

Notes

Introduction: Fiat in Lyric

1. Mary Shelley, *Frankenstein* (1818 text), ed. Marilyn Butler (Oxford: Oxford University Press, 1994), 195. 'The origin keeps itself concealed in the beginning,' writes Martin Heidegger in *What is Called Thinking?*, trans. J. Glenn Gray (New York: Harper & Row, 1968), 152.
2. Thomas Paine, *Common Sense* (1776); quoted by Eric Foner in *The Story of American Freedom* (New York: Norton, 1998), 16.
3. Hugh Blair telescopically envisions this change by contrasting the sublime to what is merely the sublime style. Blair exhibits the difference between "'God said, let there be light, and there was light'" – which he dubs 'striking and sublime' – and the 'fallen' thought and bathos of saying, 'the Sovereign Arbiter of nature, by the potent energy of a single word, commanded the light to exist.' See Andrew Ashfield and Peter de Bolla, *The Sublime: A Reader in British Eighteenth-Century Aesthetic Theory* (Cambridge: Cambridge University Press, 1996), 223. I'd like to thank Eric Gidal for alerting me to this passage.
4. Taken more or less at random from the Kant teaching text I use, a good example of this widespread philosophical 'fiatism' is the following statement from the *Critique of Judgment*: 'For unless such a point of view were adopted there would be no means of saving the claim to universal validity of the judgments of taste'; *Basic Writings of Kant*, ed. Allen W. Wood (New York: Modern Library, 2001), 312. The force of Hazlitt's objection appears in his essay, 'Coleridge's Literary Life,' where it comes to this head:

As for the great German oracle Kant ... He has but one method of getting over difficulties: – when he is at a loss to account for any thing, and cannot give a reason for it, he turns short round upon the inquirer, and says that it is self-evident. If he cannot make good an inference upon acknowledged premises, or known methods of reasoning, he coolly refers the whole to a new class of ideas, and the operation of some unknown faculty, which he has invented for the purpose, and which he assures you *must* exist, – because there is no other proof of it. His whole theory is machinery and scaffolding – an elaborate account of what he has undertaken to do, because no one else has been able to do it – and an assumption that he has done it, because he has undertaken it. If the will were to go for the deed, and to be confident were to be wise, he would indeed be the prince of philosophers.

The Complete Works of William Hazlitt, ed. P. P. Howe, 21 vols. (London: Dent, 1930–3), 16: 123–4.

5. For two discussions that successfully merge literary study with romantic-era economic history, see Robert Mitchell, *Sympathy and the State in the Romantic Era: Systems, State Finance, and the Shadows of Futurity* (New York

- and London: Routledge, 2007), esp. 135–40, and Mary Poovey, *Genres of the Credit Economy: Mediating Value in Eighteenth- and Nineteenth-Century Britain* (Chicago: University of Chicago Press, 2008), 153–96.
6. Peter Fenves, *Late Kant: Towards Another Law of the Earth* (New York: Routledge, 2003), 32–74.
 7. For the argument that lyric poetry is not fictive, see Käte Hamburger, *The Logic of Literature*, trans. Marilynn J. Rose, 2nd edn. (Bloomington: Indiana University Press, 1973), 233–4. I owe my awareness of Hamburger's account to the discerning comment of Paul H. Fry in *A Defense of Poetry: Reflections on the Occasion of Writing* (Stanford: Stanford University Press, 1995), 43.
 8. J. L. Austin establishes a parallel between how his 'performative' and the common 'imperative' are used (*How to Do Things With Words*, ed. J. O. Urmson and Marina Sbisa, 2nd edn. [Cambridge, MA: Harvard University Press, 1975], 6). His notorious comment to follow – 'I must not be joking, for example, nor writing a poem' (9) – implies that something about the poetic language renders it inoperative; poetry is neither happily performative nor subsumed under the presumed default of a 'descriptive'/constative language model. Throughout this book with varying levels of explicitness, I argue that we should follow Austin – despite his flip tone – in thinking of this quality as the poem's 'immodality': a word he uses with some resonance at the start of the paragraph famously ending 'our word is our bond' (10).
 9. William Cobbett, *Grammar of the English Language* (Oxford: Oxford University Press, 2002), 44.
 10. William Cobbett, *Rural Rides*, ed. George Woodcock (Harmondsworth: Penguin, 1967), 199.
 11. *Walt Whitman: Poetry and Prose* (New York: Library of America, 1996), 459–67.
 12. Paul de Man, 'Anthropomorphism and Trope in Lyric,' in *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984), 239–62: 262.
 13. Gordon Teskey, *Delirious Milton: The Fate of the Poet in Modernity* (Cambridge, MA: Harvard University Press, 2006); subsequently cited by page number in parentheses.
 14. G. W. F. Hegel, *Phenomenology of Spirit*, trans. A.V. Miller (Oxford: Oxford University Press, 1977), 58.
 15. Giorgio Agamben, *The Man Without Content*, trans. Georgia Albert (Stanford: Stanford University Press, 1999), 59–60. Susan Stewart is equally compelling on such issues in 'The Privations of Night and the Origins of Poiesis,' in *Poetry and the Fate of the Senses* (Chicago: University of Chicago Press, 2002), 1–17.
 16. Oblique to Agamben's discussion, Adorno drives absence as a critique of presence more strongly, taking Hegel to court for a spurious celebration of what is never 'mere' about facticity. See Rei Terada, *Looking Away: Phenomenality and Dissatisfaction, Kant to Adorno* (Cambridge, MA: Harvard University Press, 2009), 158–72. Terada points out 'that a "fact" is not mere existence but existence recognized conceptually, already raised to consciousness' (160). 'Hegel's extension of facticity to mental entities is no longer productive when it begins to imply that ideas back-projected by history are any more factive than alternative past or future possibilities' (166).
 17. Shelley, *Frankenstein*, 195.

18. De Man, *The Rhetoric of Romanticism*, 261. Northrop Frye in 'Approaching the Lyric' compares lyric displacement to when 'a chimpanzee crossed in love starts digging holes in the ground instead'; *Lyric Poetry: Beyond New Criticism*, ed. Chaviva Hosek and Patricia Parker (Ithaca: Cornell University Press, 1985), 31–7: 32.
19. Anne-Lise François, "'Hum-men": In Place of Further Development' (In Honor of Geoffrey Hartman), *The Wordsworth Circle* 37.1 (Winter 2006), 19–22: 19.
20. *Paradise Lost* quotations, by book and line, are from the Norton Critical second edition, ed. Scott Elledge (New York: Norton, 1993).
21. Jean-Luc Nancy, *Multiple Arts: The Muses II*, ed. Simon Sparks (Stanford: Stanford University Press, 2006), 171.
22. *Ibid.*, 171–2.
23. Ross Hamilton gives a short, cogent rundown of Badiou on set theory in *Accident: A Philosophical and Literary History* (Chicago: University of Chicago Press, 2007), 5–7.
24. Lord Byron's favorite American, George Washington, in life declined the very powers he was understood to embody, and transitioned in death from the subject of monumentalized art to the face on the dollar.
25. Kenneth Burke, *The Rhetoric of Religion: Studies in Logology* (Berkeley: University of California Press, 1970 [1961]), 179. See James L. Kugel, *The Bible as it Was* (Cambridge, MA: Harvard University Press, 1997), 53–64, for a condensed summary of the ancient interpretation of Genesis 1:1–2:3.
26. John Hollander, *Melodious Guile: Fictive Pattern in Poetic Language* (New Haven: Yale University Press, 1988), 64; subsequently cited by page number in parentheses.
27. *German for Reading Knowledge*, 4th edn., ed. Hubert Jannach and Richard Alan Korb (Boston: Heinle & Heinle, 1998), 252.
28. For Emile Benveniste (*Problems in General Linguistics*, trans. Mary Elizabeth Meek [Coral Gables: University of Miami Press, 1971], 231–8), Austin fails to honor the methodological promise of keeping his different materials rigorously separate. In *The Literary Speech Act: Don Juan with J. L. Austin, or Seduction in Two Languages*, trans. Catherine Porter (Ithaca: Cornell University Press, 1983), Shoshana Felman draws attention to Benveniste's discussion, and reads that drama of inevitable 'loss of the ground' as Austin's Don Juanism: he always knows 'the promise will not be kept' (64–9: 66).
29. Austin, *How to Do Things With Words*, 25. A slightly different version of the remark, appearing in Austin's essay 'Performative Utterances,' is quoted by Felman in *The Literary Speech Act*, 65.
30. Stanley Cavell, *Philosophy the Day After Tomorrow* (Cambridge, MA: Harvard University Press, 2005), 155–91. Judith Butler, *Excitable Speech: A Politics of the Performative* (New York: Routledge, 1997). See especially Butler's instancing of 'Let there be light!' as an Austinian 'masquerading' performative (50–1).
31. Butler, *Excitable Speech*, 2.
32. Cavell, *Philosophy the Day After Tomorrow*, 173.
33. I take the phrase 'plenary power' from Tom Paulin, *The Day-Star of Liberty: William Hazlitt's Radical Style* (London: Faber and Faber, 1998), 39.
34. Two sensitive accounts of these poems are G. Gabrielle Starr, *Lyric Generations: Poetry and the Novel in the Long Eighteenth Century* (Baltimore: Johns Hopkins

