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Aims and Scope: Formerly *Cardiff Corvey: Reading the Romantic Text* (1997–2005), *Romantic Textualities: Literature and Print Culture, 1780–1840* is an online journal that is committed to foregrounding innovative Romantic-studies research into bibliography, book history, intertextuality, and textual studies. To this end, we publish material in a number of formats: among them, peer-reviewed articles, reports on individual/group research projects, bibliographical checklists, and biographical profiles of overlooked Romantic writers. As of Issue 15 (Winter 2005), *Romantic Textualities* also carries reviews of books that reflect the growing academic interest in the fields of book history, print culture, intertextuality, and cultural materialism, as they relate to Romantic studies.

REVIEWS



James Hogg, *A Queer Book*, edited by P. D. Garside (Edinburgh: Edinburgh University Press, 2007), xlix + 287pp. ISBN 978-0-7486-3291-6; £9.99 (pb).

THE LONG-AWAITED EUP PAPERBACK REPRINT OF JAMES HOGG'S *A Queer Book* has finally arrived after its 1995 debut, as part of the larger StirlingSouth Carolina Research Edition of the Collected Works of James Hogg. So finally readers interested in Scottish or Romantic period literature can afford to browse Hogg's engaging collection, and discover the wealth of poetic gems contained within.


Today, Hogg is best known for *The Private Memoirs and Confessions of a Justified Sinner* (1824), while his other work, with its diversity of topic and genre is largely ignored. This volume helps prove that there is much more to the Ettrick Shepherd's work, with its rich collection of 'Romantic ballads and Pastorals' (p. xxviii). All the poems (with the exception of two) were published individually in *Blackwood's Edinburgh Magazine* and the popular annuals of the time between 1825 and 1831, so are a representation of reading content during the period. As Hogg pointed out in his dedication, it is a '*vade mecum*' or ready reference book to all that is good in his work. Not surprisingly therefore, 'Elen of Reigh' was written in the style of one of his most acclaimed poems, 'Kilmeny' from *The Queen's Wake* (1813). Hogg believed it to be of similar merit, telling William Blackwood: 'I hope you will acknowledge *Elen of Reigh* as my masterpiece Kilmeny excepted' (p. 233). 'The Witch of the Gray Thorn' is also reminiscent of another *Queen's Wake* poem, 'The Abbot McKinnon'. Hogg often explored the relationship between sexual and spiritual love, and this topic is represented in 'A Sunday Pastoral' and 'Love's Jubilee'. Yet, as is typical of Hogg, these serious topics are balanced by the inclusion of comic ballads, such as 'Jock Johnstone the Tinkler', and verses on the supernatural, among them 'The Origin of Fairies'.

Ten of the twenty-six poems were written in what Hogg called his 'ancient stile': this was a hybrid blend of ancient Scots, as used by the Scottish Makars such as Robert Henryson, as well as Hogg's own rhythmic invention. The writer claimed that 'it will be a grand book for the Englishers for they winna understand a word of it' (p. xiv), and the reaction from England suggested this was true. The *Monthly Review* in particular claimed it contained 'strange and uncouth expressions' (p. xxvi), while Blackwood himself argued: 'Your or-

thography however I have the same complaint against as at no period whatever was the Scots language so written' (p. xv). In his introduction, Peter Garside highlights, how the language of 'Ringan and May' in particular was extensively altered for the publication of *A Queer Book*. The poem was written in the style of Henryson's 'Robene and Makyne', and contained daring sexual terms, but was changed from Scots into a more anglicised diction: 'Gif he kend quhat the bonnye burde wals synhan?' altered to, 'If he kend what the bonny bird was singing?' (p. xxii). Blackwood, as publisher, wanted *A Queer Book* to reach a wider audience outside of Scotland, especially during such an uncertain period for booksellers, with the unrest surrounding the 1832 Reform Act. One of the plusses for today's multicultural reader however is the attached Glossary to the edition, as well as the extensive topographical, historical, and biographical annotations provided by Garside. It is also extremely useful, and of interest that a Chronology (prepared by Gillian Hughes) is attached to all the Stirling and South Carolina paperbacks. This helps a reader place the present volume amongst Hogg's wider body of work.

Overall, this volume highlights the importance of the editor in the production of a book. Garside presents a fascinating insight into how Hogg's work was changed by various editors, publishers, and printers before publication. He does this by comparing the original 1832 *Queer Book* with manuscripts found in Scotland, the United States, and New Zealand, as well as published versions of the stories in *Blackwood's* and the annuals. Hogg certainly experienced a great deal of frustration throughout his career with the editorial changes he was made to suffer. *Blackwood's Edinburgh Magazine* was one of the main culprits responsible for altering his work (often substantially), such as in the case of the infamous 'Chaldee Manuscript', which caused a scandal in the *Magazine's* initial number. Hogg reinforces his connection with this often-controversial periodical though in the volume's dedication to 'Christopher North and Timothy Tickler', two of the characters of the *Noctes Ambrosianæ* series.

