

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](https://doi.org/10.18573/ISSN.1748-0116) ♦ **Issue DOI:** [10.18573/n.2017.10148](https://doi.org/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.

the legacy of his poetics as it was taken up and transformed by women. In Chapter 12, 'Romantic Times (2): Later Romantics and Women Poets', Priestman considers women writing poetry influenced by Darwin's didacticism but with an eye to the domestic aspect of flowers and life. Such poetry takes on a less sexual but equally intriguing re-interpretation of 'vegetable love'. Priestman is alert to the problematic category of 'Romantic women writers' and sensitively applies an historicised understanding of the stages of life of the women discussed and their contextual experiences, particularly Anna Laetitia Barbauld (as a poet born in the 1740s).

Overall, the work is clearly and cogently written and fills a gap in the existing literature on the literary aspects of the polymath that was Erasmus Darwin, while simultaneously pointing the way towards further enquiry into his more often obscured role as a 'man of letters'. Priestman succeeds in salvaging the reputation of Erasmus Darwin as the writer of *The Loves of the Plants* from the dismissive satire, *The Loves of the Triangles*, which rendered him a poetic absurdity and buried his poetry as the object of serious study for so long. Re-reading *The Loves of the Plants*, in particular, is a heightened experience as a result of Priestman's effectiveness in opening up fresh ways of discussing the poetry of Erasmus Darwin. Ultimately, Coleridge's observation that Darwin displayed the 'most original mind in Europe' informs Priestman's analysis of Darwin's self-conscious textuality and 'magpie intertextuality' (p. 67). *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times* is a provocative study of a poetic thinker worthy of recovery in light of our current theoretical concerns and abiding appreciation of English poetry. 

Alison Cardinale

University of Sydney

<<https://doi.org/10.18573/j.2017.10167>>

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.



Mark Sandy, *Romanticism, Memory, and Mourning* (Farnham and Burlington, VT: Ashgate, 2013), 188pp. ISBN 978-1-4094-0593-1; £60 (hb).

MARK SANDY'S LATEST MONOGRAPH, *Romanticism, Memory, and Mourning*, builds upon his previous work on Romantic subjectivities, legacies and constructions of place. This study unites these previous interests in an exploration of how the language of grief in Romantic poetry is used to articulate the connection between a personal sense of loss and the subject's position within social and literary communities. At the same time, Sandy challenges definitions of 'Romanticism', and demonstrates how writers throughout the nineteenth and early twentieth

centuries used similar expressions of grief to maintain imaginative conversations with their Romantic precursors.


Sandy identifies ways in which Romantic poetry about grief ‘acts as a defence against, and encounter with, the final silence of death’ (p. 1). This ‘silence of death’ is one discovered in losses of various kinds; it is located in personal grief and in sites of mourning for lost ideals. What unites these diverse experiences of grief and mourning is a focus on ‘irreplaceable loss’ (p. 2). Sandy reveals a unity in the mourning experiences of Romantic writers across nine chapters: each of the ‘Big Six’ is the focus of a chapter, as is John Clare. Charlotte Smith and Felicia Hemans are explored in a joint chapter, and the study concludes with a brief survey of the lasting effects of Romantic memory and mourning on Victorian poetry. Sandy’s attention to detail is impressively in evidence throughout the work; through sustained close reading, he seeks to demonstrate how multiple poetic forms were utilised by the Romantics and their successors to articulate their speculations on grief and loss. Indeed, he suggests that ‘[i]ndividual and communal consolation depend upon the successful communication of suffering’ (p. 46), and his analyses indicate the multifarious ways in which these poets might be said to have offered such ‘consolation’.