- University Press, 2004), 166–7, 180–7, and Christopher R. Miller, *The Invention of Evening: Perception and Time in Romantic Poetry* (Cambridge: Cambridge University Press, 2006), 91–5.
35. John Keats, *Hyperion*, Book 1, line 391, in *The Complete Poems*, ed. Jack Stillinger (Cambridge, MA: Belknap Press, 1982), 255.
 36. Herbert F. Tucker, 'Dramatic Monolog and the Overhearing of Lyric,' in *Lyric Poetry: Beyond New Criticism*, 226–43: 243.
 37. See *The Poems of Thomas Gray, William Collins, Oliver Goldsmith*, ed. Roger Lonsdale (London: Longmans, 1969), 427. I'd like to thank Christopher R. Miller for drawing my attention to this poem, as well as for pointing out the dynamic of its 'let be'/'let there be' interplay alongside the more famous 'Ode on the Poetical Character.'
 38. Paul H. Fry, *The Poet's Calling in the English Ode* (New Haven: Yale University Press, 1980), 115.
 39. Virgil's sixth eclogue contains the lines 'A Shepherd / Should feed fat sheep and sing a slender song'; cited by James Longenbach in *The Resistance to Poetry* (Chicago: University of Chicago Press, 2004), 2.
 40. Wai Chee Dimock, 'Epic and Lyric: The Aegean, The Nile, and Whitman,' in *Walt Whitman, Where Present Becomes Future*, ed. David Haven Blake and Michael Robertson (Iowa City: University of Iowa Press, 2008), 17–36.
 41. Thus Ian Balfour quotes Walter Benjamin on the 'magic' immediacy of language as mediation: 'All language communicates itself *in* itself; it is in the purest sense the "medium" of communication. Mediation, which is the immediacy of all mental communication, is the fundamental problem for linguistic theory, and if one chooses to call this immediacy magic, then the primary problem of language is magic.' See *Reflections*, ed. Peter Demetz and trans. Edmund Jephcott (New York: Harcourt Brace, 1979), 316–17; quoted in Balfour's *The Rhetoric of Romantic Prophecy* (Stanford: Stanford University Press, 2002), 8.
 42. This is Giorgio Agamben's characterization of language and the 'desubjectivized I' in *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen (New York: Zone, 1999), 140.
 43. Motlu Konuk Blasing, *Lyric Poetry: The Pain and the Pleasure of Words* (Princeton: Princeton University Press, 2007), 7.
 44. David Bromwich has written a widely informed polemic against this idea in 'Why Authors Do Not Create Their Own Worlds,' in *A Choice of Inheritance: Self and Community from Edmund Burke to Robert Frost* (Cambridge, MA: Harvard University Press, 1989), 247–63.
 45. Paul de Man, 'The Intentional Structure of the Romantic Image,' in *The Rhetoric of Romanticism*, 6.
 46. Summarizing her own work in *Creating States: Studies in the Performative Language of John Milton and William Blake* (Toronto: University of Toronto Press, 1994), Angela Esterhammer writes: '[T]he Romantic Period saw not just a heightened awareness, but indeed a crisis, of performative language: the Romantics' experience of how socio-political authority as perpetuated and manipulated by public speech acts (declarations, constitutions, laws, censorship, etc.) clashed with traditional ideas about the effectiveness of an individual poetic voice ... the biblical account of God creating a world through acts of speech (a traditional analogy for poetic creation).' See 'Performative

- Language and Speech-Act Theory,' in *A Companion to Romanticism*, ed. Duncan Wu (Oxford: Blackwell, 1998), 452–9: 455.
47. In his book *Anonymous Life: Romanticism and Dispossession* (Stanford: Stanford University Press, 2009), Jacques Khalip offers a full-scale discussion of Shelley companionable to the one I briefly mark (97–132). A widely influential study that draws often and with little critical mediation from the romantic poets, Charles Taylor's *A Secular Age* (Cambridge, MA: Harvard University Press, 2007), marks just the most recent and massive effort to rehearse the limits of secularism.
 48. Geoffrey Hartman's writings scatter illuminating remarks on fiat. His most direct observations can be found in 'Words, Wish, Worth' in *The Unremarkable Wordsworth* (London: Methuen, 1987), 90–119.
 49. On the other hand, Roland Barthes shows the desire to extricate language from the conflictive stipulations even of modal speech; see *The Neutral*, trans. Rosalind Kraus (New York: Columbia University Press, 2005), 45.
 50. I allude to Geoffrey Hartman's essay, 'The Psycho-Aesthetics of Romantic Moonshine: Wordsworth's Profane Illumination,' *The Wordsworth Circle* 37.1 (Winter 2006), 8–14.
 51. Barbara Johnson, *Persons and Things* (Cambridge, MA: Harvard University Press, 2008).
 52. Hans Blumenberg, *Shipwreck with Spectator: Paradigm of a Metaphor for Existence*, trans. Steven Rendall (Cambridge, MA and London: MIT Press, 1997), 14.
 53. Martin Heidegger, 'The Origin of the Work of Art,' in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper & Row, 1971), 44, 55, 46.
 54. A few of these studies are Sara Guyer, *Romanticism After Auschwitz* (Stanford: Stanford University Press, 2007); Anne-Lise François, *Open Secrets: The Literature of Uncounted Experience* (Stanford: Stanford University Press, 2008); Khalip, *Anonymous Life*; and Nancy Yousef, *Isolated Cases: The Anxieties of Autonomy in Enlightenment Philosophy and Romantic Literature* (Ithaca: Cornell University Press, 2004).
 55. Slavoj Žižek, *In Defense of Lost Causes* (London: Verso, 2008); Alain Badiou, *Being and Event*, trans. Oliver Feltham (London: Continuum, 2007) and *Theory of the Subject*, trans. Bruno Bosteels (London: Continuum, 2009).

1. Romanticism and 'Exaggeration of Thought'

1. In *Robert Southey: The Critical Heritage*, ed. Lionel Madden (London: Routledge, 1972), 75. Hereafter cited as *RS*.
2. Charles Altieri, 'The Sensuous Dimension of Literary Experience: An Alternative to Materialist Theory,' *New Literary History* 38 (2007), 71–98: 71–2. I thank Brian McGrath for pointing out this essay.
3. I am thinking again of Blair's use of the fiat in contrasting the biblical sublime with the 'sublime style': a passage found in Andrew Ashfield and Peter de Bolla's selection from the *Lectures on Rhetoric and Belles Lettres* (1783); *The Sublime*, 213–23: 223. Massimiliano Demata supports this view of Jeffrey and Blair ('Prejudiced Knowledge: Travel Literature in the Edinburgh

Review,' *British Romanticism and the Edinburgh Review: Bicentenary Essays*, ed. Massimiliano Demata and Duncan Wu [Basingstoke: Palgrave Macmillan, 2002], 87).

4. I draw from Rodolphe Gasché in *The Honor of Thinking: Critique, Theory, Philosophy* (Stanford: Stanford University Press, 2007), 18. The diverse array of kindred literary critical texts on 'poetic thought' includes not only Jarvis (noted below) but also James Longenbach, *The Resistance to Poetry* (Chicago: University of Chicago Press, 2004); Helen Vendler, *Poets Thinking: Pope, Whitman, Dickinson, Yeats* (Cambridge, MA: Harvard University Press, 2004); and Robert Von Hallberg, *Lyric Powers* (Chicago: University of Chicago Press, 2008).
5. Simon Jarvis, *Wordsworth's Philosophic Song* (Cambridge: Cambridge University Press, 2007), esp. 1–32; 'Thinking in Verse,' in *The Cambridge Companion to British Romantic Poetry*, ed. James Chandler and Maureen N. McLane (Cambridge: Cambridge University Press, 2008), 98–116; and 'What Does Art Know?,' in *Aesthetics and the Work of Art: Adorno, Kafka, Richter*, ed. Peter de Bolla and Stefan H. Uhlig (Basingstoke: Palgrave Macmillan, 2009), 57–70.
6. Cavell's engagement with romanticism has appeared as a subject in many collections devoted to his work, but despite his having written now on Blake, Wordsworth, Coleridge, and (most recently) Jane Austen, there has been no specific reckoning of his stake in British romanticism. 'Questions and Answers,' in *Romanticism and Contemporary Criticism*, ed. Morris Eaves and Michael Fischer (Ithaca: Cornell University Press, 1986), 225–39, offers an illuminating window on his views of canonical romantics.
7. Alternate and comparably intriguing paths into a revitalized interest in 'romantic' Hume can be found in Gilles Deleuze's study, *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*, trans. Constantin V. Boundas (New York: Columbia University Press, 1991); and Anne-Lise François, 'To Hold in Common and To Know By Heart: The Prevalence of Gentle Forces in Humean Empiricism and Romantic Experience,' *Yale Journal of Criticism* 7.1 (1994), 139–62.
8. For the fuller view that 'Jeffrey's opposition to the Lake School has on occasion encouraged the mistaken view that he was antipathetic to Romantic literature,' and that 'Jeffrey was both an enlightenment thinker and a keen follower of Romantic literature,' see the introduction to *British Romanticism and the Edinburgh Review*, ed. Demata and Wu, 7, 10.
9. Orrin N. C. Wang, *Fantastic Modernity: Dialectical Readings in Romanticism and Theory* (Baltimore: Johns Hopkins University Press, 1996).
10. Orrin N. C. Wang, 'Kant's Strange Light: Romanticism, Periodicity, and the Catachresis of Genius,' *Diacritics* 30.4 (Winter 2000), 15–37: 20. One remembers Foucault's influential 'hypothesis' that Kant's enlightenment 'is located, in a sense, at the crossroads of critical reflection and reflection on history. It is a reflection by Kant on the contemporary status of his own enterprise.' 'What is Enlightenment?,' in *Michel Foucault: Ethics, Subjectivity and Truth*, ed. Paul Rabinow (New York: New Press, 1997), 303–19: 309.
11. In *The Open: Man and Animal*, trans. Kevin Attell (Stanford: Stanford University Press, 2004), Giorgio Agamben locates 'life' as 'what cannot be defined, yet, precisely for this reason, must be ceaselessly articulated and divided'

