

ROMANTIC TEXTUALITIES

LITERATURE AND PRINT CULTURE, 1780–1840



ISSN 1748-0116

ISSUE 22

SPRING 2017



◆ SPECIAL ISSUE : FOUR NATIONS FICTION BY WOMEN, 1789–1830 ◆

www.romtext.org.uk

◆ CARDIFF UNIVERSITY PRESS ◆

***Romantic Textualities: Literature and Print Culture, 1780–1840*, 22 (Spring 2017)**

Available online at <www.romtext.org.uk/>; archive of record at <<https://publications.cardiffuniversitypress.org/index.php/RomText>>.

Journal DOI: 10.18573/ISSN.1748-0116 ♦ **Issue DOI:** 10.18573/n.2017.10148

Romantic Textualities is an open access journal, which means that all content is available without charge to the user or his/her institution. You are allowed to read, download, copy, distribute, print, search or link to the full texts of the articles in this journal without asking prior permission from either the publisher or the author. Unless otherwise noted, the material contained in this journal is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 (CC BY-NC-ND) International License. See <https://creativecommons.org/licenses/by-nc-nd/4.0/> for more information. Original copyright remains with the contributing author and a citation should be made when the article is quoted, used or referred to in another work.



Romantic Textualities is an imprint of Cardiff University Press, an innovative open-access publisher of academic research, where ‘open-access’ means free for both readers and writers. Find out more about the press at cardiffuniversitypress.org.



Cardiff University Press
Gwasg Prifysgol Caerdydd

Editors: Anthony Mandal, *Cardiff University*

Maximiliaan van Woudenberg, *Sheridan Institute of Technology*

Elizabeth Edwards (Guest Editor), *University of Wales*

Associate Editor: Nicola Lloyd, *Bath Spa University*

Reviews Editor: Katie Garner, *University of St Andrews*

Blog Editor: Emma Butcher, *University of Hull*

Editorial Assistant: Jannat Ahmed, *Cardiff University*

Platform Development: Andrew O’Sullivan, *Cardiff University*

Cardiff University Press Administrator: Alice Percival, *Cardiff University*

Advisory Board

Peter Garside (Chair), *University of Edinburgh*

Jane Aaron, *University of South Wales*

Stephen Behrendt, *University of Nebraska-Lincoln*

Emma Clery, *University of Southampton*

Benjamin Colbert, *University of Wolverhampton*

Gillian Dow, *Chawton House Library*

Edward Copeland, *Pomona College*

Gavin Edwards, *University of South Wales*

Penny Fielding, *University of Edinburgh*

Caroline Franklin, *Swansea University*

Isobel Grundy, *University of Alberta*

Ian Haywood, *University of Roehampton*

David Hewitt, *University of Aberdeen*

Gillian Hughes, *Independent Scholar*

Claire Lamont, *University of Newcastle*

Devoney Looser, *Arizona State University*

Robert Miles, *University of Victoria*

Christopher Skelton-Foord, *University of Durham*


Kathryn Sutherland, *University of Oxford*

Graham Tulloch, *Flinders University*

Nicola Watson, *Open University*

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.

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).

Joanna Taylor

Lancaster University

<<https://doi.org/10.18573/j.2017.10159>>

This review is © 2017 The Author and is the result of the independent labour of the scholar credited with authorship. For full copyright information, see page 2.

Date of acceptance: 30 March 2016.



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

introductory essay, co-authored with Ruth Watts, sets out the underlying ambition of this collection, which is to present ‘new information about women’s experiences of their engagement with male-dominated academic and professional fields in the long eighteenth century’ (p. 2). To this end, the essays in this volume explore how eighteenth-century women negotiated and responded to the barriers they faced when encountering male-dominated discourses, institutions and practices.


