

of the manuscript material, not with the choices made by the editor. This critical edition will be indispensable for the discussion of Pound's early relation to China, and not least for our understanding of how Pound worked on his translations.

Espen Grønlie
University of Oslo

Works Cited

- MOODY, A. David. 2007. *Esra Pound: Poet. A Portrait of the Man and His Work. Volume I: The Young Genius, 1885–1920*. Oxford: Oxford University Press.
- QIAN, Zhaoming. 1995. *Orientalism and Modernism: The Legacy of China in Pound and Williams*. Durham: Duke University Press.
- QIAN, Zhaoming. 2010. "The Orient". In *Esra Pound in Context*, edited by Ira B. NADEL, 335–44. Cambridge: Cambridge University Press.
- XIE, Ming. 1999. "Pound as Translator". In *The Cambridge Companion to Esra Pound*, edited Ira B. NADEL, 204–23. Cambridge: Cambridge University Press.

WIGGINTON, Caroline. 2016. *In the Neighborhood: Women's Publication in Early America*. Amherst: University of Massachusetts Press. Pp. 240. ISBN 9781625342225, Paper \$25.95.

What was the place of women in the early American "republic of letters"? Women's writing, reading, and role in eighteenth-century print culture has been the subject of much recent scholarship (see DILLON 2004; KELLEY 2006; and HACKEL and KELLY 2008), but few works have redefined the parameters of the topic as decisively as Caroline Wigginton's *In the Neighborhood*. In describing how women's "relational publications" shaped real and imagined neighborhoods, Wigginton's work suggests that a better question might be: what sorts of *places* did women craft for themselves and others in the textual landscape of early America?

In the Neighborhood, winner of the 2018 *Early American Literature* Book Prize, argues that reading women's publications both with greater expansiveness and greater particularity may undo the very notion of a "republic of letters" as the primary mode of authorship in early America. The role of republican print culture in shaping the modern nation-state has been influentially described by scholars such as Benedict Anderson and Michael Warner. Women authors, however, "mediated between the extremes of detachment and amalgamation" (134) set forth by this imagined fraternity, unable and unwilling to fully anonymize within a print culture that insisted on the male nature of the nation and its citizens. Wigginton makes

a firm case that an exclusive “focus on print and nation has masked women’s occupation with [a] different scale of community” (8): the neighborhood. Her use of the term highlights the way that women’s publication practices were often addressed to particular and known audiences within their communities, reflecting interpersonal intimacies rather than an imagined and unknowable national readership. In acts of “relational publication” ranging from commonplace books exchanged among a group of Quaker women to funeral elegies written by Phillis Wheatley, Wigginton shows that women “reimagin[ed] geographies of boundedness [and] transformed early American neighborhoods, sometimes in revolutionary ways” (9).

The book begins with a boldly performative act of publication: an armed march into Savannah, Georgia, in 1749 led by the Creek diplomat Coosaponakeesa (sometimes known as Mary Bosomworth or Mary Musgrove). Attempting to compel the colonial government to recognize her land claims and her political authority, Coosaponakeesa artfully structured the procession to highlight both her English husband and her Creek kin, positioning herself as a crucial translator and “a sovereign power that reconciled and united disparate interests” (28). As this example suggests, Wigginton utilizes a generous definition of “publication”, describing it as something that “*makes public* an expression of its author, invites a reading, submits itself to circulation” (5). Setting such terms aids in envisioning the communications of women beyond the white elite — indigenous, African American, or poor — which might take the form of wampum belts, petitions, or symbolic sartorial choices in lieu of (or in addition to) print and manuscript text. Coosaponakeesa, for her part, paired “indigenous rhetorics of kinship with English legal documents” (40) in order to shape the shared residency of Creeks and Georgians on the same lands, “making a public” in the transnational neighborhood of the Southeast.

Even seemingly private forms of authorship, such as diary-keeping, are interpreted by Wigginton as publications when they demonstrate the power to rearrange neighborhood dynamics. The second chapter considers the asymmetrical intimacy between Phillis, an enslaved woman in Newport, Rhode Island, and Sarah Osborn, a schoolmistress who claimed ownership of Phillis’s son Bobey. Osborn’s proposal to sell Bobey — announced during a prayer meeting attended by both women — prompted Phillis to become “*vext*”. Osborn’s surprise, and her subsequent spiritual crisis, were reflected in diary entries that were a “private correspondence with God” (64), but which bore public results: Osborn did not sell Bobey. Her repositioning of herself as a spiritual mother to Bobey and other black Christians rewrote the “affiliatory terrain” (83) of the neighborhood, although her change of heart did not extend as far as freeing Bobey. As Wigginton demonstrates,

Osborn's private spiritual anguish was less about the injustice of slavery and more about "incorporating Phillis's affectionate maternity into her own" (82).

