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.

Perhaps the first question many students, and indeed scholars, of long nineteenth-century Britain will ask upon reading the title of Flame in the Mountains: Williams Pantycelyn, Ann Griffiths and the Welsh Hymn is: just how are we to understand not only the two named figures but also Welsh hymnody in the traditional contexts of British Romanticism? The materials that E. Wyn James has collected serve not only to answer this question but also to reveal that, indeed, many answers already exist (and have for no short period of time). We learn early in James’s introduction that William Williams, Pantycelyn (1717–91) and Ann Griffiths (1776–1805) are ‘not only in a class of their own as the two most outstanding of all Welsh hymn writers, but both also rank among the most prominent figures in the whole of Welsh literature’ (p. 11). The edition’s contents provide the historical, literary and scholarly frames for this vaunted status: James brings together scholarly essays on Williams’s and Griffiths’s lives and work, Griffiths’s thirty surviving hymns in the original Welsh, her hymns in prose and metrical English translation (one might wonder why Williams’s are not included until discovering that he composed somewhere between 850 and 1000 of his own), scholarly notes on her hymns and letters, and his own list of her work’s biblical allusions. All of the English translations and virtually all of the collected essays are by H. A. Hodges (1905–76), with his essays and their notes revealing to readers the expansiveness of information available—in English and Welsh—beyond this edition. Together, these materials serve as a formidable introduction to these hymnists, to the Welsh Calvinistic Methodist movement of which they were part and to an already thriving scholarly discourse surrounding these topics, providing scholars and seekers of knowledge an ongoing conversation to join.

Thus, Flame in the Mountains is not a ‘recovery project’ as the phrase is generally understood. Its structure reinforces this, and guides readers who are for the first time coming into contact with these topics, while acting as an invaluable resource for those already acquainted. It is divided into two large sections (Williams being the focus of the first and Griffiths the second), each containing essays Hodges wrote over the course of his career (as well as his own translation of an address delivered by Saunders Lewis). Preceding these are a general introduction by James and a short biography of Hodges, and following them are the copies of Griffiths’s hymns (in Welsh–English facing translation), letters and scriptural allusions. James’s introduction illuminates the hymn’s central role in contemporary Wales. As Wales experienced no fewer than fifteen religious revivals between 1762 and 1859, and in this span produced over 3000 Welsh-language hymns (p. 9), Williams and Griffiths were not pre-eminent members of passing literary fashions, but leading figures of a movement whose influence reached across the whole of Welsh culture throughout the long nine-
teenth century. Here we also learn some of Williams’s and Griffiths’s shared traits and how these reflected the movement of which they were part, such as an intimate familiarity with the Bible (being first translated into Welsh in 1588, predating the KJV by over two decades).

Hodges’s essays illuminate how and where we can consider Welsh hymnody’s interactions with cornerstones of what we understand as ‘British Romanticism’. He does not use this phrase, and emphasises his assertion that ‘Wales is a nation with its own life and culture’ frequently (p. 47). Yet, while Hodges elevates the uniquely Welsh elements of this period, his analyses do not depict a world ‘cut off’ from the outside. Rather, his engagement is such that attentive readers can discern correlations with Romantic-era concerns, but cannot mistakenly conclude that Welsh hymnists were peripheral contributors to a larger, transnational literary and cultural movement. We see this, for instance, in literary terms, such as where he devotes attention to the interaction of Welsh and English forms of ‘metre’, ‘style’ and ‘imagery’ (pp. 49–50); to the stanza forms and metres Williams deploys (and invents) (p. 69); and to Griffiths’s likely familiarity with the traditional Welsh poetic forms (p. 121)—further, his and his collaborator A. M. Allchin’s scholarly notes on each of Griffiths’s hymns and letters mirror, in form, scholarly editions of canonical British literary figures of this period. These reflections are situated within panoramic surveys of contemporary Wales, which include overviews of Welsh Calvinistic Methodism doctrine (and what separated it from Wesleyan Methodism, which was a discrete movement), as well as the rural Welsh world that nurtured it. Williams’s and Griffiths’s individual literary histories likewise reflect Romantic themes ‘from afar’. Williams’s prolific output partook in generic practices of the time, and included two epic poems, numerous extended prose works and over thirty elegies, in addition to his countless hymns (pp. 10–11). Griffiths, who never published or even widely shared her hymns, exemplifies the oral tradition: her hymns were remembered by a close acquaintance (who could not write), recorded by that friend’s husband (who could write), published after her death and subjected to revisions and corruptions in subsequent reprintings for decades to come (pp. 123–24).

