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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.


Saeko Yoshikawa, *William Wordsworth and the Invention of Tourism, 1820–1900* (2014; rptd Abingdon and New York: Routledge, 2016), xii + 268pp. ISBN 978-1-47242-013-8; £115 (hb).

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artist’s album of sketches of ‘key scenes of Wordsworth’s life and works’, Yoshikawa notes that this previously unpublished album not only ‘follow[s] the conventional tourist routes but mak[es] significant deviations that signalled the new direction and destinations of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 re-affirmed 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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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

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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.

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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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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

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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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