


For any scholar studying an individual poet or writer, a book like this can prove invaluable. The nuances of family life, the style of writing and the concern over practical matters—such as ‘fabric for mourning clothes’ (p. 42) or dresses for young boys that were worn ‘until they were toilet trained and ‘breeched’, usually between the ages of two and eight’ (p. 174)—provide key background knowledge to the lives of a certain strata of society in the eighteenth century. Behind all of this is the anguish of women who, whilst holding together a family, have to deal with loss, adoption and gynaecological problems.

For anyone interested in Alfred Tennyson this book is a must-read, as this strong female influence must, as Sherwood and Boyce have here, be recognised! 

Geraldine Coleman

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Joanna E. Taylor and Ian N. Gregory, *Deep Mapping the Literary Lake District: A Geographical Text Analysis* (Lewisburg: Bucknell University Press, 2022), 290 pp. ISBN 978-1-6844-8375-4, \$49.95 (pb).

DEEP MAPPING THE LITERARY LAKE DISTRICT is an exciting exploration of how digital tools can enhance our understanding of the literary and cultural heritage of a specific geographic location. Co-authored by Joanna E. Taylor and Ian N. Gregory, this book offers a comprehensive case study of the Lake District and draws from written representations of the region published in the period between 1622 to 1900. The corpus not only includes usual suspects like Samuel Taylor Coleridge and William Wordsworth, but also less canonical authors such as Harriet Martineau. In doing so, Taylor and Gregory move beyond the strictly ‘literary’ as we understand it today and incorporate a wide array of texts, ranging from poetry to tourist guides and travel accounts to examine how humans have understood, experienced and represented the landscape.

Combining methods from literary studies, corpus linguistics and Geographical Information Science (GIS), the book compellingly argues how ‘deep mapping’ can allow a more nuanced and layered understanding of the Lake District. Rather than simply identifying landmarks, deep mapping enables a broader engagement with the cultural and historical significance of the Lake District. The geographical text analysis affords new insights into the relationships between language and space. It allows for instance the creation of maps showing the spatial distribution of specific words throughout the corpus. Distant reading thus brings patterns,

connections and trends to the foreground that would otherwise be impossible to detect through traditional analysis methods.


This study opens with some methodological considerations before developing different case studies, taking up different focal points to examine the construction of the Lake District as a cultural landscape. Chapter 2 for example draws an interesting parallel between digital technologies and picturesque techniques when considering the necessity of interpreting such data. This subjective lens is especially pertinent to address the blank spaces in the corpus, as Taylor and Gregory highlight in Chapter 3. There they argue to 'remain sensitive to these absences—particularly the lack of women, people of color, and the economically deprived—in our corpus, and consider the extent to which these absences are a by-product of the curation of our data, rather than necessarily a reflection of the reality' (p. 98). While deep mapping thus provides a means to examine 'the historical experiences of space' (p. 180), researchers need to remain vigilant to not replicate potentially existent biases within a corpus.

One of the strengths of this study is the mutually informed reading practice of literary texts and cartographic data. The authors use GIS and visualisation software to map the spatial and temporal relationships between different works, as well as to visualise the ways in which certain places and landscapes have been represented in the corpus. Chapter 4, for instance, traces the uses of specific terms and their lexemes, such as 'walk' and 'wander' and 'ramble.' Through distant reading, they are able to discern patterns of usage throughout the eighteenth century, and the Romantic and Victorian periods, as well as revealing changes in geographical associations, thus demonstrating how routes and modes of traveling might change over time.

Like most digital humanities projects of this scope, *Deep Mapping* received extensive funding to effectively conduct a compelling analysis through the use of digital technologies and GIS. Taylor and Gregory recognise the inherent collaborative nature of the enterprise. Though yielding fascinating and innovative results, the necessity for funding, and for assembling an interdisciplinary team that can effectively communicate beyond the constraints of their field, renders it difficult to fully benefit from the mutually informative relationship between digital humanities and humanities scholarship put forward in Taylor and Gregory's work.

Owing to its clear and need-to-know discussion of digital and quantitative methods, *Deep Mapping the Literary Lake District* is surprisingly accessible to literary scholars (and students) with little knowledge or understanding of GIS tools and corpus linguistics. However, the variety of visualisations and tables (some even in colour) and the wealth of scholarship packed in this deceptively slim paperback makes it at times a little dense though still readable. This study can thus be of interest to a wide range of scholars working in the fields of the history of literary tourism and travel writing, cultural history and Romantic studies. Moreover, the authors have made the source material available online and open access, including the annotated corpus and the geoparsed data (data

in which terms associated with geographic places have been identified), thus allowing further research to be done on the corpus for those more advanced in digital techniques.

Taylor and Gregory practise what they preach: they consistently combine quantitative methods and visualisations to enrich the close readings of the corpus throughout the book. The broad scope of this study—its time span, the texts under study and the methods—makes it a fascinating and well-informed piece of scholarship. By demonstrating the potential of deep mapping to enhance our understanding of the literary and cultural heritage of the Lake District, Taylor and Gregory's multiscalar analysis does indeed 'open up access to new kinds of sources and allow us to ask new kinds of questions of this material' (p. 6) and I am keen to see what other sources and questions might be explored in the wake of this innovative study. 