Chapter Three turns to poet Phillis Wheatley's funeral elegies and the circulatory practices of public mourning. Wheatley's poems for her dead neighbors (many of them children) were printed, posted, distributed at funerals, and read aloud, reaching an audience beyond the white mourners they directly addressed. For black New Englanders, who were often denied public markers of mourning like bell tolling, Wheatley's elegies "became part of the technology of communal reconstitution, a funeral process in verse to substitute for the lost and prohibited funeral processions" (100). Wheatley's own experience of forced dislocation and loss within the Atlantic slave trade prompted her to position her poetic voice as one occupying a space of authority "*between* mourners and the dead" (94). Her elegies, Wigginton argues, mapped separate communities: "one spiritually transcendent, blissful, and dead, the other earthbound, dejected, and alive" (91). Black Bostonians, Wheatley's poems suggested, had a special affinity with the dead and the consolation of future membership in a larger divine neighborhood.

The book's final chapter considers the commonplace book of Milcah Martha Moore and how poetic exchanges and correspondence set the terms of friendship — and Friendship — among Quaker women in the Delaware Valley. The turmoil of the American Revolution made communication between friends and family especially valuable, making Moore's book a "material performance" (111) of community. In selecting, transcribing, and arranging poems written by close friends, relations, well-known transatlantic writers, and anonymous poets, Moore laid out a "vision of community bound by reciprocity, familiarity, [and] piety" (110). One of Wigginton's most engaging analyses places the commonplace book's material construction and performative circumstance alongside one another, exploring how the physical layout of Moore's entries addressed multiple conversations within her neighborhood. The withdrawal of many Quakers from secular politics and their insistence on pacifism made them the targets of Revolutionary scorn. Moore and her literary circle pushed back with poems critiquing Thomas Paine's tract *Common Sense* and condemning political informers. Within the space of a few pages, Moore juxtaposed these writings with elegies to virtuous Quaker women and reflections on "Social Love", advancing "a political vision in which citizens are neighbors bound in mutual obligation" (132). *Marginalia* by readers demonstrates that Moore's book circulated among her coterie, making me curious as to whether the physical object's travels could be mapped with the same detail

that Wigginton brings to its contents. What, in other words, were the lived boundaries of Moore's neighborhood? Did some friends live nearer than others, and did that correlate to the frequency of their correspondence? Who saw and held the book, and who did not? I similarly wondered what additional insights might be revealed by mapping Wheatley's Boston — the homes of the mourning families commissioning her works, the print shops publishing them, the cemeteries where her dead subjects were interred, and the locations of her known black readership, including Obour Tanner and Jupiter Hammon. The physical spaces navigated by women authors, their publications, and their audiences could perhaps be visualized in ways that illuminate the scale and scope of neighborhoods which ranged from a handful of city blocks to transatlantic religious networks.

"The early American neighborhood retained the difference that republican print sought to elide" (11), Wigginton argues, noting that despite its universalizing rhetoric, democratic citizenship could not subsume local attachments (nor paper over local fissures) in the new nation. Smoothly written and forcefully argued, *In the Neighborhood* invites reconsideration of numerous forms of cultural production beyond the printed page. In their production, circulation, and reception, works as diverse as manuscript poems, needlework samplers, and impassioned, "vexatious" speech might all be publications; they made public their creators' intentions and thereby made a public in neighborhoods of diverse peoples and uneven power arrangements. The publication practices of early American women, as Wigginton shows, illuminate spaces "accommodating juxtaposition but not merger" (143) and interpersonal bonds that were sometimes friendly, sometimes hostile, often unequal, and always being rewritten.

Mairin Odle
University of Alabama

Works Cited

- DILLON, Elizabeth Maddock. 2004. *The Gender of Freedom: Fictions of Liberalism and the Literary Public Sphere*. Stanford: Stanford University Press.
- HACKEL, Heidi Brayman, and Catherine E. KELLY, eds. 2008. *Reading Women: Literacy, Authorship, and Culture in the Atlantic World, 1500–1800*. Philadelphia: University of Pennsylvania Press.
- KELLEY, Mary. 2006. *Learning to Stand and Speak: Women, Education, and Public Life in America's Republic*. Chapel Hill: Omohundro Institute–University of North Carolina Press.