

illustrating for believers a shared community of religious, Harley's letters were actively involved in monitoring puritan identity. While this exchange involved the sharing of books and relied in part on a Calvinist heritage developed on the Continent amid religious wars, Harley's letter writing often turned international events into opportunities for local religious instruction and advice.

In contrast, Connolly turns her sights toward a series of letters Ranelegh wrote between 1656 and 1657. The letters reappeared at a critical moment in late 1658 when the Hartlib circle was unraveling. Connolly uses the strongly tolerationist missives to reflect on both the likely events that spurred the letters in the first place and their more timely and resonant call to unity amid moves toward war and dissolution. Ranelegh's letters "demonstrate the futility of relying on narrow politico-religious platforms to create universal Christian reform" (151) and posit ideal conditions where women become active participants in an international dialogue that extends "across doctrinal, political and religious divides" (152). Inveighing against military intervention and a dependence on public servants to achieve political ends, Ranelegh imagines in its place a godly community, a community that will effect universal reform through words not blows.

Two essays that consider issues of form, noting how textual decisions shape and are shaped by religious thought, are Sarah C. E. Ross's analysis of Elizabeth Melville's poetic oeuvre in light of 3,500 newly discovered lines and Elizabeth Scott-Baumann's thoughtful discussion of Lucy Hutchinson's *Order and Disorder*. In the latter, Scott-Baumann acknowledges the poet's ongoing dis-ease over interpretive intervention, but nevertheless illustrates how Hutchinson is able to inventory her own political interests through an unspoken and inventive amplification of biblical verse. Where Hutchinson's contemporaries actively used the marginalia of their religiously inspired works to interpret the Bible and apply its meaning to their world, Hutchinson instead warned listeners to privilege God's word, always stressing the limits of human understanding. Her own citational impulse continually directs readers back to particular biblical passages for clarification and enlightenment. Despite the poet's obvious mistrust of human judgment, then, Scott-Baumann insists that she cannot be dismissed as a noninterventionist.

"Was puritanism good for early modern women?" David Norbrook begins in his thoughtful afterword. Any attempt at a yes or no answer would be both incorrect and pointless. Under-scoring instead the extent to which different religious dispensations created their own unique advantages and disadvantages, Norbrook reminds us that women invariably navigated accordingly, seizing opportunities and self-limiting as circumstances required. He asks that we do the same to better capture the sometimes-fraught and always-fascinating landscape that was early modern religious faith.

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LISA KASMER, *Novel Histories: British Women Writing History, 1760–1830*. Madison, WI: Fairleigh Dickinson University Press, 2012. Pp. 198. \$65.00.
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One of the holy grails in the history of historiography has been the boundary line between history and fiction. However, many scholars, influenced by Hayden White and, later, post-structuralist theory, have argued that this quest is fruitless: professional history and historical fiction form part of the same narrative enterprise. This has proven to be an especially popular approach among feminist critics seeking to reclaim female historians—frequently erased from the intellectual world announced in the title of J. P. Kenyon's *The History Men*—as major players in the shaping of the modern historical sensibility. Devoney Looser, Megan

Matchinske, Bonnie Smith, and Mary Spongberg, among many others, have excavated women writers' roles in developing (and challenging) changing practices of historical scholarship. Lisa Kasmer's *Novel Histories: British Women Writing History, 1760–1830* continues this trend.

Kasmer turns to women's historical writing as a gendered political intervention. Here, historical writing encompasses genres ranging from Lucy Aikin's poetry and biographies to Catherine Macaulay's republican historical narratives to Helen Maria Williams's French Revolution journalism. What unifies these texts, though, is the role of "sentimental" and "sympathetic" discourses, which break down the pretense that public and private spheres can ever be fully separated. (Here, Kasmer builds on the work of Mark Salber Phillips, especially *Society and Sentiment: Genres of Historical Writing in Britain, 1740–1820*.) Chapter 1 studies a historian whose work has always been considered problematic for feminists, Catherine Macaulay. Kasmer argues that Macaulay, who was in an awkward position as a woman writing history in the republican tradition, positioned herself against David Hume on the grounds of sympathy. Hume's seeming sympathy conceals "moral indifference" (29); Macaulay's language of feeling and "the heart," by contrast, feminizes republicanism and "associates her history writing and herself with domestic, as well as rational and moral, virtue" (33). In chapter 2, Kasmer turns to historical fictions that initially seem to have radically different priorities: Sophia Lee's influential Gothic historical novel *The Recess* and Ann Yearsley's play *Earl Goodwin*. In both cases, Kasmer again finds sentiment turned to political use. She argues that *The Recess's* terrors register late eighteenth-century anxieties about uncontrollable crowds and turn its monarchs into allegorical condemnations of George III's court. *Earl Goodwin*, by contrast, does not share *The Recess's* skepticism about "the people," although Yearsley also condemns George III. Instead, the gradualist Yearsley uses Earl Goodwin to imagine a politician who urges his king to have "a sense of compassion toward his subjects" (65).

