

ABSTRACTS

Jocelyn Anderson, “Perspective Views of the East India Company’s Forts and Settlements: A Vision of South Asia for the British Public”

In 1754, Robert Sayer published Jan Van Ryne’s views of settlements and forts in South Asia. These prints became the most widely-circulated images of the British East India Company settlements in the mid-eighteenth century, the period in which the Company began seizing territorial power. New evidence of how the prints were advertised to consumers and reproduced in magazines reveals that the prints were presented as polite, genteel images of the British presence in India. This image of the Company settlements was widely available throughout Britain and the American colonies in the early years of the British Empire in Asia.

Giulia Pacini, “Une Sève Nouvelle et Pure’: Tree Sap and the Regeneration of the Nation in French Revolutionary Discourse and Practice”

This article situates the rhetoric of tree sap that ran through French revolutionary discourse within the broader cultural contexts of eighteenth-century arboriculture and economic, medical, and political theory. By focusing on the history of the French liberty trees, I argue that sap (variably imagined) both signified and materially constituted the hopes and future well-being of the nation. The sap metaphor also facilitated reflections on the republic’s social cohesiveness and commitment to equality, and it helped the French envision the political and ethical contours of the citizen-gardener’s role within the revolutionary state.

Robert W. Rix, “The Poetics of Penal Transportation: Robert Southey’s *Botany-Bay Eclogues*”

This article discusses Robert Southey’s five *Botany-Bay Eclogues* (written between 1794 and 1798). The speakers of the poems are convicted felons who have been transported to the British penal colony in Australia. I argue that Southey supports the controversial scheme of transportation, as he translates William Godwin’s political ideas into poetry, using the barren Australian landscapes to create moral narratives of redemption. The poems are contextualized against the backdrop of eighteenth-century eclogue writing, Romantic poetry on punishment, and the popular Botany Bay broadside ballads.

Ahmet Süner, "The Sublimating and Suspending Uses of Music in Radcliffe's *The Mysteries of Udolpho*"

This article focuses on the use of music in Ann Radcliffe's *Mysteries of Udolpho* and claims that music, as sense and sensation, mediates between the various stylistic and thematic levels of the novel. More specifically, it shows how music functions as a structural element, mediating thematically between city and nature, and stylistically between description and plot. It discusses the thematic loci of the novel (nature, castle, city) and the disparate styles (descriptive and narrative) with respect to which music functions as structural mediator. It illustrates two specific functions in Radcliffe's use of music, sublimating and suspending, through analysis of musical passages from the novel.

Chris Chan, "Anne Finch's 'Contemn'd Retreat' and the Politics of Lyric"

This article reevaluates Anne Finch's reputation as a poet and considers how, until recently, critics interpreted her poetry according to a romanticized model of *lyric*: one whose modeling of introspective feeling and a withdrawal from the contemporary world conditions an apolitical understanding of poetic practice. Beginning with an assessment of modern theories of lyric, the article proceeds to trace a history of the construction of Finch as a poetess of lyrical retreat, rather than as one who was forced to retreat from London following the Revolution of 1688. The article then turns to "A Pindarick Poem. *Upon the Hurricane in November 1703*" to show how, in a moment of personal and national precarity, Finch named her "contemn'd Retreat" as the essential precondition of her poetry. This poem, in turn, reverses the conclusion which historians and theorists of lyric have drawn from her work: that her retreat enabled a lyric practice far removed from her political circumstances.