Reviews Editorial

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THE CURRENT VOLUME CONTAINS REVIEWS OF SEVERAL WORKS that deserve close attention. Two reviews each focus on works related to the poetic achievements of Coleridge and Wordsworth respectively, while two further reviews are of broader interest to the Coleridge community.

The reviews section opens with a work that had been overlooked when it first appeared a decade ago: Eduoardo Zuccato's *Petrarch in Romantic England*. Jonathan Gonzalez's review highlights the origins of Coleridge's interest in Petrarch and the ways that Italian literature influenced the British Romantic period broadly. We are glad to take notice of this important discussion of continental influence on British Romanticism.

Two reviews of books focused on S. T. Coleridge follow. Adam Roberts provides a critical account of J. C. C. Mays's much-anticipated reading of *Coleridge's Dejection Ode*. Roberts explains that Mays reads *Dejection Ode* as the fruit of three key works and provides "a carefully worked aesthetic." Few critics are as capable of a close reading of the poem, so Mays's interpretation will be of longstanding interest. Coleridge's poetry is also at the heart of Peter Larkin's fulsome examination of Ewan Jones's *Coleridge and the Philosophy of Literary Form*. Larkin contends that, for Jones, "Coleridge's verse thinks philosophically through its expressive repertoire, historical conventions, and sensuous embodiments." In this, verse differs from prose or philosophy since "poetry develops an experience of temporality."

Readers will next find two reviews that take up Wordsworth's poetry. First, Brennan O'Donnell reviews Julia Carlson's *Romantic Marks and Measures*. O'Donnell describes how Carlson draws readers' attention to a matrix of "inscriptional projects" that ground his poetry in nature and speech. Carlson's work creatively draws on the works of cartographers and guidebooks, for example, to reveal ways that verse reflected the space around him. Carlson's interest in such marks and measures finds a complement in the first fully illustrated edition of Wordsworth's *The Prelude* (1805), by James Engell and Michael Raymond. Bruce Graver's review highlights the real strengths of this new edition, especially for the student and general reader. With over 130 full-color illustrations, it is hardly a surprise that Graver claims: "It is a beautiful book."

Finally, the reviews section closes with Linda Austin's helpful analysis of Beatrice Turner's *Romantic Childhood, Romantic Heirs*. Turner's work provides a capacious look at four children of two famous Romantic writers—Coleridge and William Godwin. Turner's study reflects a noteworthy trend in British Romantic research: how literary reception is not only a matter of textual but also familial concern.

Reviews of several important new works related to Coleridge and his circle

are already in preparation for the next volume of *The Coleridge Bulletin*, including

- Dometa Brothers on *The Coleridge Legacy* by Philip Aherne
- William Davis on *The Handbook of British Romanticism*, edited by Ralf Haekel
- Heidi Snow on *Wordsworth and the Art of Philosophical Travel*, by Mark Offord
- Peter Cheyne on *The First German Philosopher: The Mysticism of Jakob Böhme as Interpreted by Hegel*, by Cecilia Muratori
- Anastasia Stelse on *The Vocation of Sara Coleridge*, by Robin Schofield

As *The Coleridge Bulletin* was about to go to print, we learned sad news of Richard Gravil's passing. Although better known in the Wordsworth community than the Friends of Coleridge, his influence was felt by many both professionally and personally. In the next issue, we plan to publish not only a review of the revised edition of Gravil's distinguished study, *Wordsworth's Bardic Vocation, 1787–1842*, but also a review he recently completed for *The Coleridge Bulletin* on *Wordsworth's Monastic Inheritance* by Jessica Fay.