Sandy’s careful reading of textual detail is echoed in the themes he discovers in the poems. He reveals how the Romantics’ experiences of grief provided a means through which to articulate their concerns with the personal and quotidian. Sandy identifies in Blake’s works an exploration of the subject’s ability to ‘envisage our experience of life in the tragic and miraculous modes of perception’ (p. 17). The way in which the poet or speaker sees the world is made manifest through the form of the poem; in Blake’s poetry, as in Wordsworth’s, Sandy suggests that the individual’s perception of the world is dependent upon ‘shifting relational dynamics governed by [...] contingent factors’ (p. 22). Sandy finds these dynamics in diverse relations: they operate between life and death, gain and loss, memory and forgetting, love and mourning, as well as between the poet and poem, poem and reader. These interactions are, furthermore, governed by social, economic and geographical factors. Sandy expands upon these ‘interplay[s]’ in his reading of Wordsworth who, he suggests, is ‘always alert to the forces that shape and disrupt’ such interactions (p. 35). Nevertheless, the Wordsworthian quest is one which ‘aspire[s] towards the reassurance of a shared compensatory vision and communal memory’ (p. 46). As Sandy writes of Clare, these poetics of memory and mourning are ‘achieved by compressing together simplicity with sublimity’ (p. 139); that is, the interspaces between these types of contrasting ideas are where such poetics might be found.

Sandy shapes a particularly intriguing argument around ideas of enclosure. Of Blake’s ‘Garden of Love’, he suggests that ‘ever-tightening and suffocating “binding” rules prescribe an ever-diminishing arena of human action, energy, and desire’ (p. 30). This constricted creative area nevertheless leads to an imaginative expansion revealed by several of these authors’ outputs; in a productive development of M. H. Abrams’s definition of the Greater Romantic Lyric, Sandy suggests that in

Coleridge's conversation poems, a 'poetical inward turn, as well as the speaker's invocation of an absent or absented addressee [...] constitutes Coleridge's preoccupation with poetic memory' (p. 47). For Coleridge, as well as Byron, Shelley, Smith and Clare, memory is reflected in the poet's perception of the landscapes around them: in particular, Coleridge's and Clare's English countrysides and Byron's and Shelley's Italian cities prove to be creatively productive public sites for the poet's consideration of his private woes. The affinities between the sea and sky, indicated by their mutual reflections and drawn out in several of Sandy's chapters, act as a metaphor for the kinds of continuous discontinuities which make up the Romantic experience of mourning. The poems themselves are the means of '(re-) inscrib[ing]' the poets' 'deceased, once living, authorial presences into the future historical present of reading' (p. 94). In other words, the poet's memories become the stuff of their readers' experience, which in turn become their memories, too.

This cycle of remembrances bestowed and lost is, Sandy argues, continued in the works of such Victorian poets as Tennyson, Hardy and Yeats. This study suggests that a poetry of mourning—which is also one of community and continuity—reveals a 'genuine dialogue' between Victorian and Romantic poetry (p. 154). As Sandy implicitly recognises, this study suggests tantalising pathways for further research, particularly on the effect of mourning and memory in the works of those whom Michael Bradshaw has termed 'third-generation Romantics' (a phrase which proves especially useful in Sandy's final two chapters).¹ In particular, the careers of Letitia Elizabeth Landon and Thomas Beddoes might allow for a fascinating extension of Sandy's study, as would more detailed readings of Smith's and Hemans's poetry. Further work might include a more in-depth interrogation of the poetess figure's interpretation of a masculine Romantic poetics of mourning.

Nevertheless, Sandy provides a sustained and well-constructed argument for the importance of grief, loss and remembrance in Romantic poetry. Furthermore, his recognition that the boundaries between Romantic and Victorian poetry might be 'porous' (p. 149) indicates the potential to expand this study beyond the disciplinary boundaries indicated by his title. In this case, too, a constricted intellectual space suggests the possibilities for expansion which exist beyond it. 

NOTES

1. Michael Bradshaw, 'Third-Generation Romantic Poetry: Beddoes, Clare, Darley, Hemans, Landon', in *The Cambridge History of English Poetry*, ed. by Michael O'Neill (Cambridge: CUP, 2010), pp. 542–60.

Joanna Taylor

Lancaster University

<<https://doi.org/10.18573/j.2017.10168>>

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.



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 *Donalda; 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.