The hymns themselves lead to a topic that pervades the collection (and indeed all studies of Welsh literature), which is language. Hodges and Allchin themselves were Englishmen who learned Welsh as adults in order to explicate and share the Welsh archive. As James explains, such efforts benefit all, since such learners ‘can bring different insights and perspectives precisely because they are approaching a culture from the outside, which in turn can enrich the understanding of the indigenous members of that culture’ (pp. 16–17). This encouragement of non-Welsh readers reflects other scholarly efforts to make contemporary Welsh materials available in their original and in translation for English-reading audiences, with the University of Wales Press’ ‘Wales and the French Revolution’ series having published editions of Welsh ballads, pamphlets, sermons and poetry in recent years. Remembering their status in the Welsh canon, Williams and Griffiths did not need to be ‘uncovered’ in the same way.
as more ephemeral historical matter. By providing its readers a compendium of not only primary materials but also much research they have already inspired, this edition resonates with recent recovery efforts while adding yet another dynamic to them. As such, it will be necessary reading for all who desire a more comprehensive knowledge of the social, religious and literary cultures of Romantic Britain.

Matthew C. Jones
William Paterson University
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Travels into Print, co-written by three researchers interested in travel books yet specialising in different disciplines, promises to be, to say the least, impressively broad in its scope. Indeed, as the authors themselves point out in the preface, their study is concerned with geographical exploration, travel writing and book history. It concentrates on non-European narratives of travel and exploration which were all published by the London-based company of John Murray between the late eighteenth and the mid-nineteenth centuries. Throughout the book the authors’ primary goal is to lay out all ‘the stages of books’ travel into print’ (p. 32).

The opening chapter gives us a foretaste of what is to come in further parts. We are informed how narratives of travel and exploration were undertaken in the field (written and rewritten); how explorers endeavored to gain credibility as truthful and authoritative writers; how the publisher shaped the raw material and influenced the process of book production, at times adjusting the narratives to satisfy the implied readers’ expectations; and finally, how the already printed travel books inspired other explorers to undertake and recount their own travels.

The second chapter goes into the practicalities of travel and in-the-field writing. Here, we read about Murray’s authors travelling for personal reasons, out of curiosity or to test others’ texts. More interesting, however, are the insights into the cases of explorers who were formally instructed (for example, by the government) to record their doings for scientific or diplomatic reasons. Whatever the motive, writing in the field was hindered by the constraints encountered in a given location (which is aptly illustrated with the narratives from the Arctic,
Notes on Contributors

Angela Aliff is an independent researcher with interests in epistemology, English reformist writing, women’s writing and the digital humanities. Her doctoral thesis finds that early modern women writers justify their ideological authority using the instability in epistemic shifts within religious belief and practice. Formerly a Livingstone Online research assistant with contributions to design and user experience, Angela is now a commercial project manager and mother of an endlessly curious toddler.

Jennie Batchelor is Professor of Eighteenth-Century Studies at the University of Kent where she teaches and publishes on women’s writing and eighteenth- and nineteenth-century periodicals, as well as visual and material culture. Her most recent books include Women’s Periodicals and Print Culture, 1690–1820, co-edited with Manushag N. Powell (EUP, 2018) and (with Alison Larkin) Jane Austen Embroidery (Pavilion, 2020). She is currently completing her third monograph, The Lady’s Magazine (1770–1832) and the Making of Literary History.

Johnny Cammish is a PhD Student and Research Associate at the University of Nottingham, working on the concept of ‘Literary Philanthropy’ in the Romantic Period. He works on the philanthropic efforts of Joanna Baillie, James Montgomery, Elizabeth Heyrick and Henry Kirke White, particularly in relation to charitable collections of poetry, works lobbying for the abolition of slavery and chimney sweep reform, and posthumous editing of work in order to preserve legacies.

Carmen Casaliggi is Reader in English at Cardiff Metropolitan University. Her research interests include Romantic literature and art, the relationship between British and European Romanticism, and Romantic sociability culture. She has published widely on the long nineteenth century and her books include: Ruskin in Perspective: Contemporary Essays (Cambridge Scholars, 2007) and Legacies of Romanticism: Literature, Culture, Aesthetics (Routledge, 2012), both co-edited with Paul March-Russell); and Romanticism: A Literary and Cultural History (Routledge, 2016), with Porscha Fermanis. She is currently working on a new book-length study entitled Romantic Networks in Europe: Transnational Encounters, 1786–1850 for EUP and she is guest editor for a special issue on ‘Housing Romanticism’ for the European Romantic Review. She was a Visiting Fellow in the Arts and Humanities Institute at the National University of Ireland, Maynooth (2019–20) and is recipient of a fully funded Visiting
Fellowship awarded by the Lewis Walpole Library, Yale University (2020–21).

