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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.

The rapid development of publishing industry in Britain as well as Britain's unbounded imperial ambitions between the late eighteenth- and the mid-nineteenth centuries constituted ideal conditions for travel literature to flourish. This is the fact underlined by *Travels into Print*, but also by many other studies in the field. Yet, the focus of this book differs considerably from the others. By means of numerous well-researched and aptly selected examples it demonstrates how 'the world was put into words by the house of John Murray and that firm's authors' (p. 211) and that books of travel and exploration 'were acts of assemblage, of craft, and of truth making' (p. 210). Even those literary scholars who could expect more formal analyses will definitely find the book refreshing (given its numerous references to non-canonical texts) and will appreciate the metaphorical presentation of the most important journey depicted here—the one undertaken by travel texts themselves, from mere in-the-field notebooks to published and promoted works. 

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Nigel Leask, *Robert Burns and Pastoral: Poetry and Improvement in Late Eighteenth-Century Scotland* (Oxford: Oxford University Press, 2015), xiv + 347pp. ISBN- 978-0-1987-3242-6; £27.50 (pb).


OFFERING A WIDE-RANGING AND HIGHLY NUANCED PERSPECTIVE on the works of Robert Burns, Nigel Leask's *Robert Burns and Pastoral* has deservedly endured as a key work within Burns Studies since its original publication in 2010. Its reissue in paperback has opened Leask's influential re-evaluation of one of Scotland's most prominent literary figures to a broader range of potential readers. Burns Studies has been visibly flourishing in recent years, with Glasgow University's *Editing Robert Burns for the Twenty-First Century* project (2011–) providing a nexus for the field's increasing vitality. Burns's somewhat stuffy early twentieth-century reputation has been well and truly banished by the waves of innovative literary criticism that have emanated from the field. Burns has also been reintegrated into narratives about the development of British and global anglophone literatures as part of an increasingly outward gaze throughout Scottish Studies. Leask's book represents an important contribution to this process, and seeks to give Burns Studies a more prominent place within twenty-first-century literary scholarship.

Leask's intervention situates Burns's life and works in relation to the radical restructuring of rural life which characterised the eighteenth century in Scotland. Drawing upon recent developments in the study of Scottish history, Leask places Robert Burns—poet, tenant farmer and exciseman—within what T. M. Devine has described as a historical moment where 'the face of the Scottish countryside was radically altered and the life of the people fundamentally changed'.¹ Leask's early comment, that 'it is remarkable that no major study has yet addressed Burns's occupational involvement with the discourse and practice of agricultural improvement' (p. 16), is vindicated by the array of new perspectives which such a focus furnishes in the course of the book. In particular, this focus serves to complicate conventional approaches to concepts of 'Enlightenment' and the 'Romantic', revealing the ways in which these two discourses and influences interact within Burns's *oeuvre*.

In particular, Leask's chapter on Burns's religious satires 'Hellfire and Common Sense' compellingly picks apart the ways in which contemporary debates and tensions within the Church of Scotland were reflected in Burns's poetry. Leask fluently ties these tensions into ongoing political and ideological conflicts within Scottish and British society, giving one of the most comprehensible and suggestive accounts of the 'auld licht, new licht' debates of the later eighteenth century that I have encountered. Leask's self-professed "big" book on Burns is indeed a big book that makes important interventions across a dizzying variety of topics, including Burns's animal poetry, his engagement with the pastoral as literary genre, his religious satires and his Romantic legacies. However, this potentially mystifying range is skilfully unified through Leask's focus on the concept of 'Improvement', which he convincingly argues is at the heart of many of the apparent contradictions within the poet's work.

It is not an overstatement to describe *Robert Burns and Pastoral* as essential reading for any scholar embarking on work which covers the life, work or legacy of Burns. Leask's critical re-evaluation of Scotland's Bard opens up a wide range of new avenues for further scholarship. His insights into Burns's wider historical context mean that the book is also a useful resource for scholars interested in eighteenth- and nineteenth-century Scottish literature and history. The book's final chapter, 'Across the Shadow Line: Robert Burns and British Romanticism', gestures towards the ways in which this book can inform our approach to the period more broadly and places Leask's Burns within the burgeoning field of Four Nations scholarship.