This theme is exemplified in the chapters by Daniel J. R. Grey and Malini Roy. Grey focuses on the role that Lady Mary Wortley Montagu played in introducing smallpox inoculation to England, while Roy discusses Mary Wollstonecraft’s unfinished child-rearing manual, ‘Letters on the Management of Infants’. These essays share a concern with the way in which women writers worked outside of the increasingly professionalised and male-dominated sphere of medicine; both Montagu and Wollstonecraft drew upon ‘practical observation’ (p. 28) and ‘personal experience’ (p. 54) in order to formulate alternative bodies of knowledge. In Montagu’s case, the ability to travel famously enabled her to witness smallpox inoculation first-hand during her stay in Constantinople. Elsewhere in this collection, attention is paid to writers who were denied such opportunities, but who compensated by extensive reading and imaginative experience. A case in point is Anna Seward, whose interest in volcanoes is discussed in Teresa Barnard’s essay. Despite never having visited it in person, Seward composed a poetic tribute to Mount Etna based upon her reading of Patrick Brydone’s *A Tour through Sicily and Malta*. Barnard discusses Seward’s poem alongside the work of Eleanor Anne Porden Franklin, carefully tracing how the ‘female poetic imagination [...] builds on and complements the scientific deliberations of male travellers and scientists’ (p. 34).

Barnard’s concern with the role that women writers played in the dissemination of specialised forms of knowledge recurs throughout several essays. A particularly fruitful example is provided by Natasha Duquette’s engaging chapter on the authorial strategies that Dissenting women writers employed to publish their theological ideas. The central argument of Duquette’s stimulating and wide-ranging essay is that women ‘veiled’ their ‘provocative hermeneutic claims and calls for social action’ in ‘acceptably “feminine” modes of expression’ (pp. 107–08)—a claim that reverberates in Louise Duckling’s essay on another Dissenting writer, Joanna Baillie. Duckling convincingly argues that the innovative form of Baillie’s *Plays on the Passions* enabled her to ‘participate in the medical and philosophical debates of her day’ (p. 143).

Duckling’s chapter offers a helpful reminder that while women’s writing of the period may have served various ideological agendas, it could also be startlingly original and accomplished in aesthetic terms. Kaley Kramer’s chapter on Elizabeth Inchbald’s *A Simple Story* bears this out. In a carefully historicised and admirably detailed discussion, Kramer identifies how Inchbald manipulated the generic conventions of the ‘Protestant literary form’ of the novel to produce an examination of the nature and identity of Catholicism in late eighteenth-century Britain (p. 88). The generic possibilities of narrative fiction are also explored in Imke

Heuer's insightful discussion of Harriet and Sophia Lee's *The Canterbury Tales*. Heuer vividly conveys the aesthetic experimentation of the work, demonstrating how Harriet Lee's disruption of conventional Gothic narratives of inheritance and legitimacy reflected social uncertainty in the wake of the French Revolution.

As this account has suggested, the majority of this volume tends towards women's literary endeavours. A notable exception is presented by Laura Mayer's essay on Elizabeth Percy, 1st Duchess of Northumberland. Mayer presents Percy's introduction of Robert Adam's 'light Gothick' style at Alnwick Castle as a significant engagement with the period's 'emerging picturesque aesthetic' (pp. 133, 130). The essay is particularly attentive to the decline in the Duchess's posthumous reputation—a trend that extends from the nineteenth into the twenty-first century. Indeed, many of these essays self-consciously take up the task of reappraising writers who fell into obscurity in the nineteenth and twentieth centuries. In her essay on Hannah More, Susan Chaplin offers a thoughtful and sensitive consideration of a writer whose significance cannot be denied, but whose politics remain challenging to contemporary feminist criticism. Focussing on More's *Sacred Dramas*, Chaplin's essay offers a lucid account of the complex gender politics that result when More appropriates 'a masculine creative voice' only to articulate her own ambivalent account of the feminine (p. 81).

The essays in this book interweave and enter into dialogue with one another in a particularly satisfying and productive manner—to the extent that the three sections into which they are divided hardly seem necessary (the sections are 'An Engagement with Science', 'Religious Discourses' and 'Radical Women, Politics, and Philosophy'). Overwhelmingly, these essays are united in offering historically detailed and carefully nuanced examinations of their primary sources. My only frustration is that on occasion the relative brevity of these essays means that they can provide only fleeting glimpses of figures about whom one desires to know more (such as Mary Wollstonecraft's former pupil Lady Mountcashell, who reportedly attended university lectures dressed as a man before running a medical practice in Pisa with a male physician). Of course, the positive outcome of this frustration is that it provides the impetus to conduct further research. Similarly, it offers a salutary reminder that the work of recovery is an ongoing endeavour. The essays collected in this book provide a valuable and significant contribution to that process. 