By the end of the first two chapters, then, Kasmer has established that sympathy and sentimentalism served many political masters. Turning to Helen Maria Williams in her third chapter, Kasmer finds "[e]motional outpourings that promote progressive politics" (75), thereby differentiating her from Enlightenment forebears such as Smith. Indeed, Kasmer identifies an antihistory impulse in Williams's historiography, which turns to "romance" in order to "reimagine history writing altogether" (77). In practice, this means that Williams uses intense affect in order to dispose her readers toward the French Revolution—regicides included. Williams's interest in the romance's historical potential reappears in the fourth chapter, on the early historical novelist Jane Porter. Again, Kasmer emphasizes how such genre strategies were not tied to any political position, since Porter was Williams's diametrical opposite. In Porter's case, "romance" takes on a more historically specific valence: she draws on practitioners of early modern romance, such as Sir Philip Sidney (97), to develop a "conservative" mode of sentiment and sensibility that stands against the more spontaneous mode associated with writers like Williams. In novels such as *The Scottish Chiefs*, Porter combines chivalric romance, sentiment, and Burkean conservatism to laud political systems "based in the earlier values of aristocratic honor and absolute monarchy" (106).

Chapter 5 turns to Mary Shelley's *Valperga*, an Italian historical novel about Castruccio Castracani, to show a novelist representing sympathy gone haywire. Playing Castracani against a fictional female ruler, Euthanasia, Shelley celebrates the role of sympathy for the common man in constructing republican governments (rather like Macaulay) while also suggesting that politics ultimately subvert such sympathetic impulses (119). However, Shelley also subscribes to a belief in human (and Italian) "degeneration" (122) that renders republicanism a pipe dream at best. Kasmer's final chapter uses the poet and biographer Lucy Aikin as a culmination of all that has gone before, finding in Aikin her one unequivocally feminist historian. Thus, Aikin's *Epistles on Woman* deploys Enlightenment stadiad history, only to argue that its version of "progress" fails to take into account how men use force to "subordinate the weaker sex" (139). And in her *Memoirs of Elizabeth I*, Aikin anticipates how modern feminists

have understood the sociocultural construction of gender. Moreover, Aikin's work, Kasmer claims, self-reflexively demonstrates "gender and genre's impact on the production and reception of women's history writing" (151). Jarringly, although Kasmer's narrative climaxes with this chapter, the unifying thread of sentiment and sensibility drops out entirely, and the chapter's claims about the self-reflexivity of Aikin's work are never fully fleshed out.

This final chapter exemplifies a problem with this relatively short monograph: with apologies to Samuel Johnson, one does wish it longer than it is. Kasmer's restricted list of authors and works leaves the reader wishing for more context, if only to establish that her subjects demonstrate a larger trend. It also would have helped if Kasmer had engaged with more of the leading stadial historians (e.g., John Millar), since their understanding of gender and genre sometimes anticipates what Kasmer finds here (especially in the Aikin chapter). That being said, Kasmer's refusal to reduce her analysis of women's writing to the dull questions of "feminist or not?" and "radical or not?" is welcome. So too is her attention to Jane Porter and Sophia Lee, two authors all too often downgraded to "precursor of Walter Scott." Scholars specializing in post-Romantic historiography will be interested in thinking about the fate of "sensibility" or "sentiment," especially in relationship to later nineteenth-century developments in historical *professionalization*. Overall, both literary critics and historians of historiography should find this a suggestive study.

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K. J. KESSELRING. *The Northern Rebellion of 1569: Faith, Politics and Protest in Elizabethan England*. Basingstoke: Palgrave Macmillan, 2010. Pp. 248. \$33.00 (paper).
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In this book Kesselring provides a much needed history of a neglected sixteenth-century English uprising—the Northern Rebellion of 1569—arguing that it should be regarded as a popular rebellion and not merely as an aristocratic plot. Traditional histories have seen the uprising of 1569 as an attempt by two northern earls, Northumberland and Westmoreland, to replace Elizabeth with Mary Queen of Scots and restore England to Catholicism. While resistance to religious change certainly lay at the heart of the movement, Kesselring convincingly argues that it was much more than an elite plot against Elizabeth: the six thousand or so rebels who joined the two earls in this uprising did so because of their own misgivings about the reformed Protestant religion enforced by Elizabeth and not out of feudal loyalties.

There is plenty in this study for those interested in the high politics of these events. Chapter 1 sets the scene effectively by surveying relations between England, Scotland, and Ireland and the destabilizing effect of Mary Queen of Scots's flight from Scotland to England in 1568. Chapter 3 does the same, reviewing the international situation after the collapse of the rebellion and how this conditioned the treatment of the earls once they fled to Scotland and Elizabeth's own response to the rebellion. But the real meat of the book lies in chapter 2, which is concerned with the rebellion itself. Every rebellion leaves its own distinct pattern of documentation, which allows the historian to focus in on particular elements of the events but leaves others in the dark. For 1569 there is particularly good detail about how the two earls and their allies plotted to start the rebellion and needed carefully to justify their actions in rising against the queen, both to themselves and to those who they hoped would follow them. There are reasonably comprehensive lists of those who took part in the rebellion, allowing participation to be mapped and giving some indication of the rebels' social background and motivations. There is very detailed evidence about the rebellion's aftermath, with large numbers of rebels punished in retribution and hanged under martial law. This provides the material for chapter 4, perhaps the most innovative and interesting in the book. What 1569