- (13). Also see Ross Wilson, ed., *The Meaning of 'Life' in Romantic Poetry and Poetics* (London: Routledge, 2008); Denise Gigante, *Life: Organic Form and Romanticism* (New Haven: Yale University Press, 2009).
12. Birgit Meyer and Peter Pels, eds., *Magic and Modernity: Interfaces of Revelation and Concealment* (Stanford: Stanford University Press, 2003), 1–38. See Michael Taussig's essay in the collection, 'Viscerality, Faith, and Skepticism: Another Theory of Magic,' which makes the point that 'The mystery is heightened, not dissipated, by unmasking' (273).
 13. Theodor Adorno, *Minima Moralia: Reflections on a Damaged Life*, trans. E. F. N. Jephcott (London: Verso, 2005), 227.
 14. Karl Marx, *Capital: A Critique of Political Economy*, Volume 1, trans. Ben Fowkes (London: Penguin, 1990), 163.
 15. Fredric Jameson, *Late Marxism: Adorno, or, The Persistence of the Dialectic* (London: Verso, 1996), 15–20.
 16. An instance, singled out only for its quality, is Virginia Jackson's *Dickinson's Misery: A Theory of Lyric Reading* (Princeton: Princeton University Press, 2005), xv.
 17. Synergy between clear-sightedness and magic in poetry is apparent, for example, in the way Jonathan Culler writes about 'demystified apostrophe' in Baudelaire; see his influential essay 'Apostrophe' in *The Pursuit of Signs: Semiotics, Literature, and Deconstruction* (Ithaca: Cornell University Press, 1981), 144.
 18. Since it marshals both old and fresh historicist arguments and attributes them to Wordsworth's awareness with complex credit, David Simpson's *Wordsworth, Commodification, and Social Concern: The Poetics of Modernity* (Cambridge: Cambridge University Press, 2009) affords a compelling occasion for discussing what 'post' New Historicism could look like.
 19. More or less at random, these terms come respectively from John Ruskin's 'Of the Pathetic Fallacy' (*The Genius of John Ruskin: Selections from His Writings*, ed. John D. Rosenberg [New York: George Braziller, 1963], 62) and Karl Marx on Hegel's *Philosophy of Right* (as quoted by Karl Ameriks in *Kant and the Historical Turn: Philosophy as Critical Interpretation* [Oxford: Clarendon Press, 2006], 238).
 20. See Eric Lindstrom, 'Imagining Things as They Are,' *Studies in Romanticism*, forthcoming.
 21. M. H. Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: Norton, 1971), 95–117.
 22. Quoted in *ibid.*, 115.
 23. *The Poems of Charlotte Smith*, ed. Stuart Curran (New York: Oxford University Press, 1993), 136, 162–3.
 24. Theodor Adorno treats this problem as the 'untruthfully affirmative' character of the ontological need; *Negative Dialectics*, trans. E. B. Ashton (New York: Continuum, 1973), 65. Giorgio Agamben writes on the disturbing construction of 'a new theodicy' in *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen (New York: Zone, 1999), 20. Leibniz's *Théodicée* is succinctly treated by Haun Saussy in 'The Case of God Defended,' in *A New History of German Literature*, ed. David E. Wellbery et al. (Cambridge, MA: Harvard University Press, 2004), 340–5.
 25. John Ashbery, *Selected Poems* (New York: Penguin, 1985), 151.

26. W. R. Johnson, *The Idea of Lyric: Lyric Modes in Ancient and Modern Poetry* (Berkeley: University of California Press, 1982), 24–75.
27. Martin Heidegger, *What is Called Thinking?*, trans. J. Glenn Gray (New York: Harper & Row, 1968), 153.
28. 'Ode to a Nightingale,' line 27; John Keats, *Complete Poems*, ed. Jack Stillinger (Cambridge, MA: Belknap Press, 1982), 279–81.
29. William Christie, 'Francis Jeffrey in Recent Whig Interpretation of Romantic Literary History,' *ELH* 76 (2009), 577–97: 584.
30. See Robert Baker, *The Extravagant: Crossings of Modern Poetry and Modern Philosophy* (Notre Dame: University of Notre Dame Press, 2005), esp. 1–90.
31. Citations are from William Wordsworth, *Lyrical Ballads, and Other Poems, 1797–1800*, ed. James Butler and Karen Green (Ithaca: Cornell University Press, 1992). I cite this volume afterwards by page as *LB*.
32. See Simpson, *Wordsworth, Commodification and Social Concern*, 171.
33. Whereas Culler theorizes poetry's 'timeless present ... better seen as the temporality of writing,' Dimock shows Whitman to be a poet of 'nonsurvival,' who for that reason partakes of a deathless future through the 'lyric pronoun'; see Culler, 'Apostrophe,' 149; Wai Chee Dimock, 'Epic and Lyric: The Aegean, The Nile, and Whitman,' in *Walt Whitman, Where Present Becomes Future*, ed. David Haven Blake and Michael Robertson (Iowa City: University of Iowa Press, 2008), 17–36: 18, 31.
34. David Ferry, *The Limits of Mortality: An Essay on Wordsworth's Major Poems* (Middletown: Wesleyan University Press, 1959).
35. *Shelley's Poetry and Prose*, 2nd edn., ed. Donald H. Reiman and Neil Fraistat (New York: Norton, 2002), 359–60. This edition is cited by page number as *SPP*.
36. *The New Oxford Book of Romantic Period Verse*, ed. Jerome J. McGann (Oxford: Oxford University Press, 1993). That usage speaks to McGann's stated 'general purpose ... to make a fair representation of the work (as well as the kind of work) being read in the period, of the poetry that was in more or less general circulation' (xxiv).
37. Rei Terada, 'Thinking for Oneself: Realism and Defiance in Arendt,' *ELH* 71.4 (2004), 839–65: 840.
38. David Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s* (Chicago: University of Chicago Press, 1998), 22.
39. See John L. Mahoney, *Wordsworth and the Critics: The Development of a Critical Reputation* (Rochester, NY: Camden House, 2001), 4–5.
40. At one end of the spectrum of judgment on poetic discourse's relation to rational discourse, Mutlu Konuk Blasing argues that while 'poetic forms can host rational discourse' – and '[l]iterary study is a rational enterprise, of course' – poetry itself is 'a nonrational linguistic system that is logically and genetically prior to its rational deployment'; *Lyric Poetry: The Pain and Pleasure of Words* (Princeton: Princeton University Press, 2007), 1–2, 3, 6.
41. Jacques Lezra, 'Foucault's Perfection,' *Contemporary Literature* 35.3 (Autumn 1994), 593–623: 616.
42. Alan Richardson and Sonia Hofkosh, eds., *Romanticism, Race, and Imperial Culture, 1780–1834* (Bloomington: Indian University Press, 1996), 1.
43. Heidi Thomson concludes that '[a]fter considering how a range of characters, from the little maid to Simon Lee to the forsaken Indian woman, try to

- cope with disaster, "Tintern Abbey" is Wordsworth's experiment to consider how he himself copes'; "'We Are Two": The Address to Dorothy in "Tintern Abbey,'" *Studies in Romanticism* 40.4 (Winter 2001), 531–46: 535.
44. Adorno, *Negative Dialectics*, 3.
 45. See Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor, ed. Gretel Adorno and Rolf Tiedemann (Minneapolis: University of Minnesota Press, 1997), 65–6.
 46. This 'releasement' (*Gelassenheit*) comprises a version of the English 'let' imperative whose importance is hard to place determinately among English language poets, but also cannot be overstressed.
 47. Mayo's remark is quoted by Aidan Day in his student guide, *Romanticism* (London: Routledge, 1996), 39–40, a book that uses Mayo's research to structure discussion.
 48. Sara Guyer, *Romanticism After Auschwitz* (Stanford: Stanford University Press, 2007), 47.
 49. In his essay 'Wordsworth and the Ethics of Things' (*PMLA* 123.2 [March 2008], 390–404), Adam Potkay offers compelling remarks on 'Lines Written in Early Spring' in light of Wordsworth's affirmation of the unmade, 'the things that include us' (390–1).
 50. Cavell makes illuminating and informal remarks throughout 'Questions and Answers,' in *Romanticism and Contemporary Criticism*, 225–39. I quote at 227 in the sentence just above.
 51. Richard Berkeley deploys the terms of Heidegger ('ontology of understanding' [8]) and Gadamer ('fusion of horizons' [9]) to engage this anterior 'prejudice-structure' of interpretation; see *Coleridge and the Crisis of Reason* (Basingstoke: Palgrave Macmillan, 2007), 7–10.
 52. Barbara Johnson writes: 'When de Man says that we can get "Obsession" from "Correspondences" [two Baudelaire poems] but not the other way around, this is a way of repeating Freud's experience of the disruption of the pleasure principle described in *Beyond the Pleasure Principle*, a study in which Freud grappled with the very limits of psychoanalysis. Freud noticed that there were experiences or facts that seemed to contradict his notion of the primacy of the pleasure principle in human life (negative pleasures, the repetition compulsion, the death instinct).' See *Persons and Things* (Cambridge, MA: Harvard University Press, 2008), 195.
 53. *The Collected Poems of Wallace Stevens* (New York: Vintage, 1982), 9–10.
 54. I think of Hannah Arendt's phenomenological reading of 'appearances': 'no elimination of errors or dispelling of illusions can arrive at a region beyond appearance' (*The Life of the Mind*, one-volume edition [San Diego: Harvest, 1978], 26).
 55. Jacques Derrida discusses the indissociable link between 'there is' and 'it gives' for Heidegger's '*Es gibt*'; *Given Time I: Counterfeit Money*, trans. Peggy Kamuf (Chicago: University of Chicago Press, 1992), 20–2.
 56. See Emmanuel Levinas, 'Prayer Without Demand'; *The Levinas Reader*, ed. Seán Hand (Cambridge, MA: Blackwell, 1989), 227–35.
 57. See Emmanuel Levinas's 1946 essay, 'There is; Existence without Existents,' in *The Levinas Reader*, 29–36: 32.
 58. Paul de Man supports his view of the freezing process of anthropomorphism ('not just a trope, but an identification on the level of substance')

