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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.

E. Wyn James (ed.), *Flame in the Mountains: Williams Pantycelyn, Ann Griffiths and the Welsh Hymn* (Talybont: Y Lolfa, 2017), 320pp. ISBN 978-1-7846-1454-6; £12.99 (pb).


PERHAPS THE FIRST QUESTION MANY STUDENTS, AND INDEED SCHOLARS, of long nineteenth-century Britain will ask upon reading the title of *Flame in the Mountains: Williams Pantycelyn, Ann Griffiths and the Welsh Hymn* is: just how are we to understand not only the two named figures but also Welsh hymnody in the traditional contexts of British Romanticism? The materials that E. Wyn James has collected serve not only to answer this question but also to reveal that, indeed, many answers already exist (and have for no short period of time). We learn early in James's introduction that William Williams, Pantycelyn (1717–91) and Ann Griffiths (1776–1805) are 'not only in a class of their own as the two most outstanding of all Welsh hymn writers, but both also rank among the most prominent figures in the whole of Welsh literature' (p. 11). The edition's contents provide the historical, literary and scholarly frames for this vaunted status: James brings together scholarly essays on Williams's and Griffiths's lives and work, Griffiths's thirty surviving hymns in the original Welsh, her hymns in prose and metrical English translation (one might wonder why Williams's are not included until discovering that he composed somewhere between 850 and 1000 of his own), scholarly notes on her hymns and letters, and his own list of her work's biblical allusions. All of the English translations and virtually all of the collected essays are by H. A. Hodges (1905–76), with his essays and their notes revealing to readers the expansiveness of information available—in English and Welsh—beyond this edition. Together, these materials serve as a formidable introduction to these hymnists, to the Welsh Calvinistic Methodist movement of which they were part and to an already thriving scholarly discourse surrounding these topics, providing scholars and seekers of knowledge an ongoing conversation to join.

Thus, *Flame in the Mountains* is not a 'recovery project' as the phrase is generally understood. Its structure reinforces this, and guides readers who are for the first time coming into contact with these topics, while acting as an invaluable resource for those already acquainted. It is divided into two large sections (Williams being the focus of the first and Griffiths the second), each containing essays Hodges wrote over the course of his career (as well as his own translation of an address delivered by Saunders Lewis). Preceding these are a general introduction by James and a short biography of Hodges, and following them are the copies of Griffiths's hymns (in Welsh–English facing translation), letters and scriptural allusions. James's introduction illuminates the hymn's central role in contemporary Wales. As Wales experienced no fewer than fifteen religious revivals between 1762 and 1859, and in this span produced over 3000 Welsh-language hymns (p. 9), Williams and Griffiths were not pre-eminent members of passing literary fashions, but leading figures of a movement whose influence reached across the whole of Welsh culture throughout the long nine-

teenth century. Here we also learn some of Williams's and Griffiths's shared traits and how these reflected the movement of which they were part, such as an intimate familiarity with the Bible (being first translated into Welsh in 1588, predating the *KJV* by over two decades).

Hodges's essays illuminate how and where we can consider Welsh hymnody's interactions with cornerstones of what we understand as 'British Romanticism'. He does not use this phrase, and emphasises his assertion that 'Wales is a nation with its own life and culture' frequently (p. 47). Yet, while Hodges elevates the uniquely Welsh elements of this period, his analyses do not depict a world 'cut off' from the outside. Rather, his engagement is such that attentive readers can discern correlations with Romantic-era concerns, but cannot mistakenly conclude that Welsh hymnists were peripheral contributors to a larger, transnational literary and cultural movement. We see this, for instance, in literary terms, such as where he devotes attention to the interaction of Welsh and English forms of 'metre', 'style' and 'imagery' (pp. 49–50); to the stanza forms and metres Williams deploys (and invents) (p. 69); and to Griffiths's likely familiarity with the traditional Welsh poetic forms (p. 121)—further, his and his collaborator A. M. Allchin's scholarly notes on each of Griffiths's hymns and letters mirror, in form, scholarly editions of canonical British literary figures of this period. These reflections are situated within panoramic surveys of contemporary Wales, which include overviews of Welsh Calvinistic Methodist doctrine (and what separated it from Wesleyan Methodism, which was a discrete movement), as well as the rural Welsh world that nurtured it. Williams's and Griffiths's individual literary histories likewise reflect Romantic themes 'from afar'. Williams's prolific output partook in generic practices of the time, and included two epic poems, numerous extended prose works and over thirty elegies, in addition to his countless hymns (pp. 10–11). Griffiths, who never published or even widely shared her hymns, exemplifies the oral tradition: her hymns were remembered by a close acquaintance (who could not write), recorded by that friend's husband (who could write), published after her death and subjected to revisions and corruptions in subsequent reprintings for decades to come (pp. 123–24).

The hymns themselves lead to a topic that pervades the collection (and indeed all studies of Welsh literature), which is language. Hodges and Allchin themselves were Englishmen who learned Welsh as adults in order to explicate and share the Welsh archive. As James explains, such efforts benefit all, since such learners 'can bring different insights and perspectives precisely because they are approaching a culture from the outside, which in turn can enrich the understanding of the indigenous members of that culture' (pp. 16–17). This encouragement of non-Welsh readers reflects other scholarly efforts to make contemporary Welsh materials available in their original and in translation for English-reading audiences, with the University of Wales Press' 'Wales and the French Revolution' series having published editions of Welsh ballads, pamphlets, sermons and poetry in recent years. Remembering their status in the Welsh canon, Williams and Griffiths did not need to be 'uncovered' in the same way

as more ephemeral historical matter. By providing its readers a compendium of not only primary materials but also much research they have already inspired, this edition resonates with recent recovery efforts while adding yet another dynamic to them. As such, it will be necessary reading for all who desire a more comprehensive knowledge of the social, religious and literary cultures of Romantic Britain. 

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Innes M. Keighren, Charles W. J. Withers and Bill Bell, *Travels into Print: Exploration, Writing and Publishing with John Murray, 1773–1859* (Chicago and London: University of Chicago Press, 2015), 392pp. ISBN 978-0-2264-2953-3; \$46 (hb).

TRAVELS INTO PRINT, CO-WRITTEN BY THREE RESEARCHERS interested in travel books yet specialising in different disciplines, promises to be, to say the least, impressively broad in its scope. Indeed, as the authors themselves point out in the preface, their study is concerned with geographical exploration, travel writing and book history. It concentrates on non-European narratives of travel and exploration which were all published by the London-based company of John Murray between the late eighteenth and the mid-nineteenth centuries. Throughout the book the authors' primary goal is to lay out all 'the stages of books' travel into print' (p. 32).

The opening chapter gives us a foretaste of what is to come in further parts. We are informed how narratives of travel and exploration were undertaken in the field (written and rewritten); how explorers endeavored to gain credibility as truthful and authoritative writers; how the publisher shaped the raw material and influenced the process of book production, at times adjusting the narratives to satisfy the implied readers' expectations; and finally, how the already printed travel books inspired other explorers to undertake and recount their own travels.

The second chapter goes into the practicalities of travel and in-the-field writing. Here, we read about Murray's authors travelling for personal reasons, out of curiosity or to test others' texts. More interesting, however, are the insights into the cases of explorers who were formally instructed (for example, by the government) to record their doings for scientific or diplomatic reasons. Whatever the motive, writing in the field was hindered by the constraints encountered in a given location (which is aptly illustrated with the narratives from the Arctic,

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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.

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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.

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