

NOTES

INTRODUCTION

1. Paul Keen notes tensions in the public sphere of the 1790s: “Reversing its originally hegemonic role, the public sphere of the printed word ‘was now casting itself loose as a forum in which the private people, come together to form a public, readied themselves to compel public authority to legitimate itself before public opinion’” (31, quoting Habermas). Coleridge notes the power of “the Taste of the Public as opposed to the People” to distort poetic reputation (*Notebooks* III:3281).

In 1809, an article in the *Anti-Jacobin*’s “Reviewers Reviewed” complained: “In the Anti-Jacobin Review, ever the vehicle of attack upon transcendent speculations, it is asserted, ‘that the Edinburgh Review, instead of bestowing praise where due, makes war on the whole host of authors, and mangles them without mercy for the amusement of the public’” (XXXIII:436). Wordsworth, writing in Coleridge’s periodical “The Friend,” also uses martial imagery: “Range against each other as advocates, oppose as combatants, two several intellects, each strenuously asserting doctrines which he sincerely believes” (quoted in Owen 167).

2. “Celebrity became a modern cultural phenomenon because it answered an ‘urgent need’ created by the industrialized print culture of the romantic period” (Mole 10).

1 SKIRMISHES IN THE LOWER EMPIRE

1. Southey’s tepid review of the first edition of *Lyrical Ballads* annoyed Wordsworth because “Southey knew that I published those poems for money and money alone” (WL I:267). Christopher Smith describes Southey’s review as “the tactics of someone already in the ballad market” and “quite prepared to put the opposition in its place, and even damage it a little.”
2. Like Southey, Coleridge associated the dominance of the periodical press with a disease of the body politic (bracketed comments from Hazlitt in the *Examiner*):

For among other odd burs and kecksies, the misgrowth of our luxuriant activity, we have now a Reading Public..., [...It

seems that whenever an objection in matter of fact occurs to our author's mind, he instinctively applies the flattering unction of words to smooth it over to his conscience, as you apply a salve to a sore] . . . whose heads and hearts are dieted at the two public *ordinaries* of Literature, the circulating libraries and the periodical press . . . if the average health of the consumers may be judged by the articles of largest consumption [Is not this a side-blow at the *Times* and *Courier*?]; if the secretions may be conjectured from the ingredients of the dishes that are found best suited to their palates; from all that I have seen, either of the banquet or the guests, I shall utter my *Profaccia* with a desponding sigh. ["Oh, thou particular fellow!"] From a popular philosophy and a philosophic populace, Good Sense deliver us!

(Coleridge *Statesman's* 36–8; quoted by Hazlitt, ER XXVII: 450 and, as reprinted from the *Examiner*, December 29, 1816, *Political Essays* 132)

Hazlitt, defending the Periodical Press in the *Edinburgh*, extends Coleridge's metaphor by noting, "There is something, then, worse than 'luxuriant activity,'—the palsy of death" (ER XXVII:450). "Coleridge's overcooked metaphor," as Charles Mahoney notes, "draw[s] our attention to an alimentary trope (the periodical press as an 'ordinary,' or *table d'hôte*, for unsophisticated palates) that in turn informs Hazlitt's own *dégustation* of the state of public taste in an 1823 essay, 'The Periodical Press'" (2).

3. Southey repeats the metaphor of the reviews as fleas in a letter to Scott rejecting the idea of writing for the *Edinburgh Review*: "[T]hough these things injure me materially in a pecuniary point of view, they make no more impression upon me than the bite of a sucking flea would do upon Gargantua" (230).
4. Dorothy asked Thomas De Quincey to rebuke Jeffrey: "It would be treating Mr. Jeffrey with too much respect to notice any of his *criticisms*; but when he makes my Brother censure himself; by quoting words as from his poems which are not there, I do think it is proper that he should be contradicted and put to shame" (LW II:326). Wordsworth's *Essay, Supplementary to the Preface* is "a retort aimed at Francis Jeffrey" for the *Edinburgh's* review of *The Excursion*, which Wordsworth claimed to know only secondhand, despite appropriating its language as when he offers "a vigorous account of critics whose 'perverseness . . . is supported by system'" (Owen 161, 166).
5. In his 1823 "On the Periodical Press," Hazlitt defended the current "critical age" as a consequence of the abundance of prior and contemporary genius that needed organization. He constructs his *Spirit of the Age* as an explication of the exchange between genius, a topos of individuality, and a public perception instantiated through the periodical press. His maxim, "if we cannot be profound, let us at least be popular" (ER LXXVI:357), as David Stewart has detailed in "We are

Absolutely Coining Money,” acts as a tenet for the commercial construction of periodical culture.

6. *Blackwood's* support of Wordsworth was qualified as useful to the magazine's own goals, which could include disrupting its own authority: [*North*]: Wordsworth is, in all things, the reverse of Milton—a good man, and a bad poet.

Tickler: What !—That Wordsworth whom Maga cries up as the Prince of Poets ?

North: Be it so; I must humour the fancies of some of my friends.
(XVIII:380)

7. Francis Jeffrey sensed the “air of parody” in Wordsworth's work (Jones, “Parody” 64). Although serious in tone, Wordsworth's “Michael” is characteristic of the dialogic voices of periodical culture: when Jeffrey quotes Wordsworth, do ellipsis and decontextualization veer into parody? (“the most significant mark of a parody is the doubt it induces as to whether it is parody”; Jones “Parody” 71). When Wordsworth republishes his earlier work, is he occupying the position of a second self, or forestalling the encroachment of “youthful Poets”? When Southey imitates a periodical review in his letter about reviews, is it self-parody, as he is a reviewer, self-denial (consistent with his rejection of his youthful self, the author of *Wat Tyler*), or an unconscious mimicry of habituated patterns? The second self of “Michael” is a variant (repetition? parody? palimpsest?) of Dorothy, from “Tintern Abbey,” as a repository of self-presence against the decomposing “world of evil tongues, / Rash judgments, nor the sneers of selfish men” (128–9; a phrase Kenneth Johnston, in “Romantic Anti-Jacobins” associates with the *Anti-Jacobin Weekly*):

in thy voice I catch

The language of my former heart, and read
My former pleasures in the shooting lights
Of thy wild eyes.

(116–19)

8. Henry Crabbe Robinson was not amused: “I was foolish enough to skim over two volumes of Barrett's *Heroine*—a very poor application of the satire of *Don Quixote* to the sentimental novels and poetical romances of the last and present age. There is some fun in the burlesque of the ridiculous style of the worst of these novels” (I:181).

Jane Austen was more appreciative: “I finished the *Heroine* last night & was very much amused by it. I wonder James did not like it better. It diverted me exceedingly” (255–6).

9. His response intimates Cherry's fate by borrowing from children's tales, which herald her future as a mother of properly raised boys: “Tommy Horner was a bad boy, and would not get plumcake; and that King Pepin was a good boy, and rode in a golden coach” (III:246). The notes that end each volume (which are not designated in the main text) are a panoply of borrowed language. Most references derive from the

- “romances” Cherry reads, but others dissolve the façade of her narrative integrity with an authorial nod to the reader’s political awareness. Coming upon a stranger, Cherry declares, “As he came nearer, I perceived, that surely never lighted on this orb, which he hardly seemed to touch, a more delightful vision” (I:125; 3rd ed. I:116). A note cites Burke’s passage on Marie Antoinette—which this passage, with gender reversed, is quoting, unbeknownst to Cherry (3rd ed. I:216).
10. Walter Scott, whose own novels exploit linguistic multiplicity to enact cultural collisions and mediation, argues that English, distinct from other European languages, is a “compounded or mingled language.” Writing under the guise of the Edinburgh Reviewer in 1804, Scott maintains that while other languages, of either Teutonic or Latin origins, exhibit “a uniform pattern and texture” (ER IV:152), English exists as a “middle dialect” that encodes historical circumstances as heteroglossia: “the same chance that has peopled Britain with such a variety of tribes and nations” has “decreed that the language of Locke and of Shakespeare should claim no particular affinity” to either the Latinate or Teutonic. Instead, the language mediates between the “Anglo-Norman conquerors and the vanquished Anglo-Saxons” (152). Although imprecise about the uniqueness of English in this regard, Scott’s recognition that the language itself—and therefore its poetry, metaphors, history, and rhetoric, and not merely specific instances of its use—is dialogic underscores the linguistic range present in institutionalized sociolects such as the periodical press.
 11. “Every system of law that has attained a certain degree of maturity seems compelled by the ever-increasing complexity of human affairs to create persons who are not men, or rather (for this may be a truer statement) to recognize that such persons have come or are coming into existence” (Pollock and Maitland, quoted in Raymond 353). Raymond’s analysis in the “Genesis of the Corporation” demonstrates the development of the corporation as a dialectical process between law and other social units; he argues, e.g., the notion of the corporation as an “ideal person” stems from earlier religious idealizations (360–61). Cornish and Clark provide an account of the joint-stock companies from the founding of the Bank of England, and detail both public suspicion about their operation and the reluctance of the law to directly regulate them, a decision which meant that, as Lord Eldon put it in 1825, “they act as a mutual understanding and a kind of moral rule” (Cornish and Clark 250).
 12. The *Quarterly Review*, despite its non-geographic name, was acknowledged as London’s response to Edinburgh; Noah Porter writes: “Perhaps one family read the *London Quarterly* and another the *Edinburgh*, which were then reproduced, the one in drab, and the other in blue and yellow” (*Books and Reading* 341). The initial intent to use “London” in the title was thwarted by the appearance of Richard Cumberland’s *London Review*, which quickly failed (Wellens

- 453). The *London Magazine*, *North American Review*, and other journals also referred to the *Quarterly* as the *London Quarterly*.
13. Jon Klancher details the coordination between literary and cosmopolitan development: “The crisis and disintegration of the early modern ‘republic of letters’ amounted to the transformation of an intellectual field, its literary practices and relationships, and the debate about ‘cosmopolitanism’ was one mode in which that field was restructured at the turn of the nineteenth century” (“Discrimination” 79).
 14. Sonia Hofkosh’s “Commodities among Themselves” and Bonnie Gunzenhauser’s “Reading the Rhetoric of Resistance” have noted heteroglossic structures in periodicals.
 15. Tracing commentary from the coinage of “autobiography” in the 1790s to its general usage in the 1820s, James Treadwell argues that the “apparently new genre” grew “with remarkable speed from embryo to monstrosity” (3). In an unusual review for the *Quarterly* (1827), John Lockhart surveys ten autobiographies that “would normally be unlikely to receive notice in the periodical press” to prove the “inappropriate self-importance and egotism of nobodies” (Treadwell 77) as a national problem.
 16. Kevin Gilmartin’s *Print Politics* continues Klancher’s revision of the Habermasian conception of the “public sphere.” Gilmartin’s *Writing against Revolution* further extends Klancher’s work by exploring the sociolects of Romantic-era conservatism.
 17. Although comic in tone, speculating Lamb’s motive was an “eye to poor Mr. Elia’s situation in the *London Magazine*” (LM VII:160), the essay invokes the death of the *London*’s editor John Scott, the absent presence that haunts the journal under its subsequent editors. Scott died in a duel with Jonathan Christie (of Edinburgh’s *Blackwood’s Magazine*).
 18. Ralph Waldo Emerson commented on this anecdote:

The tendency in England towards social and political institutions like those of America, is inevitable, and the ability of its journals is the driving force Hundreds of clever Praeds and Freres and Froudes and Hoods and Hooks and Maginns and Mills and Macaulays, make poems, or short essays for a journal, as they make speeches in Parliament and on the hustings, or as they shoot and ride. (262)
 19. Mansfield had experienced the effectiveness of a less systematic press than the one Eldon faced when Junius had ridiculed him in the *Public Advertiser* (1769–70) and when subsequent prosecutions of Junius’s publishers and printers, argued before Mansfield, resulted in acquittals and ambiguous verdicts by the jury. The judicial failure prompted more attacks, and Junius’s final letter asserts that Mansfield is “the very worst and most dangerous man in the kingdom,” and that by his own writings, Junius has “bound the victim, and dragged him to the altar” (II:243). Heward narrates this complex argument waged across the press and King’s Bench (128–9).

20. The article notes that “our newspapers” serve as “the not infrequent vehicle of communication between the very noblest minds, and the common sense and heat of the many,” despite their functions as “party engines” (6–7). Writers “are evidently pleading at the bar of the public, and not at that of the legislature or the aristocracy” (10). The bar of the public, however, is never immediately present, but always filtered through the periodical press. The *Westminster* is drawing on Jeremy Bentham’s idea of an emerging “regime of publicity” that would counterbalance the government by producing consistent accounts of character, and thereby consistent characters.
21. When Eldon wrote this letter, the government was moving to arrest Cobbett for sedition and was prosecuting the publisher of the *Morning Chronicle* (Cole 151–3).
22. Byron appropriates a “nickname” from Cobbett for the first line of *English Bards and Scotch Reviewers* that he glosses, “Mr. Fitzgerald, facetiously termed by Cobbett the ‘Small Beer Poet,’ inflicts his annual tribute of verse on the ‘Literary Fund’” (CWB III:399–400). In *Spirit*, Hazlitt described “Cobbett” as “a kind of *Fourth Estate* in the politics of the country” (216).
23. Paul Elledge notes that in 1805 “[i]njured monarchy had of course saturated British consciousness for some years, to such an extent that public performances of King Lear had been suspended out of deference to King George III’s observable but not yet officially conceded mental and emotional impairment” (158).
24. Prosecuting the publisher and proprietors of the *Morning Chronicle* for inserting an advertisement “purporting to have been issued by a political society in Derby,” Eldon, as attorney general, had spoken for the king, or for his most pervasive metonymy: “the crown, upon the temperate consideration of what the jury does, will not be dissatisfied with the verdict” (Melikan 95). Both crime and prosecution are acts of impersonation.
25. Kevin Gilmartin explains, “Although formal prohibitions against parliamentary reporting were dropped in 1771, a full and accurate account was still a long way off.” Gilmartin notes that the Tory press “learned to answer radical attacks on corruption with the argument that parliamentary publication was a sufficient concession to extra-parliamentary opinion,” while the “Whig *Edinburgh Review* also treated the publication of debates as a ‘democratical’ accommodation that dictated against radical demands for universal suffrage” (Gilmartin, *Print Politics* 27–8, citing *ER* XXXI:176).
26. In Byron’s unfinished “The Devil’s Drive,” Byron highlights the “tears in Lord Eldon’s eyes” (145). Robert Montgomery, in a note to “The Runaways” comments, “And then his Lordship’s late gush of tears in the House of Lords, and the Court,—I really cannot convey my admiration, on this point, with sufficient energy” (326).

2 INCORPORATING VOICES: THE *EDINBURGH REVIEW*

1. James Greig catalogues contemporary references to the *Edinburgh's* literary significance. For example, under the guise of the “author of *Waverley*,” Scott (who had reviewed for the *Edinburgh*) noted that Constable established “a Court of letters, which must command respect, even from those most inclined to dissent from many of its canons” (7). Edwin Whipple, in 1850, traces the origins of a shift in literary culture to the economic disadvantages of a few Scottish intellectuals:

The *Edinburgh Review*, which took the lead in the establishment of the new order of things, was projected in a lofty attic by two briefless barristers and a titheless parson; the former are now lords, and the latter is a snug prebendary, rejoicing in the reputation of being the divinest wit and wittiest divine of the age. That celebrated journal made reviewing more respectable than authorship. (I:10)

John Ring (1807) identifies six journals that recurrently attacked the *Edinburgh* and ten books written against specific reviews within the first five years; many prompted a series of texts that circulated the *Edinburgh's* notice and notoriety.

2. After the second number, Coleridge remains confident of the *Edinburgh's* failure, although his need to assert authority strains his dismissive tone: “Your [Southey’s] prophecy concerning the *Edinburgh Review* did credit to your penetration. The second number is altogether despicable—the hum-drum of pert attorneys’ Clerks, very pert & yet prolix & dull as a superannuated Judge... the first article on Kant you may believe on my authority to be impudent & senseless Babble” (*Letters* II:936).

By June 1803, he recognizes influence that he tries to trivialize: “I have not seen the *Edinburgh Review*—the truth is, that *Edinburgh* is a place of literary Gossip—and even I have had my portion of Puff there” (*Letters* II 953).

3. Rei Terada develops Coleridge’s objections to empiricism that weave through his notebooks (261–5).
4. Coleridge’s response to the *Edinburgh* was more complex than the hostility of these pronouncements suggest. At his own request to Jeffrey, he reviewed Thomas Clarkson’s antislavery work for the *Edinburgh* in 1807 and assured Jeffrey that he understood the editor’s obligation to produce “a general consistency of principle in the different Articles” (*Letters* III:148). The following year he noted that Jeffrey and Constable subscribed to his *The Friend* (*Notebooks* III:3471). Kim Wheatley has explored how the dispute between Jeffrey and Coleridge has a doppelganger structure; she concludes:

The notion of holding oneself aloof from the age of personality has to remain a fantasy. John Wilson’s review [in *Blackwood's*] of

- the *Biographia* accuses Coleridge of being “haunted by the Image of a Reviewer wherever he goes” (*BM* 2:14). Not only is Coleridge “haunted” by his enemies, he is one of them: “almost every friend he ever had is a Reviewer;—and to crown all, he himself is a Reviewer . . .” (*BM* 2:14). (“Reading” 8)
5. The idea of the literary world as a “republic” was cliché. Writing to Francis Horner to “dun” him for thirty pages, Francis Jeffrey laments that if Horner does not comply, “I shall be tempted to despair of the republic” (*LLJ* 60).
 6. Povey notes, “[W]hen Henry Brougham, Francis Jeffrey, Francis Horner, and James Mackintosh—all of whom had been [Dugald] Stewart’s pupils—established the *Edinburgh Review* in 1802, that created a vehicle capable of disseminating the lessons Stewart had taught throughout literate Britain” (269).
 7. John van Wyhe describes the tension between Phrenology as a “reform science” or as a “science of personal authority” (313–14).
 8. The conditions Cockburn enumerates includes “the fall of old systems on the French revolution; the strong feelings of resentment at our own party intolerance; the obviousness that it was only through the press that this intolerance could be abated,” and the “dotage of all existing journals” (*LLJI*:125–6).
 9. Philip Flynn and Clive have noted Jeffrey’s intellectual development among the debating societies, and Hesketh Pearson narrates parallels between the founding of the “Friday club,” a debating and dinner club that included Walter Scott, Horner, and Jeffrey, and the *Edinburgh Review*. Tracing Jeffrey’s debts to and divergences from the “practicality and undogmatic skepticism” of Cicero and David Hume, Flynn has demonstrated the *Edinburgh’s* dissemination of Scottish Enlightenment ideals as a body of knowledge and a set of criteria for assessing political and aesthetic claims (*Jeffrey* 45–6).
 10. For the first weeks of the crisis, the government treated it as chiefly involving merchants, but on March 2, a bill was brought authorizing the payment of laborers in notes. Fears of riots and rebellion were immediately raised, with Mr. Fox observing that “the general ignorance of the lower class of people” made them liable to “fraud and injury” by employers, as well as likely to find their notes not useable in purchasing necessities. The debate highlighted the obvious contradiction that Notes, in order to be legal, required the phrase “payable on demand” either printed directly on them or implicit through their issue—although they no longer were. These words became a formal condition of the notes rather than a substantial claim about them. Hence, the reliability of the government depended upon the notes containing a lie on their face. As a counter, Richard Brinsley Sheridan proposed making the bills payable only after a certain date, but John Freeman-Mitford, the solicitor general, pointed out that this approach would devalue them relative to other notes, and make

laborers likely to refuse them. He suggested that bills correct in form and contradictory in practice were better than notes that stated their actual condition, as that statement itself would materially decrease purchasing power.