- by mentioning how Ovid's stories 'culminate' and 'halt' in the arrival at a proper name; 'Anthropomorphism and Trope in Lyric,' in *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984), 241.
59. Alexander Pope, *An Essay on Man*, Epistle 1, lines 15–16; *The Poems of Alexander Pope*, ed. John Butt (New Haven: Yale University Press, 1963), 504.
 60. *British Romanticism and the Edinburgh Review*, ed. Demata and Wu, 1–2.
 61. Paul H. Fry, *Wordsworth and the Poetry of What We Are* (New Haven: Yale University Press, 2008), 42–59.
 62. The Oxford Authors, *Byron*, ed. Jerome J. McGann (New York: Oxford University Press, 1986), 275.
 63. Though he favors what Keats would call 'consequitive reasoning' and yokes thought to problem solving, John Dewey tries to have it both ways when he says 'These imaginative enterprises often precede thinking of the close-knit type and prepare the way for it'; *What is Thought?* (Boston: D. C. Heath, 1910), 3.
 64. Peter Fenves, *Late Kant: Towards Another Law of the Earth* (New York: Routledge, 2003), 32–74: 33.
 65. Mahoney, *Wordsworth and the Critics*, 17.
 66. Jane Austen, *Emma* [1816], ed. James Kinsley (Oxford: Oxford University Press, 2003), 194, 190.
 67. See 'Thinking,' in *The Wittgenstein Reader*, 2nd edn., ed. Anthony Kenny (Malden, MA: Blackwell, 2006), 120–34: 122.
 68. The work of Richard Eldridge is exemplary for its knowledge of such a territory, while Tim Milnes's writing on Wittgenstein and the image of 'the river-bed of thought' is also striking in this connection (*Knowledge and Indifference in English Romantic Prose* [Cambridge: Cambridge University Press, 2003], 19–24). For J. L. Austin's romanticism, see Stanley Cavell, *In Quest of the Ordinary: Lines of Skepticism and Romanticism* (Chicago: University of Chicago Press, 1988), 51.
 69. Michael Wood, *Literature and the Taste of Knowledge* (Cambridge: Cambridge University Press, 2005).
 70. Paul H. Fry, *A Defense of Poetry: Reflections on the Occasion of Writing* (Stanford: Stanford University Press, 1995), 43.
 71. Even quietism can be marked as assertively volatile with the English 'let.' In what is at times an astonishing study (*The Political Theology of Paul*, trans. Dana Hollander [Stanford: Stanford University Press, 2004]), Jacob Taubes originally writes in English rather than German: 'I can imagine as an apocalyptic: let it go down. I have no spiritual investment in the world as it is' (103).
 72. Martin Heidegger, 'The Thinker as Poet,' in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper & Row, 1971), 8.
 73. Lambert Zuidervart, 'Truth and Authentication: Heidegger and Adorno in Reverse,' in *Adorno and Heidegger: Philosophical Questions*, ed. Iain Macdonald and Krzysztof Ziarek (Stanford: Stanford University Press, 2008), 22–46: 23.
 74. Here 'Only a God Can Save Us,' the posthumously published interview account of Heidegger's relation to National Socialism from the 1930s on, is very illuminating and comparatively accessible; see *The Heidegger Controversy: A Critical Reader*, ed. Richard Wolin (New York: Columbia University Press, 1991), 91–116.

2. The Command to Nature

1. Paul H. Fry, *A Defense of Poetry: Reflections on the Occasion of Writing* (Stanford: Stanford University Press, 1995), 106.
2. For Taylor's poem, see *The New Oxford Book of Romantic Period Verse*, ed. Jerome J. McGann (Oxford: Oxford University Press, 1993), 252–3.
3. Margaret Homans, *Bearing the Word: Language and Female Experience in Nineteenth-Century Women's Writing* (Chicago: University of Chicago Press, 1989), 112.
4. *The Cambridge Companion to Kant and Modern Philosophy*, ed. Paul Guyer (Cambridge: Cambridge University Press, 2006), 1.
5. Sigmund Freud, 'Animism, Magic, and the Omnipotence of Thoughts,' in *Totem and Taboo* (1913), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. and trans. James Strachey, 21 vols. (London: Hogarth, 1958), XIII, 75–99.
6. John Keats, *Hyperion*, Book One, lines 286–95; *Complete Poems*, ed. Jack Stillinger (Cambridge, MA: Belknap Press, 1982), 254–5.
7. Keats, *Complete Poems*, 266.
8. Keats remarked in a September 1819 letter to Richard Woodhouse: 'I shall persist in not publishing The Pot of Basil—it is too smokeable'; *Letters of John Keats*, ed. Robert Gittings (Oxford: Oxford University Press, 1970), 298.
9. Hartman concludes his essay: 'The philosophical critique of instrumental reason is preceded by a poetic critique of instrumental language in the form of a maieutic and divinatory poetry. Wordsworth before Heidegger'; Geoffrey Hartman, *The Unremarkable Wordsworth* (London: Methuen, 1987), 206.
10. Tony Fry, *A New Design Philosophy: An Introduction to Defuturing* (Sydney: University of New South Wales Press, 1999), 52.
11. For Hamburger, 'lyric' pertains only to what she calls 'the statement of a statement-subject' and does not fall into the aesthetic of fictional narrative; Käte Hamburger, *The Logic of Literature*, trans. Marilynn J. Rose, 2nd edn. (Bloomington: Indiana University Press, 1973), 233–4.
12. The sexuality of all this is something Byron plays with relentlessly in the commands of *Don Juan*. The Sultana Gulbeyaz is surprisingly *unable* to seduce Juan in Canto 5; she loses her appeal by being so accustomed to commanding; see The Oxford Authors, *Byron*, ed. Jerome J. McGann (New York: Oxford University Press, 1986), 575–7.
13. I modify slightly the 'plain prose' translation in Goethe, *Selected Verse*, ed. David Luke (London: Penguin, 1964), 52.
14. Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. Peggy Kamuf (New York: Routledge, 1994), 10.
15. William Gilpin remarks in his oft-cited manual of the picturesque, *Observations on the River Wye* (1782 [5th edn. 1800]): 'From a stand near the road it [the abbey] is seen to more advantage' (49). Among the many commentaries on 'Tintern Abbey' I single out three to start. In his essay 'Pictures of the Mind: Iron and Charcoal, "Ouzy" Tides and "Vagrant Dwellers" at Tintern, 1798,' Charles J. Rzepka offers a clear-sighted and thorough recontextualization of these themes in the poem after several major historicist 'errors that have accrued in its transmission'; *Studies in Romanticism* 42.2 (Summer 2003), 155–85: 155. A persuasive account that recasts 'Tintern

- Abbey' in the political tradition of a Miltonic picturesque – rather than the later tourist mode associated with Gilpin – is found in Nicholas Roe, *The Politics of Nature: William Wordsworth and Some Contemporaries* (Basingstoke: Palgrave Macmillan, 2002). In *Literature, Life, and Modernity* (New York: Columbia University Press, 2008), Richard Eldridge considers the poem at length through the interface of poetry and philosophy (69–100).
16. Modern scholars of the European Reformation(s) agree that this famous statement is at least partly apocryphal; Roland H. Bainton's biography of Luther had popularized its drama; *Here I Stand: A Life of Martin Luther* (New York: Abingdon Press, 1950), 185. For the distinctively Protestant 'conception of the calling' (*Beruf*) that Wordsworth inherits as a poet from Milton, see Max Weber's account in *The Protestant Ethic and the Spirit of Capitalism*, trans. Talcott Parsons (New York: Scribner's, 1958), 79–92.
 17. W. G. Sebald, *On the Natural History of Destruction*, trans. Anthea Bell (New York: Random House, 2003), ix.
 18. Sebald, 'Air War and Literature'; *On the Natural History of Destruction*, 39–40.
 19. I quote from the Two-Part *Prelude* of 1799, 1.1, and the 1805/1850 texts at 1.271 and 1.269, respectively. Throughout, my reading copy of all versions of the poem is *The Prelude: 1799, 1805, 1850*, ed. Jonathan Wordsworth, M. H. Abrams, and Stephen Gill (New York: Norton, 1979).
 20. The role double-entry bookkeeping plays in literary history is discussed by Celeste Langan in *Romantic Vagrancy: Wordsworth and the Simulation of Freedom* (Cambridge: Cambridge University Press, 1995), 62–4, and by Mary Poovey in *A History of the Modern Fact: Problems of Knowledge in the Sciences of Wealth and Society* (Chicago: University of Chicago Press, 1998).
 21. The idea of repeating and perfecting – if only through Beckettian modes of 'better' failure – the logics of past revolutionary violence is central to Slavoj Žižek's *In Defense of Lost Causes* (London: Verso, 2008).
 22. See Anne Janowitz, *England's Ruins: Poetic Purpose and the National Landscape* (Oxford: Blackwell, 1990), 92–144.
 23. William Gilpin, *The Life of Bernard Gilpin* (London: John and James Rivington, 1753), 36; *The Life of Hugh Latimer, Bishop of Worcester* (London: Charles Rivington, 1755); *The Lives of John Wicliff and of the Most Eminent of his Disciples* (London: J. Robson, 1765).
 24. Marjorie Levinson's paradigmatic essay in *Wordsworth's Great Period Poems* notes the dispossession of the abbey while drawing the opposite conclusion from mine. Reading the poem by what she claims are 'its own lights,' Levinson marks the Cistercian community as an institutional realm that the poem counters and makes private, as though Wordsworth's act was no more than an untroubled repetition of 'Protestant argument'; see 'Insight and Oversight: Reading "Tintern Abbey,"' in *Wordsworth's Great Period Poems: Four Essays* (Cambridge: Cambridge University Press, 1986), 14–57: 16.
 25. A similar silhouette is pictured of St Mary's Abbey, York, which appears on the cover of Francis Aidan Cardinal Gaquet's edition of William Cobbett's *History of the Protestant Reformation in England and Ireland [1827]* (Rockford, IL: Tan Books, 1988). See pages 50–150 for Cobbett's stirring and highly partisan account of the destruction of the abbeys under Henry VIII.
 26. See Simon Jarvis on the link 'From idolatry to ideology,' and on Wordsworth's alignment of 'Happiness' with monasticism in portions of *The Recluse*

