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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.

**Andrew O. Winckles and Angela Rehbein (eds), *Women's Literary Networks and Romanticism: 'A Tribe of Authoresses'*, Romantic Reconfigurations: Studies in Literature and Culture 1780–1850 (Liverpool: Liverpool University Press, 2017), xii + 314pp. ISBN 978-1-7869-4060-5; £90 (hb).**

*WOMEN'S LITERARY NETWORKS AND ROMANTICISM: 'A TRIBE OF AUTHORESSES'* is the first book to appear in a new series, 'Romantic Reconfigurations: Studies in Literature and Culture 1780–1850', edited by Tim Fulford and Alan Vardy. This collection, edited by Andrew O. Winckles and Angela Rehbein, illuminates the environments of production, circulation and consumption of women's writing across Britain. It broadens Lindsay O'Neill's (2014) work, which focuses on local, international, familial and professional epistolary networks by conceptualising networks in more abstract ways. As such, it joins scholarship by Clara Tuite and Jenny Russell (2002) and Ileana Baird (2014), whose works portray networks as social constructions, fostered in coffee-houses or literary salons. In their collection, Winckles and Rehbein usefully complicate and nuance the term 'network'; their volume separates networks, and the articles, into two groups. Part One is 'networks of association and interest', denoting groups of actual women who corresponded or worked in a community with each other: they embody 'physical and relational networks' (p. 10). Within this subgroup, Chapters 2–4 adopt traditional archival and literary methods while Chapters 5 and 6 use a wider approach incorporating digital humanities. The second section focuses on 'Networks of Meaning', referring to authors and texts that have not commonly been seen to connect with one another, but which interacted in esoteric ways: through narrative styles or citations, for example. Chapters 7–10 trace in-text networks and references between writers, analysing evidence of influence and knowledge transfer. The latter group of chapters usefully recognises that networks extend beyond epistolary exchanges and thus the collection refines and progresses current understanding of the term 'network'.

The collection starts with Winckles's analysis of Sally Wesley's religious and literary networks, before moving on to Felicity James and Rebecca Shuttleworth's research on abolitionist women writing and operating in the Midlands. Chapter 4, by Amy Culley, argues the importance of researching Romantic writers' lives and networks which surpassed the traditional boundaries of the Romantic era. These chapters all testify the control these women writers had over their works. In particular, Winckles, James and Shuttleworth note that Wesley, Watts and Heyrick used private means of publication and circulation, such as scribal or pamphleteering, to disseminate their writings. Winckles argues in Chapter 2 that Wesley's method of scribal publication and manuscript circulation increased her control of the spread of her works and fostered greater communality between women. His conclusion—that Wesley demonstrates how religion can be both lived experience and social interaction—marries well with the dissident and abolitionist networks

analysed in Chapter 3. James and Shuttleworth's 'Collaborative Campaigning in the Midlands, 1820–34', discusses Midlands society, religion, literature and reform, illustrating the reformative abolitionist agenda of Susanna Watts and Elizabeth Heyrick against politicians such as William Wilberforce. This chapter provides valuable new insight into how the Midlands network of dissident women contended for the immediate abolition of slavery, employing their literary skills and societal positions to incite change, without compromising their strict morality or their conventional roles as women. Chapter 4 also focuses on letters: Culley's 'Ageing, Authorship, and Female Networks in the Life Writing of Mary Berry (1763–1852) and Joanna Baillie (1762–1851)' casts Berry and Baillie's correspondence as amicable and mutually beneficial material, which nurtured each writer's reputation and legacy. Culley's extensive use of correspondence highlights the great value of considering a writer's age in relation to their networks and entire career.