**Daniel Cook** is Head of English and Associate Director of the Centre for Scottish Culture at the University of Dundee. He has published widely on eighteenth- and nineteenth-century British and Irish literature, from Pope to Wordsworth. Recent books include *Reading Swift's Poetry* (2020) and *The Afterlives of Eighteenth-Century Fiction* (2015), both published by CUP.

**Eric Daffron** is Professor of Literature at Ramapo College of New Jersey, where he teaches gothic literature and literary theory. He has published widely on those and other topics.

**Colette Davies** is an AHRC M4C PhD candidate at the University of Nottingham. Her research explores novels published by the Minerva Press written by a range of neglected professional women writers. These works shed light on how women writers responded to an era of transformation in the literary marketplace and to a socially turbulent context through their works of fiction. Colette is one of two Postgraduate Representatives for the British Association for Romantic Studies and co-organised the BARS 2019 International Conference, ‘Romantic Facts and Fantasies’ and the BARS 2020 ECR/PGR Conference, ‘Romantic Futurities’. She is a co-contributor for the ‘Romantic Novel’ section of the *Year’s Work in English Studies* and has published blogs with *Romantic Textualities* and the British Association for Romantic Studies.


**Michael Falk** is Lecturer in Eighteenth-Century Studies at the University of Kent, and an Adjunct Fellow in Digital Humanities at Western Sydney University. His key interests include digital methods, the global aspects of Romanticism and the Enlightenment, and the literary history of the self. He has published on Maria Edgeworth, Charlotte Smith, John Clare and Charles Harpur; co-edits the Romantic Poetry section of *Year’s Work in English Studies*; and has work forthcoming on the problem of Artificial Stupidity and on eighteenth-century Swiss book history. He is a keen digital humanities educator, and has run workshops on coding and other skills across the UK and Australia. He is currently at work on his monograph, *Frankenstein’s Siblings*, a digital study of contingent selfhood in Romantic literature.
Peter Garside taught English Literature for more than thirty years at Cardiff University, where he became founding Director of the Centre for Editorial and Intertextual Research. Subsequently, he was appointed Professor of Bibliography and Textual Studies at the University of Edinburgh. He served on the Boards of the Edinburgh Edition of the Waverley Novels and the Stirling/South Carolina Collected Edition of the Works of James Hogg, and has produced three volumes apiece for each of these scholarly editions. He was one of the general editors of the bibliographical survey *The English Novel, 1770–1829*, 2 vols (OUP, 2000), and directed the AHRC-funded *British Fiction, 1800–1829* database (2004). More recently, he has co-edited *English and British Fiction 1750–1820* (2015), Volume 2 of the Oxford History of the Novel in English; and forthcoming publications include an edition of Scott’s *Shorter Poems*, along with Gillian Hughes, for the Edinburgh Edition of Walter Scott’s Poetry.

Michael John Goodman is a postdoctoral researcher based at Cardiff University’s Centre of Editorial and Intertextual Research. He is the director of the *Victorian Illustrated Shakespeare Archive*, an online open-access resource that contains over 3000 illustrations taken from Victorian editions of Shakespeare’s plays. He is currently writing his first monograph, *Shakespeare in Bits and Bytes*, which explores how the digital can help students and the general public engage meaningfully with the humanities.

Hannah Doherty Hudson is an Assistant Professor of English at Suffolk University in Boston. Her publications focus on the popular print culture of the long eighteenth century, on topics ranging from magazine biography to gothic fiction. She is currently completing a book on the Minerva Press and fictional excess in the Romantic period.

Matthew C. Jones is a Lecturer in the English Department at William Paterson University of New Jersey. His research focuses on Welsh literatures and cultures of the long nineteenth century, and changing English attitudes toward Wales in state and popular literature from the later Enlightenment into the mid-Victorian era.