- project; *Wordsworth's Philosophic Song* (Cambridge: Cambridge University Press, 2007), 56–83; 111–32.
27. Geoffrey Hartman writes in many places about Wordsworth's unwillingness fully to admit visionary apocalypse; in particular see *Wordsworth's Poetry, 1787–1814* (New Haven: Yale University Press, 1964), where he notes of 'The Solitary Reaper' that 'it hides the intense and even apocalyptic self-consciousness from which it took rise; it is generically a veiling of its source' (18).
 28. David Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s* (Chicago: University of Chicago Press, 1998), 71–3, 86. The way the poem records the very 'motion our human blood' (line 45) recollects the traumatic experience Rousseau narrates in the *Reveries of a Solitary Walker* [1782], trans. Peter France (London: Penguin, 1974), 35–45. During his second walk, in the midst of a rambling meditation on rare Paris flowers Rousseau is hit 'at full tilt' by a gentleman's Great Dane (38). Regaining consciousness, he describes how 'I watched my blood flowing as I might have watched a stream, without even thinking that the blood had anything to do with me' (39).
 29. In the first Landing Place of *The Friend*, Coleridge presents linked historical reflections on many of the historical religious thinkers and philosophers I mention in this chapter. He is especially gripping on the subject of Luther, whose vehemence Coleridge likens to Rousseau, while reckoning their different historical moments; *The Friend*, ed. Barbara Rooke; *Collected Works of Samuel Taylor Coleridge*, vol. 4 (Princeton: Bollingen, 1969), I, 127–43.
 30. A point of emphasis Richard Eldridge also captures: 'Given his unresolved uncertainties, the poet's "dare to hope" is more apt than "claim to know"' (*Literature, Life, and Modernity*, 90). Instead "'Tintern Abbey" shows a consciousness achieving a measure of composure in time, without intellectual certainties. It points to and exemplifies a path between dogmatism and nomadism, intellectual and moral alike' (85).
 31. Martin Heidegger, *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper & Row, 1971), 36. I cite 'The Origin of the Work of Art' by page in subsequent references.
 32. Hannah Arendt, *The Life of the Mind*, one-volume edition (San Diego: Harvest, 1978), 197; cited hereafter as *LM*.
 33. Susan Stewart, 'In Praise of Dejection'; but also see 'What Praise Poems are For,' *PMLA* 120.1 (2005), 235–45.
 34. A concern treated by Michael Wood in *Literature and the Taste of Knowledge* (Cambridge: Cambridge University Press, 2005), and in a hulking, oblique way by Stathis Gourgouris in *Does Literature Think? Literature as Theory for an Antimythical Era* (Stanford: Stanford University Press, 2003).
 35. This interplay between marked and unmarked parts of a semiotic field assumes a major role in the title essay of Hartman's *Unremarkable Wordsworth*.
 36. Robert M. Ryan, *Romantic Reformation: Religious Politics in English Literature, 1789–1824* (Cambridge: Cambridge University Press, 1997), 31–2.
 37. Jeffrey repeatedly invokes the adjective *German* (the first time in italics), but for historical reasons never the proper noun (*RS* 68–9).
 38. See William Christie, 'Francis Jeffrey in Recent Whig Interpretation of Romantic Literary History,' *ELH* 76 (2009), 577–97. Particularly in contrast to Gifford at the *Quarterly Review* (114–26), William Hazlitt's essay on 'Mr Jeffrey' in *The Spirit of the Age* (1825) gives a balanced portrayal of journal

- and editor with 'little of the cant of morality' and 'quite free from that of religion' (128). However, Jeffrey 'descends too readily to a sort of special pleading in defense of *home truths* and natural feelings'; *The Complete Works of William Hazlitt*, ed. P. P. Howe, 21 vols. (London: Dent, 1930–3), 11: 128–9.
39. See Hans W. Frei, *The Eclipse of Biblical Narrative: A Study in Eighteenth and Nineteenth Century Hermeneutics* (New Haven: Yale University Press, 1974), 19–25.
 40. From Hazlitt's *Lectures on the English Poets* (1818); *Complete Works*, 5: 162.
 41. This is Nicholas Boyle on Luther; *German Literature: A Very Short Introduction* (Oxford: Oxford University Press, 2008), 30.
 42. Immanuel Kant, 'What is Orientation in Thinking?'; *Political Writings*, ed. H. S. Reiss, trans. H. B. Nisbet (Cambridge: Cambridge University Press, 1991), 235–49. Peter Fenves introduces *Schwärmerei* – 'an act of "swarming"' – in his *Arresting Language: From Leibniz to Benjamin* (Stanford: Stanford University Press, 2001), 101.
 43. Sharon Cameron, *Impersonality: Seven Essays* (Chicago: University of Chicago Press, 2007), 13–14.
 44. Elizabeth Bishop, *Poems, Prose, and Letters* (New York: Library of America, 2008), 153.
 45. *The Complete Poems of Marianne Moore* (Harmondsworth: Penguin, 1981), 64–5.
 46. Moore's own poem could reflect a similar jumbling of desire, overshooting the immediate context that lay along her path: Bryher's awful marriage, and Moore's own uncertain status in the group with Bryher and H.D.
 47. J. G. Fichte, *Introductions to the Wissenschaftslehre and Other Writings (1797–1800)*, trans. Daniel Breazeale (Indianapolis: Hackett, 1994), 7.
 48. For a view of Fichte that radically desubjectivizes his 'I' and works against my quick reading through Moore, see the remarks by Paul de Man in 'Kant and Schiller'; *Aesthetic Ideology*, ed. Andrzej Warminski (Minneapolis: University of Minnesota Press, 1996), 129–62: 160.
 49. A detail offered by Allen W. Wood in *Kant* (Malden: Blackwell, 2005), 3.
 50. William Godwin, *Fleetwood: or, The New Man of Feeling* [1805, 1832], ed. Pamela Clemit (London: Pickering, 1992), 31.
 51. *Ibid.*, 19.
 52. Whereas in Gray's *Bard* the poet had been imagined as the last site of cultural resistance to despotism.
 53. Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads* (Oxford: Oxford University Press, 1976), 103–4.
 54. Wordsworth's anthropological concern for marginal persons is the subject of Alan Bewell's excellent book, *Wordsworth and the Enlightenment: Nature, Man, and Society in the Experimental Poetry* (New Haven: Yale University Press, 1989).
 55. Susannah Young-ah Gottlieb, *Regions of Sorrow: Anxiety and Messianism in Hannah Arendt and W. H. Auden* (Stanford: Stanford University Press, 2003), 5–11.
 56. For a sensitive book on the topic in general – not in Wordsworth – see William Waters, *Poetry's Touch: On Lyric Address* (Ithaca: Cornell University Press, 2003).

57. Three exemplary studies with such emphasis are Kelvin Everest, *Coleridge's Secret Ministry: The Context of the Conversation Poems, 1795–1798* (Sussex: Harvester, 1979); Lucy Newlyn, *Coleridge, Wordsworth and the Language of Allusion* (Oxford: Clarendon Press, 1986); and Paul Magnuson, *Coleridge and Wordsworth: A Lyrical Dialogue* (Princeton: Princeton University Press, 1988).
58. Stanley Cavell, *In Quest of the Ordinary: Lines of Skepticism and Romanticism* (Chicago: University of Chicago Press, 1988), 105–30.
59. A point made in repeated and witty ways by J. L. Austin; see *Sense and Sensibilia* (Oxford: Clarendon Press, 1962).
60. René Descartes, *Meditations and Other Philosophical Writings*, trans. Desmond M. Clarke (London: Penguin, 1998), 24.
61. *Ibid.*, 23.
62. Jerome J. McGann, *The Romantic Ideology: A Critical Investigation* (Chicago: University of Chicago Press, 1983), 87.
63. A very different conclusion drawn along similar lines is found in Sebald's quotation of Elaine Scarry; *On the Natural History of Destruction*, 19–20.
64. Mary Shelley, *Frankenstein* (1818 text), ed. Marilyn Butler (Oxford: Oxford University Press, 1994), 81.
65. For 'The Table Turned,' see LB 108–9.
66. Jarvis, *Wordsworth's Philosophic Song*, 165–79; Paul Fry, *Wordsworth and the Poetry of What We Are* (New Haven: Yale University Press, 2008), 135–6.
67. Arendt quotes (with ellipses) from Maurice Merleau-Ponty, *The Visible and the Invisible* (Evanston: Northwestern University Press, 1968), 36–7.
68. See the chapter, 'What is the Scandal of Skepticism' in Stanley Cavell's *Philosophy the Day After Tomorrow* (Cambridge, MA: Harvard University Press, 2005), 132–54.
69. *The Fenwick Notes of William Wordsworth*, ed. Jared Curtis (London: Bristol Classical Press, 1993), 160.
70. Trilling is quoted by Geoffrey Hartman in 'Wordsworth before Heidegger' (202).
71. Kenneth Johnston, *The Hidden Wordsworth* (New York: Norton, 2000), 431.
72. Stuart Curran, *Poetic Form and British Romanticism* (Oxford: Oxford University Press, 1986), 77.
73. Johnston, *Hidden Wordsworth*, 431.
74. Stanley Cavell, 'Being Odd, Getting Even'; *In Quest of the Ordinary*, 108.
75. Giorgio Agamben, *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen (New York: Zone, 1999), 140; de Man, *Aesthetic Ideology*, 172–8.
76. See Anne-Lise François, "'O Happy Living Things": Frankenfoods and the Bounds of Wordsworthian Natural Piety' (*Diacritics* 33.2 [2005], 42–70), where she writes: 'In his *Religion within the Limits of Mere Reason* (1793), Kant praised the Lord's Prayer from Matthew 6:9–15 and Luke 11:2–4 for "capturing the spirit of prayer" by hardly being a prayer at all, as it does not ask for things to be otherwise but only that we may be what we already stand to be by virtue of the act of prayer itself ... – in other words, it expresses a wish which to have is to have granted' (66).
77. Marcel Mauss, *On Prayer*, ed. W. S. F. Pickering (New York: Durkheim Press, 2003), 22.

