

ROMANTIC TEXTUALITIES

LITERATURE AND PRINT CULTURE, 1780–1840



ISSN 1748-0116

ISSUE 23

SUMMER 2020



◆ SPECIAL ISSUE : THE MINERVA PRESS AND THE LITERARY MARKETPLACE ◆

www.romtext.org.uk

◆ CARDIFF UNIVERSITY PRESS ◆

Romantic Textualities: Literature and Print Culture, 1780–1840, 23 (Summer 2020)

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 ♦ **Issue DOI:** 10.18573/romtext.i23

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 Neiman (Guest Editor), *University of Maine*

Christina Morin (Guest Editor), *University of Limerick*

Reviews Editor: Barbara Hughes Moore, *Cardiff University*

Editorial Assistant: Rebecca Newby, *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, *Uppsala University*

Benjamin Colbert, *University of Wolverhampton*

Gillian Dow, *University of Southampton*

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.

Julia S. Carlson, *Romantic Marks and Measures: Wordsworth's Poetry in Fields of Print* (Philadelphia: University of Pennsylvania Press, 2016), xiv + 368pp. ISBN 978-0-8122-4787-9 £46 (hb).

IN THE 1805 VERSION OF *THE PRELUDE*, William Wordsworth emphatically addresses Samuel Taylor Coleridge as 'Friend!' several times (Carlson, p. 226). As Julia S. Carlson notes in *Romantic Marks and Measures: Wordsworth's Poetry in Fields of Print*, many contemporary readers of the poem do not encounter the exclamation marks in the 1805 version because the Norton Critical Edition, which remains one of the standard editions of the poem, silently removes them from the text. The Norton thus presents a more equanimous Wordsworth, one offering a mature and measured depiction of the growth of his philosophic mind. Yet, erasing the exclamation mark elides the extent to which Wordsworth's literary endeavour was bound up in eighteenth- and nineteenth-century debates concerning the presentation and purpose of poetry. In her compelling revisionist analysis of Wordsworth work, Carlson elucidates the ways in which the exclamation marks enable Wordsworth to collapse the physical space between himself and Coleridge, illustrate Wordsworth's evolving attitudes concerning punctuation and elocution, and explain how Wordsworth's invocation was part of a larger project of constructing British identity using blank verse—a form of poetry once mocked by Wordsworth's contemporaries as unpoetic. Carlson's careful readings of *The Prelude* and many of Wordsworth's other poems properly situate—in some instances, for the first time—Wordsworth as a poet shaped by, and shaping, a field witnessing radical aesthetic and paradigm shifts.


The virtue of Carlson's book lies primarily in its New Historicist recovery of fields of print that informed—and were informed by—Wordsworth's poetic endeavours. As Carlson contends, 'Wordsworth's poems were written and read amidst new practices of measuring and marking, and of rendering measures and marks in print, that reconfigured topographic and typographic fields and brought verse into heightened visibility and meter into national importance' (pp. 8–9). Tracking these shifts reveals a host of un(der)studied figures whose work helped shape the poet Wordsworth, including travel guidebook innovator Peter Crosthwaite, Ordnance Surveyor Colonel William Mudge and elocutionists Thomas Sheridan and John Walker—to name a few. These figures reveal how ideological revolutions in seemingly disparate fields such as travel guides, cartography and elocution found their way into Wordsworth's work. Many of Wordsworth's seemingly radical claims about the 'real language of men' in his famous 'Preface', for example, were products of his careful reading of debates concerning elocution and its connection to British identity (p. 182). The picture of Wordsworth that emerges from Carlson's work is one of a poet deeply concerned with—even profoundly anxious about—the efficacy of language and its ability to convey space, place and (national) identity.

Romantic Marks and Measures accentuates its expansive New Historicist analyses of the period with brilliant close readings of Wordsworth's poetry

that rival those of the redoubtable Christopher Ricks and Susan Wolfson. Carlson's discussion of Wordsworth's 'Friend!' is one example of her ability to tease out the historical forces informing Wordsworth's poetry. Her reading of the Simplon Pass episode is another. Carlson contends that Wordsworth and his friend Robert Jones lost their way in Simplon in part because cartographers had yet to establish a unified theory for rendering three-dimensional objects into two-dimensional spaces. The maps of Simplon Pass 'reveal the lack, when Wordsworth was traveling and writing, of any one agreed code for the cartographic representation of space' (p. 66). The failure at Simplon Pass caused Wordsworth to shift the language he used to describe his poetic development, turning 'away from the kind of self that can be readily imaged on a map toward the kind of self of which geometry, with its claim to represent the infinite, is a better emblem' (p. 70). In other words, Wordsworth's problematic encounter with a real map caused him to rethink how he mapped himself and his growth in *The Prelude* and elsewhere. The book offers similarly impressive close readings of 'The Brothers', 'Michael. A Pastoral Poem' and *The Excursion*. Carlson enriches our understanding of fields of print that influenced Wordsworth without losing sight of the poet's individual artistic achievements.

