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Aims and Scope: Formerly *Cardiff Corvey: Reading the Romantic Text* (1997–2005), *Romantic Textualities: Literature and Print Culture, 1780–1840* is an online journal that is committed to foregrounding innovative Romantic-studies research into bibliography, book history, intertextuality and textual studies. To this end, we publish material in a number of formats: among them, peer-reviewed articles, reports on individual/group research projects, bibliographical checklists and biographical profiles of overlooked Romantic writers. *Romantic Textualities* also carries reviews of books that reflect the growing academic interest in the fields of book history, print culture, intertextuality and cultural materialism, as they relate to Romantic studies.

BOOK REVIEWS



Jeffrey W. Barbeau, *Sara Coleridge: Her Life and Thought* (New York: Palgrave Macmillan, 2014), 248pp. ISBN 978-1-1373-2497-9; £57.50 (hb).

JEFFREY W. BARBEAU'S LATEST PUBLICATION, *Sara Coleridge: Her Life and Thought*, is the most recent work in a burgeoning field of criticism on Samuel Taylor Coleridge's daughter. Barbeau's study follows on from Peter Swaab's collections of her poetry (*Collected Poems*, Carcanet Press, 2007) and prose (*The Regions of Sara Coleridge's Thought*, Palgrave Macmillan, 2012), as well as biographies by Bradford Keyes Mudge (*Sara Coleridge: A Victorian Daughter*, Yale University Press, 1989), Kathleen Jones (*A Passionate Sisterhood: The Sisters, Wives and Daughters of the Lake Poets*, Constable, 1997) and Katie Waldegrave (*The Poets' Daughters: Dora Wordsworth and Sara Coleridge*, Windmill Books, 2013). This recent wealth of publications indicates the fascination that Sara Coleridge's life is beginning to generate, but Barbeau's study goes beyond the biographical. Here, Sara's biographical details are used as a way of exposing the nuances of her complex literary and theological thought. Barbeau provides the first sustained examination of Sara as an important nineteenth-century intellectual in her own right.

This study adopts a roughly chronological approach which allows Barbeau to emphasise the impact of Sara's biography on her intellectual development. Nonetheless, that his main concern is the growth of Sara's mind is indicated by the thematic chapter titles, which suggest a guide to Sara's construction of herself as a critic: Beauty, Education, Dreams, Criticism, Authority, Reason, Regeneration, Community and Death. This growth was, inevitably, bound up with her relationship with her father, and, in many ways more importantly, with his publications; Barbeau asserts that Sara was 'the single-most important individual in the preservation of [Samuel Taylor Coleridge's] legacy as one of the great intellectuals in English history' (p. 1). Barbeau demonstrates how Sara's editorial work on her father's writings 'served as a tutorial in her father's thinking and allowed Sara to develop a thoroughly Coleridgean frame of mind' (pp. ix–x). That is not to say, however, that Sara was 'slavishly indebted' to her father's thought (p. 23); in fact, she developed Samuel Taylor Coleridge's system and applied it in innovative ways to the social, political and theological issues of the early Victorian era. Although she 'barely knew' her father, after his death—and especially after the death of her husband Henry, STC's first editor—Sara 'claim[ed] singular authority to interpret his works and [...] privately develop his thought for the needs of a new generation' (p. 70).


One of the problems with Sara Coleridge with regards to modern academic thought continues to be the disparity between her formidable intellectual capa-

bilities and her consistent avowals of a belief that a woman's place should remain in the home or, at least, under the supervision or protection of a male relative (p. 83). Barbeau builds upon arguments put forward by Alan Vardy and Donelle Ruwe, who have suggested that Sara's editorial work allowed her to express her original ideas in a public forum without compromising her belief that women should remain in the private sphere.¹ Barbeau expands upon these previous works by revealing their impact on Sara's (largely unpublished) essays on a diverse range of nineteenth-century thinkers, from F. D. Morris to Wesley and Carlyle. He discovers a writer and thinker who maintained an active social and intellectual engagement with many of the most influential figures of the day in a way which challenges Sara's construction of herself as an intensely private individual.