11. Stephen Koss's discussion of the *Anti-Jacobin's* attack on the *Courier* for reporting abuses of enemy prisoners of war (44) demonstrates the intersection of the shadow war of words and money with the military war that England was prosecuting.
12. Horner wrote to his father that "[w]ith respect to one great object for which you were at the expense and trouble of placing me here, I think I am beginning to *pronounce* some *words* as Englishmen do, and just to *feel* the difference between the *rhythm* of their conversation and mine" (MFH I:7). Reviewing the *Memoirs* in 1843, the *Quarterly* remarks on the success of this venture of Anglicization, first by declaring that "there was something in Mr. Horner's character thoroughly English," and adding, "If any man was the author of his own character, and, through his character, of his fame, . . . it was Francis Horner" (QR LXXII:109)
13. Horner gives a typical account of his studies: To consider "the principles of English pronunciation, and English composition," he is conducting, with perhaps some irony, "a very rigid examination of the style of Mr. Hume in his *History*, which I am astonished to find abound so much both in inaccuracies and inelegancies." He concludes this letter by expressing his disappointment in the "eloquence of the British Senate," in contrast to classical speeches:

The one [Fox], indeed speaks with great animation and, I am convinced, from the warmest sincerity of heart; and the other [Pitt] has a most wonderful fluency and correctness, approaching almost to mechanical movement. But neither of them has proceeded so far as the observance of Shakespeare's rule; for the one *saws the air* with his hands, and the other with his whole body. (MFH I:11)
14. In 1806, teasing Horner about his efforts to become "Londonized" and joking about his desire for a "place," Jeffrey assured him that he recognized his desire to "do some good, to make society and posterity your debtor" and his need to "cultivate and improve your own mind" (LLJ II:94, 96).
15. Hume had made a similar point about identity:

[T]here is no question in philosophy more abstruse than that concerning identity, and the nature of the uniting principle, which constitutes a person. So far from being able by our senses merely to determine the question, we must have recourse to the most profound metaphysics to give a satisfactory answer to it; and in common life, 'tis evident that these ideas of self and persons are never very fixed or determinate. (*Treatise* 189–90)
16. When the *Anti-Jacobin* reviewed the *Edinburgh's* first issue, its longest response was to the Mounier essay (AJ XVI:213–17).

17. Biancamaria Fontana uses the *Edinburgh Review* to correlate transformations in the commercial world to the political struggles between the emerging modern parties of Whig and Tory (112–15).
18. Jeffrey recalls this association in writing to Horner in April 1803: “I hear of your talking about dung, and of your making a great deal of money. Good. I wish you would let me in on the secret” (*LLJ* II:61).
19. Thornton had asserted that “[i]t has thus been admitted that paper possesses the faculty of enlarging the quantity of commodities by giving life to some new industry.” He notes, however, that this “[m]agic influence of the new paper” produces an economic quandary, because even assuming that, e.g., “thirty-five millions of additional bank notes will have the extraordinary power of calling at once into being thirty-five millions of new goods,” those goods “would by no means find employment for that equal quantity of paper which is here assumed to have given existence to it” (264–5).

3 PROLIFERATING VOICES: FOUNDING THE *QUARTERLY REVIEW AND MAGA*

1. Dallas claims that, but for this insult, the positive reactions of other critics and his friends, as well as brisk sales, would have let him ignore “the asperities of a pseudo-critic, purchased by the proprietors of the Review, like other commodities of trade, to fill their periodical bale.” Emphasizing the *Edinburgh’s* dehumanization of the “pseudo-critic” provides the first of a series of links between the *Edinburgh* and slaveholders, as the metonymic framework of the article.
2. A footnote cites Samuel Foote’s *The Liar* for “Papillons.” In the play, Papillon explains his power as a critic:

The whole region of the belles lettres fell under my inspection; phisic, divinity, and the mathematics, my mistress managed herself. There, sir, like another Aristarch, I dealt out fame and damnation at pleasure. In obedience to the caprice and commands of my master, I have condemned books I never read, and applauded the fidelity of a translation, without understanding one syllable of the original. (79)
3. Even after the *Quarterly* was well established, Scott wrote to Byron about “my friend Jeffrey, for such, *in spite of many a feud, literary and political*, I always esteem him” (*LLJ* I:143).
4. John Murray learned from Gifford that Lord Teignmouth “and the Wilberforce party had some idea of starting a journal to oppose the *Edinburgh Review*, that Henry Thornton and Mr. [Zachary] Macaulay were to be the conductors, that they had met, and that some able men were mentioned. Upon [Gifford’s] sounding Lord T. as to their giving us their assistance, he thought this might be adopted in preference to their own plans” (*Smiles* I:116–7).

5. Blackstone provides the common gloss; corporations consist “of many persons united together in one society, and are kept up by a perpetual succession of members.” But the distinctions between corporations and individuals is complicated by the existence of “sole corporations” that “consist of one person only and his successors, in some particular station, who are incorporated by law, in order to give them some legal capacities and advantages . . . which as natural persons they should not have had” (I:457–8). Individuals, corporations, and nations are all, potentially, persons—and the character of their personhood is determined by reference to law.
6. He is reiterating a theme from the prior letter: “The cure [for the *Edinburgh*] lies in instituting such a Review in London as should be conducted totally independent of bookselling influence, on a plan as liberal as that of the *Edinburgh*, its literature as well supported, and its principles English and constitutional” (Lockhart III: 129). He shared the same views with Murray and Gifford; he wrote the latter:

The points on which I chiefly insisted with Mr. Gifford were that the Review should be independent both as to bookselling and ministerial influences—meaning that we were not to be advocates of party through thick and thin, but to maintain constitutional principles. Moreover, I stated as essential that the literary part of the work should be as sedulously attended to as the political, because it is by means of that alone that the work can acquire any firm and extended reputation. (Smiles I:103)

His insistence on acting from a constitutional perspective, rather than one of party alliance, echoes Jeffrey’s view of the *Edinburgh* (LLJ 197).

7. Jonathan Cutmore’s website provides an excellent overview of the *Quarterly Review*, including useful statistics and the following summary of the accounts for the first issue:

This Number cost Murray £544. Costs included £70 for printing, £1 for wrappers, £13 for corrections, £1 for a cancelled article (11 pages), £2 for night work, £156 for paper, £43 for stitching, £50 for the editor, £10 for books, postage, carriage, £30 for advertising, £163 for the articles. Murray’s loss after all 3000 copies were sold was £19. Murray reprinted the number, 1000 copies, on 14 July 1810. The reprinting sold out. Murray printed a third edition of this Number on 6 May 1811, a run of 1000 copies. The Third Edition cost Murray £123, including £52 for printing, £54 for paper, £14 for stitching, and £3 for advertising. By November 1811, Murray still had on hand 800 copies.
8. If the ground of the *Edinburgh* was economics, then the *Quarterly* was founded on a notion of character, and this critique of the *Edinburgh* emphasizes Jeffrey’s (like Horner’s) assimilationist view of the relation of Scotland to England. In 1807, Walter Scott had accused Francis Jeffrey: “Little by little, whatever your wishes may be . . . [y]ou will destroy and undermine until nothing of what makes Scotland Scotland

- shall remain” (Harvie 90). A decade later, *Blackwood’s* would similarly construct its identity in opposition to the *Edinburgh’s* assimilationism (Flynn “Early” 46–8).
9. Jeffrey also wrote “I have seen the *Quarterly* this morning. It is an inspired work, compared with the poor prattle of [Richard] Cumberland [editor of the *London Review*]. But I do not think it very formidable; and if it were not for our offences, I should have no fear about its consequences” (LLJ 193). Ballantyne wrote that the *Quarterly’s* “view of Burns’s character is better than Jeffrey’s. It is written in a more congenial tone, with more tender, kindly feeling. Though not perhaps written with such elaborate eloquence as Jeffrey’s, the thoughts are more original, and the style equally powerful” (Smiles I:145–6). When the first issue appeared, Southey complained that it was “too much in the temper of the *Edinburgh*” (Edgar Johnson I:311).
 10. Scott, who similarly felt disabled from publicly engaging *English Bards*, alludes in his review of *Gertrude* to the “indiscreet, and undaunted precipitation with which another popular poet is said to throw his effusions before the public with the indifference of an ostrich to their success of failure” (QR II:255).
 11. Gifford contrasts journals to earlier modes of distribution: “I know of no pamphlet that would sell 100; besides, pamphlets are thrown aside, Reviews are permanent, and the variety of their contents attracts those, who never dream of opening a pamphlet.” He also notes, however, the continued strength of the opposition’s press: “In what you say of the secrecy which is affected to the friends of Government, while everything that can do mischief steals into the world through the channels of hostile papers, it is a folly that wants a name” (Barrow 507).
 12. From early on, Jeffrey worried that the *Edinburgh* would become a commercial, rather than intellectual, enterprise that would define him. In 1803, he wrote to Horner, “I hope you do not imagine that I have made a *trade* of this editorship. . . . The main object of every one of us, I understand to be, our own amusement and improvement—joined with the gratification of some personal, and national, vanity” (LLJ I:83). Arguably, the *Edinburgh Reviewer* was more and differently ambitious than any of its component contributors.
 13. Another way to conceptualize the *Edinburgh’s* transitional status would focus on its uneasy relation to Scottishness as it developed its British presence; as Fiona Stafford points out, while Byron “perceived an ‘oat-fed phalanx,’” James Mill “found excessive enthusiasm for all things English” (53). Asserting its own Scottishness allowed *Blackwood’s* to contrast its own materiality against the *Edinburgh’s* abstraction.

4 REPEATING SELVES: HUME, HAZLITT, AND PERIODIC REPETITION

1. Elsewhere, Montaigne asserts that in dying, a person reveals himself: “In judging the life of another, I always observe how it ended; and one of my principal concerns about my own end is that it shall go well, that is to say quietly and insensibly” (I:19). Hazlitt declares that “FEW things show the human character in a more ridiculous light than the circumstance of will-making”; among many examples, he notes that “we meet with continual examples of the desire to keep up the farce (if not the tragedy) of life, after we, the performers in it, have quitted the stage, and to have our parts rehearsed by proxy” (*Table Talk* 113, 120).
2. Critical assessments confirm Ainslie’s point that “[i]t is notoriously difficult to make sense of Hume’s discussion of persons” (557–8). Geoffrey Scarre traces Hume’s changing views on identity (217–21). Martin and Barrisi argue as follows: “Rather than considering the nature of personal identity *per se*, Hume turned instead, and almost exclusively, to two other questions: first, . . . how the fiction of identity arises, . . . [and second] the role the fictional self plays in our emotions and motivations” (*Naturalization* 42). Terence Penelum suggests that Hume considered “personal identity not really a belief, but a convention” and that “the conventional ascription of identity to changing and complex objects is the expression of a belief that they somehow satisfy the conditions for ascribing strict identity to them” (113).
3. Damrosch makes a similar point about Boswell’s “street roles” in the *London Journal* and, peripherally, about Adam Smith (73–86).
4. Dialectics register stylistically as antithesis. Hazlitt claimed that Burke’s “antithetical style and verbal paradoxes . . . in which the epithet is a seeming contradiction to the substantive, such as ‘proud submission’ and ‘dignified obedience,’” derived from the *Tatler* (*Comic Writers* 116). “[S]ustained and controlled rhythms” and “antithetical movement,” as E.P. Thompson notes, characterize Hazlitt’s essays (822) and David Bromwich demonstrates that “through the whole range of its concerns, Hazlitt’s criticism has two voices. The first voice, emphatic and persuasive, seeks to restore values that were in danger of slipping into total eclipse, while the second, antithetical and observant, remains aware of all that qualifies the truth of those values” (145).
5. The extravagant result of *Liber Amoris* was that, within the text, S. is imagined dead, the easily seen-through preface announces that H. is dead (as a precondition of publication), and the cost to Hazlitt in both lawsuits and reputation was substantial. Kurt Koenigsberger has explored how the crisis of identity displayed in *Liber Amoris* “expose[s] the profoundly incoherent notion of the sovereign individual that underlies libel law” (304).

6. Joseph Mawman had used a similar description in his 1805 *Excursion*, a travel book that culminated in the Lake District, and begins with a flight from London's "anxious inhabitants," metonymized by "the Mansion-house, the Bank, the Exchange, streets teeming with wealth, noble churches and extensive structures erected by public and private charity" (7).
7. De Quincey also used "X. Y. Z.," a signature that plays on the practice of signing with initials and on these letters as signaling reiteration and finality. In a burlesque doggerel in the *Biographia*, Coleridge had traced the transmutation from "I, I, I! I itself I!" to "X, Y, Z, the God infinitivus" (*Biographia* I:159–60). Margaret Russett, arguing that the "edge of this joke is honed on what Derrida calls the 'grapheme,'" explores the tension between typography and the "assigned" (BL 160) self (*Minor Romanticism* Ch. 3).
8. Karl Polanyi's *The Great Transformation* and Michel Foucault's *The Order of Things* provide the conceptual basis for this claim. Polanyi demonstrates the transformation of labor into a commodity produced for sale within the enforced wage-market of *laissez-faire* economics (139). Foucault recognizes a corollary development in the intellectual perceptual frame of the "new empiricities," scientific discourses that produce labor as "an irreducible unit of measurement" (223) and allows "*general grammar to be logic*" (296).
9. Peter Murphy has analyzed the appropriation of James Scott, an act that makes the question "Who was the real James Scott?" "interestingly difficult to answer" (*Poetry* 121). If, as Murphy demonstrates, "fictional characters poach reality from the real ones" in *Blackwood's* (120), the poaching destabilizes the identity of the self—real or fictive—with itself.
10. In a similar hijinks of publishing, William Hazlitt reviewed Coleridge's *Statesman's Manual* prior to the book's appearance, on the basis of an advertisement. Robert Lapp, in his detailed study of Hazlitt's reviews of Coleridge, notes that both "Hazlitt's Review and Coleridge's announcement" were "competing responses to the *Edinburgh's* influential review-essay" on the "Present Distresses of the Country" (53–5).

5 LORD BYRON AMONG THE REVIEWS

1. In both Galt's *Autobiography* and *Life of Byron*, Byron's poetry confirms his personality. Galt records Byron's "indignation against a writer in a scurrilous publication, called *The Scourge*; in which he... charged with being, as he told me himself, the illegitimate son of a murderer" (GLB 163–4; retold with somewhat different details in *Autobiography* I:230–31). To convince Byron not to pursue a lawsuit, Galt observed that the libeler was rearranging the narrative of the fifth Lord Byron's duel in 1765 with William Chaworth, "the facts of which being matter of history and public record, superseded the necessity of

any proceeding” (GLB 164). In Galt’s reconstruction, Byron projected his own personality into the narrative generated in the public press, in order to write *Lara*. This dynamic among Byron, reviewer, and poem typifies Galt’s understanding of Byron’s creative process.

2. In *Don Juan*, Byron uses “poem” to refer to *Don Juan*, and reserves “book” for the works of others. The ironic exception is the end of Canto I, where he offers the apotheosis, “Go, little book, from this my solitude! / I cast thee on the waters, go thy ways!” and then, revealing that the lines are Southey’s, begs, “For God’s sake, reader! take them not for mine” (I.222.1–2, 8).
3. The reviews of *Manfred* that speculate on Byron’s incest are blunt examples of the public circulation of secrets, but reviews of virtually every work from *English Bards* onward engage in this dynamic.
4. Jerome Christensen observes that the *Edinburgh’s* attack on *Hours of Idleness*, repeating the term “hobbling” to characterize Byron’s verse, “intends to inflict a mortal wound on Byron’s name by remarking on the deformation of Byron’s foot” (LBS 22). Byron deploys the same metaphor in *English Bards* (“Let Hayley hobble on”), and *Hints from Horace*:

Though you and I, who eruditely know
To separate the elegant and low,
Can also, when a hobbling line appears,
Detect with fingers—in default of ears.

(433–436)

5. Moore reports that Byron “was prouder of being a descendant of those Byrons of Normandy, who accompanied William the Conqueror into England, than of having been the author of Childe Harold and Manfred” (I:1). Even before attaining his title, he rebuffed a compliment by a friend of his mother who hoped for the “pleasure, some time or other, of reading your speeches in the House of Commons,” by declaring, “I hope not . . . if you read any speeches of mine, it will be in the House of Lords” (I:29).
6. Stephen Cheeke asks:

Was there ever a time when Lord Byron was an unknown writer?
In a sense, perhaps not really. Not just because Byron’s pre-fame writings seem especially sensitive to questions of reputation, name and reaction, but because the representational potencies of Byronism are such that it may be impossible not to discover this phenomenon at each and every stage of the poet’s life and work, at least *in potentia*. (“Geo-History” 134)
7. Paul Elledge, discussing the letter to Augusta about Speech Day, notes a Byronic ambivalence about the locations of fame: “Here is the future author/performer hypersensitive to press review, and already adept at disputing censure. But his coup de grace now follows: to be a local sensation may be preferable to widespread recognition; the heat of the Harrow spotlight may feel better than the warmth of diffused celebrity” (156).

