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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.

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

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Talissa J. Ford, *Radical Romantics: Prophets, Pirates and the Space beyond Nation*, Edinburgh Critical Studies in Romanticism (Edinburgh: Edinburgh University Press, 2016), 192pp. ISBN 978-1-4744-2612-1; £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

often by nature and necessity a radical and subversive space (p. 20). The second chapter, 'A Pirate or Anything', moves away from the Golden Age of Piracy to the fictionalised pirates of Lord Byron's work—in particular, *The Bride of Abydos* and *The Corsair*, which Ford states 'are haunted by the phantom of the Ottoman Empire' (p. 42). The chapter analyses Byron's use of the pirate figure in these poems through the context of their post-Napoleonic, imperial Britain. In these narratives, set long after piracy 'had been ended by Britain's targeted military campaigns', Ford argues that 'the pirate heroes of these poems, in stark contrast to historical pirates, are implicated in the imperial power structures that piracy naturally opposes'.

Chapter 3, 'Coming Up from the Midst of the Sea', neatly ties together pirates and prophets: 'like the space of the sea', Ford suggests, 'the space of God defies borders' (p. 67). This chapter examines the way in which the preachings of 'prophets' such as Joanna Southcott and Richard Brothers could be read as radical and threatened the ideological space of nation through their imaginings of Jerusalem. As part of the Ottoman Empire, Ford notes, Jerusalem was 'therefore complicated by the imperial struggles', discussed in the previous chapters. The fourth chapter, 'Jerusalem Is Scattered Abroad', continues this line of enquiry into a reading of William Blake's *Jerusalem*. Ford argues that Blake can be considered as a prophet in the vein of Southcott and Brothers: 'He lived in a *prophetically* saturated world: a world in which seventeenth-century antinomian tracts were back in circulation, and a world in which Richard Brothers was making plans in earnest for Jerusalem to be rebuilt' (p. 92). The next chapter meanwhile moves away from Jerusalem, and Jerusalem imagined within Britain, to Africa and Timbuktu. 'In the late eighteenth century, Timbuktu was a destination still tantalisingly out of reach; maps of the region were a mixture of errors and empty space' (p. 123). Though more tangentially related than the previous four chapters, Ford's reading of Timbuktu as a wondrous space at once beyond and warped by imperial desires is an interesting and unique one.

Whilst at times it feels like *Radical Romantics* could be a series of three texts rather than a singular work, Ford's constructs a coherent and engaging argument that offers a new insight into an area that has been much discussed in recent years. The author's critical approach to the ideas of piracy and prophecy highlights an important, perhaps over looked, factor in conversations about eighteenth- and nineteenth-century concepts of nation and national identity. 

Lauren Nixon

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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

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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.

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.

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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://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

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.

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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

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