The book's publication in paperback also reveals its potential as a teaching aid for senior undergraduate and postgraduate courses. Its arrangement into nine tight and thematically cohesive chapters means that any one of these could helpfully be set for discussion in a relevant seminar or tutorial. The text's availability as an affordable paperback will hopefully empower more lecturers and tutors beyond Scottish studies to include the text in their recommended reading lists. In *Robert Burns and Pastoral*, Leask updates the "big" book on

Burns' for a twenty-first-century audience, situating Burns within a complex frame of national and international historical forces and ideas. 

NOTES

1. T. M. Devine, *The Scottish Nation: 1700–2000* (London: Penguin, 1999), p. 134.

Sarah Sharp

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Devoney Looser, *The Making of Jane Austen* (Baltimore: Johns Hopkins University Press, 2017), 291pp. ISBN 978-1-4214-2282-4; £22 (hb).

A CELEBRATED SPIRITUAL MEDIUM known as the ‘human telephone to the spirit world’ is not the sort of character one anticipates being discussed in a book about Jane Austen. Neither is a mid-nineteenth century anti-suffrage Welsh MP who turns out to be a poor literary critic. Nor Harpo Marx, for that matter. But they are all here, among a cast of other extraordinary characters and situations, in Devoney Looser’s equally remarkable book, *The Making of Jane Austen*.

The medium in question was Leonora Piper who was asked in 1892 to communicate with George Pellow, the author of *Jane Austen’s Novels*, the first dissertation written about the novelist, published in 1883. Pellow—who was something of a prodigy by all accounts, and died at the age of thirty-two in mysterious circumstances—had told his close friend, the parapsychologist Dr Richard Hodgson, that if he died before him, he would try to speak to him from beyond the grave. Hodgson, and eventually various other professors from Harvard, went to see Piper regularly and were convinced that through Piper’s ‘automatic writing’ Pellow had made contact with them. The evidence? Piper’s written references to Jane Austen. As Looser goes on to observe: ‘the world of academia and the world of popular culture for Jane Austen were sometimes not so very far apart in the late nineteenth century’ (p. 186).

Indeed, this tension between academia and popular culture is evident and dissected throughout Looser’s extensively researched book, which can be characterised by its exceptional clarity, humour and insight. Looser, in choosing to focus on the ‘little-known or unknown individuals’ (p. 12) and their impact on the ‘making of Jane Austen’, as opposed to the ‘elite caretakers of her image’ (what John Lennon would sardonically call the ‘experts, textperts’) and their ‘hyperfocus on words’ (p. 11), has created a fascinating epistemological intervention in Austen studies. Like Shakespeare, to whom, as Looser points out, she is

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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, 1690–1820s*, 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.

JoEllen DeLucia is Professor of English at Central Michigan University and the author of *A Feminine Enlightenment: British Women Writers and the Philosophy of Progress, 1759–1820* (EUP, 2015). Recently, she co-edited an essay collection with Juliet Shields entitled *Migration and Modernities: the State of Being Stateless, 1750–1850* (EUP, 2019). Portions of her current research project on George Robinson's media network and Romantic-era literature have appeared in *European Romantic Review* and Jennie Batchelor and Manushag Powell's *Women's Magazines and Print Culture 1690–1820s: The Long Eighteenth Century* (2018).

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.

Joe Lines lives in Xi'an, China, where he teaches English on dual-degree programmes run by Chang'an University and University College, Dublin. His articles have appeared in *Journal for Eighteenth-Century Studies* and *Eighteenth-Century Ireland*. He is the author of a chapter on the novel and criminal biography in the collection *Irish Literature in Transition, 1700–1780*, edited by Moyra Haslett (CUP, 2020). His first monograph, *The Rogue Narrative and Irish Fiction, 1660–1790*, will be published by Syracuse University Press in November 2020.

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://simonecelinmarshall.com/>.

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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.

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