14. Aligning Byron's satirical powers with his determination to "run a career worthy of his character and talents, and of his genuine pride of an illustrious ancestry," the critic falls into the courtesy that the Preface set out for him. Similarly, the *Anti-Jacobin's* short notice and *Le Beau Monde* both quote the Preface on youth and "On Leaving Newstead Abbey," and the latter, allowing that "youth" has "some claims to indulgence," ends by urging Byron's cultivation of his talent. (RR 76). The *British Critic's* squib announces "there is much taste, and more vigour than might reasonably be expected from a minor" (RR 232).
15. Dallas learned of the poems from family members who had seen extracts in a periodical. He ordered the book, and "discerned in it marks of the genius which has been since so universally admired" (5–6).
16. Reviewing Charles Hoyle's *Exodus, a Poem*, the *Satirist*, deriding poetic amateurism, remarks that "George Gordon, Lord Byron, a minor" is sometimes willing to employ his "hours of idleness" in more solid enjoyments than that of scribbling" (Sat I:409–10). In March 1808, the magazine included "Address to the Satirist," which applauded its "Daring hand" that "Scourges the rampant follies of the land" (Sat II:7). Clarke claims he delayed "considerable time" before deciding to publish—although since it cites a review from the prior month, both the poem's authorship and the editorial explanation are suspect. The poem commends the "strict review" given when "a Lord step forth, whose *Idle Hours* / Display, midst petty wits, his minor powers," and footnotes the couplet with: "*The Hours of Idleness*, by George Gordon, Lord Byron, a *minor*, justly reprobated in *The Satirist*" (Sat II:8). Such ridicule might have motivated Byron to change "Hours of Idleness" in the next edition, but the *Satirist* revives that title in its review of *Poems, Original and Translated* and continues to name him "a minor," despite Byron having dropped the appellation. The review invents the title "Prayer of George Gordon, Lord Byron, a Minor" for ["May Heaven so guard my lovely Quaker"] (III:82). Further insisting on the durable trace of *Idleness*, this review discusses—and quotes at varying lengths—six of the poems omitted from the *Poems, Original and Translated*.
17. These lines invoke competition not with Garrick, but with the celebrity child-actor, William "Master" Betty (Elledge 164). Byron, in one of many complaints of being overidentified with his characters, notes that writing is a theatrical impersonation: "My ideas of a character may run away with me: like all imaginative men, I, of course, embody myself with the character while I draw it, but not a moment after the pen is from off the paper" (BLJ 9:118–19).
18. In another misleading redaction, the reviewer quotes the footnote to the first line of "Damaetas," without mentioning the poem, and transforms the note into Byron's special pleading: "He tells us in a note,

- “that by law every person is an infant who has not attained the age of 21!!! Now for that information the world are truly indebted; nobody could guess that, till the magnanimous *George Gordon Lord Byron, a minor*, came from Harrow school to declare it to the world” (Sat I:79–80). The poem, anticipating Childe Harold’s youth, undermines the stability of the meaning of age: “Old in the world, though scarcely broke from school; / Damaetas ran through all the maze of sin” (8–9).
19. The *Satirist* calls the line “Then Morpheus envelope my faculties fast” (from “To M.S.G.”), the “quintessence of poetry,” and speculates that it reveals that Byron “intends Morpheus to seal up his faculties fast, in a two-penny post letter, and thus, in an *envelope*, send him a pleasant dream for his next night’s amusement” (Sat I:79). The accusation is the same Byron would level at Keats, that he is “[f[ri]gg[in]g his *Imagination*” (BLJ 7:225).
 20. While at Cambridge, Clarke published *The Saunterer*. In its Preface, Clarke requests: “The reader should remember, whatever may be the imperfections of the following pages, that they were composed by a youth, who, when he first commenced their publication, had only just completed his seventeenth year.” Clarke recognized the convention of youthful authorship, and his insistence on a biographical reading of Byron’s *Preface* would have seemed unfair. Clarke’s 1808 review of *Poems, Original and Translated* highlights their Cambridge connection, and ends by intimating personal knowledge: “There is still one beloved and intimate friend left to his lordship besides his bear; one, whose counsels, wild, dangerous, and plunging as they have hitherto been, Lord Byron has never slighted” (Sat III:86).
 21. Byron, retrospectively, recalls events differently:

I remember the effect of the first Edinburgh Review on me. I heard of it six weeks before,—read it the day of its denunciation,—dined and drank three bottles of claret, (with S. B. Davies, I think,) neither ate nor slept the less, but, nevertheless, was not easy till I had vented my wrath and my rhyme, in the same pages, against every thing and every body. (BLJ 3:213)

Hobhouse took Byron’s despondency seriously; he wrote in the margin to Moore’s biography, “he was very near destroying himself” (Marchand I:148).
 22. “A disease characterized by general debility of the body, extreme tenderness of the gums, foul breath, subcutaneous eruptions and pains in the limbs, induced by exposure and by a too liberal diet of salted foods; . . . Now recognized as due to insufficient ascorbic acid (vitamin C) in the diet” (*OED*).
 23. Colin Horne unpacks the complex literary genealogy of this citation (310–13).
 24. Nicholas Mason, relating the marketing of Byronism to the advances in Romantic advertisement, notes that

the republication marketing campaign suggests that both [Murray and Byron] had internalized the rules and methods of the new advertising system in general and of branding in particular. They worked diligently, if not always collaboratively, to differentiate Byron from the other poets of the day, to establish a consistent “brand identity,” and, most important, to use every means of publicity at their disposal to make the Byron name widely recognized prior to the poem’s release. (“Building Brand Byron” 425)

Galt intimates Byron’s own contributions to the republication of the poem:

Although few men were more under the impulses of passion than Lord Byron, there was yet a curious kind of management about him which showed that he was well aware how much of the world’s favour was to be won by it. Long before *Childe Harold* appeared, it was generally known that he had a poem in the press, and various surmises to stimulate curiosity were circulated concerning it: I do not say that these were by his orders, or under his directions, but on one occasion I did fancy that I could discern a touch of his own hand in a paragraph in the *Morning Post*, in which he was mentioned as having returned from an excursion into the interior of Africa; and when I alluded to it, my suspicion was confirmed by his embarrassment. (GLB 171)

25. The reviewer tells another parable, in which he encounters a person “who maintained that he was Wordsworth” but was clearly an “impostor”: after kicking him and being told by him that “the evening being calm, we should pursue our journey,” *Blackwood’s* later learns that “he had actually written” some sonnets in imitation of Wordsworth’s, and “really had some sort of reason to believe himself a Lake poet” (BM XIII:437–8). What one writes, *Blackwood’s* implies, with its adverbs of “actually” and “really” becomes who one is.
26. The *Scot’s Magazine* called Cantos IX–XI “nothing but measured prose with bad puns, stale jests, small wit” devoid of “those redeeming bursts of true poetic inspiration” (RR 2217).
27. Mary Poovey discusses the role of the dialogue between statistics and political economy (and other social sciences) in the development of the “modern fact” (Chs. 5–6).
28. The adjective is ambiguous in the context of Juan’s undisclosed diplomatic mission. An intellectual war is a war of wits, but it is also a cold war of information and economics. In the interstices of their hot wars, England and France spread false information through counterfeited money and documents, and deployed spying networks (both internal and international) to garner military advantages. Byron recognized that the intellectual wars of the periodicals were part of both the culture of wit and the battle for nationalist power.

6 ABRAHAM GOLDSMID: FINANCIAL MAGICIAN AND THE PUBLIC IMAGE

1. The anti-Semitism of Hunter's remarks is confirmed by a letter three days later in which he complains about a "Bailie's" economy in preferring the simpler chariot over a more fashionable barouche-landau: he "would not go the price. He's a *Jem*" (Constable I:128).
2. Burke continues:

We know who it was that drove the money-changers out of the temple. We see, too, who it is that brings them in again. We have in London very respectable persons of the Jewish nation, whom we will keep; but we have of the same tribe others of a very different description, house-breakers, and receivers of stolen goods, and forgers of paper currency, more than we can conveniently hang. (*Letter* 15)
3. *FC 47 "Aug 22nd 1806"* [date penciled]; from the Archive at Morden Lodge.
4. Apparently, the "French" Goldsmith was a paid British propagandist, and in England, he was released from a charge of high treason through the intercession of Abraham Goldsmid, "who introduced him to Spencer Percival, the Prime Minister" (Rubens, "Portrait of Anglo-Jewry" 41).
5. In 1803, the Goldsmid firm was one of five that gave £ 1,000 (about 10 times the average subscription, and in the 99th percentile) in support of the war effort, an amount that put their name, along with Baring's, at the top of a list of roughly five hundred subscribers that was published and distributed to the newspapers (Fairburn 9). The "*Newy Tozadik, or House of Justice*," which bore the Hebrew inscription, "Keep ye judgment, and do justice" "arose from the philanthropic exertions" of the Goldsmids (Brayley III:120). Comparing modern financial merchants to Cosmo De'Medici, P. Williams declares, "With what rapturous admiration does the mind dwell on the princely clarities, the unbounded benevolence of a Peele, a Baring, and a Goldsmid" (17).
6. In his 1806, two-volume edition, Hughson indicated that "the generous and opulent proprietor" had "spared no expense" in making the villa "perhaps one of the most complete and elegant in this kingdom"; besides noting six pillars, he mentions "a curious well, two hundred feet deep, with an inscription alluding to Abraham's finding water" (quoted in Fretwell). The association of pillars and financial stability continued, as seen in an 1829 print of Nathan Rothschild beside a pillar, titled "A *PILLAR* of the Exchange."
7. Endelman discusses Van Oven's plans and Goldsmid's interests in them (231–6). The scheme that Van Oven had proposed to combat Jewish "poverty and criminality" was "the creation of a communally

- financed, government-supported agency for the relief and the control of the Jewish poor”; this entailed the creation of a “Jewish poor relief board to be invested by Parliament with quasi-governmental powers” including that of taxation of wealthier Jews (231–2).
8. A less ideologically trenchant illustration of the public force of Goldsmid’s name appears in the *Newgate Calendar*. In 1810, Levi Mortgen and Joseph Luppia were convicted of conspiring to swindle a Piccadilly inn-keeper. Posing as agents of Russian princes, they “borrowed” eight pounds to obtain appropriate passports for the Russian aristocrats and concocted the story that Mortgen “had got an order to draw on Abraham Goldsmid, esq., to the amount of five hundred pounds, and that on his return in the evening he would deposit one hundred pounds in order to ensure the keeping of the rooms” (*Newgate* 5:82–3).
 9. Cole details Cobbett’s prosecution and imprisonment for sedition based on his articles in the *Political Register* that protested the flogging of British troops (Chs. 9–10); *Paper against Gold*, “a full examination of the paper-money system,” was “the main literary labour” of Cobbett’s imprisonment (169).
 10. Cobbett’s anti-Semitism frequently focused on the increased visibility of Jews—“the pride of our assemblies, the arbiters of our amusements”—and included variants of the charge that “nine tenths of the press” is “absolutely in the pay of the Jews” (Herzog 300–01)
 11. The *European Magazine* reported the inquest’s summary: “On Thursday, while on change, he betrayed more than usual impatience and irritability, and spoke very incoherently as to the revenge he proposed to himself, in the punishment of the two parties opposed to him in the money market” (58: 314).
 12. This scandal had prompted a parliamentary investigation that found that, though Goldsmid acted improperly, he was not discounting his own bills and his profit was modest (Cope 189).
 13. Paulding’s various literary skirmishes are contextualized in Reynolds (40–54). His *Childe Roeliff’s Pilgrimage: A Travelling Legend* (1832) exposes Byronic melancholy in a formula reminiscent of Cobbett’s contempt for Goldsmid: Childe Roeliff

having got rich by a blunder . . . subscribed liberally to all public-spirited undertakings that promised to bring him in a good profit; attended upon all public meetings whose proceedings were to be published in the newspapers, with the names of the chairman, secretary, and committee; and gave away his money with tolerable liberality where he was sure of its being recorded. (112)
 14. Goldsmith died in 1774. Goshawk’s reference to the “Great Unknown” as one of the four “poets” he knows—the others being Byron, Moore, and himself—appears despite the historical detail that Walter Scott was as yet not “Unknown” since the anonymous *Waverley* had not been published and he was famous for his poetry.

7 SPYING JAMES HOGG'S BRISTLE IN *BLACKWOOD'S MAGAZINE*

1. The gradual characterization of North is summarized by Wilson's daughter, Mary Gordon:

The first conception of that remarkable personage was, however, as purely mythical as the "Shepherd" of the *Noctes*, and "C.N." notes and criticisms were freely supplied by other hands, under the direction of the really responsible editor, Mr. Blackwood. As my father gradually invested his imaginary ancient with more and more of his personal attributes and experiences, the identification became more complete, till at length John Wilson and Christopher North were recognized as names synonymous. (II:51)

Gordon highlights one part of the equation; the other is the extent to which North, as a publically known persona, shaped Wilson. In February 1822, a "Letter from London," begins, "Are we to see you in town this spring? Or is the gout inexorable" (9:236); it concludes with a PS sending "Jemima's best regards" despite her being "so utterly shocked" at the "real Irish Melodies" in the *Magazine*."

2. Simmons notes Lord Bolingbroke's formulation from 1841 that "History is philosophy teaching by examples" (17). Although Simmons demonstrates that the formulation of institutional Tory history belongs properly to the mid-nineteenth century, to see its formative outlines in the determined toryism of *Blackwood Magazine* is justified by both the *Magazine's* (and its owner's) political commitments and its recurrent explorations of both history and historiography.
3. As the series developed, cameos by Byron, De Quincey, and others were mixed with regulars, literary characters, and fictitious inventions. The dialogues were located initially at William Ambrose's tavern, a "real place" with "a real landlord of that name in deferential attendance" (Miller 163, Ch. 11 sketches the publication history of the *Noctes*).
4. Reinforcing the parallels of the sheep market and the literary market, this remark echoes Constable's equally chiasmic comment to Hogg: "I know as well how to sell a book as any man, which should be some concern of yours; and I know how to buy one, too!" (Hogg *Memoir*).
5. *Blackwood's* frequently deploys descriptions with symbolic overtones, and even parodies its own method. It refers to "pimpled Hazlitt" and then has "A.Z." the reviewer of Hazlitt's *Lectures on English Poetry* in May 1818, declare "How 'pimpled' may be interpreted with reference to *mind*, we are not able to divine" (BM III:75). Reviewing the *Works of Charles Lamb* the next August, *Blackwood's* deploys the adjective as a settled epitaph: "To 'pimpled Hazlitt'... [Lamb] does not condescend to say one syllable" (III:599). Benjamin Haydon's "hair curled over his shoulder in the old Italian fashion" (III:520); in the context of Lockhart's attack on Hunt's *Story of Rimini*, the reference connotes artistic pretensions and unnatural desires. Lockhart, in a letter

to Wilson proposing a sequel to his “On the Gormandizing School of Eloquence,” describes Maria Edgeworth in similarly physical terms, as if to emphasize the continuity between his public and private writings: “a little, dark, bearded, sharp, withered, active, laughing, talking, impudent, fearless, outspoken, honest, Whiggish, unchristian, good-tempered, kindly, ultra-Irish body. I like her one day, and damn her to perdition the next. . . . I have invited Hogg to dine here tomorrow, to meet Miss Edgeworth. She has a great anxiety to see the Bore” (Gordon 58–9).

6. Each issue ended with an announcement of the publisher and the price. As the periodical developed, Hogg added signposts to orient the reader, including titles and subtitles to tales (e.g., “The Country Laird” No. 24).
7. The poetic narrative is complicated by a historical footnote, considerably longer than the poem, that points out that Lochiel had gone to Charles to dissuade him from the battle, and only agreed to join it when the Prince declares that Lochiel “may stay at home, and learn from the newspapers the fate of his prince.” In the juxtaposition between wizard and newspaper as the bringer of news, Campbell’s poem plays on the professionalization of prophecy that both Jeffrey and Hogg exploit. In April 1809, the *Edinburgh Review*, noting that “there are probably few readers of English poetry” not already familiar with “Lochiel” characterized it as “by far the most spirited and poetical denunciation of woe since the days of Cassandra” (14:17).
8. Russett details a variety of intertextual relations between the two authors, including Hogg’s “aggressive tribute,” a “novel about ‘Walter Scott’” (*Fictions* 183) and their various raids on one another’s poetry (155–84 in passim).
9. Hogg uses other images of physical embodiment to articulate the metonymic relations of individuals to corporate bodies. Regretting that Scott’s heir did not keep his steward on at Abbotsford, he opines, “without [William] Laidlaw that grand classical estate is a carcass without a head” (68).
10. Within the *Anecdotes*, Scott serves as a loyal contrast to the editors and authors (with whom he is sometimes confused) who plagued Hogg. Having once “promised” to review one of Hogg’s poems in a periodical, he explains to Hogg why it was impossible:

I began the thing and took a number of notes marking extracts but found to give a proper view of your poetical progress and character I was under the necessity of beginning with the ballads and following through THE WAKE and all the rest and upon the whole I felt that we were so much of the same school that if I had said of you as I wished to say I would have been thought by the world to be applauding myself.” (61)

Deploying his frequent theme of doppelgangers, Hogg imputes to Scott a fusion of identity; the recognition of Hogg’s own

integrity—requiring the transition from scattered “notes” to a summary of a career—outstrips Scott’s ability to write and in turn confirms Hogg’s own powers of production. Ian Duncan has detailed how their complex relationship, as patron and liege, yet literary rivals, is woven into Hogg’s writing (163–73).

11. Margaret Oliphant notes that at the formation of the *Edinburgh Monthly Magazine*, Hogg was “very much *en evidence* about Edinburgh,” and “it is most probably that it was he who introduced the two pseudo-literary men to the publisher. Pringle was from Hogg’s own country, a rustic genius like himself, though of superior education; and Cleghorn was known as the editor of a *Farmer’s Magazine*, probably therefore a countryman too” (98).
12. The Old Friend “forswear[s] the whole swinish multitude,” but through a complicating allusion:

Fare thee well! And if for ever,
Still for ever, Fare thee well!

In quoting Byron’s notorious poem about his separation from his wife, Wilson implicitly compares the dynamics of authors and editors with that of spouses. As Russett recognizes, in her account of Wilson’s review of Hogg’s *The Three Perils of Women* in which he complains of the juxtaposition between the “song of the nightingale” and “the grunt of the boar” that invariably betrays Hogg’s presence, Wilson would have known that “Hogg” is “a northern word for a young sheep” (*Fiction* 177).
13. In “The Steamboat, No VI,” “Duffle” describes an interruption that thematizes this tension: “While we were thus speaking on the beneficial consequences of the coronation, a most termagant rioter came up, bawling one minute, ‘The Queen for ever!’ and then turning his tongue in his cheek, and roaring, ‘God save the King!’”
14. Caricatures by Cruikshank circumscribed the “Queen Caroline Affair” for the public (Wood 149–54, 161–7). With Napoleon’s death in May 1821, the coronation represented an opportunity to display British superiority, and to use French funds to underwrite it, as more than half of the L240,000 was appropriated “out of Money received from France on Account of pecuniary Indemnity” (GM 93:77). Cumming indicates the extent of careful staging for the event, including renting of a horse—“a trained and docile beast used to crowds”—from “Astley’s circus” for the ritual appearance of the king’s champion (43).
15. “It combined all the gorgeous splendour of ancient chivalry with the intense heroic interest of modern times;—every thing that could effect or excite, either in beauty, heroism, genius, grace, elegance, or taste; all that was rich in colour, gorgeous in effect, touching in association, English in character or Asiatic in magnificence was crowded into this golden and enchanted hall” (quoted in Cumming 48–9). So the painter Benjamin Haydon, a consistent contributor to the *London*

Magazine, described the king's coronation in his diary. Performing a unity of past and present, nation and empire, this description indicates those continuities that could confirm, for *Blackwood's*, the Tory conception of history. Yet, for *Maga*, that Haydon could regard the ceremony with equanimity and pleasure suggested that its gestures of reconciliation toward the Whigs were legible and unnerving.

