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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.

students), Jane Austen costume dramas, by contrasting the treatment of the notion of ‘happiness’ in the source text and successive film versions. By paying attention to the changing interpretations of this notion and how it is developed through plot structures, she brings to the fore the didactic aspect of the source text and its representations in our age, which is generally resistant to explicit moral instruction. More Austen follows in the closing essay, in which Peter Sabor shows how a piece of Austen juvenilia only published in 1922, the short *History of England* (written in 1791), inspired the history spoof *1066 and All That* (1930) by Sellar and Yeatman.

As the editors suggest, ‘[f]urther studies might move beyond these textual, performative, or visual boundaries to consider in detail the use of fictional works in marketing, tourism, merchandise, and other facets of modern living’ (p. 5). This collection nevertheless succeeds in introducing the state of the art in sundry specialisms relevant to the ‘afterlives’ of eighteenth-century fiction, while delivering fresh insights and hinting at possible further research. 

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Jakub Lipski and Jacek Mydla (eds), *The Enchantress of Words, Sounds and Images: Anniversary Essays on Ann Radcliffe (1764–1823)* (Bethesda, Dublin, Palo Alto: Academica Press, 2015), pp. xxi+250. 978-1-9363-2096-7; £68.95 (hb).

DESCRIBED BY THOMAS DE QUINCEY as ‘the great enchantress of [her] generation’, Ann Radcliffe has long been identified as the author whose work contributed more than that of any other to the popularity of Gothic prose at the end of the eighteenth century. Yet in this new collection of eleven essays Jakub Lipski and Jacek Mydla achieve much more than simply perpetuating the image of Radcliffe as the eponymous ‘Enchantress’ of ruined castles and persecuted heroines. Rather, they have celebrated the two hundred and fiftieth anniversary of Radcliffe’s birth by assembling a range of scholarship that explores why this term is so applicable to Radcliffe, and which prioritises her identity as a Romantic artist over her status as a writer of popular sensational fiction.

Focusing primarily on Radcliffe’s most famous novels, the collection explores a diverse array of ideas and concepts which are all connected in some way through a shared motif of visual and/or audio imagery. In the first of four sections, ‘Radcliffe and the Language of Aesthetics’, three essays assess the relationship of the major novels to lyrical art forms such as poetry and music. Jakub Lipski begins with a helpful and concise overview of ‘Ann Radcliffe and the sister arts ideal’ that


examines connections between poetry and painting from across all of Radcliffe's narrative fiction. Raising the intriguing question of Radcliffe's 'scanty visual heritage' in terms of images or paintings inspired by her works, Lipski suggests that Radcliffe's true talent lies in 'a poetics of the in-between' that relies on a complex relationship between 'words, sounds, and images' (p. 19). In the following chapter, Alice Labourg develops conventional associations between Radcliffe and visual artists including Salvator Rosa and Domenicho Zampieri, providing a superb delineation of references to such contemporary figures in the only two novels to name specific painters, *The Mysteries of Udolpho* (1794) and *The Italian* (1797). Completing this section is a long overdue assessment of the centrality of poetry and music as verse forms within *Udolpho* by Joanna Kobot. Although Kobot's assumption that epigraphic quotations fulfil the same function as in-text poems is perhaps a little limiting, much potential for further discussion is illuminated by her assertion that such poetic inclusions operate 'as a kind of generalisation of some aspect of the presented reality' (p. 67).

Diversifying from the main theme, the next section on 'The Radcliffean Identities' commences with an examination of linguistics in *Udolpho* from Thomas Dutoit, which poses an unconventional argument supporting the presence of subliminal authorial signing throughout the text. A range of highly original ideas are presented and passionately defended, although some arguments nonetheless remain unconvincing, such as the suggestion that Radcliffe deliberately chose the names of the 'two most important servants of the novel, Annette and Old Carlo' to provide a 'cryptographic inscription' of her own name within the text (p. 85). Somewhat more convincing is Agieszka Łowczanin's reassessment of *Udolpho* as an integrally proto-feminist work coming in the wake of Mary Wollstonecraft's *A Vindication of the Rights of Woman*. In *Udolpho*, Łowczanin claims, 'the prevalent politics of the ignorance women are subject to is additionally translated into the Gothic poetics of mystery' (p. 119). Returning to the broader spectrum of Radcliffe's fiction, a survey of the development of Radcliffean villains (somewhat confusingly referred to as 'black characters') is supplied by Marek Błaszak, together with a summary of aesthetic and literary influences upon these characters.

In the book's third section, the experience of 'Re-Reading Radcliffe' is addressed, a topic implicitly interesting to all of Radcliffe's most dedicated devotees. Jacek Mydła's chapter provides a complex and original examination of Radcliffean terror. Although no definitive conclusions appear to be reached, it does provide an intriguing new perspective on one of the most unique aspects of Radcliffe's writing, her approach to and construction of a sense of mystery. Following this, Joanna Maciulewicz's analysis of *Udolpho* as an 'allegory of reading' presents a more clarified evaluation. Arguing that the 'frequent use of the motif of books' within *Udolpho* is an indication of 'Radcliffe's interest in the effects of the emerging book culture on social order' (p. 167), she assesses the novel in relation to the function of other forms of predominantly female literature including earlier novels and conduct books. Her ultimate conclusion that 'Radcliffe's fiction becomes a manual

of social conduct comparable to [...] novels of manners' provides a stimulating new envisioning of the function of Radcliffe's work within the Gothic canon (p. 171).