78. Ian Baucom, *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History* (Durham: Duke University Press, 2005).
79. Slavoj Žižek, *Tarrying With the Negative: Kant, Hegel, and the Critique of Ideology* (Durham: Duke University Press, 1993), 27–8.
80. Adam Potkay has observed the poem's 'pseudo-logical' use of 'therefore' with similar interest, in which 'Wordsworth faintly parodies the narrative logic of consequence or the philosophical logic of deduction'; 'Wordsworth and the Ethics of Things,' *PMLA* 123.2 (March 2008), 390–404: 399.
81. Heidi Thomson, "'We Are Two": The Address to Dorothy in "Tintern Abbey,"' *Studies in Romanticism* 40.4 (Winter 2001), 531–46: 533, 535.
82. Bromwich cites from *The Origins of Totalitarianism*; see *Disowned by Memory*, 22.
83. See Mauss, *On Prayer*, 23, 32–4, 37.
84. Bromwich, *Disowned by Memory*, 91.
85. J. M. Bernstein, *Adorno: Disenchantment and Ethics* (Cambridge: Cambridge University Press, 2001), 33.
86. Katie Trumpener, *Bardic Nationalism: The Romantic Novel and the British Empire* (Princeton: Princeton University Press, 1997).
87. 1800 Preface to *Lyrical Ballads; The Prose Works of William Wordsworth*, ed. Owen and Smyser, 3 vols. (Oxford: Clarendon Press, 1974), I, 118.
88. *Ibid.*, I: 138.
89. Laura Quinney, *The Poetics of Disappointment: Wordsworth to Ashbery* (Charlottesville: University Press of Virginia, 1999), xiii; also "'Tintern Abbey," Sensibility, and the Self-Disenchanted Self,' *ELH* 64 (1997), 131–56.
90. Birgit Meyer and Peter Pels, eds., *Magic and Modernity: Interfaces of Revelation and Concealment* (Stanford: Stanford University Press, 2003), 3. For Taussig in this collection, see his essay 'Viscerality, Faith, and Skepticism: Another Theory of Magic' (272–305).
91. Especially in the work of Kenneth Burke, Owen Barfield, and Northrop Frye.
92. M. H. Abrams, 'Structure and Style in the Greater Romantic Lyric,' in *Romanticism and Consciousness: Essays in Criticism*, ed. Harold Bloom (New York: Norton, 1970), 229.
93. *Ibid.*, 201.
94. In a distinctive – if not to say strange – text, McGann ebulliently confronts this bias in *Are the Humanities Inconsequent? Interpreting Marx's Riddle of the Dog* (Chicago: Prickly Paradigm Press, 2009).
95. Paul Muldoon, *Madoc: A Mystery* (New York: Farrar, Straus & Giroux, 1991); Charles J. Rzepka, 'Sacrificial Sites, Place-Keeping, and "Pre-History" in Wordsworth's "Michael,"' *European Romantic Review* 15 (2004), 205–13; J. H. Prynne, *Field Notes: 'The Solitary Reaper' and Others* (Cambridge: Cambridge Printers, 2007).
96. My reading text for Coleridge's verse is *The Complete Poems*, ed. William Keach (London: Penguin, 1997); for 'This Lime-Tree Bower My Prison,' see 138–40.
97. *Collected Letters of Samuel Taylor Coleridge*, ed. Earl Leslie Griggs, 6 vols. (Oxford: Clarendon Press, 1956–1971), I: 334–6.
98. Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor, ed. Gretel Adorno and Rolf Tiedemann (Minneapolis: University of Minnesota Press, 1997), 65–6.

99. Ian Balfour, *The Rhetoric of Romantic Prophecy* (Stanford: Stanford University Press, 2002), 27.
100. LB 351.
101. Duncan Wu, *Wordsworth's Reading, 1770–1799* (Cambridge: Cambridge University Press, 1993), 89.
102. Max Weber, *Ancient Judaism*, ed. and trans. Hans H. Gerth and Don Martindale (Glencoe, IL: Free Press, 1952), 100–1.
103. Unless noted, translations refer to *The Harper Collins Study Bible*, ed. Wayne A. Meeks et al. (London: HarperCollins, 1993). One of Walter Benjamin's notes on Baudelaire, collected in 'Central Park,' offers an intriguing reflection on a comparable source from Judges: 'To interrupt the course of the world – that was Baudelaire's deepest intention. The intention of Joshua. Not so much the prophetic one, for he gave no thought to any sort of reform'; *The Writer of Modern Life: Essays on Charles Baudelaire*, ed. Michael W. Jennings and trans. Howard Eiland et al. (Cambridge, MA: Harvard University Press, 2006), 145.
104. Dorothy Wordsworth's Grasmere Journal, April 15, 1802; *The Grasmere and Alfoxden Journals*, ed. Pamela Woof (Oxford: Oxford University Press, 2002), 85–6.
105. The unpointed consonants of this name in biblical Hebrew refer both to a 'female speaker' (or soothsayer, *DBRH*) and to the noun for 'word'/'thing' (*davar*).
106. Barbara Johnson, *Persons and Things* (Cambridge, MA: Harvard University Press, 2008), 94–105; page numbers cited parenthetically.

3. Wordsworth's Useless Fiat in 'The Old Cumberland Beggar'

1. Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr and trans. Edmund Jephcott (Stanford: Stanford University Press, 2002), 42.
2. I should say, he boldly addressed Llandaff in a letter he did not publish!
3. *The Prose Works of William Wordsworth*, ed. W. J. B. Owen and Jane Worthington Smyser, 3 vols. (Oxford: Clarendon Press, 1974), I. 45, 47.
4. *The Prose Works of William Wordsworth*, III. 350.
5. Stationed between an explicitly public and a poetic form of exhortation – and perhaps it is relevant to add, between 'real' and closet drama – Wordsworth's preface to *The Borderers* makes an interesting case for fictional directives. 'Let us suppose a young man of great intellectual power, yet without any solid principles of genuine benevolence'; the description goes on: 'Let him be deprived of power, though by means which he despises, & he will never forgive. It will scarcely be denied that such a mind, by very slight external motives, may be led to the commission of greatest enormities. Let its malignant feelings be fixed on a particular object, & the rest follows of itself.' See *The Prose Works of William Wordsworth*, I. 76, 78.
6. Letter of Charles Lamb to Wordsworth, January 30, 1801; *The Letters of Charles and Mary Lamb*, ed. E. V. Lucas (New Haven: Yale University Press, 1935), 1. 239.

7. I cite 'The Old Cumberland Beggar' from *Lyrical Ballads, and Other Poems, 1797–1800*, ed. James Butler and Karen Green (Ithaca: Cornell University Press, 1992), 228–34.
8. Certainly *The Prelude* includes large portions of such a critique, as in Wordsworth's refusal to divide 'intellect by geometric rules, / Split like a province into round and square' (1805, 2.209–10).
9. Philip Connell, *Romanticism, Economics and the Question of 'Culture'* (Oxford: Oxford University Press, 2001), 16–25; Alex J. Dick, 'Poverty, Charity, Poetry: The Unproductive Labors of the "The Old Cumberland Beggar,"' *Studies in Romanticism* 39.3 (2000), 365–96; David Chandler, 'Wordsworth versus Malthus: The Political Context(s) of "The Old Cumberland Beggar,"' *The Charles Lamb Bulletin* 155 (July 2001), 72–85.
10. Sung-Joong Kim, 'Beyond New Historicism: Adorno and Wordsworth,' *European Romantic Review* 15.3 (September 2004), 463–80; I quote at 465. (Kim cites here from Adorno's 'The Actuality of Philosophy'.)
11. The phrase, interestingly, occurs in John Cumming's translation: 'The creative god and the systematic spirit are alike as rulers of nature. Man's likeness to God consists in sovereignty over existence, in the countenance of the *lord and master*'; see *Dialectic of Enlightenment*, trans. John Cumming (New York: Continuum, 1997), 9.
12. Angela Esterhammer, 'From *Fiat* to "Thou Shalt Not": Reflections on Genesis, Romanticism, and Language,' *History of European Ideas* 20. 4–6 (1995), 699–705: 703; cited hereafter as *Fiat* by page number in parentheses.
13. Stephen Gill, 'Wordsworth's Breeches Pocket: Attitudes to the Didactic Poet,' *Essays in Criticism* 19.4 (October 1969), 385–401.
14. David Collings's discussion of 'The Discharged Soldier' and 'The Old Cumberland Beggar' both parallels and precedes mine; *Wordsworthian Errancies: The Poetics of Cultural Dismemberment* (Baltimore: Johns Hopkins University Press, 1994), 100–17.
15. It is significant that 'y'hi' resembles the Tetragrammaton, Yahweh, the unspeakable name of God, since in this way the Hebrew fiat approximates the limits of tautology in representational language. Esterhammer refers to John Searle's version of Austinian language philosophy in this connection; Searle's main example of transcendent declarative speech – an utterance claiming perfect realization of intent – is indeed the Genesis fiat; *Fiat*, 699–700.
16. *Felicia Hemans: Selected Poems, Letters, Reception Materials*, ed. Susan J. Wolfson (Princeton: Princeton University Press, 2000), 353.
17. Angela Esterhammer, *Creating States: Studies in the Performative Language of John Milton and William Blake* (Toronto: University of Toronto Press, 1994); see especially the chapter 'Speech Acts and World Creation,' 42–64.
18. J. L. Austin, *How to Do Things With Words*, ed. J. O. Urmson and Marina Sbisa, 2nd edn. (Cambridge, MA: Harvard University Press, 1975), 13; hereafter cited parenthetically as Austin. Against the attitude of Derrida and most literary critics, it is this kind of passage that provoked the linguist Emile Benveniste to wish for *more* rigorous formal separations in Austin; *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Coral Gables: University of Miami Press, 1971), 231–8. The interpretive difference between Shoshana Felman's Austin and the figure honored so richly by Cavell also emerges

from the demands of addressing a moment like this. Whereas Felman takes up Austin's necessarily failed promises (of systematic coherence, fidelity to task) and his linguistic play to liken him to Don Juan the playboy, Cavell emphasizes Austin's playful gravity in enforcing the claims of intelligibility within language; for the views of both, see the new edition of Felman's *The Literary Speech Act (The Scandal of the Speaking Body: Don Juan With J. L. Austin, or Seduction in Two Languages* [Stanford: Stanford University Press, 2002]). Also see Eric Lindstrom, 'Austen and Austin,' in *European Romantic Review* (forthcoming).

