most blatantly pro-revolution statements cited in *Patronage and Poetry*, however—lines from the epilogue to *Earl Goodwin* which praise the Frenchman who 'daring now to ACT, as well as FEEL, / Crushes the convent and the dread Bastille'—were written not by Yearsley, as Andrews intimates (99), but by William Meyler. Andrews's suggestion that *The Royal Captives* is a Jacobin novel is an intriguing one, yet given the desire for retirement that is repeatedly uttered—and ultimately achieved—by the novel's protagonists it is not completely clear that the novel advocates that 'the inevitable, and rightful response to tyranny is rebellion' (110). Yearsley's concern with a politicized retirement in her final collection, *The Rural Lyre*, is usefully brought out in the final chapter of *Patronage and Poetry*.

Collectively, these two publications will undoubtedly provide a significant stimulus to the critical re-evaluation of Yearsley's writings, and of the relationship between Yearsley and More; more generally, they shed important new light on Romantic-era women writers, the nature of patronage at the end of the eighteenth century, and Bristol's literary and political culture.

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Mark L. Reed. *A Bibliography of William Wordsworth 1787—1930*, 2 vols. Pp. cxxv + 1238. Cambridge and New York: Cambridge University Press. 2013. £180 (US$295). (ISBN 978–1–107–02637–7).

LONG awaited, Mark L. Reed's *Bibliography* is here at last; and it fully lives up to the expectations of scholars conscious of its progress. It succeeds and extends a series of related works to which Reed gives credit, including William Knight and T. J. Wise (!) but especially George H. Healey's still valuable *Catalogue of the Cornell Wordsworth Collection*; but it surpasses them all. One finds it virtually impossible to be critical of a work of such erudition, lucidly conveyed detail, and peerless scholarship. Those familiar with Reed's previous work, beginning with *Wordsworth: The Chronology of the Early Years* and *The Chronology of the Middle Years* (Harvard, 1967 and 1975)—cited in virtually every serious work of Wordsworth scholarship since—and continuing with his Associate Editorship of the Cornell Wordsworth series and primary editorship of *The Thirteen-Book Prelude* (Cornell, 1991), will not be surprised.

For a review, of necessity rather brief, the publisher's summary of this work which precedes each volume provides a useful context:

> The publishing history of William Wordsworth's writing is complex and often obscure. These two volumes set out, for the first time, a comprehensive, detailed bibliographic description of every edition of Wordsworth's writings up to 1930. The great variety of forms in which readers encountered both authorized and unauthorized texts by Wordsworth is revealed, not only as produced during his lifetime but also during the years of his largest sales, popularity, and influence, the late nineteenth and early twentieth centuries. The bibliography provides new information about hundreds of printings and their internal and external designs, processes of production, sales, contents and variant texts and illustrations. More than a record of the transmission and reception of Wordsworth and his writings, it offers invaluable new data for the study of British publishing history, and the reception and readership of British Romantic literature. [i]

Embedded within the larger work, but without any sense of excessive focus, are extended bibliographic analyses of some especially problematic editions: *Lyrical Ballads* (1798, both Bristol and London) and 1800, as well as the strange 1820 imprint; the 'We Are Seven' and 'Lucy Gray' chapbooks; *Select Pieces*; 'Sacred to the Memory of Robert Southey'; T. J. Wise's forged 'To the Queen'; and Matthew Arnold's *Poems of Wordsworth*. There are at least as many more. The bibliographer will find them fascinating. Volume II concludes with eight appendices which come to grips with such individual problems as the key

1800 *Lyrical Ballads* and the scarce Volume 3 of the 1820 *Poems*.

While it seems virtually impossible to suppose that this work can ever be bettered, Reed provides the tools that should encourage future scholars to at least augment it. Where could they begin? Perhaps with the hint offered in the 'Preface', xiii: 'Limitations of time and space have ... required omission, mostly regretted, of some classes of materials.' These classes include post-1930 editions; poems by Wordsworth in anthologies (but much is covered by Stephen Bauer); poems imbedded in reviews; and works to which Wordsworth contributed but which were primarily written by others. (Such collaboration was even more characteristic of several of the other Romantics: Coleridge's work on some of Wordsworth's early poems, including *The Prelude* and *Benjamin the Waggoner*; his contribution to the little-known *Christina, the Maid of the South Seas* (1811) by Mary Russell Mitford, and to Southey's *Joan of Arc*; Southey's extensive work on *The Fall of Robespierre*, published by Coleridge under his name although Southey wrote two of the three acts.) In this category, of particular interest is Mary Barker's *Lines Addressed to a Noble Lord (His Lordship will know why,) by one of the Small Fry of the Lakes* (1815), largely an attack on Byron published anonymously by a friend of Southey's. Wordsworth probably contributed over sixty lines. Could some way have been found to include this? A parallel case which has been included is De Quincey's *Close Comments on a Straggling Speech* (1818), B4. Reed does include lithographed manuscripts (see 'When Severn's', A69 and B16; and 'Madeira Flowers', B17). Concerning the latter, a copy of the lithograph alone was certainly seen by Reed, but he probably concluded that it was torn from the book rather than separately issued. By definition, the Poet's manuscripts, examined in the Cornell Wordsworth volumes, are not scrutinized here.

The *Bibliography*'s 'Introduction' (cxv) concludes:

> As Joel Myerson has observed, 'A bibliography is outdated the day it goes to the printer'; and Dan H. Laurence, 'A bibliography can never be completed'; and a host if not all other bibliographers, the like. For errors of commission and omission, of whatever kind, this bibliographer's sincere regrets and abiding wishes for advice and corrections, which may be sent to him in care of the publisher.

The tone here is typical of Reed, a superb scholar who has always genuinely welcomed advice and corrections, few as one suspects they must be. He has long been generous in assisting the scholarship of others, and his list of acknowledgements in this work is of amazing length. (In the interest of disclosure, I am on the list.) His own collection, the work of many years, has provided much evidence for the *Bibliography*. Recently given to the University of North Carolina, it makes this library at one leap a world centre for Wordsworth scholarship.

'Fit audience let me find / though few' would have been an apt invocation for Reed to quote, although too obvious to have appealed to him. Scholars of the Romantic Period, university libraries, and a few high-end antiquarian booksellers will probably exhaust the commercial market. All the more praise, therefore, accrues to Cambridge University Press for fulfilling its purpose in advancing this small area of civilization through offering us two physically well-constructed volumes which are as terse and organized as possible without vital omissions, and thus allowing the merit of Mark Reed's latest distinguished work to shine forth.

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William Wordsworth, *Le Prélude ou La croissance de l'esprit d'un poète Poème autobiographique*. Texte traduit, présenté et annoté par Denis Bonnecase. Pp. 316. Editions du Sandre, 2013. €28.00 (ISBN 978 2 35821 092 8).

THE last time Wordsworth's *Prelude* was translated into French was in 1949. A leading French academic and literary critic, by the name of Albert Cazamian (1877–1965), was the