16. Publius Secundus was a Roman general and poet during the reigns of Tiberius, Caligula, and Claudius. The article reiterates the sameness of children's games across time; A footnote speculates that "Homer and Virgil had dozed *taps* and *pirics*;—that Malcolm Canmore and Queen Margaret had played at *tig*" (BM X:37).
17. In the November 1821 issue, an article, "Treason" exposes a "plot" by the "Fourteen Contributors" directed against ourselves, it aimed at the subversion of our supremacy in the periodical world, and was intended to bring into contempt us, the contributors' Sovereign Lord the Editor, our Magazine, and dignity. . . . a shallow-pated junto of disappointed correspondents, who had cockered themselves up by a give-and-take system of self-eulogy, till they fancied themselves constrained by an unanimous feeling of their own surpassing merit, to prescribe to us what we ought to insert. (BM X:406)
18. Robin MacLachlan has noted that Hogg made a "brand name" of the Shepherd (6), so the misidentification of him as swineherd disrupts that marketing ploy.
19. In the sixth installment of the "Cockney School of Poetry" articles, Z (Lockhart) had matter-of-factly announced Hunt's demise: "This is a posthumous publication, and has been given to the world, we understand, by the author's executors, Mr. John Keats, Mr. Vincent Novello, and Mr. Benjamin Haydon, Such, at least, is the town talk" (Oct 1819; BM VI:70). He laments that they have not supplied either "a life or a Face," despite Hunt's allegedly having written "a quire of hot-pressed, wire-wove, gilt Autobiography" and there being "no man [who] admired his [own] face more than poor Hunt."
20. As Karen Fang's analysis of an Egyptological theme in the novel and the *Chaldee Manuscript* underscores, the novel is concerned with history and historiography (166, 171–2). Its action occurs during the Covenanting Revolution, an epoch that, as Ross MacKay notes, is incorporated "into the greater narrative of the constitutional crisis in England." Hogg's *Brownie of Bodsbeck* and Scott's *Old Mortality* had debated the novelistic representation and historical meaning of the events and their agents, and this "lively exchange sets the standard for the debate of the Killing Time—an issue contentious enough to induce John Galt to weigh in with his novel, *Ringhan Gilhaize*, in 1823" (58–9). Hogg's turn to that moment situated the problem of identity as an historical one, and undermined the Blackwoodian contention of Hogg's own position as an historical artifact.

21. For Hogg, or at least for the “Ettrick Shepherd,” there was a reputed pleasure as well as shame in this treatment; Shelton Mackenzie, in his *Life of the Ettrick Shepherd*, appended to his 1856 edition of the collected *Noctes Ambrosianae*, maintains that Hogg was “somewhat proud of the position he was made to occupy” and relates an anecdote, told by someone who “loved” Hogg “dearly as a brother” in which Hogg “had alighted upon one of Wilson’s raciest personifications of himself, and could not restrain his appreciation of its skill and genius” (*Noctes* xviii).
22. Like Robertson and his printers, the crowd of the *Noctes* encourages him to lose himself; Odoherty declares, “Coleridge over again for all the world . . . henceforth always write our songs when you are *dazed*, as you call it.” Hogg responds, “I need scarcely be after bidding you *read* the songs I write, when you find yourself in that same honorable and praise-worthy condition” (XIII:599); the emphasis on “*read*” alludes to the *Blackwood’s* coterie’s propensity for writing Hogg’s songs. Mark Parker notes that the “*Noctes* put the [other] articles [in the issue] into an intensely dialogical relation” and “do not simply blur the boundaries between popular and elite cultures; they locate one culture within the other” (*Selections* 3:146).
23. The first use of the term is Old Wringhim’s mistaken impression that Dalcastle has “confess[ed] his backslidings” (21). Of the roughly two dozen uses of the word “confess,” most are demands that another confess or plots to elicit a confession. When Wringhim does confess, the confessions are vague (“That I was a great, a transcendent sinner, I confess” 170); late in the novel, the contemplation of suicide is framed as a confession: “I shuddered at a view of the dreadful alternative, yet was obliged to confess that in my present circumstances existence was not to be borne” (359). In the only other paragraph that uses the formulation “I confess” twice, he confesses his disdain for his mother’s weak theology and “motley instruction” in terms that make her the guilty party: “If this was a crime in me, I never could help it. I confess it freely, and believe it was a judgment from heaven inflicted *on her* for some sin of former days, and that I had no power to have acted otherwise toward her than I did” (172; my emphasis). Being seduced by Gil-Martin, he confesses to being “greatly flattered” by the compliments of the “superior youth” (189).
24. His surname Wringhim plays on the sense of “wring” as a winepress—a common figure for a printing press—that links creativity with the social rituals of drinking. That Hogg himself was a Robert’s son adds a layer of nominal play; Petrie’s “Odd Characters” discusses Robert Hogg’s contribution to his son’s writings.
25. Peter Garside provides a review of the printing procedures of the *Confessions* (“Printing *Confessions*” 25–6). Although he does not discuss the Advertising sheet, he notes other ways in which the printing is implicated in the narrative.

26. Hogg emphasizes the unstable teleological significance of the suicide by retitling the 1828 edition *The Suicide's Grave*, making the moment of textual and bodily exposure (of which, per force, Wringhim, the primary narrator knows nothing) the titling moment of the novel.
27. Saintsbury's guess at Lockhart's qualified contribution is magnified in Ernest Albert's *A Guide to the Best Fiction*: "Prof. Saintsbury suggests that Lockhart had a principal hand in the book" (28). Peter Garside discusses the debate on whether the *Fanatic* alterations are authorial (Hogg, *Confessions* lxxiv–lxxx). And the beat goes on. The online *Questia.com* (2007) cites the entry from the *Columbia Encyclopedia, Sixth Edition* (2004) that offers this *biographical* source: "See his [Hogg's] memoirs, *Confessions of a Fanatic* (1824)."

WORKS CITED

- Addison, Joseph and Richard Steele. *Selected Essays from "The Tatler," "The Spectator," and "The Guardian."* 1709–14. Ed. D. McDonald. New York: Bobbs-Merrill Co., Inc., 1973.
- Additional Memorial for David George, Alexander Cowie, James Anderson, William Aitken, and William Fleming,...* Edinburgh: Mundell & Son, [1804].
- Ainslie, Donald. "Hume's Reflections on the Identity and Simplicity of Mind." *Philosophy and Phenomenological Research*, 62 (May 2001): 557–78.
- Ainsworth, Horace. *Thomas De Quincey: A Biography*. Oxford: Oxford University Press, 1936.
- Albert, Ernest. *A Guide to the Best Fiction in English*. 2nd ed. New York: Macmillan, 1913.
- Alexander, J.H. "Hogg in the Noctes Ambrosiane." *Studies in Hogg and His World*, 4 (1993): 37–47.
- Alexander, Levy. *Memoirs of the Life and Commercial Connections, Public and Private, of the Late Benj. Goldsmid, Esq. of Roehampton, Containing a Cursory View of the Jewish Society and Manners, Interspersed with Interesting Anecdotes of Several Remarkable Characters*. London: Printed by the Author, 1808.
- Andreades, Andreas and Herbert Somerton Foxwell. *History of the Bank of England*. Trans. Christabel Margaret Meredith. London: P.S. King & Son, 1909.
- Archer, Thomas. *William Ewart Gladstone and His Contemporaries: Seventy Years of Social and Political Progress*. London: Blackie and Son, 1883.
- Arkin, Marcus. *Aspects of Jewish Economic History*. Philadelphia: Jewish Publication Society, 1975.
- Austen, Jane. *Jane Austen's Letters*. Ed. Deirdre Le Faye. New York: Oxford University Press, 1997.
- Bagehot, Walter. "The First Edinburgh Reviewers" I: 1–40. *Literary Studies*. 2 vols. Ed. R. Hutton. London: Longmans, 1879.
- Bakan, Joel. *The Corporation: The Pathological Pursuit of Profit and Power*. New York: Simon and Schuster, 2004.
- Bakhtin, Mikhail. *Dialogic Imagination: Four Essays*. Ed. M. Holquist, trans. C Emerson and M. Holquist. Austin: University of Texas, 1981.
- Barrett, Eaton Stannard. *The Heroine: Or Adventures of Cherubina*. 3 vols. 2nd ed. London: Colburn, 1814. *Nineteenth-Century Fiction Full-Text Database*. Cambridge: Chadwyck-Healey, 1999; 3rd ed. London: Colburn, 1815.

- Barrow, John. *Auto-Biographical Memoir Sir John Barrow, Bart., Late of the Admiralty; Reflections, Observations, and Reminiscences at Home and Abroad, from Early Life to Advanced Age*. London: John Murray, 1847.
- Bauer, Josephine. *The London Magazine, 1820–29*. Copenhagen: Rosenkilde and Bagger, 1953.
- Beckett, John. *Byron and Newstead: The Aristocrat and the Abbey*. Newark, NJ: University of Delaware Press, 2001.
- Bell, Alan. *Sydney Smith*. Oxford: Clarendon Press, 1980.
- Bentham, Jeremy. “Draught of a New Plan for the Organization of the Judicial Establishment in France.” 1790. In Vol. IV. *The Works of Jeremy Bentham*. Ed. John Bowring. 11 vols. Edinburgh: Tait, 1843.
- . “Essay on Political Tactics” 1791. In Vol IX. *The Works of Jeremy Bentham*. Ed. John Bowring. 11 vols. Edinburgh: Tait, 1843.
- Bermant, Chaim. *The Cousinhood: The Anglo-Jewish Gentry*. New York: Macmillan, 1971.
- Blackstone, William. *Commentaries on the Laws of England: A Facsimile of the First Edition of 1765–1769*. 4 vols. Chicago: University of Chicago Press, 1979.
- Boone, James Shergold. *Men and Things in 1823: A Poem in Three Epistles, with Notes*. London: Hatchard and Son, 1824.
- Boswell, James. *Life of Johnson*. 1791. Ed. R.W. Chapman and J.D. Fleeman. New York: Oxford University Press, 1998.
- Brayley, E.W. *A Topographical and Historical Description of London and Middlesex... Accompanied with Biographical Notices of Eminent and Learned Men*. 5 vols. London: Sherwood and Co, [1810].
- Bromwich, David. *Hazlitt: The Mind of a Critic*. New York: Oxford University Press, 1983.
- Burke, Edmund. “A Letter to a Member of the National Assembly, Answer to Some Objections to His Book on French Affairs.” 1791. In Vol. 4. *The Works of the Right Honorable Edmund Burke*. Boston: Little, Brown, 1877.
- . *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. 1757. Ed. J. Boulton. Notre Dame: University of Notre Dame, 1968.
- . *Reflections on the Revolution in France*. 1790. Ed. Frank M. Turner and Darrin M. McMahon. New Haven: Yale University Press, 2003.
- Byron, George Gordon Lord. *Byron’s Letters and Journals*. 12 vols. Ed. Leslie Marchand. London: John Murray, 1973–82.
- . *The Complete Poetical Works*. 7 vols. Ed. Jerome McGann. Oxford: Clarendon Press, 1980–93.
- Carlyle, Thomas. “The Hero as Man-of-Letters.” Lecture V. *On Heroes, Hero Worship and the Heroic in History*. New York: Wiley and Co, 1849.
- Centlivre, Susanna. *A Bold Stroke for a Wife*. Ed. Nancy Copeland. New York: Broadview, 1995.
- Cheeke, Stephen. “Geo-History: Byron’s Beginnings.” *European Journal of English Studies*, 6 (2002): 2, 131–42.
- . *Byron and Place: History, Translation, Nostalgia*. Houndsmills, UK: Palgrave, 2003.

- Christensen, Jerome. "The Mind at Ocean: The Impropriety of Coleridge's Literary Life." *Romanticism and Language*. Ed. Arden Reed. Ithaca: Cornell University Press, 1984, 144–67.
- . *Practicing Enlightenment: Hume and the Formation of a Literary Career*. Madison: University of Wisconsin Press, 1987.
- . "Theorizing Byron's Practice: The Performance of Lordship and the Poet's Career." *Studies in Romanticism* 27 (Winter 1988): 477–90.
- . *Lord Byron's Strength*. Baltimore: Johns Hopkins University Press, 1993.
- . *Romanticism at the End of History*. Baltimore: Johns Hopkins University Press, 2000.
- Clive, John. *Scotch Reviewers*. Cambridge, MA: Harvard University Press, 1957.
- Cobbett, William, 2nd ed. *Paper against Gold, Containing the History and Mystery of the Bank of England, the Funds, the Debt, the Sinking Fund, the Bank Stoppage, the Lowering and the Raising of the value of Paper-Money*. London: Cobbett, 1817.
- . *Cobbett's Political Register*. London: Richard Bagshaw [and others], 1802–35.
- Cockburn, Henry. *Life of Lord Jeffrey: With a Selection from His Correspondence*. Edinburgh: Adam and Charles Black, 1852.
- Cole, G.D.H. *The Life of William Cobbett*. New York: Harcourt, Brace, and Co, 1924.
- Coleman, Deidre. "Re-Living Jacobinism: Wordsworth and the Convention of Cintra." *Yearbook of English Studies*, 19 (1989): 144–61.
- Coleridge, E.H. and R.E. Porthero. *Works of Lord Byron*. 13 vols. London: John Murray, 1898–1905.
- Coleridge, Samuel Taylor. *Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions*. 1817. Ed. J. Engell and W.J. Bate. Princeton, NJ: Princeton University Press, 1971.
- . *Collected Letters of Samuel Taylor Coleridge*. Ed. Earl Leslie Griggs. 6 vols. Oxford: Clarendon Press, 1956–71.
- . *Statesman's Manual; or the Bible the Best Guide to Political Skill and Foresight: A Lay Sermon*. 1816. *Lay Sermons*. Ed. R.J. White. Vol. 6 of *The Collected Works of Samuel Taylor Coleridge*. Ed. Kathleen Coburn. Princeton, NJ: Princeton University Press, 1972.
- . *The Notebooks of Samuel Taylor Coleridge*. Ed. Kathleen Coburn and Merton Christensen. 4 vols. Princeton, NJ: Princeton University Press, 1957–90.
- Colman, George. *The History of King Lear*. London: R. Baldwin and Co., 1768; *English Verse Drama Full-Text Database*. Cambridge: Chadwyck-Healey, 1994.
- Constable, Thomas. *Archibald Constable and His Literary Correspondents: A Memorial*. 3 vols. Edinburgh: Edmonston and Douglas, 1873.
- Cope, S.R. "The Goldsmids and the Development of the London Money Market during the Napoleonic Wars." *Economica*, 9 (1942): 160–206.
- Cornish, W.R. and G. de N. Clark. *Law and Society in England 1750–1950*. London: Sweet and Maxwell, 1989.

- Cox, Jeffrey. *Poetry and Politics in the Cockney School: Keats, Shelley, Hunt and Their Circle*. London: Cambridge University Press, 1998.
- Cumming, Valerie. "Pantomime and Pageantry: The Coronation of George IV." *London—World City, 1800–1840*. Ed. Celina Fox. New Haven, CT: Yale University Press, 1992, 39–50.
- Cutmore, Jonathan, Ed. *Quarterly Review Archive. Romantic Circles Scholarly Resource*. July 28, 2008, www.rc.umd.edu/reference/qr/index.html.
- Dallas, R.C. *Recollections of the Life of Lord Byron from the Year 1808 to the End of 1814*. London: Charles Knight, 1824.
- Damrosch, Leo. *Fictions of Reality in the Age of Hume and Johnson*. Madison, WI: University of Wisconsin Press, 1989.
- D'Israeli, Isaac. *Flim-Flams! Or, the Life and Errors of My Uncle, and the Amours of My Aunt. With illustrations and Obscurities, by Messieurs Tag, Rag, and Bobtail*. 3 vols. London: John Murray, 1805; 2nd ed., 1806.
- Dennie, Joseph, Ed. Oliver Oldschool, [pseudo], *The Port Folio*. Philadelphia: John Watts, 1806.
- Derrida, Jacques. "The Law of Genre." *Acts of Literature*. Ed. Derick Attridge. New York: Routledge, 1992, 221–53.
- Duncan, Ian. *Scott's Shadow: The Novel in Romantic Edinburgh*. Princeton, NJ: Princeton University Press, 2007.
- Eldon, John Scott, Lord. *Lord Eldon's Anecdote Book*. Ed. A. Lincoln and R. McEwen. London: Stevens and Sons, 1960.
- Elledge, Paul. *Lord Byron at Harrow School: Speaking Out, Talking Back, Acting Up, Bowing Out*. Baltimore: Johns Hopkins University Press, 2000.
- Emden, Paul. "The Brothers Goldsmid and the Financing of the Napoleonic Wars." *Transactions of the Jewish Historical Society of England*, 14 (1935–39): 225–46.
- Emerson, Ralph Waldo. *English Traits*. 1857. Boston: Houghton-Mifflin, 1904.
- Endelman, Todd. *The Jews of Georgian England, 1714–1830: Tradition and Change in a Liberal Society*. 1979. Ann Arbor: University of Michigan Press, 1999.
- Erdman, David. "Lord Byron as Rinaldo." *PMLA*, 57 (1942): 189–231.
- Erickson, Lee. *The Economy of Literary Form: English Literature and the Industrialization of Publishing, 1800–1850*. Baltimore: Johns Hopkins University Press, 1996.
- Erinaceus. [pseud]. *Remarks on the Present State of Public Credit and the Consequences Likely to Result from the Decease of Mr. A. Goldsmid & Sir F. Baring*. London: Johnston, 1810.
- Eversley, George Shaw-Lefevre and Valentine Chirol. *The Turkish Empire from 1288 to 1914*. London: T. F. Unwin, 1923.
- Fairburn, J. [Firm]. *Fairburn's Selection of Loyal and Patriotic Papers: Containing the Proceedings and Declaration of the Merchants, Bankers, & C. at the Royal Exchange*. London: John Fairburn, 1803.
- Fang, Karen. "A Printing Devil, a Scottish Mummy, and an Edinburgh Book of the Dead: James Hogg's Napoleonic Complex." *Studies in Romanticism* 43 (2004): 161–86.