Aneta Lipska holds a PhD from the University of Silesia and has recently taught at the State University of Applied Sciences in Włocławek, Poland. She is the author of *The Travel Writings of Marguerite Blessington: The Most Gorgeous Lady on the Tour* (Anthem Press, 2017). Her main research interests include travel literature of the nineteenth century, Anglo-Italian literary and cultural relations, and literature didactics.

Simone Marshall is Associate Professor in English at the University of Otago, New Zealand. Her research platform, *A World Shaped by Texts*, concerns how our understanding of the world around us is directly shaped by texts: religious, scientific, literary, legal and historical. Her research programmes include race, women, medievalisms and anonymity, as well as a specific focus on Chaucer. Marshall’s research programme on Chaucer and his afterlives includes attention on the continuations of *The Squire’s Tale*, an examination of an edition of John Urry’s 1722 Chaucer located in Auckland City Library, as well as cross-cultural comparisons between Chaucer’s *The Parliament of Fowls* and Sufi poet Farid Ud-din Attar’s *The Conference of the Birds*. Marshall’s research has been featured in the media, including *The History of Anon*, a BBC Radio 4 series on the history of literary anonymity, broadcast 1–4 January 2013, as well as interviews on Radio New Zealand National in 2010 and 2013 on the 1807 Chaucer. Further details can be found at https://simonecelinemarshall.com/.

Kelsey Paige Mason is a PhD candidate at Ohio State University interested in nineteenth-century transatlantic literature, futurity and utopianism. She analyses nineteenth-century primary texts from ideological and repressive spaces (such as prisons and plantations), as well as from utopian communities and draws correlations between these primary texts and utopian/dystopian fiction. She is interested in how published and unpublished narratives portray the utopian impulse towards the future, including questioning which populations are excluded from future speculation. Her recent publications include ‘Writing Revolution: Orwell’s Not-So-Plain Style in Animal Farm’ and ‘A Lifetime Sowing the Blues: The Diary of Lucius Clark Smith, 1834–1915’.

Kurt Edward Milberger serves as Coordinating Editor in the College of Arts & Letters at Michigan State University. His work has appeared in *Jonathan Swift and Philosophy*, edited by Janelle Pötzsch (Rowman & Littlefield, 2016), and in *From Enlightenment to Rebellion: Essays in Honor of Christopher Fox*, edited by James G Buickerood (Rowman & Littlefield, 2018). With Margaret Doody, he has edited Susannah Gunning’s *Barford Abbey*, which is forthcoming from Broadview Press.

Amy Milka is a researcher in eighteenth-century history, literature and culture at the University of Adelaide. She is the author of several articles on law and emotions, including: (with David Lemmings) ‘Narratives of Feeling and

**Christina Morin** lectures in English literature at the University of Limerick, where she is also course director of the MA in Global Irish Studies. She is the author of *The Gothic Novel in Ireland, c. 1760–1829* (MUP, 2018), which won the prestigious Robert Rhodes prize in 2019, and *Charles Robert Maturin and the Haunting of Irish Romantic Fiction* (MUP, 2011). She has also edited, with Marguérite Corporaal, *Traveling Irishness in the Long Nineteenth Century* (2017) and, with Niall Gillespie, *Irish Gothics: Genres, Forms, Modes and Traditions* (2014), both published by Palgrave Macmillan. Current projects include a monograph on Irish writers and the Minerva Press and a 200th anniversary celebration of the publication of *Melmoth the Wanderer* (1820) in collaboration with Marsh’s Library, Dublin.

**Elizabeth Neiman** is an Associate Professor of English and also Women’s, Gender and Sexuality Studies at the University of Maine. Her monograph, *Minerva’s Gothics: The Politics and Poetics of Romantic Exchange, 1780–1820* (UWP, 2019) shows that popular literary conventions connect now canonical male poets to their lesser-known female colleagues, drawing them into a dynamic if unequal set of exchanges that influences all of their work. A second book project explores what Minerva and other popular women’s novels reveal when read for glimpses of the personal. Deathbed scenes are a convention in women’s Romantic-era novels, but does this make the heroine’s expression of grief impersonal, generic—her lamentations the language of cliché? Neiman is also currently writing a memoir that explores grief, love and loss, though from the distance of sister.

**Lauren Nixon** is a researcher in the gothic, war and gender, and was recently awarded her PhD from the University of Sheffield. She is the co-organiser of the academic collective Sheffield Gothic and the ‘Reimagining the Gothic’ project.