Nevertheless, Barbeau does not discount or belittle the importance of domesticity to Sara's own systems. In fact, he uncovers the ways in which Sara's employments at home—particularly the education of her children—informed the development of several of her most important ideas. Sara's pedagogical theories, like her later theological ones, reflected her rejection of the commonly-held view that external, contextual influences were the primary factors in an individual's development. Instead, Sara 'envisioned a scheme—for her children and others—that placed the accent on interiority and development *ab intra* (from within)' (p. 31). Barbeau finds this approach reflected in Sara's two autonomous publications, *Pretty Lessons in Verse for Good Children* (1834) and *Phantasmion* (1837). Sara's collection of didactic poems articulate the importance of subjective perception in interactions with the world; Barbeau perceptively suggests that the problematic poem 'Poppies' 'fits quite well with Sara's view of education' because it demonstrates the importance of private associations on the construction of external objects (p. 42). Similarly, Sara's fairy tale evinces her struggle to 'work out a philosophy of the relationship between the mind and body' (p. 52) and the natural world (p. 63). These works take the poetic systems of Samuel Taylor Coleridge, Wordsworth and Southey and modify them to suit Sara's own creative intent (p. 35).

Barbeau's most important contribution is his extension of the limited work on Sara's theological thought. Barbeau seeks to 'establish the heart of Sara Coleridge's theological agenda and develop her unique—and previously unrecognized—contribution to the history of nineteenth-century theology' (p. 112). Since Earl Leslie Griggs's damning dismissal of Sara's essay 'On Rationalism', scholars have tended to ignore her contributions to mid-nineteenth century theological debates.² Barbeau observes that Sara was in an unusual position for a woman in her time: the advanced education she received in the Southey household stood her in good stead for her later involvement with discussions surrounding the Oxford Movement. Sara's engagements with these debates reveal her capacity for intense and sustained argument in a way which, as Barbeau asserts, would have eluded her father. He singles out Sara's 'doctrine of regeneration' as 'the single-most important idea in Sara Coleridge's literary corpus' (p. 130). Barbeau unpacks this complex theory with extensive reference to contemporary ecclesiastical issues, and indicates how

regeneration affected Sara's intellectual and creative relationships, both with her precursors and contemporaries.

Barbeau concludes that 'one of the most remarkable aspects of [Sara's] life is how much she accomplished through years of depression, physical ailments, and dependence on narcotics' (p. 177). In a similar vein, one of the remarkable aspects of this study is its consistent unveiling of the ways in which Sara's personal troubles of both body and mind, not to mention family relations, were essential to the development of an independent and complex intellectual system. Barbeau convincingly reveals the importance of Sara Coleridge to mid-Victorian literary circles, and asserts the need to re-evaluate her position within nineteenth-century intellectual life. This study, long overdue, demonstrates Sara Coleridge's serious contributions to Victorian thinking. Barbeau establishes Sara as an under-represented key figure, one who deserves more attention as a scholar and thinker in her own right, and outside of the shadow of her more famous father. 

NOTES

1. See Vardy, *Constructing Coleridge: The Posthumous Life of the Author* (New York: Palgrave Macmillan, 2010); and Ruwe, 'Opium Addictions and Metaphysicians: Sara Coleridge's Editing of *Biographia Literaria*', *Nervous Reactions: Victorian Recollections of Romanticism*, ed. by Joel Faflak and Julia M. Wright (New York: SUNY Press, 2004), pp. 229–51.
2. See Earl Leslie Griggs, *Coleridge Fille* (Oxford: OUP, 1940).

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Teresa Barnard (ed.), *British Women and the Intellectual World in the Long Eighteenth Century* (Farnham and Burlington, VT: Ashgate, 2015), 194pp. ISBN 978-1-4724-3745-7; £60.00 (hb).

IN HER EXCELLENT ESSAY ON THE DRAMATIST JOANNA BAILLIE, Louise Duckling quotes Lord Byron reflecting on Voltaire's assertion that "the composition of a tragedy required *testicles*"—If this be true', Byron writes, 'Lord knows what Joanna Baillie does—I suppose she borrows them' (p. 153). One of the striking features of Byron's backhanded compliment is his failure to consider female creativity in its own terms, outside of a distinctly masculinist mode of literary production. The essays in this volume draw upon a rich tradition of feminist scholarship that, in contrast to Lord Byron, has identified and explored what Teresa Barnard terms 'the female view of the intellectual world' (p. 6). Barnard's

NOTES ON CONTRIBUTORS



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Alison Cardinale is the Assistant Head of Learning and Curriculum English at MLC School where she teaches the International Baccalaureate alongside senior English courses. Alison is commencing the third year of research for a PhD at the University of Sydney in 2015, focusing on the poetry of Samuel Taylor Coleridge under the supervision of Professor Will Christie. Recently, Alison has worked as an undergraduate English tutor at the University of Sydney and has ten years' experience teaching English in independent Sydney secondary schools.