- Ferris, Ina. *The Achievement of Literary Authority: Gender, History, and the Waverley Novels*. Ithaca, NY: Cornell University Press, 1991.
- Flynn, Philip. *Francis Jeffrey*. Newark: University of Delaware Press, 1978.
- . "Early *Blackwood's* and Scottish Identities." *Studies in Romanticism*, 46 (2007): 43–56.
- Fontana, Biancamaria. *Rethinking the Politics of Commercial Society: The Edinburgh Review, 1802–1832*. New York: Cambridge University Press, 1985.
- Foote, Samuel. *The Liar, a Farce*. New York: Charles Wiley, 1824.
- Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. Trans. of *Les Mots et les choses*. 1966. New York: Vintage Books, 1973.
- Francis, John. *Chronicles and Characters of the Stock Exchange*. London: Willoughby and Co., 1849.
- Franta, Andrew. *Romanticism and the Rise of the Mass Public*. New York: Cambridge University Press, 2007.
- Fretwell, Katie. "The Fete of Abraham Goldsmid: A Regency Garden Tragedy." *The London Gardener*, 5(1999): 56–60.
- Galt, John. *Life of Lord Byron*. London: Colburn & Bentley, 1830.
- . *The Autobiography of John Galt*. 2 vols. London: Cochrane and M'Crone, 1833.
- Garside, Peter. "Printing Confessions." *Studies in Hogg and His World*, 9 (1998): 16–31.
- Gilmartin, Kevin. *Print Politics: The Press and Radical Opposition in Early Nineteenth-Century NY*. Cambridge University Press, 1996.
- . *Writing against Revolution: Literary Conservatism in Britain, 1790–1832*. New York: Cambridge University Press, 2007.
- Godwin, William. 1794. *Things as They Are, or, the Adventures of Caleb Williams*. Ed. Maurice Hindle. New York: Penguin, 1988.
- Gordon, Mary Wilson. *Christopher North, a Memoir of John Wilson, Late Professor of Moral Philosophy in the University of Edinburgh; Comp. from Family Papers and Other Sources*. 2 vols. Edinburgh: Edmonston and Douglas, 1862.
- Greig, James. *Francis Jeffrey of the "Edinburgh Review"*. Edinburgh: Oliver and Boyd, 1948.
- Gunzenhauser, Bonnie J. "Reading the Rhetoric of Resistance in William Cobbett's Two-Penny Trash." *Romantic Periodicals and Print Culture*. Ed. Kim Wheatley. New York: Routledge Press, 2003.
- Hale, Susan. *Men and Manners of the Eighteenth Century*. New York: Flood & Vincent, 1898.
- Harvie, Christopher. *Scotland and Nationalism: Scottish Society and Politics, 1707 to the Present*. New York: Routledge, 2004.
- Haydon, Benjamin. *Correspondence and Table-Talk*. 2 vols. Ed. Frederick Wordsworth Haydon. Boston: Estes and Lauriat, 1877.
- Hayek, F.A. "Henry Thornton." *The Trend of Economic Thinking: Essays on Political Economists and Economic History*. Ed. W. Bartley and S. Kresge. Vol. 3. *Collected Works of F.A. Hayek*. 19 vols. Chicago: University of Chicago Press, 1992.

- Hazlitt, William. *An Essay on the Principles of Human Action: Being an Argument in Favour of the Natural Disinterestedness of the Human Mind*. London: J. Johnson, 1805.
- . *Political Essays, with Sketches of Public Characters*. London: William Hone, 1819.
- . *Spirit of the Age; or, Contemporary Portraits*. London: Colburn, 1825.
- . *Lectures on the English Comic Writers*. 1818. London: Wiley and Putnam, 1845.
- . "On Different Sorts of Fame." 1816. *The Round Table*. Ed. W. Carew Hazlitt. London: Bell and Daldy, 1871, 132–39.
- . *Table Talk, or Original Essays on Men and Manners*. 1821–22. Vol. 8. *The Complete Works of William Hazlitt*. Ed. P.P. Howe. 21 vols. London: J.M. Dent, 1930–34.
- Heinzelman, Kurt. "Self-Interest and the Politics of Composition in Keats's *Isabella*." *ELH*, 55 (Spring 1988): 159–93.
- Henderson, Andrea. *Romantic Identities: Varieties of Subjectivity*. New York: Cambridge University Press, 1996.
- Herzog, Don. *Poisoning the Minds of the Lower Orders*. Princeton, NJ: Princeton University Press, 1998.
- Heward, Edmund. *Lord Mansfield*. Chichester, England: B. Rose, 1979.
- Higgins, David. *Romantic Genius and the Literary Magazine: Biography, Celebrity and Politics*. New York: Routledge, 2005.
- Hilton, Boyd. *A Mad, Bad, and Dangerous People?: England 1783–1846*. London: Oxford University Press, 2006.
- Hinde, Wendy. *George Canning*. London: Collins, 1973.
- Hobsbawm, Eric J. *Age of Revolution: 1798–1848*. New York: New American Library, 1962.
- Hofkosh, Sonia. "Commodities among Themselves: Reading Desire in Early Women's Magazines." *Romanticism & Gender*. Ed. Anne Janowitz. Cambridge: D.S. Brewer, 1998.
- Hogg, James. "A Scot's Mummy." *Blackwood's Magazine*, 12 (August 1823): 188–92.
- . *Memoir of the Author's Life* (1st ed. 1806, 2nd ed. 1821, 3rd ed., 1832) and *Familiar Anecdotes of Sir Walter Scott* (1834). Ed. Douglas Mack. Edinburgh: Scottish Academic Press Ltd., 1972.
- . "Poetic Mirror." (1816). *The Works of The Ettrick Shepherd: Poems and Ballads*. Vol II. Edinburgh, 1865; rpt. New York: AMS Press, 1973.
- . *The Spy: A Periodical Paper, of Literary Amusement and Instruction*. 1810–11. Ed. Gillian Hughes. Edinburgh: Edinburgh University Press, 2000.
- . *The Private Memoirs and Confessions of a Justified Sinner Written by Himself, with a Detail of Curious Traditionary Facts and Other Evidence by the Editor*. 1824. Ed. Peter D. Garside. Afterward Ian Campbell. Edinburgh: Edinburgh University Press, 2002.
- Horne, Colin. "The Biter Bit: Johnson's Strictures on Pope." *Review of English Studies*, ns 27 (1976): 310–13.

- Horner, Francis. *Memoirs and Correspondence of Francis Horner, M. P.* 1843. Ed. Leonard Horner. 2 vols. London: Murray, 1853.
- . *The Horner Papers: Selections from the Letters and Miscellaneous Writings of Francis Horner*. Ed. Kenneth Bourne and William Banks Taylor. Edinburgh: Edinburgh University Press, 1994.
- Horner, Francis et al. *Report, Together with the Minutes of Evidence and Accounts from the Select Committee on the High Price of Gold Bullion*. London: J. Johnson, 1810.
- Hughes, Gillian. "The Spy and Literary Edinburgh." *Scottish Literary Journal*, 10 (1983): 42–53.
- . "James Hogg, the Spy, and the Edinburgh Whigs." *Studies in Hogg and His World*, 10 (1999): 48–58.
- Hughson, David. *London; Being an Accurate History and Description of the British Metropolis and Its Neighborhood, to Thirty Miles Extent*. 6 vols. London: J. Stratford, 1805–09.
- Hume, David. *Treatise of Human Understanding 1739*. Ed. L.A. Selby-Bigge. Oxford: Clarendon Press, 1896.
- . "Of Public Credit." *Essays Moral, Political, and Literary*. 1777. Ed. Eugene Miller. Indianapolis, IN: Liberty Fund, 1987.
- Hume, David and Adam Smith. "The Life of David Hume, Esq. Written by Himself." *Philosophical Works*. Boston: Little, Brown, 1854.
- Hunt, Leigh. *The Literary Examiner: Consisting of the Indicator, a Review of Books, and Miscellaneous Pieces in Prose And Verse*. London: HL Hunt, 1823.
- Hunter, Richard and Macalpine, Ida. *Three Hundred Years of Psychiatry, 1535–1860: A History Presented in Selected English Texts*. Hartsdale, NY: Carlisle Pub., 1982.
- Izenberg, Gerald. *Impossible Individuality: Romanticism, Revolution, and the Origins of Modern Selfhood, 1787–1802*. Princeton, NJ: Princeton University Press, 1992.
- Jamilly, Edward. "Anglo-Jewish Architects, and Architecture in the 18th and 19th Centuries." *Transactions of the Jewish Historical Society*, 18 (1953–55): 127–41.
- Jeffrey, Francis. *Contributions to the Edinburgh Review 1844*. New York: Appleton and Co., 1873.
- Johnson, Edgar. *Sir Walter Scott; The Great Unknown*. 2 vols. New York: Macmillan, 1970.
- Johnson, Samuel. *Letters of Samuel Johnson*. Ed. Bruce Redford. London: Oxford University Press, 1992.
- Johnston, Kenneth. "Romantic Anti-Jacobins or Anti-Jacobin Romantics?" *Romantic Parody*. Ed. J. Strachan. *Romanticism on the Net* 15 (August 1999). August 8, 2008. <http://www.erudit.org/revue/ravon/>.
- Jones, Christine. "Fantasy and Transfiguration: Byron and His Portraits." *Byromania: Portraits of the Artist in Nineteenth- and Twentieth-Century Culture*. Ed. Frances Wilson. New York: Palgrave Macmillan, 1998.

- Jones, Mark. "Double Economics: Ambivalence in Wordsworth's Pastoral." *PMLA*, 108 (1993): 1098–1113.
- . "Parody and Its Containments: The Case of Wordsworth." *Representations*, 54 (Spring 1996): 57–79.
- Junius [pseudo]. *Junius: Including Letters by the Same Writer, under Other Signatures*. . . 3 vols. Ed. George Woodfall. London: Mawman, 1812.
- Keach, William. *Arbitrary Power: Romanticism, Language, Politics*. Princeton, NJ: Princeton University Press, 2004.
- Keen, Paul. *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere*. Cambridge: Cambridge University Press, 1999.
- Kernan, Alvin. *Printing Technology, Letters, & Samuel Johnson*. Princeton, NJ: Princeton University Press, 1987.
- Kirchhofer, Anton. "Revolutionizing the Review? British Periodical Genres of the 1790s and the Edinburgh Review." *Reactions to Revolutions: The 1790s and Their Aftermath*. Ed. Ulrich Broich et al. Berlin: LIT Verlag, 2007, 177–202.
- Klancher, Jon. *The Making of English Reading Audiences, 1790–1832*. Madison: University of Wisconsin Press, 1987.
- . "Discriminations, or Romantic Cosmopolitanisms in London." *Romantic Metropolis: The Urban Scene of British Culture, 1780–1840*. New York: Cambridge University Press, 2005, 65–84.
- Koenigsberger, Kurt. "Libert, Libel, and Liber Amoris: Hazlitt on Sovereignty and Death." *Studies in Romanticism*, 38 (1999): 281–309.
- Koss, Stephen. *The Rise and Fall of the Political Press in Britain*. Vol. 1. *The Nineteenth Century*. Chapel Hill: University of North Carolina Press, 1981.
- Kropf, David. *Authorship as Alchemy: Subversive Writing in Puskkin, Scott, Hoffmann*. Stanford, CA: Stanford University Press, 1994.
- Kyd, Stewart. *A Treatise on the Law of Corporations*. 2 vols. London: J. Butterworth, 1793.
- Lang, Andrew. *The Life and Letters of John Gibson Lockhart*. 2 vols. New York: Charles Scribner, 1897.
- Lapp, Robert. *Contest for Cultural Authority: Hazlitt, Coleridge, and the Distresses of the Regency*. Detroit: Wayne State University Press, 1999.
- Leps, Marie-Christine. "Critical Productions of Discourse: Angenot, Bakhtin, Foucault." *Yale Journal of Criticism*, 17:2 (Fall 2004): 263–86.
- Lockhart, John Gibson. *Memoirs of the Life of Sir Walter Scott, Bart*. 7 vols. London: John Murray, 1837–39.
- Longman [firm]. *A List of New Works, and of New Editions: Published in the Month of June, 1824, and Sold by Longman, Hurst, Reese, Orme, Brown, and Green, Paternoster-Row*. London: Longman, 1824.
- Lynch, Deidre. *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning*. Chicago: University of Chicago Press, 1998.
- MacCarthy, Fiona. *Byron: Life and Legend*. London: John Murray, 2002.
- MacKay, Ross. "The Scattered Ruins of Evidence: Non-Eventworthy History in Old Mortality and the Brownie of Bodsbeck." *Studies in Hogg and His World*, 12 (2001): 56–79.

- MacLachlan, Robin W. "Hogg and the Art of Brand Management." *Studies in Hogg and His World*, 14 (2003): 5–15.
- Magnuson, Paul. *Reading Public Romanticism*. Princeton, NJ: Princeton University Press, 1998.
- Mahoney, Charles. "Periodical Indigestion: Hazlitt's Unpalatable Politics." *Romanticism and Conspiracy*. Ed. O. Wang. *Romantic Circles Praxis Series*. August 1997 [February 2008]. <http://www.rc.umd.edu/praxis>.
- Manning, Peter. "Touring Scotland at the Time of the Reform Bill: William Wordsworth and William Cobbett." *Wordsworth Circle*, 31(2000): 80–83.
- . "Detaching Lamb's Thoughts." *Prose Studies: History, Theory, Criticism*, 25 (2002): 137–46.
- Marchand, Leslie. *Byron: A Biography*. 3 vols. New York: Knopf, 1957.
- Martin, Philip. *Byron: A Poet before His Public*. London: Cambridge University Press, 1982.
- Martin, Raymond and John Barresi. *The Naturalization of the Soul: Self and Personal Identity in the Eighteenth Century*. New York: Routledge, 2000.
- . *The Rise and Fall of Soul and Self: An Intellectual History of Personal Identity*. New York: Columbia University Press, 2006.
- Mason, Nicholas. "Building Brand Byron: Early-Nineteenth-Century Advertising and the Marketing of Childe Harold's Pilgrimage." *MLQ* (December 2002): 411–40.
- Mason, Nicholas et al. 6 vols. *Blackwood's Magazine, 1817–25: Selections from Maga's Infancy*. London: Pickering and Chatto, 2006.
- Matthews, Samantha. *Poetical Remains: Poets' Graves, Bodies, and Books in the Nineteenth Century*. London: Oxford University Press, 2004.
- Mawman, Joseph. *An Excursion to the Highlands of Scotland and the English Lakes: With Recollections, Descriptions, and References to Historical Facts*. London: J. Mawman, 1805.
- Maxwell, William. *Of The Portraits, Busts, Published Writings, and Manuscripts, of Sir Walter Scott, Bart*. Edinburgh: W. Paterson, 1874.
- McCutcheon, Roger. "The Beginnings of Book-Reviewing in English Periodicals." *PMLA*, 37 (1922): 691–706.
- McGann, Jerome. *Fiery Dust: Byron's Poetic Development*. Chicago: University of Chicago Press, 1968.
- McKerrow, Mary. *The Faeds, a Biography*. Edinburgh: Canongate, 1982.
- Melikan, R.A. *John Scott, Lord Eldon, 1751–1838: The Duty of Loyalty*. New York: Cambridge University Press, 1999.
- Miller, Karl. *Electric Shepherd: A Likeness of James Hogg*. London: Faber & Faber, 2003.
- Mole, Thomas. *Byron's Romantic Celebrity: Industrial Culture and the Hermeneutic of Intimacy*. New York: Palgrave, 2007.
- Montaigne, Michel. *The Complete Essays of Montaigne*. Trans. Donald Frame. Stanford: Stanford University Press, 1958.
- Montgomery, Robert. *The Age Reviewed: A Satire with the Runaways*. London: W. Carpenter, 1827.

- Moore, Thomas. 1830. *Life of Lord Byron, with His Letters and Journals*. 6 vols. London: Murray, 1851.
- Mulvihill, James. "Hazlitt and the Idea of Identity." *Metaphysical Hazlitt: Bicentenary Essays*. Ed. U Natarajan, T. Paulin, and D. Wu. New York: Routledge, 2005.
- Murphy, Peter. *Poetry as an Occupation and an Art in Britain, 1760–1830*. New York: Cambridge University Press, 1993.
- Murray, John. *The Letters of John Murray to Lord Byron*. Ed. Andrew Nicholson. Liverpool: Liverpool University Press, 2007.
- Napier, George. *The Homes and Haunts of Sir Walter Scott, Bart.* Glasgow: James Maclehose, 1897.
- Napier, Macvey and James Grahame (attr). *Hypocrisy Unveiled, & Calumny Detected: In a Review of Blackwood's Magazine*. Edinburgh: F. Pillans, 1818.
- Newgate Calendar*, rpt. Tarlton Law Library, Law in Popular Culture Collection, Website Reproduction of *The Complete Newgate Calendar*. London: Navarre Society Ltd., 1926, <http://tarlton.law.utexas.edu/lpop/etext/completenewgate.htm>.
- Newlyn, Lucy. *Reading, Writing, and Romanticism: The Anxiety of Reception*. New York: Oxford University Press, 2000.
- Oliphant, Margaret. *William Blackwood and His Sons. Their Magazine and Friends*. Edinburgh: Blackwood, 1897.
- Owen, W.J.B. "Wordsworth and Jeffrey in Collaboration." *Review of English Studies*, ns, 15:58 (May 1964): 161–7.
- Parker, Mark. *Literary Magazines and British Romanticism*. New York: Cambridge University Press, 2000.
- Paulding, James Kirk. *Chronicles of the City of Gotham, from the Papers of a Retired Common Councilman Containing the Azure House. The Politician. The Dumb Girl*. New York: Carvill Press, 1830.
- . *Childe Roeliff's Pilgrimage: A Travelling Legend*. New York: J. J. Harper, 1832.
- Pearson, Hesketh. *The Smith of Smiths; Being the Life, Wit and Humour of Sydney Smith*. London: The Folio Society, 1977.
- Penelum, Terence. *Themes in Hume: The Self, the Will, Religion*. Oxford: Clarendon Press, 2000.
- Petrie, Elaine. "Odd Characters: Traditional Informants in James Hogg's Family." *Studies in Hogg and His World*, 1 (1990): 136–52.
- Philo-Judaeis. *A Letter to Abraham Goldsmid, Esq. Containing Strictures on Mr. Joshua Van Oven's Letters on the Present State of the Jewish Poor. Pointing out the Impracticability of Ameliorating Their Condition through the Medium of Taxation and Coercion, with a Plan for Erecting a Jewish College, or Seminary, &c.* London: Blacks and Parry, 1802.
- Polanyi, Karl. *The Great Transformation: The Political and Economic Origins of Our Time*. 1944. New York: Beacon Press, 1957.
- Pollins, Harold. *Economic History of the Jews in England*. Rutherford: Fairleigh Dickinson University Press, 1982.