**Megan Peiser** (Choctaw Nation) is Assistant Professor of 18th-Century Literature at Oakland University, just north of Detroit, MI. She is currently completing her monograph, *The Review Periodical and British Women Novelists, 1790–1820* with accompanying database, *The Novels Reviewed Database, 1790–1820*. Peiser and her collaborator, Emily Spunaugle, are the principal investigators on *The Marguerite Hicks Project*. Peiser’s research and teaching focus on women writers, periodicals, book history and bibliography, Indigenous sovereignty, and digital humanities. She is President of the Aphra Behn Society.
for Women in the Arts 1660–1830, and an executive board member for the Modern Language Association’s Bibliography and Scholarly Editing forum.

Victoria Ravenwood is an English teacher at Simon Langton Grammar School for Boys in Canterbury, Kent. She recently completed, at Canterbury Christ Church University, a Research Masters titled ‘William Lane’s “Horrid” Writers: An Exploration of Violence in the Minerva Press Gothic, 1790–1799’, which examines the trope of violence and its many manifestations in Minerva works, and aspires to continue her research into the gothic more widely at doctoral level. Her interests include the formation of the gothic genre, its efflorescence during the late eighteenth century and its enduring impact in the popular imagination and classrooms of today.

Matthew L. Reznicek is Associate Professor of Nineteenth-Century British and Irish Literature at Creighton University, where he also teaches Medical Humanities in the School of Medicine. He has published widely in the field of nineteenth-century Irish women’s writing, including The European Metropolis: Paris and Nineteenth-Century Irish Women Novelists (Clemson University Press/Liverpool University Press, 2017). His second monograph, Stages of Belonging: Irish Women Writers and European Opera, is under contract with SUNY Press.

Yael Shapira is a Senior Lecturer in the Department of English Literature and Linguistics at Bar-Ilan University in Israel and the author of Inventing the Gothic Corpse: The Thrill of Human Remains in the Eighteenth-Century Novel (Palgrave Macmillan, 2018). Her work has appeared in Eighteenth-Century Fiction, Eighteenth-Century Life, Narrative, Women’s Writing and elsewhere. Her current research focuses on forgotten Romantic-era gothic fiction and the challenge it presents to established narratives of gothic literary history. Essays from this project are forthcoming in the first volume of CUP’s The Cambridge History of the Gothic, edited by Angela Wright and Dale Townshend, and Lost Legacies: Women’s Authorship and the Early Gothic (UWP), edited by Kathleen Hudson.

Sarah Sharp is a lecturer in Scottish Literature at the University of Aberdeen and Deputy Director of Aberdeen’s Research Institute for Irish and Scottish Studies. Her work focuses on the relationship between death and ideas of nation in nineteenth-century Scottish writing.

David Snowdon completed his PhD at Newcastle University in 2008. He was Associate Lecturer at the University of Sunderland where he primarily taught on Victorian Literature. He has had academic articles published in journals such as Romanticism on the Net, The Historian and wordsworth.org.uk. His first book, Writing the Prizefight: Pierce Egan’s ‘Boxiana’ World (2013), was
awarded the prestigious British Society of Sports History Aberdare Literary Prize in 2014. He continues, in an independent capacity, to undertake further scholarly research in the field of nineteenth-century literature and maintain a Pierce Egan related website (www.pierce-egan.co.uk). His most recent book, *Give Us Tomorrow Now* (2018) focuses on 1980s’ football history.

Christopher Stampone is currently an Assistant Professor of English at Bethel University in McKenzie, Tennessee, where he is developing cutting-edge literary and compositional modules for asynchronous learning. His work has recently appeared in *Studies in American Fiction*, *Studies in the Novel* and *ANQ*. He can be reached at StamponeC@BethelU.edu.

Joanna E. Taylor is Presidential Fellow in Digital Humanities at the University of Manchester. Her work intersects digital and environmental humanities via nineteenth-century literature, spatial poetics and cartographic history. She has published widely in leading literary studies, digital humanities and geographical information science journals on these topics. She is co-director of the AHRC-funded network Women in the Hills, and her next research project explores connections between women’s nature writing and environmental policy. You can find her on Twitter: @JoTayl0r0.

Katherine Voyles lectured at the University of Washington, Bothell from 2010 to 2020. She holds a PhD in English from the University of California, Irvine.

Mischa Willett is author of two books of poetry as well as of essays, translations and reviews that appear in both popular and academic journals. A specialist in nineteenth-century aesthetics, he teaches English at Seattle Pacific University. More information can be found at www.mischawillett.com.