19. Jacques Derrida, *Limited Inc* (Evanston: Northwestern University Press, 1988), 16–17. I also draw below from ideas in Derrida's *Acts of Literature*, ed. Derek Attridge (New York: Routledge, 1992); see especially his interview, 'This Strange Institution Called Literature,' 33–75. Pointing out that Austin's *Sense and Sensibilia* is a book of notes that can precisely be described as a dismantling of the craving for presence,' Stanley Cavell thinks Derrida either has a tin ear for, or is unfair to, this aspect of Austin; *A Pitch of Philosophy: Autobiographical Exercises* (Cambridge, MA: Harvard University Press, 1994), 57–127.
20. In 'Austin's Swink,' Christopher Ricks both traces and embodies the character of literary allusion in Austin; *Essays in Appreciation* (Oxford: Clarendon Press, 1996), 260–79. Also see Geoffrey Hill, 'Our Word is Our Bond,' in *The Lords of Limit: Essays on Literature and Ideas* (New York: Oxford University Press, 1984), 138–59. Ricks calls this grave, mobile essay a 'great enquiry' and 'a Defence of Poetry for our age' (261).
21. Geoffrey Hartman, *The Unremarkable Wordsworth* (London: Methuen, 1987), 95. The word 'posit' especially links Hartman here to de Man's reading of a fiat-like 'positing power of language' in 'Shelley Disfigured'; *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984), 116.
22. This quotation comes from the 'Prospectus' to *The Recluse*. My reading edition for this poem is the one-volume *Wordsworth: Poetical Works*, ed. Thomas Hutchinson and revised by Ernest de Selincourt (Oxford: Oxford University Press, 1936), 590.
23. Cleanth Brooks repeatedly invokes the poet's 'special pleading' in 'The Old Cumberland Beggar'; 'Wordsworth and Human Suffering,' in *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle* (New York: Oxford University Press, 1965), 373–87. This essay is cited parenthetically as Brooks, with page numbers.
24. After the failure to approve major reforms in 1796 and 1807, that proposed new legislation would ultimately be passed as the Poor Law Amendment Act, but not until 1834.
25. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller-Roazen (Stanford: Stanford University Press, 1998), 8.
26. *The Fenwick Notes of William Wordsworth*, ed. Jared Curtis (London: Bristol Classical Press, 1993), 56.
27. Both Gary Harrison and David Simpson present socially informed judgments on the poem based on the issues of class. Harrison summarizes much of the poem's critical literature in *Wordsworth's Vagrant Muse: Poetry, Poverty, and Power* (Detroit: Wayne State University Press, 1994), 139–71. For Simpson, see *Wordsworth's Historical Imagination: The Poetry of Displacement* (New York: Methuen, 1987), 162–74.

28. A 'statesman' in Wordsworth's usage was also a name for the class of Cumberland freeholders; see, for example, Juliet Barker, *Wordsworth: A Life* (London: Viking, 2000), 309.
29. David Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s* (Chicago: University of Chicago Press, 1998), 23.
30. Dick's essay is hereafter cited parenthetically with page numbers.
31. See Angela Esterhammer's *The Romantic Performative: Language and Action in British and German Romanticism* (Stanford: Stanford University Press, 2000), 169–73; Hartman, *The Unremarkable Wordsworth*, 75–89.
32. 'It is a strange and sad thing, but it probably seemed to Wordsworth that, when he made these changes, that he was only giving the lines a bit of polish. What he was doing was more like turning the guns round from firing at the Germans and pointing them against the French.' See William Empson, *Argufying: Essays on Literature and Culture*, ed. John Haffenden (London: Chatto & Windus), 237–8.
33. Brooks sees a 'shockingly candid' depiction of the beggar as an 'inverse scapegoat'; 'Wordsworth and Human Suffering,' 376–7. Heather Glen argues that the poem, which began as an authentic interaction with an 'undecipherable other,' ends 'with a paternalistic distancing'; *Vision and Disenchantment: Blake's Songs and Wordsworth's Lyrical Ballads* (Cambridge: Cambridge University Press, 1983), 83–4. Both linguistic and political aspects of the title phrase are treated by William Keach in *Arbitrary Power: Romanticism, Language, Politics* (Princeton: Princeton University Press, 2004).
34. Note the unsettling resonance of this line of thought to the episode of the 'hunger-bitten girl' in *The Prelude*, 1805, 9.511–34. More ambiguity exists than has yet been recognized in the reflection "'Tis against *that* / Which we are fighting'" (my emphasis). The ideal end of poverty comes unsettlingly close not just to an extinction of the state of this girl, but to an end of her in death. Even in an ethical call to act, one feels discomfort in singling out a person deictically as 'that.' David Simpson addresses this scene and its problems at length in *Wordsworth, Commodification, and Social Concern: The Poetics of Modernity* (Cambridge: Cambridge University Press, 2009), 18–22. Simpson also gives an important place to 'The Old Cumberland Beggar' in this book. His repositioning of the poem – which puts more weight on the idea of an omniscient narrator than I do ('the general equivalent or money form'), and reads the beggar as an uncannily human embodiment of mechanized labor – can be found on pages 63–80; I quote at 74.
35. Simpson, *Wordsworth's Historical Imagination*, 162.
36. William Wordsworth, *Last Poems*, ed. Jared Curtis with Apryl Lea Denny-Ferris and Jillian Heydt-Stevenson (Ithaca: Cornell University Press, 1999), 112–24: 123.
37. Hannah Arendt, *On Revolution* [1963] (New York: Penguin, 2006), 25, 46.

4. Between Cant and Anguish: Hume in Coleridge's Imagination

1. See Allen Grossman with Mark Holliday, *The Sighted Singer: Two Works on Poetry for Reader and Writers* (Baltimore: Johns Hopkins University Press,

- 1992), 250; Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (Princeton: Princeton University Press, 2005).
2. Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage, 1970), xv.
 3. Peter Thorslev, 'German Romantic Idealism'; *The Cambridge Companion to British Romanticism*, ed. Stuart Curran (Cambridge: Cambridge University Press, 1993), 74.
 4. Basil Willey, *Nineteenth Century Studies: Coleridge to Matthew Arnold* (London: Chatto & Windus, 1950), 90–1.
 5. Gilles Deleuze puns on Hume's 'modern skeptical virtue' of *humor* in *Pure Immanence: Essays on a Life*, trans. Anne Boyman (New York: Zone, 2001), 34–5.
 6. Isaiah Berlin, *Against the Current: Essays in the History of Ideas* (New York: Viking, 1980 [1955]), 181. Also see Frederick Beiser's *The Fate of Reason: German Philosophy from Kant to Fichte* (Cambridge, MA: Harvard University Press, 1987), 89–91, 122–6; and Richard Berkeley, *Coleridge and the Crisis of Reason* (Basingstoke: Palgrave Macmillan, 2007), 68–89. In a bracing if general way, my argument about the constitutive role of fiction in modern belief compares to A. Kiarina Kordela's use of fiction and psychoanalytic thought in *Surplus: Spinoza, Lacan* (Albany: SUNY Press, 2007).
 7. See Rei Terada, 'Coleridge Among the Spectra,' in *Looking Away: Phenomenality and Dissatisfaction, Kant to Adorno* (Cambridge, MA: Harvard University Press, 2009), 35–72.
 8. Deleuze, *Pure Immanence*, 36; hereafter cited by title and page number.
 9. *The Collected Poems of Wallace Stevens* (New York: Vintage, 1982), 192.
 10. '[I]f the act of thinking is belief, thought has fewer reasons to defend itself against error than against *illusion*. Illegitimate beliefs perhaps inevitably surround thought like a cloud of illusions. In this respect, Hume anticipates Kant'; Gilles Deleuze, *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*, trans. Constantin V. Boundas (New York: Columbia University Press, 1991 [1953]), ix; cited by page number hereafter.
 11. In 'Wandering in the Landscape with Wordsworth and Deleuze,' Ron Broglio announces his intention of 'using Deleuze to "flatten" Romanticism and deflate the humanist subject at its center.' See *Romanticism and the New Deleuze*, Romantic Circles Praxis Series online (<http://www.rc.umd.edu/praxis/deleuze/broglio>).
 12. David Hume, *Enquiries Concerning Human Understanding and Concerning the Principles of Morals* [1748, 1751], ed. L. A. Selby-Bigge and revised by P. H. Niddich (Oxford: Clarendon Press, 1975), 7, 10, 16. Hereafter cited by page number.
 13. Tim Milnes, *Knowledge and Indifference in English Romantic Prose* (Cambridge: Cambridge University Press, 2003). In *Looking Away*, Terada argues that a supposedly 'Humean' fact/value distinction *itself* can only be problematically affirmed: 'It is easier to understand how Hegel can come to be seen as the champion of fact [by Adorno] when we recall that a "fact" is not mere existence but existence recognized conceptually, already raised to consciousness' (160).
 14. In 'Coleridge's Conversation Poems: Thinking the Thinker' (*Romanticism* 14.2 [2008], 168–82), Frederick Burwick discusses the two, receptive (as

