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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.

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

University of Aberdeen

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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

often compared, Austen generates and continues to generate meaning outside of the period in which she was writing. As each successive chapter powerfully demonstrates, these meanings, and Austen's position in our culture today, has very little to do with academia and, instead, can be attributed to many women and men who, through their own creativity and intelligence, utilised Austen's words for their own artistic and political purposes.

Take, for example, Rosina Filippi, Austen's first dramatist, whose abridged duologues from Austen's novels 'emphasized—and celebrated—female domestic protest' (p. 79); or Cecily Hamilton, who, along with Edith Craig, featured Austen in her hugely popular suffrage play *A Pageant of Great Women* (1909)—'an indoor political extravaganza' (p. 169). Then there is the fascinating story of theatre director Eva Le Gallienne, her lover (the actress Josephine Hutchinson) and the staging of the play *Dear Jane* in the early 1930s, where Hutchinson played Jane and Gallienne her sister Cassandra. This is not, of course, to say that Austen has always be used for radical purposes—as Looser writes, 'Jane Austen has been and remains a figure at the vanguard of reinforcing tradition *and* social change' (p. 3)—but it does indicate that if we scratch beneath the surface of the familiar Austen narrative (that, for instance, Austen and pop culture only existed post-1995 with the BBC's adaptation of *Pride and Prejudice*), then we begin to reveal the cultural, political and social circumstances of how 'Jane Austen' was invented in all her nuance, complexity and richness.

Nowhere do these concepts intersect more rewardingly than in Looser's chapter on Austen's illustrators and book illustration. The chapter begins with a discussion on the first English illustrator to work on Austen's novels, Ferdinand Pickering, who was commissioned by the publisher Richard Bentley to produce ten illustrations for Austen's six novels in the early 1830s. Pickering is another one of those characters in the book who led an unconventional life: after his work for Bentley he won a 'life studentship' at the Royal Academy, where he remained for years and became a target for students' jokes. Nevertheless, his Austen illustrations would go on to have significant impact on the way readers understood the novelist's works until the late Victorian period, when the market became saturated with illustrated editions of Austen. By identifying illustration, which has historically always been neglected as a field of study, as an important area for the critical analysis of Austen, Looser has opened up the potential for exciting new research. As she writes in an endnote, 'only a dozen essays—some very brief—on Austen and book illustration make up what we've had to go on to make sense of the subject' (p. 239). Moreover, Looser's own research into the subject is revelatory. First, she has correctly identified that it was Ferdinand and not *George* Pickering who had illustrated these novels, whereas previous scholarship had attributed them to George, a landscape painter in the period. Second, Looser's close readings of the illustrations provide us with a deep understanding of how Austen's mid-nineteenth-century audience may have read (or misread) the novels. By emphasising particular scenes, incidents

and characters, Austen's illustrators necessarily neglect other ones, influencing a reader's response in the process.

The Making of Jane Austen is not just a book for Janites, however; it is, and will become, a key study for anyone interested in undertaking research that explores the interplay between texts and how they generate meaning across different time periods and genres. Furthermore, by paying attention to those areas and people that have not traditionally been part of the 'Austen narrative', Looser shows us how to produce successfully research that is engaging, exciting and important. As she warns: 'It's incredibly important that we not keep intoning the limiting stories about Austen, her fiction, and her cultural legacy' and 'I worry about our ability to see her beyond the established critical voices and author-celebrities that we've so long cited and repeated' (p. 221). These statements could apply to any author and the way we study their work, which is often, reductively, stuck in the period in which that author was writing. The Shakespeare scholar Terence Hawkes once wrote that 'Shakespeare doesn't mean, we mean by Shakespeare'. On the basis of Looser's superb book, the same could be said about Jane Austen. 

Michael John Goodman

Cardiff University

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Maximiliaan van Woudenberg, *Coleridge and Cosmopolitan Intellectualism 1794–1804: The Legacy of Göttingen University* (Abingdon and New York: Routledge, 2017), xvii + 340pp. ISBN 978-1-4724-7238-0; £110 (hb). Philip Aherne, *The Coleridge Legacy: Samuel Taylor Coleridge's Intellectual Legacy in Britain and America, 1834–1934* (London: Palgrave Macmillan, 2018), xiv + 307pp. ISBN 978-3-3199-5857-6; £64.99 (hb).

'WOULD THAT THE CRITERION OF A SCHOLAR'S UTILITY were the number and moral values of the truths, which he has been the means of throwing into the general circulation', Samuel Taylor Coleridge exclaimed in 1817. He dreamed of an intellectual climate in which an academic's worth was measured not by the number of words they committed to print, but rather by 'the number and value of the minds, whom by his conversation or letters, he has excited into activity, and supplied with the germs of their after-growth!' (quoted in Aherne, p. 279). Coleridge has had to wait a long time to be rescued from charges of indolence and unproductivity, but Maximiliaan van Woudenberg and Philip Aherne attempt to do precisely that. Both studies are intellectual histories whose starting

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://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.

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.

