
**Key words:** Edmund Curll; John Partridge; Jonathan Swift; Thomas Tickell; Ehrenpreis Centre for Swift Studies; eighteenth-century literature; association copies; Swift’s library; Swift’s sources; *Gulliver’s Travels*; Flying Island

This year’s star piece is by a scholar known in the community of Swiftians as the world’s authority on the Dean’s library and reading, as was evidenced by four most impressive volumes on the subject published in 2003. In “Jonathan Swift as a Book-Collector” (pp. 7–68), Dirk F. Passmann (Münster) returns to his labour of love but gives it a very pertinent twist in assembling a most welcome and valuable bibliography of Swift association copies. This is a checklist of all books not just with an imprint which happens to coincide with the imprint of any title known to have been in Swift’s library but a checklist of the Dean’s personal copies, complete with accompanying notes, among other things, on their provenance and present locations as well as inscriptions and marginalia, and most usefully and knowledgeably introduced by an essay addressing issues such as the genesis, growth, and dispersal of Swift’s library, his collecting, reading and buying habits, his subscriptions to, and presentation of, books. The essay is a mine of information and is likely to be treasured by all scholars who have a special interest in annotating the Dean’s works.

A second focus in 2012 is on Swift’s masterpiece *Gulliver’s Travels*, the hermeneutic potential of which simply seems inexhaustible. Two essays, both by younger scholars and both committed to historicist principles, take up this tale again. In “Jonathan Swift and *A Key, Being Observations and Explanatory Notes, upon the Travels of Lemuel Gulliver*” (pp. 87–119), Stephen J. Bernard (Oxford) presents not only a new edition of *A Key*, which is most probably by the notorious Edmund Curll, but in fact the first critical edition of it, complete with textual introduction and apparatus. The newly constituted text is accompanied by an elaborate, in-depth commentary in which quotations, references, and allusions as well as names, titles, and events are identified and contemporary and modern identifications most usefully compared and considered. In a sense, the second essay is of the same exegetical calibre. In “An Ancient Greek Source for Swift’s Floating Island” (pp. 80–86), Lucas Fain (Harvard) proposes not only a hitherto unnoticed source for the Flying Island of Laputa, the mythical floating island of Delos, he also ingeniously notices Delos’ connection with the inaccessible paradise of the Hyperboreans, which, significantly, resides in the same latitude.
and longitude as Laputa. This puts the author in a position to read Laputa as a poetic inversion of the Greek myth: its inhabitants are Swift’s new Hyperboreans, deformed and angst-ridden, caricaturing the misapplication of the mathematical and experimental sciences.

A third essay is of a more biographical nature. In “Jonathan Swift and Thomas Tickell” (pp. 69–79), Helgard Stöver-Leidig, the distinguished editor of both of Tickell’s poems and his essay on didactic poetry, *De poesi didactica* (*Swift Studies*, 25 [2010], 82–147), addresses the unresolved question of the Dean’s relationship with Tickell. Having meticulously sifted through and carefully considered all the available evidence, the author concludes that Swift’s first immediate liking for Tickell on arrival in Ireland gradually grew into friendship, a friendship which is all the more remarkable since the two men belonged to different political parties and which lasted until Tickell’s death in 1740.

The last essay to be published in this year’s annual is not of a kind one would normally expect in it, being autobiographical as well as meditative rather than scholarly. The editors decided to print W. B. Carnochan’s “Church Monuments” nonetheless (pp. 120–23) because it springs a surprise charming to all Swiftians, the discovery of the well-weathered tomb of the astrologer John Partridge, the hapless victim of Jonathan Swift’s most ‘deadly’ hoax in 1708.

As usual, the editors’ bibliography of “Recent Books and Articles Received” concludes the volume. While this does not pretend to be complete, simply recording the donation of books and essays, reviews and items of Swiftian material culture to the ever-growing library of the Ehrenpreis Centre, it is a valuable corrective, and supplement, to the more ambitious annual bibliographies central to eighteenth-century studies, such as AB, MLA, and YWES.


**Key words:** utopia, Victorian studies, modernism, Britain, heterotopias

The essays collected here undertake a reassessment of the role of utopianism during the modernist period. They defend modernist utopianism against a wholesale identification with the totalitarian ideologies of the twentieth century, and they ask how modernist writers managed to hold on to ideas of social reintegration and betterment, of a different and more peaceful life. *Utopian Spaces of Modernism* charts the rich and diverse spectrum of utopian projects between 1885 and