Concluding the volume is a diverse range of essays grouped loosely under the title of 'Radcliffe in Context(s)'. Magdalena Ożarska provides some fascinating commentary on the process of authorial composition in Radcliffe's little-discussed travelogue, *Journey Made in the Summer of 1794*. Stepping away from Radcliffe's persona as Gothic novelist, Ożarska debates perceptions of gender derived from the text via an assessment of the extent to which Radcliffe's husband may have contributed to this work, and thus also inadvertently addresses a range of scholarly problems associated with identifying dual-authorship. Dariusz Pniewski follows this with an exploration of Polish translations of Radcliffe's Gothic fiction, thus providing a brief glimpse into an area of growing interest in the process of contemporary translation of English texts into other European languages. This spectrum of differing 'Contexts' is completed by a brief discussion of contemporary attitudes towards, and responses to, Radcliffe's Gothic prose by Wojciech Nowicki.

Drawing together an eclectic mixture of new scholarship, *The Enchantress of Words, Sounds, and Images* is an interesting and useful volume. Although in some ways it perpetuates the conventional focus upon Radcliffe's three most famous Gothic novels—*The Romance of the Forest*, *The Mysteries of Udolpho*, and *The Italian*—there is a substantial attempt to provide new insights into these texts. Amongst the most useful points raised is the suggestion that Radcliffe's Gothic fiction has an educational and morally informative purpose at its core, an idea that, though by no means original, is nonetheless greatly advanced by numerous chapters throughout the book (in particular, those by Łowczanin and Maciulewicz). Whilst this does mean that the contents of the book sometimes stray a little from the 'Words, Sounds, and Images' of the title, it is this very tendency to prioritise less conventional qualities of Radcliffe's works that is one of the volume's greatest strengths. 

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James Castell is a Lecturer in English Literature at Cardiff University, where he teaches courses on Romantic and twentieth-century poetry and poetics. He has articles on Wordsworth in *The Oxford Handbook to William Wordsworth* and *The Oxford History of Classical Reception in English Literature*, and is currently completing a monograph on Wordsworth and animal life.

Mary Chadwick is an Associate Research Fellow in the Department of English and Creative Writing at the University of Huddersfield where she worked on *The Anne Clifford Project*. Mary's research interests include women's writing, manuscript cultures, book history and Welsh writing in English from the very long eighteenth century.

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Century, funded by the Research Foundation, Flanders (FWO). Before that, he was a Leverhulme Postdoctoral Research Associate on the project *The Lady's Magazine: Understanding the Emergence of a Genre*, led by Prof. Jennie Batchelor at the University of Kent. His first monograph, a history of the late-Victorian little magazine, is under contract with Edinburgh University Press. He is the managing editor of the open-access journal *Authorship* <www.authorship.ugent.be>.

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Ruth Knezevich is a Postdoctoral Fellow at the University of Otago (Dunedin, New Zealand) where she is working on a Marsden-funded project on the nineteenth-century Porter family—novelists Jane and Anna Maria Porter and their brother, the artist and traveller Robert Ker Porter. She received her PhD in 2015 from the University of Missouri for her research on footnotes in late-eighteenth and early nineteenth-century literary works; she continues this research with a distant reading of the footnote in women's writing of the eighteenth and nineteenth centuries.

Jakub Lipski is Assistant Professor in the Department of English, Kazimierz Wielki University, Bydgoszcz, Poland. Before obtaining his PhD in English literature, he studied English, Art History and Cultural Studies. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel—Fielding, Smollett, Sterne* (2014) and co-editor (with Jacek Mydla) of *The Enchantress of Words, Sounds and Images: Anniversary Essays on Ann Radcliffe (1764–1823)* (2015). He is currently working on a monograph on the correspondences between the eighteenth-century English novel and the fine arts.

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Andrew McInnes is Senior Lecturer in English Literature at Edge Hill University. He has recently published his first monograph, *Wollstonecraft's Ghost: The Fate of the Female Philosopher in the Romantic Period* (Routledge, 2016). His research interests include women's writing of the long eighteenth century, the geographies of gothic fiction and children's literature.

Amy Prendergast is currently based in the School of English, Trinity College Dublin. She completed her doctoral studies there in 2012 after being awarded a four-year PRTL Government of Ireland scholarship. She was subsequently the recipient of an Irish Research Council Postdoctoral Fellowship, which allowed her to work on her first monograph. This work, *Literary Salons across Britain and Ireland in the Long Eighteenth Century*, is forthcoming with Palgrave Macmillan.

Corrina Readioff is studying for a PhD at the University of Liverpool on the history and function of pre-chapter epigraphs in eighteenth- and nineteenth-century novels. She manages the social media pages for *Digital Defoe: Studies in Defoe and his Contemporaries* and maintains a personal blog, *The Age of Oddities: Reading the Eighteenth Century* <<http://ageofoddities.blogspot.co.uk>>, to encourage readers of all tastes and backgrounds to enjoy the delights of eighteenth-century literature. She has written for the *Johnsonian Newsletter* and the British Society for Eighteenth-Century Studies *Criticks* website.

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