- Poovey, Mary. *A History of the Modern Fact: Problems of Knowledge in the Sciences of Wealth and Society*. Chicago: University of Chicago Press, 1998.
- Porter, Noah. *Books and Reading: Or, What Books Shall I Read and How Shall I Read Them?* New York: Charles Scribner's Sons, 1881.
- Pratt, Willis. *Byron at Southwell: The Making of a Poet; with New Poems and Letters from the Rare Books Collections of the University of Texas*. Austin: University of Texas, 1948.
- Privateer, Paul. *Romantic Voices: Identity and Ideology in British Poetry, 1789–1850*. Athens: University of Georgia Press, 1991.
- Probyn, Elspeth. *Sexing the Self: Gendered Positions in Cultural Studies*. New York: Routledge, 1993.
- Poynder, John. *Literary Extracts from English and Other Works; Collected during Half a Century*. 3 vols. London: J. Hatchard & Son, 1844–47.
- Q. [pseudo]. "Literary Notices." Ed. (and possible author) Henry Leigh Hunt(?). *The Examiner*, (August 1824): 482–83.
- Raymond, Robert. "Genesis of the Corporation." *Harvard Law Review*, 19 (1906): 350–365.
- Redekop, Magdalene. "Beyond Closure: Buried Alive with Hogg's Justified Sinner." *ELH*, 52 (1985): 159–84.
- Reid, Thomas. "Of Memory." *Essays on the Intellectual Powers of Man. The Works of Thomas Reid, D.D., Now Fully Collected*. 2 vols. Ed. William Hamilton and Dugald Stewart. Edinburgh: Maclachlan & Stewart, 1863. I: 339–360.
- Reiman, Donald. *The Romantics Reviewed; Contemporary Reviews of British Romantic Writers*. Part A, 2 vols. Part B, 5 vols. Part C, 2 vols. New York: Garland Publishers, 1972.
- Reynolds, Larry. *James Kirke Paulding*. Boston: Twayne, 1984.
- Ricardo, David. *Works and Correspondence of David Ricardo*. Vol III. *Pamphlets and Papers 1809–10*. Ed. Piero Sraffa and M.H. Dobb. Cambridge: Royal Economic Society, 1951.
- Ring, John. *The Beauties of the Edinburgh Review, Alias the Stinkpot of Literature*. London: Symonds, 1807.
- Robinson, Henry Crabb. *Henry Crabb Robinson on Books and Their Writers*. Ed. Edith J. Morley. 3 vols. London: Dent, 1938.
- Roper, Derek. *Reviewing before the Edinburgh: 1788–1802*. Newark: University of Delaware Press, 1978.
- Rozin, Mordechai. *The Rich and the Poor: Jewish Philanthropy and Social Control in Nineteenth-Century*. London; Sussex: Sussex Academic Press, 1999.
- Rubens, Alfred. *Anglo-Jewish Portraits: A Biographical Catalogue of Engraved Anglo-Jewish and Colonial Portraits from the Earliest Times to the Accession of Queen Victoria*. London: The Jewish Museum, 1935.
- . "Portrait of Anglo-Jewry, 1656–1836." *Transactions of the Jewish Historical Society*, 19 (1960): 13–52.
- Rubenstein, W.D. *Britain's Century: A Political and Social History, 1815–1905*. London: Arnold, 1998.

- Russett, Margaret. *De Quincey's Romanticism: Canonical Minority and the Forms of Transmission*. New York: Cambridge University Press, 1998.
- . *Fictions and Fakes: Forging Romantic Authenticity, 1760–1845*. New York: Cambridge University Press, 2006.
- Saintsbury, George. "James Hogg." *Macmillan's Magazine*, LXI (November 1889): 18–29.
- Sartre, Jean-Paul. *Critique of Dialectical Reason. Vol I: Theory of Practical Ensembles*. 1960. Trans. A Sheridan-Smith, ed. J Ree. London: Verso, 1976.
- Scott, Walter. *The Letters of Sir Walter Scott*. 1934. Ed. H.J.C. Grierson. 12 vols. London: Constable, 1971.
- Scarre, Geoffrey. "What Was Hume's Worry about Personal Identity?" *Analysis*, 43 (1983): 217–21.
- Shelley, P.B. *The Letters of Percy Bysshe Shelley*. Ed. Roger Ingpen. New York: Scribner's, 1909.
- . *Shelley's Poetry and Prose*. 2nd ed. Ed. D Reiman and N Fraistat. New York: Norton, 2002.
- Simmons, Clare. *Eyes across the Channel: French Revolutions, Party History and British Writing, 1830–1882*. London: Harwood, 2000.
- Simpson, Kenneth. *The Protean Scot: The Crisis of Identity in Eighteenth-Century Scottish Literature*. Aberdeen: Aberdeen University Press, 1988.
- Smiles, Samuel. *A Publisher and His Friends. Memoir and Correspondence of the Late John Murray, with an Account of the Origin and Progress of the House, 1768–1843*. London: John Murray, 1891.
- Smith, Adam. *The Theory of Moral Sentiments*. 1759. Ed. Raphael and Macfie. Indianapolis: Liberty Press, 1982.
- Smith, Christopher. "Robert Southey and the Emergence of *Lyrical Ballads*." *Lyrical Ballads, 1798–1998*. Ed. N. Trott and S. Perry. *Romanticism and Victorianism on the Net*, 9 (February 1998) (September 2, 2008) n.p., <http://www.ron.umontreal.ca/>.
- Southey, Robert. *Life and Correspondence of Robert Southey*. 1850. Ed. Charles Cuthbert Southey. New York: Harper Brothers, 1855.
- Spenser, Edmund. *The Fairie Queene*. Vol. 2. *Works Of Edmund Spenser in Eight Volume with the Principal Illustrations of Various Commentators*. London: Cadell and Davies, 1805.
- Spirit of the Public Journals Being an Impartial Selection of the Most Exquisite Essays and Jeux d'Esprits*. 21 vols. London: R. Phillips, 1797–1825.
- Spivak, Gayatri Chakravorty. "Acting Bits/Identity Talk." *Critical Inquiry*, 18 (1992): 770–803.
- Spragens, Thomas. *The Irony of Liberal Reason*. Chicago: University of Chicago Press, 1981.
- Stabler, Jane. "Against Their Better Selves: Byron, Jeffrey and the *Edinburgh*." *British Romanticism and the Edinburgh Review: Bicentenary Essays*. Ed. M. Demata and D. Wu. New York: Palgrave, 2002.
- Stafford, Fiona. "The *Edinburgh Review* and the Representation of Scotland." *British Romanticism and the Edinburgh Review: Bicentenary Essays*. Ed. M. Demata and D. Wu. New York: Palgrave, 2002.

- [Stephens, Alexander et al.] *Public Characters*. 10 vols. London: R. Phillips, 1798–1810.
- Stewart, David. “‘We Are Absolutely Coining Money’: Commerce, Literature and the Magazine Style of the 1810s and ‘20s.’” *Nineteenth-Century Contexts*, 30 (2008): 21–37.
- Stoddart, Judith. “Cultures of Print: Mass Markets and Theories of the Liberal Public Sphere.” *Authorship, Commerce and the Public: Scenes of Writing, 1750–1850*. Ed. E.J. Clery, C. Franklin, and P. Garside. New York: Palgrave, 2002.
- Susser, Bernard. *The Jews of South-West England: The Rise and Decline of their Medieval and Modern Communities*. Exeter: Exeter Press, 1993.
- Sutherland, John. *The Life of Walter Scott: A Critical Biography*. Cambridge, MA: Blackwell Publishers, 1995.
- Terada, Rei. “Phenomenality and Dissatisfaction in Coleridge’s Notebooks.” *Studies in Romanticism*, 43 (2004): 257–82.
- Thelwall, John. *A Letter to Francis Jeffray, Esq., on Certain Calumnies and Misrepresentations in the Edinburgh Review....* Edinburgh: Printed for the author by John Turnbull, 1804.
- Thompson, E.P. *The Making of the English Working Class*. 1963. New York: Penguin, 1980.
- Thornton, Henry. 1802. *An Enquiry into the Nature and Effects of the Paper Credit of Great Britain*. Ed. F.A. Hayek. London: George Allen and Unwin, 1939.
- Treadwell, James. *Autobiographical Writing and British Literature, 1783–1834*. New York: Oxford University Press, 2005.
- Trelawny, Edward. *Trelawny’s Recollections of the Last Days of Shelley and Byron*. London: Edward Moxon, 1858.
- Twiss, Horace. *Public and Private Life of Lord Chancellor Eldon, with Selections from His Correspondence*. 3 vols. London: John Murray, 1844.
- Valentine, N.I. *The Discourse of the Three Sisters*. London: Alexander, 1805.
- Webb, Samantha. “Appropriating the Literary: James Hogg’s Poetic Mirror Parodies of Scott and Wordsworth.” *Studies in Hogg and His World*, 3 (2002): 16–35.
- Wellens, Oskar. “The London Review (1809).” *Neophilologus*, 69 (1985): 452–63.
- Wheatley, Kim. *Shelley and His Readers: Beyond Paranoid Politics*. Columbia: University of Missouri Press, 1999.
- . “Reading the ‘Age of Personality’ in *Biographia Literaria* and Its Reception.” INCS Conference: George Mason University, Fairfax VA, 2002.
- Whipple, Edwin Percy. *Essays and Reviews*. 2 vols. Boston: Houghton, Mifflin, 1883.
- Williams, P. *Remarks Suggested by the Perusal of a Pamphlet Entitled “Britain Independent of Commerce.”* London: S. Tipper, 1808.
- Wolferstan, Elizabeth Pipe. *Eugenia: A Poem in Four Cantos*. London: Longman, 1824.

- Wood, Marcus. *Radical Satire and Print Culture, 1790–1822*. Oxford: Clarendon Press, 1994.
- Wordsworth, Jonathan. “Introduction.” *Wat Tyler: A Dramatic Poem*. 1817. *Facsimile Edition*. Oxford: Woodstock Books, 1989.
- Wordsworth, William. *The Prelude*. 1799, 1805, 1850. Ed. J. Wordsworth, M.H. Abrams, and S. Gill. New York: W.W. Norton, 1979.
- Wordsworth, William and Dorothy Wordsworth. *The Letters of William and Dorothy Wordsworth*. Arranged and edited by Ernest de Selincourt. 2nd ed. 7 vols. Oxford: Clarendon Press, 1967–93.
- Wordsworth, William and Samuel Taylor. *Lyrical Ballads with a Few Other Poems*. 1798; 2nd ed., 1800. Ed. R.L. Brett and A.R. Jones. London: Methuen, 1963.
- Wyhe, John van. “Was Phrenology a Reform Science? Towards a New Generalization for Phrenology.” *History of Science*, 42 (2004): 313–33.

INDEX

Extended discussions of a topic are indicated by bold type; the index uses the abbreviations indicated at the front of the volume and occasional shortened titles. Articles are listed under the periodicals in which they appeared and the entries for authors are cross-referenced to the relevant journals.

- accents, verbal, 62, 131, 206
Addison, Joseph, *Spectator*,
40–2, 83, 206–9, 211,
232
Ainslie, Donald, 251n2
Albert, Ernest, 265n27
Alexander, J. H., 228
Alexander, Levy, 181, 185, 187–8,
191–2
Allan, William, ix
Ambrose's Tavern, x
Analytic Review, 5
anonymity, 23, 53, 125, 146,
164–5, 208
law regarding, 41
and literary value, 233, 237
Anti-Jacobin Review and Magazine,
255n14
antidote for liberal press, 89
attacks on ER, 5, 50, 239n1
competition with Edinburgh
Review for audience, 80
use of Burkean terms, 61
ARTICLES: "Review of
Mounier's *French
Revolution*," 66–7, 247n16;
"Reviewers Reviewed"
(R. C. Dallas), 80–2
Anti-Jacobin Weekly:
corporate effort, 61
organization of, 60–1
on power of belief, 61–2
predecessor of ER and AJ, 56
ARTICLES: "Finance" on
taxes and integrity, 62;
"Prospectus" on Truth,
60–1
Archer, Thomas, 46
Arkin, Marcus, 185
artificial person, 42, 87–8
see also corporations
Austen, Jane, 241n8
authenticity, 5, 103, 143
and Byron, 139, 144–5, 148–9
of facts, 69
of history, 106–7, 122
and James Hogg, 204–5,
230–1, 237
in mercantilism, 56–7
of self, 18, 42, 122
see also impersonation
authorship, corporate structure of,
33–5, 86–7, 108, 214, 231–2
autobiography, 31, 234, 243n15,
263n19
Bacon, Francis, 27, 65
Bagehot, Walter, 39, 53
Bakan, Joel, 27
Bakhtin, Mikhail, 18, 25–6, 35, 168
Ballantyne, James, ix–x, 90, 94,
206–7, 237, 250n9

- Bank of England, 57–8, 64, 75, 194
see also Banking Crisis of 1797;
 Cobbett, William
- Bank Restriction Act, 56, 59
- Banking Crisis of 1797, 6–7, 14, 55,
 56–60, 124
 and ER, 59–60
 and Goldsmid, 184–5
 Horner's assessment, 64–5
 merchant and periodical
 response, 58–9, 64
- Baring, Francis, 190, 193–5, 223,
 258n5
- Barresi, John, 3, 117
- Barrett, Eaton Stannard:
Comet, 6
Heroine, 6, 18–24, 26, 127,
 241n8
 and heteroglossia, 24–5
 on print culture, 19
 spoofs reviewers, 22–3
- Baudrillard, Jean, 24
- Bauer, Josephine, 38
- Becher, J. Thomas, 135–7, 140,
 150–1
- Beckett, John, 161
- Bentham, Jeremy, 38, 39, 244n20
- Bermant, Chaim, 192
- Betty, William, child actor, 255n17
- Blackett, Joseph, cobbler poet,
 204, 217
- Blackstone, William, 26, 87, 249n5
- Blackwood, William, 2, 78, 84,
 99–100, 107, 123, 127–8,
 217–18, 260n1
- Blackwood's Magazine*, ix–xi, 1, 7,
 31, 39, 83, 99, 169–70, 217
 on Byron and Cockneys, 169–72
 challenge to ER, 17, 78
 on coronation, 219–23,
 262–3n15
 on economics, 105–6
 effect on Hazlitt, 124
 on ER's limitations, 101–2
 exploits character, 201–2
 founding, 8, 84, 99–100, 218–19
- historical consciousness and
 personality, 99–108, 203,
 260n2, n5
- history as model for, 106–7
- invention of Hogg, 218–19,
 227–8, 263n20, 264n22
- and literary assassination, 226–7
- methods anticipated by Hogg's
 Spy, 205, 217–19
- praises Horner, 218
- use of multiple identities, 17–18,
 104, 252n9, 257n25
- use of Wordsworth, 17–18,
 241n6
- on Wat Tyler, 107–8
- ARTICLES: "Antiquarian
 Repertory" (Scott and
 Pringle), 106–7; "Boxiana"
 (Wilson), 38; *Chaldee
 Manuscript* (Hogg), 84,
 100, 107, 203, 218, 263n20;
 "Cockney School" series,
 263n19; "Familiar Letter of
 Hogg's *Memoirs*" (Wilson),
 203, 219, 222–9; "Humour
 of Our Ancient Songs,"
 107; "Hymn to Christopher
 North," 218–19; "Letter
 from London," 260n1;
Noctes Ambrosianae,
 x–xi, 9, 128, 203–5, 218,
 225, 228–9, 231–2, 237,
 260n1, n3, 264n21, n22;
 "On Periodical Criticism
 of England" (Lockhart),
 100–2; "Rev of CHP IV"
 (J. Wilson), 168–9;
 "Rev of Peter's Letters to
 His Kinfolk," 127–8;
 "Rev of *Stories for Children*,"
 107–8; "Scot's Mummy"
 (Hogg), 203, 230–1, 236;
 "Scottish Gypsies" (Scott
 and Pringle), 102–4;
 "Steamboat" (Galt), 221–2;
 "T. Tickler on new cantos

- of DJ, 171–2, 178; “Time’s Magic Lantern,” 104–6; “Treason,” 263n17; “When This Old Book Was New” (Lockhart), 102
- Bloomfield, Robert, 202, 204
- body politic, 41, 65, 72, 77
- AJW view of, 61–2
- and banking crisis, 57–8
- and individual bodies, 63–4, 126
- monetary circulation through, 66
- periodical as disease of, 239–40n2
- Bonaparte, Napoleon, 60, 85, 91–2, 96, 186, 223
- Boone, James, *Men and Things in 1832*, 33, 35, 41
- Boswell, Alexander, 146, 224
- Boswell, James, 161
- on Hume’s death, 113
- London Journal, 251n3
- Braham, John, 187
- British Critic*:
- on Hogg’s *Confessions*, 237
- reviews of Byron, 166, 171–2, 255n14
- broadsheets, 5
- Bromwich, David, 251n4
- Brougham, Henry, 2, 51, 53, 80, 91, 99, 163, 167, 221, 246n6
- and economics, 73–4
- see also* ER
- Bullion Report, 189–91, 218
- Burdett, Francis, 24
- Burke, Edmund, 28–9, 38–9, 61, 251n3
- Abridgement of English History*, 104
- Letter to a Member of the National Assembly*, 184, 258n2
- On the Sublime and Beautiful*, 116–17, 210
- Reflections on the Revolution in France*, 67, 184, 186, 242
- Burns, Robert, 17, 93, 202, 204–5, 233, 250n9
- Byromania, 166
- Byron, Annabella Millbank, Lady, 130, 167, 262n12
- Byron, Catherine Gordon, 131–2, 149–50
- Byron, George Gordon, (sixth Lord), x, 7–8, 15, 126, 129–79 (and notes), 198–9, 225
- and anachronism, 137–8, 147, 168, 170
- body of, 131–2, 136–7, 149, 151
- clubfoot, 131–2, 171, 217, 253n4
- on death of Shelley, 174
- on deaths of Keats, 172–3, 175–9
- debut in London, 137–8
- fame of, 34, 131–3, 134, 137–8, 144–6, 150–1, 158–9, 166–70, 175–7, 253n6, n7, 255n17
- and House of Lords, 134, 138, 152–3, 155, 157, 161–3, 253n5
- on “lower empire,” 1, 2–3, 178
- name, 142–3, 150–1, 159, 178, 253n4, 257n24
- public identity, 129–31, 133, 139–40, 142, 144, 152–3, 166–9, 171–2, 179, 198, 257n24
- reaction to ER, 149–52
- reviews of Hours, 140–7, 149–52
- satire of Jeffrey, 158–62
- and Southwell criticism, 135–7
- WORKS: *Age of Bronze*, 169–70; “Answer to Some Elegant Verses,” 136–7; *British Bards*, 145–6; Childe Harold’s Pilgrimage, 130,

