SPECIAL ISSUE: THE MINERVA PRESS AND THE LITERARY MARKETPLACE
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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.

At the conclusion of his speech unveiling the Memorial Fountain at Cockermouth, H. J. Palmer declaimed ‘Poets are born, not made’, but, as Saeko Yoshikawa demonstrates throughout *William Wordsworth and the Invention of Tourism*, national figures and places of literary pilgrimage are in fact made (p. 143). Discussing a poet so intimately related with a specific geographical space, Yoshikawa’s analysis demonstrates that this association between poet and landscape was closely curated and developed, and that it ‘had been fostered by guidebooks of various kinds as much as by more formal studies, biographies and literary criticisms’ (p. xi). As such, this book provides a clear and convincing history that is equal parts spatial analysis, reception history and cultural materialism—all surrounding the relationship between William Wordsworth and the Lake District. Yoshikawa achieves this through paying close attention to the development of specific sites in ‘a new cultural phenomenon’ of Wordsworthian tourism across the nineteenth century (p. 1), beginning with *Black’s Picturesque Guide to the English Lakes* (1841). These spaces provide the structural schema of the book, creating a clear demarcation of spaces divided by various stages of Wordsworth’s life as well as various stages of publications.

Beginning with an anonymous artist’s album of sketches of ‘key scenes of Wordsworth’s life and works’, Yoshikawa notes that this previously unpublished album not only ‘follow[s] the conventional tourist routes but mak[es] significant deviations that signalled the new direction and destinations of nineteenth-century Lake District tourism’ (p. 12). These new directions are shaped and characterised by the increasing presence of the railroad and other modes of transportation, providing one of the most surprising arguments in this insightful analysis: the role of the railroad in shaping the sociocultural phenomenon of Wordsworth’s Lake District geography as a site of literary tourism. Making these spaces much more accessible to a broader audience, the railroad enables a different kind of tourism, what the *Adams’s Pocket Guide* (1852) describes as ‘summer excursionists’, more casual tourists less interested in the eighteenth-century aesthetic of the picturesque and more interested in ‘the poet’s domestic life’ (pp. 83 and 69). As a result of these forces, several key sites of Wordsworthian tourism emerge: specifically, the poet’s grave, Dove Cottage, Rydal Mount and his childhood homes and haunts.

Surprisingly, through most of the nineteenth century, it was not Dove Cottage that received the majority of the attention; instead, it was Rydal Mount and its gardens that attracted the preponderance of visitors. In large part, this is attributable to the association of Wordsworth as landscape gardener. The gardens at Rydal Mount ‘were the space where visitors could feel closer to the gardener-poet, and after his death many of them tried to sense his spirit lingering
among the trees and flowers and rocks he had tended, and in which he, in turn, had found inspiration’ (p. 99). This oft-noted association between Wordsworth and gardens, flowers and nature provides a unique opportunity for Yoshikawa to trace reminiscences of Wordsworth from below, that is from the servants, townspeople and others who would have seen the poet in his daily life. These narratives reinforce a relationship between the poet and nature, while also demonstrating his ‘taciturn and unsociable’ character: one neighbour remembers that Wordsworth ‘seemed to have loved stones and mortar more than people’ (p. 157). The association of the poet with the natural and the landscape is reaffirmed not only through the cultural material of sketchbooks and guidebooks, but also from these important anecdotes.

Yoshikawa notes that a shift occurs not simply away from the picturesque tourism that characterised early trips to the Lake District, but also a noticeable movement away from the places of the adult Wordsworth toward the spaces associated with the poet’s youth. This shift is attributable, as Yoshikawa notes, to the publication of Wordsworth’s autobiographical The Prelude (1850). Yoshikawa notes that, as The Prelude ‘became more widely known and read [...] his birthplace at Cockermouth and school at Hawkshead began to be more frequently visited’ by these literary tourists (p. 13). By blending this reception history into her analysis of these spaces, Yoshikawa is able to provide a fascinating ‘spatial turn’ in this history of poetry and of cultural landscapes. Chapter 5, which focuses on both Cockermouth and Hawkshead, draws thoughtfully on Pierre Nora’s arguments regarding the need to ‘construct a “site of memory” [...] as there were no “environments of memory”’ from which the tourists might draw (p. 143). Thus, this spatial analysis that draws on literary criticism, reception history and cultural materialism also draws deftly on memory studies in order to challenge and illuminate the ways in which we commemorate, celebrate and construct the towering figure of William Wordsworth. Certainly, this book will prove useful, as a result of its complex and multidisciplinary approach, to a wide range of scholars and students.

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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.

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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.

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