The fifth and sixth chapters adopt a digital humanities approach to studying networks. Michelle Levy and Reese Irwin's 'The Female Authors of Cadell and Davies', analyses qualitative and quantitative data supplied by digitally processing a corpus of letters exchanged between Cadell & Davies and their female authors. Chapter 6, 'Modelling Mary Russell Mitford's Networks', by Elisha Beshero-Bondar and Kellie Donovan-Condron, identifies and traces patterns in the correspondence of Mary Russell Mitford, noting the significant shift from primarily male correspondence to a much greater male–female mix, along with her developing tendency to correspond with individuals involved in writing and publishing as her career progressed. These two chapters include many tables and figures of data; regrettably, the graphics in Beshero-Bondar's and Donovan-Condron's chapter are hard to decipher, perhaps reflecting the complexity of Mitford's epistolary patterns. Levy and Irwin's tables and graphs allow the reader to track with them the most prolific communicants with Cadell & Davies, identify the popularity of different genres and reveal the number of editions female writers published with this house. The graphs in the fifth chapter add clarity to the factual interpretations and complement the close readings undertaken of the letters, allowing Levy and Irwin to theorise on the purposes and motives of pre- and post-publication correspondence between the women writers and Cadell & Davies, and in turn connect this to the power held by the publishers and writers.

Part Two commences with Harriet Kramer Linkin's analysis of the citational network between Mary Tighe and various other female writers, before moving onto Robin Runia's examination of Maria Edgeworth's letters to Thomas Day and Mary Wollstonecraft, in which Runia highlights Edgeworth's writing style as versatile. Chapter 9 summarises the problematic and male-dominated posthumous network of Sade, before identifying similarities between Mary Shelley's *Mathilda* and Sade's *Eugénie* and suggests Shelley was a potential reader of Sade. Chapter 10, the volume's closing chapter by Eric Hood, could be called extraneous, as it focuses on Elizabeth Barrett Browning, typically understood as a Victorian rather than a Romantic writer. The Introduction to *Women's Literary Networks and Romanticism* justifies the inclusion of this chapter in order to provoke considera-

tion of the time frame considered as Romantic. However, as this chapter takes its primary material from a text published in 1856, one could say the editors have overextended the period. Hood's chapter focuses on the significance of invoking Charles Fourier in *Aurora Leigh*, analysing Fourier's sexual and economic liberalism in relation to Barrett Browning.

The first three chapters of Part Two stay safely within the conventional confines of the Romantic period. Linkin's chapter, 'The Citational Network of Tighe, Porter, Barbauld, Lefanu, Morgan and Hemans', analyses an impressive number of women writers who invoked Tighe by name, quotation or epigraph, arguing that these invocations and citations position Tighe as a pivotal influence on these women and their receptions. She reveals a symbiotic relationship established through citation, aggrandising Tighe's and the other writers' cultural capital. Linkin's analysis is fair, as she includes more equivocal invocations of Tighe in her analyses of Lady Morgan's and Felicia Hemans' references to Tighe. This chapter prompts reconsideration of the great significance women found in each other's works and starts to reconfigure definitions of the term 'network'. Equally, Chapter 8, 'Edgeworth's *Letters for Literary Ladies*: Publication Peers and Analytical Antagonists', also highlights connections between writers, as evidenced in their texts. Runia argues that Edgeworth changed her structure and register for different audiences, demonstrating this well through her quotation of Edgeworth's different writing styles for addressing Day's conservative and Wollstonecraft's radical political opinions regarding marriage. Similarly, Rebecca Nesvet in Chapter 9, 'Mary Shelley and Sade's Global Network', argues that Mary Shelley had significant knowledge of Sade's short story 'Eugénie de Franval' and this is evident in Shelley's *Matilda* (1819–20), which Nesvet characterises as an English adaptation of the French writer's work. These chapters, while more hypothetical in identifying and analysing potential connections, influences and intertextualities, testify to the new approaches and understandings of how networks manifested during the Romantic period.

The topic of literary networks extends beyond this book's remit, as Winckles and Rehbein acknowledge. Notwithstanding their refusal to make any 'claim to comprehensiveness' (pp. 10–11), however, their collection represents a valuable contribution to work in this field, both complicating our understanding of the different manifestations of networks and the individuals within them, and encouraging future scholars to think of networks as other than solely epistolary exchanges. 

Colette Davies and Johnny Cammish  
*University of Nottingham*

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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.

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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://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.

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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.

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**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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