Romantic Marks and Measures is a well-written book—but it is also quite diffuse. The book itself feels like two distinct books (Chapters 1–3 and 4–7) forcibly bound together by an awkward 'Interchapter' that does little to meaningfully unite the two sections. At times, the book also delves more deeply than necessary into the fields of print it sees informing Wordsworth's work: Carlson's seeming obsession with the finer points on hachures, for instance, would have benefitted from editing for clarity. The book is likely too dense and convoluted for many undergraduate students and non-academics interested in Wordsworth's work or Romanticism more generally. Most surprising, however, is the final chapter, which relegates Wordsworth to the margins in favour of John Thelwall, whom the book lauds for democratising the language of blank verse in a way that the more 'conservative' Wordsworth never did (p. 261). The book, premised on the power of Wordsworth's poetry to help shape national identity, thus ends with a whimper as Thelwall's 'therapoetics' strangely correct Wordsworth's aristocratic blindness (p. 279). Wordsworth's lasting influence on Matthew Arnold and on notions of British nationalism would have made for a more appropriate and cohesive end. Perhaps in challenging Wordsworth's understanding of space, the book also expects us to challenge our own. Carlson's sweeping focus and varied interests might be as much a challenge to how we perform and present scholarship as it is our understanding of Wordsworth's art and its impact.

New and seasoned readers of Wordsworth's work will find a great deal to enjoy and appreciate here. Carlson's unconventional and daring book deserves and rewards careful reading and is sure to inspire new studies of how several fields of print influenced other Romantic authors. Perhaps it will also inspire new readings of Wordsworth's lesser-known poetry, such as *Ecclesiastical Sketches*—a collection of poems Wordsworth purportedly conceived while surveying land.

In either case, *Romantic Marks and Measures* has put Carlson and her fresh approach to reading Wordsworth on the map for years to come. 

Christopher Stampone
Bethel University

<<https://doi.org/10.18573/romtext.85>>

This review is © 2020 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: 21 June 2019.



Talissa J. Ford, *Radical Romantics: Prophets, Pirates and the Space beyond Nation*, Edinburgh Critical Studies in Romanticism (Edinburgh: Edinburgh University Press, 2016), 192pp. ISBN 978-1-47442-612-1; £19.99 (pb).

TREADING NEW PATHS OVER FAMILIAR GROUND, Talissa J. Ford's *Radical Romantics: Prophets, Pirates and the Space Beyond Nation* explores the notion of nation through those who bend and break its 'literal or figurative boundaries' (p. 2). Though its title may sound ambitious, Ford traces a clear and concise line between the real pirate of the early eighteenth century, the imagined pirates of Byron's works and the religious 'prophets' of the early nineteenth century (p. 67). Through this lens, the text presents an original and intriguing argument about the concepts of nationality, identity and gender in the Romantic period. Whilst, as Ford identifies in her introduction, there have been a number of critical studies (such as Linda Colley's 1992 work *Britons: Forging the Nation 1707–1837*), *Radical Romantics* is 'a book about what is beyond the map', which aims to set its self apart by 'rethinking the British Romantic period through such non-national concepts: beyond territory, beyond borders, beyond maps'. Ford states that titular pirates and prophets 'revel the fragility of national identity and irrevocably complicate attempts to territorialise the state' (p. 8). Able to exist and function outside of, or indeed often in opposition to, Ford argues that these figures presented both a physical and ideological threat to the stability of the nation.

Radical Romantics: Prophets, Pirates and the Space Beyond Nation is certainly an eye-catching title; as its contents suggest, both the pirate and the prophet have a long history of capturing the imagination of British society. The first chapter 'It is Not Amiss to Speak of his Beard' (referencing a description of the infamous pirate captain known as Blackbeard in Captain Charles Johnson's 1724 *A General History of Pyrates*) explores the way in which real piracy, and those who committed it, were thought of and written about in the first decades of the eighteenth century. During the so called 'Golden Age of Piracy', the chapter argues, the pirate ship—'not only multinational but multi-ethnic'—was

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, 1690–1820s*, 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/>.

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

Majesty: Mediated Emotions in the Eighteenth-Century Criminal Courtroom’, *Journal of Legal History*, 38.2 (2017), 155–78; ‘Feeling for Forgers: Character, Sympathy and Financial Crime in London during the Late Eighteenth Century’, *Journal for Eighteenth-Century Studies*, 42.1 (2019), 7–25; and ‘“Preferring Death”: Love, Crime, and Suicide in Eighteenth-Century England’, which is forthcoming in *Eighteenth-Century Studies* in summer 2020.

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.