We can see in this volume, however, that Garside has exercised his own editorial intervention of Hogg's work. He does this by producing a version of *A Queer Book* that the writer intended rather than a facsimile of the 1832 published volume. Just under half of the collection is reprinted from manuscript sources, while the remainder are all published from *Blackwood's Edinburgh Magazine* and various annuals. The result of this editorial intervention, however, is not the suppression or dilution of Hogg's voice and message, as we have previously seen, but a truer representation of the author's intent. The editor highlights that 'the effort to restore texts closer to Hogg's original intentions has so far been conducted in a relatively sporadic fashion, with the textual history of the *Queer Book* poems largely remaining obscure' (p. xxvii). This new emphasis on the publishing and editorial technicalities of *A Queer Book*, though, should not detract from the pure enjoyment a reader will gain from this book. As Garside summarises nicely, *A Queer Book* 'was above all, a demonstration of [Hogg's] *versatility* as a contemporary author: a testimony to a varied output [...], which

had appealed to diverse literary audiences (p. xxviii). This new edition ensures that it will continue to do likewise. 

Wendy Hunter
University of Sheffield

Gillian Hughes, *James Hogg: A Life* (Edinburgh: Edinburgh University Press, 2007), 360pp. ISBN 978-0-7486-1639-8; £25 (hb).

GILLIAN HUGHES IS A GENERAL EDITOR of EUP's Stirling/South Carolina Research Edition of the Collected Works of James Hogg. Among other works by Hogg, she has edited *Altrive Tales* (2003) and the three-volume *Collected Letters* (2005–08), and co-edited *Contributions to Annuals and Gift-Books* (2006). As such, Hughes is perfectly placed to deliver an authoritative biography of an author who deserves serious critical and biographical attention. Hogg's life and work have been subject to increasing critical study over recent decades, and he has finally emerged from the shadow of his contemporaries, particularly his friend Sir Walter Scott. Until recently, Hogg's life and work would be consistently defined within the context of those of Scott, his more illustrious and accessible competitor. However, thanks to work by scholars such as Hughes, Peter Garside, Ian Duncan, and Janette Currie, among others, Hogg's life and talent can now be appreciated entirely on their own terms. Hughes's *James Hogg: A Life* is an invaluable contribution towards Hogg's re-emergence as one of late Romanticism's most important figures.

Perhaps typically for a Scottish author of this period, Hogg's work deals predominantly with fractured identities, often viewing the same historical period or event from multiple points of view and through various authorial voices. The most famous example of his gift for such diversity is his 1824 novel *Private Memoirs and Confessions of a Justified Sinner*, a book berated by contemporary criticism and barely read, let alone understood, until the middle of the twentieth century. However, the themes of the instability of history and narrative raised in *Confessions* are constantly addressed in his lesser-read works, particularly in his collections of short stories. Hughes addresses Hogg's range of narrative mode and technique, but avoids overbearing the reader with literary criticism; rather, the facts and influences of Hogg's life are drawn together to provide context and clarity to the creation of such work. Hogg's personality—and the complex nature of his social and professional interactions—provide, for the first time, a framework within which the full range of his writing can be fully grasped.

Hughes faced a daunting challenge in collecting information on Hogg's early life, tracing his development into the writer who could mimic his peers, while producing fiction of astounding originality in *Confessions* and *The Three*

NOTES ON CONTRIBUTORS



Peter Garside is Professor of Bibliography and Textual Studies at the University of Edinburgh. He has co-edited an edition of James Hogg's *The Forest Minstrel* (EUP, 2006), and has more recently published an edition of Walter Scott's *Waverley* (EUP, 2007) for the Edinburgh Edition of the Waverley Novels.

Rachel Hewitt (BA, MSt Oxon, PhD London) is Research Fellow at the Research Centre for Literature, Arts and Science (RCLAS), which is based in the University of Glamorgan. She is the author of articles on Wordsworth, cartography, and the interactions between literature and geographical science. She is currently working on a historical study entitled *Map of the Nation: A Biography of the Ordnance Survey*, which is to be published by Granta in 2010.

Richard Hill completed his PhD at Edinburgh University in 2006, and is now teaching English at the University of Hawaii, Maui Community College. His thesis was entitled 'The Illustration of the Waverley Novels in Scotland: Walter Scott's Contribution to the Nineteenth-Century Illustrated Novel'. He has written articles on Scott, Hogg, and book illustration, and is currently working on the lifetime illustrations of Robert Louis Stevenson.

Wendy Hunter is in the process of completing her PhD thesis at the University of Sheffield, which has a working title of 'Literary Identity in the Work of James Hogg'. She has recently published an article on Hogg's periodical *The Spy* for the *Literary Encyclopaedia* and has contributed to a forthcoming e-book on Hogg's contributions in Chambers' *Edinburgh Journal*.

Nicola Lloyd (BA, MA Wales) is a doctoral research student based in the Centre for Editorial and Intertextual Research, Cardiff University. Her thesis, 'Sentimentalism and the British Novel, 1800–1836', considers the influence of the eighteenth-century discourse of sensibility on fictional sub-genres of the late Romantic period including the national tale, the historical novel, and moral-domestic fiction.

Bernard McKenna is Assistant Professor at the University of Delaware. His work has appeared in *Philological Quarterly*, *LIT: Literature, Interpretation, Theory*, and *Eire-Ireland*. He is also the author of two books: *James Joyce's Ulysses* and *Rupture, Representation and the Refashioning of Identity in Drama from the North of Ireland*.

Barbara Vesey (BA Oberlin College) is a freelance writer and editor. She is currently completing a Master's degree in Romantic Literature at Sheffield Hallam University.

Maximilaan van Woudenberg (BA, MA McMaster, PhD Alberta) is Professor of Communications at the Sheridan Institute of Technology in Oakville, Canada, where he teaches Literature and Digital Storytelling. He has published on Austen, Byron, and Coleridge, and is currently completing a monograph on Coleridge and the Continental University.