Richard De Ritter
University of Leeds

<<https://doi.org/10.18573/j.2017.10160>>

This review is © 2017 The Author and is the result of the independent labour of the scholar credited with authorship. For full copyright information, see page 2.

Date of acceptance: 5 September 2016.



NOTES ON CONTRIBUTORS



Jane Aaron is Emeritus Professor of Literature at the University of South Wales. Her publications include *A Double Singleness: Gender and the Writings of Charles and Mary Lamb* (1991), *Pur fel y Dur: Y Gymraes yn Llên Menywod y Bedwaredd Ganrifar Bymtheg* (Pure as steel: The Welshwoman in nineteenth-century women's writing, 1998), *Nineteenth-Century Women's Writing in Wales* (2007), *Welsh Gothic* (2013), and the co-edited volumes, *Out of the Margins: Women's Studies in the Nineties* (1991), *Our Sisters' Land: The Changing Identities of Women in Wales* (1994), *Postcolonial Wales* (2005) and *Gendering Border Studies* (2010). She is also the general editor of Honno Press's English-language *Welsh Women's Classics* series.

David Buchanan is a Postdoctoral Fellow in the Department of English and Film Studies at the University of Alberta and an Instructor in the Centre for Humanities at Athabasca University, Canada.

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*.

Richard De Ritter is a lecturer at the University of Leeds and the author of *Imagining Women Readers, 1789–1820: Well-Regulated Minds*.

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.

Elizabeth Edwards is a Research Fellow at the University of Wales Centre for Advanced Welsh and Celtic Studies, Aberystwyth. Her publications include *English-Language Poetry from Wales 1789–1806* (University of Wales Press, 2013) and *Richard Llwyd: Beaumaris Bay and Other Poems* (Trent Editions, 2016). She is currently working on a monograph on Wales and women's writing in the period 1789–1830.

Ruth Knezevich is a Postdoctoral Fellow at the University of Otago (Dunedin, New Zealand) where she is working on a Marsden-funded project on the nineteenth-century Porter family—novelists Jane and Anna Maria Porter and their brother, the artist and traveller Robert Ker Porter. She received her PhD in 2015 from the University of Missouri for her research on footnotes in late-eighteenth and early nineteenth-century literary works; she continues this research with a distant reading of the footnote in women's writing of the eighteenth and nineteenth centuries.

Jakub Lipski is Assistant Professor in the Department of English, Kazimierz Wielki University, Bydgoszcz, Poland. Before obtaining his PhD in English literature, he studied English, Art History and Cultural Studies. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel—Fielding, Smollett, Sterne* (2014) and co-editor (with Jacek Mydla) of *The Enchantress of Words, Sounds and Images: Anniversary Essays on Ann Radcliffe (1764–1823)* (2015). He is currently working on a monograph on the correspondences between the eighteenth-century English novel and the fine arts.

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

Keele University: her thesis, entitled ‘Writing spaces: the Coleridge Family’s Interactive Poetics 1798–1898’, explored the use of poetic spaces in negotiating influence anxieties in the works of Samuel Taylor Coleridge’s children and grandchildren. She is the Cartography Curator for the *Gravestone Project* and is the Editorial Assistant for the *Byron Journal*. She can be found on Twitter @JoTayl0r0.

Yi-Cheng Weng is Adjunct Assistant Professor at National Tsing Hua University. She is also teaching as adjunct lecturer at National Taiwan University, National Chengchi University and National Taiwan University of Arts. Her PhD, entitled ‘Conservative Women: Revolution and the British Novel, 1789–1815’, was awarded by King’s College London in 2016. She has written articles on women’s writing, treating topics including the private and public spheres, anti-Jacobin novels, conservative women writers and femininity, and the history of the novel.

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.