James Castell is a Lecturer in English Literature at Cardiff University, where he teaches courses on Romantic and twentieth-century poetry and poetics. He has articles on Wordsworth in *The Oxford Handbook to William Wordsworth* and *The Oxford History of Classical Reception in English Literature*, and is currently completing a monograph on Wordsworth and animal life.

Mary Chadwick is an Associate Research Fellow in the Department of English and Creative Writing at the University of Huddersfield where she worked on *The Anne Clifford Project*. Mary's research interests include women's writing, manuscript cultures, book history and Welsh writing in English from the very long eighteenth century.

Koenraad Claes is a Postdoctoral Fellow at Ghent University (Belgium), where he is employed on the three-year individual research project *Narratives of Continuity: Form and Function of the British Conservative Novel in the Long Nineteenth*

Century, funded by the Research Foundation, Flanders (FWO). Before that, he was a Leverhulme Postdoctoral Research Associate on the project *The Lady's Magazine: Understanding the Emergence of a Genre*, led by Prof. Jennie Batchelor at the University of Kent. His first monograph, a history of the late-Victorian little magazine, is under contract with Edinburgh University Press. He is the managing editor of the open-access journal *Authorship* <www.authorship.ugent.be>.

Mary-Ann Constantine is Reader at the University of Wales Centre for Advanced Welsh and Celtic Studies. She works on Welsh and British literature of the long eighteenth century and has also written on travel writing, folk song, authenticity debates and the Romantic movement in Brittany. Her book on the Welsh stonemason poet Edward Williams, *The Truth against the World: Iolo Morganwg and Romantic Forgery*, appeared in 2007. With Dafydd Johnston, she is general editor of the multivolume *Wales and the French Revolution* series. She is currently leading an AHRC-funded research project, *Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour 1760–1820*.

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Diane Duffy was awarded a PhD from the University of Manchester in 2011 on the subject of history, gender and identity in the writings of Anna Eliza Bray (1790–1883). She has presented a number of conference papers on how Bray's regional romances, set in the south-west of England, might be viewed as instrumental in shaping a sense of English national identity in the form of an English national tale. She is currently working as a researcher at the Elizabeth Gaskell House in Manchester.

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Nicola Lloyd is Senior Lecturer in English Literature at Bath Spa University. She specializes in fiction of the Romantic period, with a particular focus on the Irish national tale and the interactions between Romanticism and Enlightenment. Her doctoral thesis, which she is currently preparing for publication, considered the influence of Enlightenment discourses of moral philosophy and perception on Romantic-period fiction. Nicky has published articles on the Irish novelist Lady Morgan and is one of the authors of *The Palgrave History Gothic Publishing: The Business of Gothic Fiction, 1764–1835*, due for completion in 2017. She is currently preparing a scholarly edition of Mary Julia Young's gothic-national tale *Donald; or, the Witches of Glenshiel* (1805).

Andrew McInnes is Senior Lecturer in English Literature at Edge Hill University. He has recently published his first monograph, *Wollstonecraft's Ghost: The Fate of the Female Philosopher in the Romantic Period* (Routledge, 2016). His research interests include women's writing of the long eighteenth century, the geographies of gothic fiction and children's literature.

Amy Prendergast is currently based in the School of English, Trinity College Dublin. She completed her doctoral studies there in 2012 after being awarded a four-year PRTL Government of Ireland scholarship. She was subsequently the recipient of an Irish Research Council Postdoctoral Fellowship, which allowed her to work on her first monograph. This work, *Literary Salons across Britain and Ireland in the Long Eighteenth Century*, is forthcoming with Palgrave Macmillan.

Corrina Readioff is studying for a PhD at the University of Liverpool on the history and function of pre-chapter epigraphs in eighteenth- and nineteenth-century novels. She manages the social media pages for *Digital Defoe: Studies in Defoe and his Contemporaries* and maintains a personal blog, *The Age of Oddities: Reading the Eighteenth Century* <<http://ageofoddities.blogspot.co.uk>>, to encourage readers of all tastes and backgrounds to enjoy the delights of eighteenth-century literature. She has written for the *Johnsonian Newsletter* and the British Society for Eighteenth-Century Studies *Criticks* website.

Joanna E. Taylor is Research Associate in Geospatial Innovation in the Digital Humanities at the University of Lancaster. She recently completed her PhD at

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Jane Wessel is an Assistant Professor of British Drama at Austin Peay State University. She has published articles in *Theatre Survey* and *Restoration: Studies in English Literary Culture, 1660–1700* and is currently working on a book project on literary property and dramatic authorship in eighteenth-century England. She tweets about theatre history, pedagogy and eighteenth-century culture @Jane_D_Wessel.