- Byron, George Gordon—*continued*
 133–4, 138, 142, 143,
 166–71, 253n5, 257n24
 “Damaetas,” 255–6n18
Devil’s Drive, 244–5n26
 “Distant view of Harrow,” 143,
 148
Don Juan, 1, 7–8, 59, 111, 127,
 129, 133, 169–72, 174–9,
 253n2, 254n10, n12,
 257n28
English Bards and Scotch
Reviewers, 80, 95, 145–7,
 152–60, 162–6, 172,
 244n22
Fugitive Pieces, 133, 135
Hours of Idleness, 51, 95, 133,
 134–51, 153, 163, 253n4,
 254n8, n13, 255n16
 “On Leaving Newstead Abbey,”
 137–8, 143, 148–9,
 255n14
 “The Tear,” 144–5
 “To a Knot of Ungenerous
 Critics,” 137
 “To M.S.G.,” 145, 256n19
 “To the Sighing Strephon,” 136
- Byron, William (fifth Lord),
 252–3n1
- Byronism, 4, 34, 131–2, 165, 198
- Campbell, Thomas, 34
Gertrude of Wyoming, 94–5
 “Lochiel,” 213, 261n7
- Canning, George, 2, 33, 61–2,
 88, 218
 founding of AJW, 60
 and QR, 89, 91–2
 and war of representation, 85
- Carlisle, Frederick Howard, Lord
 (Byron’s guardian), 139,
 152–7, 162
- Carlyle, Thomas “Hero as Man of
 Letters,” 38–9, 46
- Castlereagh, Robert Stewart, Lord,
 33, 100, 171–2
- Centlivre, Susan, *Bold Stroke for a
 Wife*, 183
- Cervantes, Manuel, *Don Quixote*,
 21–2, 168, 241n8
- cities:
 heteroglossic structures, 29–30,
 205–6
see also Edinburgh; London
- Clark, G de N, 242n11
- Clarke, Hewson, x, 142, 145–7
Saunterer, 256n20
see also Satirist
- Cleghorn, James, 100, 218,
 262n11
- Clive, John, 53, 70, 91, 246n9
- Cobbett, William, 4, 14–15, 27–8,
 46, 221, 244n21, n22, 259n13
 Anti-Semitism, 8, 182, 191, 194,
 259n10
 celebration on release from
 prison, 259n9
 compared to Addison and Paine,
 41–2
 fashionableness, 42–3
 on Goldsmid’s public image,
 190–6
 on identity, 189
 on mystification of Bank of
 England, 57, 190–1, 194
Paper against Gold on Goldsmid,
 57, 189–94, 259n9
 and public self, 37, 41, 124, 196,
 259n9
- coffee-house, 37, 80
- Cole, G. D. H., 244n21, 259n9
- Coleridge, Hartley, 157–8
- Coleridge, S. T., 16, 31–2, 59, 108,
 123, 128, 264n22
Biographia Literaria, 51, 252n7
 effected by Reviews, 15
 on effects of Reviews, 14,
 239–40n2
 on empiricism, 245n3
 on ER, 50–1, 68, 245–6n4
 periodical contrasted with
 Cobbett’s, 37

- Statesman's Manual*, 239–40n2, 252n10
 on structure of nation, 27–8
- Colman, George (1732–1794),
King Lear, 44–5
- Colman, George (1762–1836), *John Bull*, 86
- Commercial Habits of the Jews*, 191
- Confessions of a Justified Sinner*
 (J. Hogg):
 as answer to *Maga*, 203, 225–6
 and authenticity, 230–1
 confession in, 228
 desire and identity in, 226–7
 doubts of authorship, 237–8
 Editor in, 231, 233–5, 237–8
 extratextuality of, 230–2, 264n25
 facsimile and justification in, 233–4
 Gil-Martin in, 210, 219, 226–8, 230, 234, 264n21
 naming and textuality in, 229–31
 reviews of, 231–3, 237
 revisions of, 237–8, 265n26, n27
see also Hogg, James
- consensus, in empiricism, 113–15
- Constable, Archibald, ix–x, 2, 84, 86, 100, 217, 260n4
 in Chaldee MS, 100
 credit issues, 88–9
 as “entrepreneurial publisher,” 30, 245n1
 in *Flim-Flams!*, 87
 pay scale for ER, 54, 82
- Cope, S. R., 185–6, 259n12
- Cornish, W. R., 242n11
- corporations:
 anthropomorphism of, 87–8
 character of, 28–9, 36–7
 as ideal, 242n11
 and individuals, 6–7, 28–9, 39, 42, 58, 88, 261n9
 and institutional heteroglossia, 24, 26–8, 34–5
 periodicals as, 17, 29, 50, 60, 68, 73, 77, 99, 127, 172
 psychopathology of, 27, 29, 219
 sole, 26–8, 39, 249n5
 speech of, 28–9
Courier, 14, 187, 192, 240n2, 247n11
- Cox, Jeffrey, 171
- Critical Review*, 16, 141, 146
- Cumberland, Richard, 242n12, 250n9
- Cumming, Valerie, 222, 262n15
- Currie, James, 17
- Cutmore, Jonathan, 92, 249n7
- Dallas, Robert Charles:
 counter-attacks ER in AJ, 80–1, 248n1
 critique of ER’s
 “Advertisement,” 81
 friendship with Byron, 141–3, 162–3, 255n15
History of the Maroons, 80
 and publication of *English Bards*, 155–7
- Damrosch, Leo, 113, 251n3
- Darwin, Erasmus, 27–8
- De Quincey, Thomas, 2, 111, 123–4, 240n4, 252n7, 260n3
 and periodical selves, 19, 31–2
see also LM
- death, *see* identity and self; *under specific individuals*
- Derrida, Jacques, 30, 252n7
- Dighton, Robert:
 Portrait of A. Goldsmid, 186
- DiscoverArchive (archive of primary sources for book), xi
- D’Israeli, Isaac, 96, 181
Flim-Flams!, 30, 50, 53, 86–7
- dueling, 146–7, 159–60, 165, 213, 224, 243n17, 252n1
 metaphor for periodicals, 39, 159, 164, 178
- Duncan, Ian, 30, 204, 225, 261–2n10

- Eagleton, Terry, 31
Eclectic Review, 141–2
 economics, 5–8, 21, 42, 65
 and anti-Semitism, 183–4,
 186
 of information, 36, 43, 51, 58,
 65–9, 72–3, 83, 97, 158,
 209, 246n9, 257n28
 and modernity, 29–30, 104–6
 as science, 63–6, 73–4
 transformation of commodities,
 55–6, 59
 Eden, Frederic Morton, *State of the
 Poor*, 74–5
 Edgeworth, Maria, 22, 261n5
 Edinburgh (city), 30, 52–3, 85,
 205, 209, 228, 262n11
Edinburgh Magazine:
 “On Fashion” (Hazlitt), 117
Edinburgh Review, x, 1–2, 4–5, 7,
 14, 34, 98–9, 124
 attacks on, 14, 49–50, 80–1,
 92–3, 101–2, 157–61
 Byron’s reaction to, 149–52
 corporate extension of Horner,
 65, 72
 corporate identity, 3, 50, 73,
 127
 correspondence to QR, 34, 97–8,
 100–2, 214
 “duel” with Eldon, 39
 economics and epistemology of,
 52, 54–6, 66–78, 84
 on facts and theory, 53, 69, 72–3,
 77, 80
 myths of inevitability and
 founding, 49–53
 “Scottish” character, 53, 202,
 250n13
 and taste, 1, 50–1, 54, 69, 75–6,
 80, 94–5, 211–12
 Whig allegiances, 23, 45, 92,
 150, 248n17
 on Wordsworth, 17–18
 ARTICLES: “Advertisement,”
 79–81; “On the Periodical
 Press” (Hazlitt), 240n5;
 “Rev of Analysis of a New
 Metal” (Brougham), 74;
 “Rev of Cevallos on the
 French Usurpation of
 Spain,” 84–5, 91, 93, 147;
 “Rev of CHP IV”
 (J. Wilson), 167–9; “Rev of
 CHPI-II” (Jeffrey), 51; “Rev
 of Coleridge’s *Lay Sermon*”
 (Hazlitt), 240n2; “Rev
 of *Gertrude of Wyoming*”
 (Jeffrey), 94–5; “Rev of
*Guineas an Incumbrance
 to Commerce*” (Brougham),
 73–4; “Rev of *Hours of
 Idleness*” (Brougham), 51,
 95, 130, 135, 137, 147–9,
 151–2, 163, 253n4; “Rev
 of *Marmion*” (Jeffrey),
 90, 95; “Rev of Mounier’s
*Influence... on the French
 Revolution* (Jeffrey), 66–8,
 70, 247n16; “Rev of
 Playfair’s *Huttonian Theory*
 (Jeffrey), 72–3; “Rev of
 Pratt’s *Bread, or the Poor*”
 (Horner), 74; “Rev of
 Southey’s *Thalaba*,” 50,
 74–7; “Rev of Thornton’s
On Paper Credit” (Horner),
 66, 68–70, 73; “Rev of
Utility of Country Banks”
 (Horner), 70–1; *see also*
 Horner, Francis; Jeffrey,
 Francis; Smith, Sydney;
 BM; QR
 Egan, Pierce, *Life in London*, 30
 Eldon, John Scott, Lord, 3,
 6, 38, 187, 242n11,
 243n19
 and Byron, 134, 152–3, 157,
 161–2, 244n26
 on Cobbett, 41–3, 244n21, n24
 and press, 39, 42–3, 47
 and regency crisis, 43–6

- reputation for public crying, 46,
244n26
- Elia, *see* Lamb, Charles; LM
- Elledge, Paul, 133, 244n23, 252n7,
255n17
- Ellis, George, 60, 85, 90–1, 94,
97, 99
see also QR
- Emden, Paul, 185
- Emerson, Ralph Waldo, 243n18
- empiricism, 3, 50, 114–15, 176,
202, 229, 245n3
- Endelman, Todd, 258n7
- Erdman, David, 165
- Erickson, Lee, 14
- Erinaceus, *Public Credit and
Decease of Goldsmid*,
194–5
- Eversley, George, 176
- facts, 7, 39, 194
and belief, 61–2
“modern,” 52, 55, 257n27
and theory, 69, 72–3
“unvarnished,” 74
- Faed, James, viii, ix
- Faed, Thomas:
*Shakespeare and His
Contemporaries*, x
*Walter Scott and his Literary
Friends*, viii, ix–xi
- Fairburn, J., 258n5
- fame, 32–3, 43, 120, 122–3, 178,
182–3, 191, 198, 201, 206,
217, 239n2, 247n12, 248n2
see also Byron, George Gordon,
(sixth Lord)
- Fang, Karen, 263n20
- fashion, 21, 117, 151, 167, 216–17
- Ferguson, Adam, ix–x
- Ferris, Ina, 219
- Flynn, Philip, 53, 246n9,
249–50n8
- Fontana, Biancamaria, 62, 248n17
- Foote, Samuel, *The Liar*, 248n2
- Foucault, Michel, 252n8
- Franta, Andrew, 31
- Fretwell, Katie, 187, 258n6
- Galileo, 104–5
- Galt, John, 131, 161, 252–3n1,
257n24
Autobiography, 129–30,
252n1
“Epigram” on Byron, 129–30
see also BM
- Garden, Margaret Hogg, 237–8
- Garrick, David, 120, 144, 255n17
- Garside, Peter, 264n25
- genres:
novelization of, 26
Gentleman’s Magazine, 30, 171, 201
- George III, King (1760–1820):
insanity, 43–5, 134, 244n23
meets S. Johnson, 161
- George IV, King (1820–1830)
Regent (1811–1820), 30,
134, 223
coronation of, 120–1, 220–2,
262n14, 262–3n15
- Gifford, William, 2, 74, 77, 91–2,
101–2, 248n4, 249n6
critical blindness to history,
101–2
editor of AJW, 61
editor of QR, 97
on effects of QR on ER, 96
- Gillray, James:
Midas, 57–8
Political Ravishment, 57–8
- Gilmartin, Kevin, 42, 243n16,
244n25
- Godwin, William, *Caleb Williams*,
18–19
- gold, 65–6, 124
as ink, 23
materiality of, 71, 73–4
and monetary policy, 56–9
and Wordsworth’s “daffodils,” 54
see also Banking Crisis of 1797;
Cobbett, *Paper Against
Gold*

- Goldsmid, Abraham, 7–8, 181–99
 (and notes):
 balances Jewish and British allegiances, 192
 and bank crisis, 184
 Cobbett's attacks on, 190–5
 depression corresponds with stock depression, 194
 firm's development, 184–5
 managed philanthropy, 183
 posthumous reputation, 195–9
 and press, 191–2
 public identity of, 187–9
 public visibility, 186–7
 suicide and reactions to, 182–3, 192–3, 223
- Gordon, Mary, 260n1, 261n5
- Grahame, James, 212, 214
- Great Synagogue of London, 187
- Greig, James, 53, 245n1
- Grey, Charles, Lord, accusations against Eldon, 45–6
- Groves, J. T., 187
- Gunzenhauser, Bonnie, 243n14
- Habermas, Jurgen, 239n1, 243n16
- habits, 114, 117, 123, 211–12
 and character, 17, 47, 63–4, 112, 171, 191, 209–10, 225
 of reading, 21–2, 40–1, 73, 75, 80, 83, 98
- Hale, Susan, 19
- Halevi, Uri, 185
- Harrington, James, 27
- Harvie, Christopher, 249–50n8
- Haydon, Benjamin, 121, 260n5, 262–3n15, 263n19
- Hayek, F. A., 58
- Hazlitt, William, ix, 4, 7, 47, 108, 113, 239–40n2, 251n4, 252n10
 on Byron's self "*travestie*," 126–7, 135, 170
 on corporations, 28–9
 dialogue with Lamb, 35–7
 as Edinburgh Reviewer, 125
 on identity, 2, 117–24
 on industrial image of periodicals, 32–3
 "pimpled," 260n5
 public self as textual, 112, 117, 119–20, 122, 132, 178
 on QR and ER as indistinguishable, 97–8, 100
 on uncertainty of character, 118–19
 vulnerable to representation, 123–4
 on Wordsworth's deformed genius, 15–16
- WORKS: "Character of Cobbett," 42; *Liber Amoris*, 121–2, 178, 251n5; "On Character," 121; *Principles of Action*, 117–18; *Spirit of the Age*, 2, 16, 36, 126–7, 170, 240n5, 244n22; *Table Talk*, 13, 28, 33, 36, 42, 118–23, 251n1; "What Is the People?," 117; "Whether Actors Ought to Sit in the Boxes," 119–21, 167; "Will-making," 251n1; *see also* EM; ER; LM
- Heinzelman, Kurt, 121–2
- Henderson, Andrea, 55
- Herzog, Don, 46, 259n10
- heteroglossia, 33, 77, 108, 210, 243n14
 of cities, 29–30, 206–7
 of English, 242n10
 of genre, 206
 "hybrid construction," 25
 monoglossia as, 38
 in novel, 25–6, 32
see also institutional heteroglossia
- Heward, Edmund, 243n19
- Higgins, David, 17
- Highley, Samuel, 86–7
- Hilton, Boyd, 57
- Hinde, Wendy, 60

- hoaxes, *see* identity and self; impersonation
- Hobbes, Thomas, 121
- Hobhouse, John Cam, 146, 150, 158, 256n21
- Hobsbawm, E. J., 29
- Hofkosh, Sonia, 243n14
- Hogg, James, ix–xi, 8–9, 124, 127, 201–38 (and notes):
Anecdotes of Scott, 202–3, 215–17, 261n10
 associated with Cockneys, 225
 body of, 204–5
 career, 203–4
 conceives *Chaldee MS* as “sly history,” 218
 drinking as trope for, 227–8
 handwriting of, 233
 as historiographic agent, 203
Memoirs of the Author’s Life, 203, 217, 219, 222–5, 226–7, 233–4, 260n4
Poetic Mirror, 203–4, 225
 and Scott, 215–16, 261n8, n10
 and “Shepherd” in Blackwood’s, 205, 225, 228–9
 on textual identity, 216–17, 223–4, 227
see also *Confessions of a Justified Sinner*; *Spy*; *The*; BM
- Holland, Henry Richard Vassal-Fox, Lord, 2, 164–5
- Horne, Colin, 256n23
- Horner, Francis, 6–7, 94, 204, 218, 246n6, n9, 248n18, 249n8
 on Bank Crisis, 64–5
 criticizes Pitt and Fox’s speech, 247n13
 on economics of knowledge, 55–6, 65–6, 70
 education, 62–6, 77, 247n12
 and ER’s economic policy, 54–5, 70–1
 and ER’s system, 65, 67, 70, 72
 “Londonized,” 247n14
 proposes motto for ER, 53–4
 on science and economics of “will,” 63–4
see also ER
- House of Lords, 134, 152, 157, 161–3
 and Regency crisis, 43–6
- Hughes, Gillian, 206, 222, 232
- Hughson, David, 188, 258n6
- Hume, David, 7, 28, 46, 126, 169, 210, 246n9
History, 247n13
 on identity, 52, 63, 111–16, 118, 127, 227, 247n15, 251n2
 “My Own Life,” 112–13
 on revision, 113–14
- Humphry, Davy, ix
- Hunt, John, 130, 169–72, 175, 178
- Hunt, Leigh, 31, 130, 134, 170–2, 174, 178
Examiner, 46–7, 231–2, 237
Liberal, 178
 and literary assassinations, 226, 263n19
Story of Rimini, 260n5
- Hunter, Alexander, 181–2, 258n1
- Hunter, Richard, 44
- identity and self, 2–3, 61, 128, 224–6, 231, 238
 and body, 63, 116–17
 and death, 45, 87, 105, 112–13, 138, 174–6, 183, 193–4, 223, 226
 and dreams, 32–3, 114–15
 and erasure, 128
 and forgery, 77, 118
 as heteroglossic, 33–4, 88
 hoaxes of, 107, 127, 132–3, 225, 230
 as incorporated being, 117–18
 literary replications of, 18–19, 20–2, 112–13, 232–3
 of public performer, 119–21
 and repetition, 111–12, 118–19, 122
 and sameness, 111–12, 115

