairy tale, the detective story, the novella, and, finally, the literary idyll. This provides a useful overview of each genre and highlights not only the distinctiveness of each textual type but also the textual, stylistic, and cultural correlations which bind them to the Romantic corpus. The second section is explicitly theoretical in its approach and examines complexities at the level of discourse and structure. Contributions include Frederick Garber, 'Address, Relation, Community: Boundaries and Boundary Crossing in Romantic Narration', Monica Spiridon, 'Tom Halves: Romantic Narrative Fiction between Homophony and Polyphony', Sabine Roszbach, 'Mirroring, Abymization, Potentiation (In)volution', and Virgil Nemoianu, 'From Historical Narrative to Fiction and Back: A Dialectical Game'.

The final part of the volume explores the cultural impact of Romantic prose fiction in the nineteenth and twentieth centuries. Here, the range of material covered extends well beyond the boundaries of Europe. Spain and the relationship to Latin America are discussed in two studies: Jüri Talvet, 'Narrative Manceuvres in the "Periphery": The Spanish and Latin American Novel during Romanticism', and

José Ricardo Chaves, 'Romanticism, Occultism and the Fantastic in Spain and Latin America'. Takayuki Yokota-Murakami provides a perspective from Japan, 'Romantic Prose Fiction in Modern Japan: Finding an Expression against the Grain', and A. Owen Aldridge also presents a thoroughly international comparison in 'Ludic Prose from Laurence Stern to Carlos Fuentes'. The impact of Romantic prose fiction on subsequent movements and media is explored in Jeanne J. Smoot, 'Romantic Thought and Style in 19th Century Realism and Naturalism', Joel Black, 'Romantic Legacies in Fin-de-siècle and Early 20th Century Fiction', and Elaine Martin, 'Rewrites and Remakes: Screen Adaptations of Romantic Works'.

There is always a risk with any volume of this nature—one which aims to cover such a broad range of material, themes, and cultures—that key aspects will remain underexplored or even overlooked. The editors of this volume are to be complimented, therefore, on the comprehensive nature and quality of the studies they include. The impressive range of contributors is testimony in itself to the standard of scholarship on show, with some of the leading names in the field featuring prominently. There is also a notably international array of contributors, something crucial to but often absent from such volumes which claim comprehensive coverage and a comparative approach. In choosing such an array, the editors have managed to negotiate the potential pitfalls surrounding such comparative works, which pervasively often fail to represent a truly broad range of approaches and cultural diversities. The volume ends with a full listing of the contents of all five volumes in the subseries. The range of material covered is impressive and, even at a glance, it is clear what a mammoth undertaking this has been. The current volume is valuable in itself but, seen in the context of the entire subseries, it becomes clear that the editors have created an invaluable critical resource which would greatly enhance any scholarly library.

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Petrarch in Romantic England. By EDOARDO ZUCCATO. Basingstoke: Palgrave Macmillan. 2008. xiv+241 pp. £50. ISBN 978-0-230-54260-0.

'Petrarch in Romantic England? Surely that must be a misprint for Renaissance England', says Edoardo Zuccato in the introduction to his book: 'Few readers, or even scholars, would think of Romanticism as a Petrarchan age. And they would be right for every European country except England. The Petrarchan revival in late eighteenth-century England was a unique phenomenon' (p. iv). He does not elaborate on the uniqueness of English Romantic Petrarchism, which perhaps needs a few words of qualification, but he does provide ample evidence of the extent and significance of the wave of interest in Petrarch at this time in minor and major writers alike—especially women writers, Charlotte Smith, Anna Seward, and Mary Robinson prominent among them. And among the major poets he devotes substantial sections to Coleridge above all, but also to Wordsworth, Byron, Shelley, and Keats, all of whom, in one way or another, could not avoid some response to