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M. Wynn Thomas, *The History of Wales in Twelve Poems* (Cardiff: University of Wales Press, 2021), 96 pp. ISBN 978-1-7868-3766-0; £8.99 (hb).

IN *THE HISTORY OF WALES IN TWELVE POEMS*, M. Wynn Thomas's ambition to employ the eponymous poems to offer the reader a new path into Wales's complicated past is matched by his eminent success in accomplishing it over a slim 112 pages. This success, indeed, emanates by way of the novel structure of the text: while it is separated chronologically into twelve parts, each introduced with a Welsh-authored poem contemporary to the period being covered, the poems play the role of beacons. Thomas does not perform close readings of them *per se* (and in some cases does not refer back to them explicitly at all); rather, they illuminate the narrative path on which he guides the reader, while serving also as literary paratextual backdrops that reflect the sensibilities of the people being described. What results is an enriching and very readable chronicle that balances Wales's social and literary histories over its long timeline, and in manners that serve to broaden and enhance our knowledge of Wales in the long nineteenth century, as well as our understanding of how Wales and its identities were felt and understood by both the Welsh and their English neighbours across time.

Once more, Thomas accomplishes this through a succinct yet lilting telling of Wales's history (up to and beyond the Romantic era). Readers learn very early that external colonialism and internal urgencies to preserve a cultural

Curious History of Romantic Collectors, 2006). Her third book, *The Sarah Siddons Audio Files: Romanticism and the Lost Voice* (2011), was the recipient of the Bernard Hewitt Award for Outstanding Research in Theatre History. In her most recent book, *On the Bullet Train with Emily Brontë: 'Wuthering Heights' in Japan* (2017), which she completed as a Guggenheim Fellow, Pascoe wrote about Japanese Brontë adaptations and about foreign language mastery.

Francesca Saggini is Professor in English Literature at the Università degli Studi della Tuscia (Viterbo), Italy. Since 2017, she has been Senior Research Associate, Lucy Cavendish College, University of Cambridge. Francesca is the author of, among others, *The Gothic Novel and the Stage: Romantic Appropriations* (2015, Honourable Mention at the 2016 ESSE Book Awards) and *Backstage in the Novel: Frances Burney and the Theater Arts* (2012, Walken Cowen Memorial Prize for an outstanding work in eighteenth-century studies). In 2021–2023, Francesca was the primary investigator on a Marie Skłodowska-Curie Actions-funded project at the University of Edinburgh, entitled 'Opening Romanticism: Reimagining Romantic Drama for New Audiences'. Francesca is the author of five books and she has edited twelve collections and special journal issues. Among the over ninety-five articles and chapters she has authored, many engage with popular fiction and genre literature, including the gothic, the fantastic and crime writing.

Matthew Sangster is Professor of Romantic Studies, Fantasy and Cultural History at the University of Glasgow, and the current President of the British Association for Romantic Studies. His recent publications include *Living as an Author in the Romantic Period* (2021), *Institutions of Literature, 1700–1900* (co-edited with Jon Mee, 2022), *Remediating the 1820s* (co-edited with Jon Mee, 2023), *An Introduction to Fantasy* (2023), *Realms of Imagination: Essays from the Wide Worlds of Fantasy* (co-edited with Tanya Kirk, 2023) and *David Bowie and the Legacies of Romanticism* (2023). He is currently working with Katie Halsey on a book exploring the results of the Arts and Humanities Research Council-funded 'Books and Borrowing, 1750–1830' project. He is also writing about Tom Waits, Pierce Egan, J. R. R. Tolkien's legacies and rude student marginalia.

Zoë Van Cauwenberg (she/her) is a BAEF postdoctoral fellow in Irish Studies at Boston College and a research associate at the department of translation, interpreting and communication at Ghent University. Currently, she is researching female Irish antiquarians from the late eighteenth and early nineteenth century. She obtained a PhD in history from Ghent University and in literary studies from KU Leuven. This research (2020–2024) on the role of women in shaping Scottish and Irish histories during the late eighteenth and early nineteenth century was funded by the FWO (Research Foundation–Flanders). She has presented and published on orality and history in the works of Anne Bannerman and Mary St John, Romantic and gothic connections in the lyrics of Taylor Swift and the gothic heroine in *Buffy the Vampire Slayer*. Zoë recently co-edited

a special issue of *ABO: Interactive Journal for Women in the Arts, 1640–1830*, 15.2 (2025), titled ‘Affective and Emotional Encounters in/with British Women’s Writing, 1600–1800’.

Katherine Voyles holds a PhD in English from the University of California, Irvine. From 2010 to 2020 she lectured at the University of Washington, Bothell. Her articles on miniaturisation and magnification in Austen’s novels appear in *INTERFACES* and *Persuasions*, and she engaged with the 2022 *Persuasion* directed by Carrie Cracknell for the *Jane Austen Review*. She currently works for the US Government and previously served as co-managing editor of *The Strategy Bridge*. The views here are her own and do not reflect official US Government policy.