- and social discourse, 114–16
 and sole corporation, 26–7
 and symbolic performance, 32–3,
 39, 45, 157
 and textuality, 29, 113–15, 119,
 121–3, 203–4, 216–17,
 223–4, 227, 234
see also corporations;
 impersonation
- impersonation, 17–18, 33, 122,
 133, 154–5, 207, 230,
 244n24, 255n17
- institutional heteroglossia, 6, 87–8,
 108, 220
 contrasted with authorial,
 25–6, 127
 and genre, 30–1
 of modern corporation, 26–8,
 34–5
 of periodicals, 26, 37–8, 53–4,
 77, 95, 168–9, 210, 220–1,
 243n14
 in QR, 95
- intentionality:
 corporate, 32, 36, 68, 90
 and heteroglossia, 6, 25–6, 30
 and will, 63–4
- Irving, Washington, x, 196
- Izenberg, Gerald, 3
- Jamilly, Edward, 187
- Jeffrey, Francis, ix–x, 6–7, 17–18,
 52, 70, 84–5, 88, 90, 101, 125,
 219, 240n4, 241n7, 250n12,
 261n7
 on challenge of QR, 93–4,
 250n9
 and empiricism, 50–1, 246n9
 Hogg's critique of, 211–14
 metaphors for the ER, 51, 53, 73,
 77–8, 246n5
 on public and private
 character, 51
see also ER; Byron, George
 Gordon, (sixth Lord)
- Jeffrey, George, 158–9
- Jews:
 and English patriotism, 183, 186,
 258n2
 and financial markets,
 183–5
 and philanthropy, 188
 and performance of identity,
 181–2, 189
- Johnson, Samuel, 28, 113–14, 161
- Johnston, Kenneth, 241
- Jones, Christine, 131
- Jones, Mark, 18
- Junius, 23, 41, 243n19
- Keach, William, 59
- Keats, John, xi, 2, 15, 178, 217,
 256n19, 263n19
 death, 129, 172–7
 and review poem, 30–1
- Keen, Paul, 239n1
- Kernan, Alvin, 46, 161
- Kingwell, Mark, 27
- Kirchhofer, Anton, 5–6
- Klancher, Jon, 2, 15, 33, 41, 114,
 126, 243n13, n16
- knowledge, *see* economics
- Koenigsberger, Kurt, 251n5
- Koss, Stephen, 247n11
- Kropf, David, 25
- Kyd, Stewart, *Law of
 Corporations*, 27
- Lamb, Charles, x, 4, 122, 124,
 260n5
 Elia's alleged murderer, 36,
 243n17
 on print production, 235
see also LM
- Landry, Donna, 202
- Lansdowne, William Petty,
 Lord, 57
- Lapp, Robert, 108, 252n10
Le Beau Monde, 255n14
- legal fiction, 27–8
- Leigh, Augusta Byron, 130, 132–3,
 155, 253n7

- Lennox, Charlotte, *Female Quixote*, 19
- Leps, Marie-Christine., 36
- literary assassination, 225–7
- Locke, John, 117, 201, 242n10
- Coleridge on, 28, 50
- on identity, 27, 114–15, 126
- Lockhart, John, ix–x, 99, 101, 102, 127–8, 203, 238, 243n15, 260–1n5, 265n27
- see also* BM
- London, 29, 37, 57–8, 76, 124, 175, 188–9, 192, 209, 252n6
- London Magazine*, x–xi, 1, 29, 33, 124, 243n17
- Hazlitt and Elia juxtaposed, 35–6
- monoglossic tendencies, 37–8
- ARTICLES: *Confessions of an English Opium-Eater (De Quincey)*, 19, 26, 31–2; “Detached Thoughts on Books and Reading” (Lamb), 35–6; “Literary Police Office,” 36, 243n17; “Mrs. Battle’s Opinions on Whist” (Lamb), 222; “Much Ado about Nothing,” 38; “On Consistency of Opinion” (Hazlitt), 117; “Old Benchers” (Lamb), 29–30; “Oxford in the Vacation” (Lamb), 234–5; “Prospectus” (John Scott), 37–8; “Sign of the Times” (John Scott), 222
- London Review*, 242n12, 250n9
- Longman, Thomas Norton, 84, 86, 88
- Lord Chancellor:
speaks for king, 39, 43
see also Eldon, John Scott, Lord
- Lucian, *Dialogues of the Dead*, 113
- Lynch, Deidre, 54
- Macalpine, Ida, 44
- MacCarthy, Fiona, 170
- MacKay, Ross, 263n20
- MacLachlan, Robin, 263n18
- Macpherson, James, 106, 151–2, 215
- Magnuson, Paul, 226
- Mahoney, Charles, 240n2
- Manning, Peter, 36, 124
- Mansfield, William Murray, Lord, 39–41, 43, 46, 243n19
- Marchand, Leslie, 140, 146, 150, 256
- Martin, Philip, 171
- Martin, Raymond, 3, 117
- Mason, Nicholas, 256–7n24
- materiality, 194
- and continuum with symbolic, 30, 58–9, 64, 73–4
- and economics, 59, 66, 70–1
- Matthews, Charles, 120
- Mawman, Joseph, 252n6
- Maxwell, William, viii
- McCutcheon, Roger, 5
- McKay, Charles, 125
- McKerrow, Mary, viii
- Melikan, R. A., 45, 244n24
- merchants, 61, 69, 76, 183–4, 186
- analogy to “man of letters,” 46
- bolster paper money, 58, 64, 184, 193, 246n10, 258n5
- metonymy, 78, 80, 152, 187
- Mill, James, 250n13
- Milton, John, 14, 23, 27, 76, 131, 241n6
- Mole, Tom, 17, 239n2
- monarch, 52, 58, 92–3, 107–8, 120–1
- see also* George III; George IV
- money:
and circulation, 70–3
- dung as, 70–1, 248n18
- as fictional commodity, 55–6, 124, 185
- and magic, 76–7, 193
- manure as, 70–1

- money—*continued*
 in mercantilism, 56–7
 paper, 57–9, 61, 64–6, 67–9, 98,
 194, 196–7
 and public credit, 64, 86,
 184, 191
- monoglossia, 35, 38
- Montaigne, Michel, on death,
 112–13, 251n1
- Montefiores, 195–6
- Moore, Thomas, 1, 7–8, 34, 134,
 155, 165, 166, 173, 174, 177,
 253n5, 256n21
 on Byron, 130–2, 157
 duel with Jeffrey, 146,
 159–60, 213
- Morning Chronicle*, 62, 82, 218,
 244n21, n24
 on Lord Eldon, 45
 “To a One Pound Bank Note,”
 58, 77
- Morning Herald*, 82
- Morning Post*, 257n24
 obituary of A. Goldsmid, 191
- Mounier, Jean J., 66–8, 70, 75,
 247n16
- Mulvihill, James, 117
- Murphy, Peter, 3, 205, 252n9
- Murray, J. A., 63
- Murray, John, 1–2, 78, 94, 130,
 172–3, 217
 early years, 85–7
 public character, 84, 97, 99
 publisher of Byron, 130,
 169–71, 174–5, 178,
 256–7n24
 publisher of QR, 7, 78, 83, 90–2,
 96–7, 248n4, 249n7
 and Scottish journals,
 86–9, 99
- Napier, George, viii, ix
- Napier, Macvey:
Hypocrisy Unveiled, 99
Newgate Calendar, 259n8
- Newland, Abraham, 185
- Newlyn, Lucy, 4
- newspapers, 22, 40–1, 43,
 47, 60, 108, 182, 192–3,
 198, 244n20, 258n5,
 261n7
- North, Christopher (pseudonym),
 2, 107, 224–5, 222, 227, 231,
 241n6
 contrast to Sylvanus Urban,
 201–2
 frailty as literary, 217, 219
 persona developed collectively,
 218–19, 261n1
- Northumberland, Hugh Percy,
 Duke, 39–40
- Opie, Amelia, 3–4
- Owen, W. J. B., 239n1, 240n4
- Paine, Thomas, 42, 102
- palimpsest, 101, 241n7
 form of institutional
 heteroglossia, 30
- Parker, Mark, 35, 37–8, 222,
 264n22
- passions, 14, 18, 34, 116–17, 209
- Paulding, James Kirke:
Childe Roeliff’s Pilgrimage,
 259n13
Chronicles of Gotham, 196–9,
 259n13
*Diverting History of John Bull
 and Brother Jonathan*, 196
- Penelum, Terence, 251n2
- Peter’s Letters to His Kinfolk, 127–8
- Petrie, Elaine, 264n24
- Philo-Judaeis, *Letter to Abraham
 Goldsmid*, 188
- Pigot, Elizabeth, 137, 140, 142,
 145–6, 154, 254n13
- Piranesi, Giovanni, Carceri
 d’invenzione, 31–2
- Pitt, William, 28, 56, 59, 60
 death, 85, 89
 misunderstood press, 97
 parodied by Gillray, 57–8

- Polanyi, Karl, 55–6, 68, 87, 105, 185, 197, 204, 252n8, 305, 321
- Pollins, Harold, 184
- Poovey, Mary, 52, 246n6, 257n27
- Pope, Alexander, 3, 28
Byron on, 1
Dunciad, 137, 160
Epistle to Arbuthnot, 154
Essay on Criticism, 137
- possessive individualism, 121
- Poynder, John, 27
- Pratt, Samuel Jackson:
Bread, or The Poor, 74
“Death of Benjamin Goldsmid,” 182
- Pratt, Willis, 135
- Pringle, Thomas, 100, 217–18
see also BM; QR
- print culture, 19, 40, 161, 197–8
allegorized in Barrett’s “Preface,” 19–24
and class structure, 127
industrialized, 239n2
and Whigs, 23
- Privateer, Paul, 33
- Probyn, Elspeth, 124
- pseudonymity, 3, 17, 41, 78, 203
and Hogg, 203, 231–2
implicit in authorship, 122
Steele’s use of, 125
- Public Characters, 2, 186
- public opinion, 1, 2, 15–16, 35, 84, 117, 172, 239n1
- publicity, and justice, 38–9
- publishers, 7, 82, 87, 232, 235
entrepreneurial, 30
and legal liability, 41, 223, 243n19, 244n21
as public figures, 7, 84, 99
as seductive, 227–8
tensions among, 84, 86, 88–9, 99
see also Blackwood, William;
Constable, Archibald;
Murray, John
- Quarterly Review*, ix, 1, 7–8, 34, 39, 77, 78, 83, 98–9, 122–4, 196, 214, 243n15
accused of killing Keats, 172–3
challenge to ER, 78, 96–7
compared to ER, 100–2
conditions ripe for, 84–5, 89
on ER’s historiography, 93
first number, 92, 249n7, 250n9
ideological character, 89–91, 249n8
response to ER’s *Cevallos* article, 91–4
on reviewers as “cobblers,” 93–4
on reviewing etiquette, 95–6
and Wat Tyler, 107–8, 226
- ARTICLES: “Rev of *Affaires d’Espagne*,” 92–3; “Rev of *Gertrude*” (W. Scott), 94–6; “Rev of *Reliques of Burns*” (W. Scott), 250n9
- Radcliffe, Ann, 22
- Raphael, School of Athens, x
- Regency crisis:
and king’s identity, 39
and public perception, 43–8
- Reid, Thomas, 114–15
- Reiman, Donald, 170
- Rembrandt, 104–5
- repetition, 18, 20–1, 31–3, 74, 104, 132, 134, 241n7
historical, 92, 102
see also identity and self
- Restraining Mischiefs in the Press (38 Geo III), 41
- review poem, as mixed genre, 30–1
- reviewer:
as corporate entity, 34–5, 51, 67, 84, 90, 168–9
fantasy of displacing author, 35
- Ricardo, David, 168, 191, 196
- Ridge, John, 146, 254n13

- Ring, John, *Beauties of the ER*, 50, 55
- Robinson, Henry Crabbe, 119, 241n8
- Rogers, Samuel, 8
- Rothschilds, 195–6, 258n6
- Rubenstein, W. D., 220
- Russett, Margaret, 3, 18, 27, 32, 218, 252n7, 261n8, 262n12
- Saintsbury, George, 238, 265n27
- Sartre, Jean-Paul, 36
- Satirist*, x, 3, 147, 165–6
 “Rev of Byron’s *Hours*” (Clarke), 142–6, 255n16, 255–6n18, 256n19
see also Clarke, Hewson
- Scott, James, 127–8, 252n9
- Scott, John:
 editor of LM, 37–8
 on Elia’s political valence, 222
 fatal duel with Christie, xi, 146, 220, 243n17
see also LM
- Scott, Walter, ix–x, 34, 91–2, 99, 202, 206, 215, 229, 235, 240n3, 246n9, 259n14, 261n8, n10
 analysis of ER, 77, 89–90
 “author of *Waverley*,” 26, 88, 124–5, 216, 237, 259n14
 on Byron, 250n10
 compared to Byron, 126–7
 on coronation, 220
 disgust at ER, 85, 90–1
 on English as “compounded” language, 242n10
 as “Great Unknown,” 26, 31, 125, 259n14
 historicism of, 26, 103
 on Hogg as rustic, 204
 on independent Reviews, 83–4
 parodies modern review, 95–6
 as QR and ER reviewer, 94
 relation with Jeffrey, 84, 248n3
- role in founding QR, 84–5, 89–90
 on Scottish assimilation, 249n8
 as “Small Known,” 125
 staging George IV’s Edinburgh visit, 30
see also QR
- Scottish culture and authenticity, 100, 106, 148
 and literary personae, 202, 205
- Scottish Enlightenment, 6–7, 30, 53, 111–13, 246n9
- self, *see* identity and self
- Shakespeare, William, 14–15, 27–8, 33, 101, 128, 168, 205, 210, 242n10, 247n13
Henry V, 61
King Lear, 44–5, 120, 132–3, 144, 244n23
- Shelley, Percy Bysshe, 15, 31, 39, 129, 172–3
 death, 174–5
 “Mask of Anarchy,” 46–7
- Shlovsky, Victor, 128
- Simmons, Clare, 104, 106, 203, 260n2
- Simpson, Kenneth, 202
- Simulacrum:
 in Barrett’s “Preface,” 24
 and Byronism, 131, 138
 heroes as, 170–1
 Hogg’s *Spy* as, 210
 readers as, 98
- Smith, Adam, 65, 70, 105, 112–13, 116, 251n3
Theory of Moral Sentiments, 116–17
- Smith, Christopher, 239n1
- Smith, Sydney, 52, 97
 advises pay for ER, 54
 on ER’s founding, 53
 on readers as lazy, 70
 “social text,” 2, 4, 27, 52, 113
- South Sea Scheme, 68
- Southey, Robert, 31–2, 34, 85

- on Coleridge and Wordsworth, 15–16
 and ER, 89–90
 literary assassination, 226
 on reviews as detrimental, 14–15
Thalaba, 50, 74–6
Wat Tyler, 107–8, 226, 241n7
 Spenser, Edmund, 27, 170
 Spenser, Edmund, *Fairie Queene*, 166, 171
 Spiller, James, 187
Spirit of the Public Journals, 58, 187
 Spivak, Gayatri Chakravorty, 111, 114
 Spragens, Thomas, 125
Spy, The (J. Hogg), 8, 202, 205, 215–6
 bodies and dress in, 211, 214, 225
 compared with *Spectator*, 205–11, 232
 and Hogg's career, 203, 210–11, 215
 on Jeffrey, 212–14
 laughter in, 208–9
 muses embodied in, 214–15
 Spy's imitative traits, 209–10
 see also Hogg, James
 Stabler, Jane, 160
 Stafford, Fiona, 250n13
 Steele, Richard:
 Tatler, 125, 251n4
 Stoddart, Judith, 39
 Stuart, James, 146, 224
 style, 8, 21, 25, 90, 170, 251n4
 of ER, 77, 81
 Hazlitt criticizes Byron's, 126–7
 Hazlitt's as antithetical, 28, 117–18, 122, 212
 Hogg's, 216–17, 237
 paranoid, 31
 QR calls ER's arrogant, 93
 Sutherland, John, 89, 244
 Swift, Jonathan, 27
 Terada, Rei, 245n3
 theatricality, 34, 36, 92, 119–20, 144, 167–8, 255n17
 Thelwall, John, *Letter to Jeffray*, 49–50
 Thornton, Henry, *Paper Credit*, 66, 68, 70, 73, 77, 248n19
 Tories, 42, 47, 85, 89, 91, 97–8, 150, 214, 220–1, 224, 232, 244n25, 248n17
 historiography, 7, 100, 203, 221–2, 260n2, 263n15
 Treadwell, James, 243n15
 Trelawny, Edward, 174
 Tyler, Wat, 107

Universal Magazine, review of
 Byron's *Hours*, 140–1

 Valletine, N. I. "Discourse of the
 Three Sisters," 189

 War, as metaphor for periodical
 culture, 5, 8, 51, 85, 91, 93, 97, 178–9, 239n1
 Webb, Samantha, 204
 Wellens, Oskar, 242–3n12
 Westminster Review, 100
 on Cobbett, 191
 on confederacy of ER and QR, 98
 on influence of criticism, 33–4
 on transition from "people" to
 "public," 41
 as "voice of people," 35
 ARTICLES: "*Men and Things*
 in 1823," 33–5, 41, 191;
 "On the Instrument
 of Exchange," 98–9;
 "Periodical Literature"
 (James Mill), 98–9
 Wheatley, Kim, 31, 245n4
 Whigs, 23, 97–8, 100, 159, 164,
 220–3, 263n15
 Wilkie, David, ix, 220

- Williams, Edward, 174
- Wilson, John, ix-x, 17-18, 99, 101, 167-70, 203, 219, 222-3, 225, 229-30, 238, 245-6n4, 262n12, 264n21
see also North, Christopher; BM
- Wolferstan, E. Eugenia, 231
- Wordsworth, Dorothy, 240n4, 241n7
- Wordsworth, Jonathan, 108
- Wordsworth, William, ix, 2, 6, 13-18, 27, 34, 119, 127, 134
 "Composed upon Westminster Bridge," 124
The Excursion, 17-18, 32, 240n4
 "Goody Blake and Harry Gill," 75
Letter to a Friend of Robert Burns, 17-18
Lyrical Ballads, 13-14, 16, 54, 123
 "Michael: A Pastoral," 18-19, 71, 241n7
Poems in Two Volumes, 16, 54
 "The Thorn," 59
- Wringham, Francis, 16, 54
- Wyhe, John van, 246n7