The Master of Petersburg. He gleans much from Coetzee's own essay on Dostoevsky and confession in *Doubling the Point* (1992). And from an essay on Breytenbach and the censor in *Giving Offense* (1996) he links Coetzee's discussion of Bakhtin and the notion of "hidden contestatory dialogue" (148) in Dostoevsky with Coetzee's own novel.

The best kind of introduction serves as a reminder and a teaching tool; it offers a pathway to a new subject, while also highlighting the main debates with incisiveness, conciseness, originality, and enthusiasm. Head has an unfortunate tendency to smother his prose with unnecessary paranthetical remarks and preambles, resulting in a book which does not succeed as a clear or stimulating guide to Coetzee's novels. Rather still go to Attwell and Gallagher first, using Head's book to supplement the more recent novels.

The publishers may wish to reword their mission statement for the series, which curiously specifies that it has been established for the "growing area of study" in the twentieth century of "black literature in the United States, the Caribbean and Africa as a distinct corpus of imaginative work." Out of the five volumes published, two have been on internationally renowned white South African writers.

T. KAI NORRIS EASTON

NOTE

[1] Note, Coetzee's third-person "memoir," *Boyhood: Scenes from Provincial Life*, is not covered in Head's study, either in reference or detail. Head's book may already have been at press when *Boyhood* was published in September 1997. Coetzee's eighth novel, *Disgrace*, is scheduled for publication in July 1999.

Katie Trumpener. *Bardic Nationalism: The Romantic Novel and the British Empire.* Princeton: Princeton UP, 1997. Pp. xviii, 426. $60.00, $19.95 pb.

The book jacket appropriately calls Katie Trumpener's *Bardic Nationalism* a "magisterial work." Trumpener sets out her book's aim early in the Preface which opens this way: "This book links the literary and intellectual history of England, Scotland, Ireland, and Britain's overseas colonies during the late eighteenth and early nineteenth centuries to redraw our picture of the origins of cultural nationalism, the lineages of the novel, and the early literary history of the English-speaking world" (xi). Trumpener considers the interaction between England and its peripheries and between the central empire and its often-forgotten remotest regions. In order to map out this interplay, she uses Bakhtin's concept of the "literary chronotope" which, she writes, "theorizes the spatial-temporal parameters that determine the worldview of a fictional genre and the rules of operation that establish the direction, the pace, and the meaning of the stories un-

folding within it" (xii). In the late-eighteenth and early-nineteenth centuries, the novel played a central role in giving nations their cultural identities: "The new early-nineteenth-century genres reiterate and redirect such chronotopic experiments, to analyze both Britain's constituent cultures and her overseas colonies" (xii). The Bard, with his harp, is the unifying presence of the book: "A figure both of the traditional aristocratic culture that preceded English occupation and of continued national resistance to that occupation, the bard symbolizes the central role of literature in defining national identity" (xii).

Bardic Nationalism, following its title, is structured into two parts. In the first two chapters, Trumpener explores two Enlightenment surveys and the nationalist response they caused. Arthur Young's *Tour in Ireland* (1780) and Samuel Johnson's *Journey to the Western Islands of Scotland* (1775) illustrate the Enlightenment preoccupation with materialism and economic prosperity. Trumpener considers a wide range of writers from the period including Maria Edgeworth, William Godwin, and Horace Walpole.

In Chapter Three, Trumpener takes into consideration the dialectical relationship existing between the national tale and what she sees as its offspring, the historical novel: the two genres find a common element in the "national character" (128). Walter Scott's *Waverley* is the obvious subject matter for this chapter, but the works of Owenson and Maturin are also considered because they contributed to maintaining a bond between the two genres.

In the second half of her book, entitled "National Memory, Imperial Amnesia" (159), Trumpener is concerned with the relations between domestic and colonial interests in the period between 1790 and 1815. She develops this discussion via a new reading of *Mansfield Park* and *Guy Mannering*. Jane Austen's novel offers an "overarching critique of imperial ideology, which locates the operations of power at once more diffusely and more ubiquitously than previous analyses" (175). In his second novel, Scott went further in giving a critique of "the intellectual dissonances that plague those who pass between the parallel yet incommensurate worlds of the imperial and the domestic" (188). Chapter Five is concerned with the figure of the Nurse who as "the bearer of a cultural inheritance" (200) plays a role similar to that of the Bard.

The following chapter looks at imperialism from yet another perspective. Transportation and emigration were the main causes for the introduction of the cultural politics of the empire's peripheries into the furthest domains of the British Empire. In this sense, writers acquired a double role: they either supported imperialism by "forgetting," or forgiving, the injustices of the past, or they contributed to the overthrowing of empire through the denunciation of the cruelty of colonial rule both at home and abroad. In the second half of this chapter, Trumpener explains how Scott's contemporaries in Edin-

burgh and at *Blackwood's* encouraged his national-imperial thought with regard to the conquest and settlement of Canada and how writers in Canada disputed that view, in a variety of nationalist narratives in the imagined building of Canada.

One of the most significant achievements of Trumpener's book is the recognition that we should not read the works of nineteenth-century novelists as championing either the imperialist or the nationalist view. This suggestion is especially relevant to the revaluation and the reassessment of the figure of Scott. Whereas most Scott critics have read his work as supporting one view or the other, Trumpener suggests that in Scott and in his works the two visions, the imperialist and the nationalist, are connected and interdependent: "it is Walter Scott's historical novel, with its stress on historical progress, that won out as the paradigmatic novel of empire, appealing to nationalist, imperialist, and colonial readers alike. For Scott insists simultaneously on the self-enclosed character of indigenous societies (living idyllically, if anachronistically, outside of historical time), on the inevitability with which such societies are forcibly brought into history, and on the survival of cultural distinctiveness even after a loss of political autonomy. As he enacts and explains the composition of Britain as an internal empire, Scott underlines the ideological capaciousness of empire, emphasizes the analogies between nation formation and empire building, and argues for the continued centrality of national identity as a component of imperial identity" (xiii). Scott worked in "the Anglo-Celtic model of literary nationalism" which was born in opposition to "British internal colonialism" (xiii). With the Waverley Novels, Scott also gave birth to the view that sees "cultural nationalism" as "contained within an imperial framework" (xiii). The idea that criticism of empire coincided with its development is perhaps the most intriguing suggestion of Trumpener's "magisterial" book.

LIDIA GARBIN

M. D. Fletcher, ed. *Reading Rushdie: Perspectives on the Fiction of Salman Rushdie.* Amsterdam: Rodopi, 1994. Pp. x, 400. $100.00, $26.00 pb.[1]

Catherine Cundy. *Salman Rushdie. Contemporary World Writers Series.* New York: Manchester UP, 1997. Pp. xvi, 137. $49.95, $19.95 pb.

Although there has been an exponential growth in Rushdie scholarship in the last fifteen years, much of it remains scattered in edited collections, or in journals that either do not specialize in postcolonial studies, or that are not easily accessible.[2] As a timely response, D. M. Fletcher gathers in one volume some of the key essays published as yet on Rushdie, while Catherine Cundy follows James Harrison's authori-