- 'primary') and expressive ('secondary'), phases of Coleridgean imagination. Burwick shows how the conversation poems as a sequence 'thematically ... reveal an increasing indictment of passivity as moral turpitude' (171).
15. Deleuze himself makes the term 'associationism' central to his main theory about Hume, which Martin Bell summarizes as 'a thesis of the externality of relations which is not based on a contrast between analytic and synthetic judgements, nor on the contrast between a priori and a posteriori knowledge'; see Bell's chapter, 'Transcendental Empiricism? Deleuze's Reading of Hume,' in *Impressions of Hume*, ed. M. Frasca-Spada and P. J. E. Kail (Oxford: Clarendon Press, 2005), 95–106: 101; also *Empiricism and Subjectivity*, 100, 108; *Pure Immanence*, 38.
 16. Smart prompts on the Coleridge/Hume connection can be found in A. D. Nuttall's *A Common Sky: Philosophy and the Literary Imagination* (Berkeley: University of California Press, 1974), 73, 99, 110–11; hereafter cited by page number.
 17. Richard Holmes, *Coleridge: Darker Reflections, 1804–1834* (New York: Pantheon, 1998), 397n.
 18. Samuel Taylor Coleridge, *The Complete Poems [CP]*, ed. William Keach (London: Penguin, 1997).
 19. Paul Hamilton, *Metaromanticism: Aesthetics, Literature, Theory* (Chicago: University of Chicago Press, 2003), 1, 5. Stuart Peterfreund, 'The Way of Immanence, Coleridge, and the Problem of Evil,' *ELH* 55.1 (Spring 1988), 125–58.
 20. Bede Rundle, *Why There is Something Rather than Nothing* (Oxford: Clarendon Press, 2004), 147.
 21. *Walt Whitman: Poetry and Prose* (New York: Library of America, 1996), 213; *Collected Poems of Wallace Stevens*, 416.
 22. Cairns Craig, *Associationism and the Literary Imagination: From the Phantasmal Chaos* (Edinburgh: Edinburgh University Press, 2007).
 23. Cairns Craig, 'Coleridge, Hume, and the Chains of the Romantic Imagination,' in *Scotland and the Borders of Romanticism*, ed. Leith Davis, Ian Duncan and Janet Sorenson (Cambridge: Cambridge University Press, 2004), 20–37; hereafter cited as 'Chains.'
 24. Craig, *Associationism*, 48–50.
 25. Stanley Cavell, *In Quest of the Ordinary: Lines of Skepticism and Romanticism* (Chicago: University of Chicago Press, 1988), 29.
 26. Anne-Lise François, *Open Secrets: The Literature of Uncounted Experience* (Stanford: Stanford University Press, 2008), 53.
 27. Recent philosophy has done much already to reunite Hume and Kant, complicating the standard account of fifty years ago with a sense that they are 'engaged in a common project'; see Lewis White Beck, 'A Prussian Hume and a Scottish Kant,' reprinted in *Immanuel Kant's Prolegomena to Any Future Metaphysics* [cited hereafter as *Prolegomena*], ed. Beryl Logan (London: Routledge, 1996), 139–55. In his study *Knowledge, Reason, and Taste: Kant's Response to Hume* (Princeton: Princeton University Press, 2008), Paul Guyer offers an authoritative and up to date treatment of Kant's and Hume's skeptical arguments. Also see Henry E. Allison, *Custom and Reason in Hume: A Kantian Reading of the First Book of the Treatise* (Oxford: Oxford University Press, 2008).

28. The commentator quoted is W. H. Walsh. For Hume's many conceptual headings of 'imagination,' see L. A. Selby-Bigge's analytical index to *A Treatise of Human Nature*, 2nd edn, ed. P. H. Nidditch (Oxford: Clarendon Press, 1978), 702; hereafter cited as *Treatise*.
29. Immanuel Kant, *Critique of Judgment [CJ]* [1790], trans. J. H. Bernard (Amherst, NY: Prometheus, 2000).
30. Theodor Adorno, *Negative Dialectics*, trans. E. B. Ashton (New York: Continuum, 1973), 385. Paul de Man attests to Kant's extraordinary confidence when he writes: 'Kant elaborates a contrastive typology of sublime and beautiful states of mind, values, and characteristics with a categorical self-assurance that borders on the ludicrous'; *Aesthetic Ideology*, ed. Andrzej Warminski (Minneapolis: University of Minnesota Press, 1996), 123.
31. Anne-Lise François, 'To Hold in Common and Know by Heart: The Prevalence of Gentle Forces in Humean Empiricism and Romantic Experience,' *Yale Journal of Criticism* 7 (Spring 1994), 139–62.
32. Reprinted in *The Rime of the Ancient Mariner*, ed. Paul H. Fry (Boston: Bedford, 1999); I cite at 114.
33. *The Notebooks of Samuel Taylor Coleridge [N]*, 3 vols., ed. Kathleen Coburn (London: Routledge, 1957–73); *The Friend*, 2 vols., ed. Barbara E. Rooke; *Collected Works of Samuel Taylor Coleridge*, vol. 4 (Princeton: Bollingen, 1969).
34. Samuel Taylor Coleridge, *Biographia Literaria* [cited hereafter as *BL*]; *Collected Works of Samuel Taylor Coleridge*, vol. 7, ed. James Engell and Walter Jackson Bate (Princeton: Bollingen, 1983), I: 121. In notebook entries Coleridge labeled Hume a 'flashy modern' and deemed him 'infra-bestial' among the 'fashionable Metaphysici[ans]' or rather the 'Cataphysicians' and 'Hypophysicians, i.e. below Nature' (N, II 2193, III 3281).
35. Samuel Taylor Coleridge, *A Book I Value: Selected Marginalia*, ed. H. J. Jackson (Princeton: Princeton University Press, 2003), 3.
36. *The Complete Works of William Hazlitt*, ed. P. P. Howe, 21 vols. (London: Dent, 1930–3), 16: 123–4.
37. D. G. James, *Scepticism and Poetry* (London: George Allen, 1937); hereafter cited by page number.
38. Rei Terada, *Feeling in Theory: Emotion after the 'Death of the Subject'* (Cambridge, MA: Harvard University Press, 2001), 110, 118.
39. I cite from the Norton *Paradise Lost*, 497, 501.
40. Seamus Perry, *Coleridge and the Uses of Division* (Oxford: Clarendon Press, 1999), 2.
41. Terada, *Looking Away*, 43.
42. *Letters of John Keats*, ed. Robert Gittings (Oxford: Oxford University Press, 1970), 43; henceforth cited *LJK*.
43. T. S. Eliot, *Collected Poems, 1909–1962* (New York: Harcourt, 1991), 100.
44. John W. Yolton, *Realism and Appearances: An Essay on Ontology* (Cambridge: Cambridge University Press, 2000), 134–5.
45. Giorgio Agamben, *The Time That Remains: A Commentary on the Letter to the Romans*, trans. Patricia Dailey (Stanford: Stanford University Press, 2005), 39.
46. Benedict de Spinoza, *On the Improvement of the Understanding, The Ethics, Correspondence*, trans. R. H. M. Elwes (New York: Dover, 1955), 247.
47. Ludwig Wittgenstein, *Tractatus Logico-Philosophicus* [1922], trans. C. K. Ogden (Mineola, NY: Dover, 1999), 29.

48. Stanley Cavell, *A Pitch of Philosophy: Autobiographical Exercises* (Cambridge, MA: Harvard University Press, 1994), 117–18.
49. Milnes, *Knowledge and Indifference in English Romantic Prose*, 151.
50. Jorge Luis Borges, 'John Wilkins' Analytical Language'; *Selected Non-Fictions* (New York: Penguin, 1999), 231.
51. Rundle, *Why There is Something Rather than Nothing*, 147.
52. *Ibid.*, 183.

5. Wordsworth and the Beautiful Day

1. Here the endeavor is *not* phrased as an 'ideology of the aesthetic.' Simon Jarvis contends in a bracing rereading of Marx 'that social illusion *always* takes the form, not of mere mystification, but of *disenchantment as mystification*'; *Wordsworth's Philosophic Song* (Cambridge: Cambridge University Press, 2007), 57. For Jarvis's cogent response to de Man's sense of 'materiality' in *Aesthetic Ideology*, see 'What Does Art Know?,' in *Aesthetics and the Work of Art: Adorno, Kafka, Richter*, ed. Peter de Bolla and Stefan H. Uhlig (Basingstoke: Palgrave Macmillan, 2009), 57–70: 58, 60, 66–7.
2. Susan Wolfson offers what might well be a definitive counter-argument to my assertion, when she takes up the topic of 'Revision as Form' in the Wordsworth chapter of *Formal Charges: The Shaping of Poetry in British Romanticism* (Stanford: Stanford University Press, 1997), 100–32.
3. 'Prospectus' to *The Recluse*, lines 816, 818; Wordsworth, *Poetical Works*, ed. Thomas Hutchinson and revised by Ernest de Selincourt (Oxford: Oxford University Press, 1936). Kant makes much the same claim through the fortuitous alignment between the understanding and natural beauty as an indeterminate concept.
4. 1805 *Prelude* l.56, 109; *The Prelude: 1799, 1805, 1850*, ed. Jonathan Wordsworth, M. H. Abrams, and Stephen Gill (New York: Norton, 1979).
5. I disagree here with William Keach's splendid book, *Arbitrary Power: Romanticism, Language, Politics* (Princeton: Princeton University Press, 2004) in those moments when Keach appears to lump Wordsworth and Coleridge together, either with polemical aim or unreflectively; see 33, for example. A countervailing risk, detailed with candor in Paul H. Fry's *Wordsworth and the Poetry of What We Are* (New Haven: Yale University Press, 2008), x, is to extract Wordsworth from the overdetermined muddle of an 'ideology of the aesthetic' by giving up Coleridge in his place.
6. Robert Kaufman, 'Adorno's Social Lyric, and Literary Criticism Today: Poetics, Aesthetics, Modernity'; *The Cambridge Companion to Adorno*, ed. Tom Huhn (Cambridge: Cambridge University Press, 2004), 355.
7. 'On Lyric Poetry and Society'; Theodor W. Adorno, *Notes to Literature*, vol. 1, trans. Shierry Weber Nicholsen and ed. Rolf Tiedemann (New York: Columbia University Press, 1991), 37–54. William Keach presents a helpful overview of Adorno's essay – alongside the influential formulations of Walter Benjamin and others – in 'Rethinking Romantic Poetry and History: Lyric Resistance, Lyric Seduction'; *The Cambridge Companion to British Romantic Poetry*, ed. James Chandler and Maureen N. McLane (Cambridge: Cambridge University Press, 2008), 217–38.

8. 'Prospectus' to *The Recluse*, line 18.
9. See Thomas de Quincey, *The Confessions of an English Opium-Eater*, ed. Grevel Lindop (Oxford: Oxford University Press, 1996), 58–9.
10. Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor, ed. Gretel Adorno and Rolf Tiedemann (Minneapolis: University of Minnesota Press, 1997), 74, 73.
11. I draw from Angus Fletcher's *A New Theory for American Poetry: Democracy, the Environment, and the Future of Imagination* (Cambridge, MA: Harvard University Press, 2004), 75–93, to again remark on connections to Wordsworth that a brilliant author himself denies. Fry's reading of 'chronometric time' – yielding a 'lyric moment' that measures time unsuppressed as opposed to war against temporality – can be found in *Wordsworth and the Poetry of What We Are*, 91–118.
12. Two-Part *Prelude* of 1799, I.2–3.
13. A discussion of this figure and Wordsworth's colonial reception history can be found in my essay, 'What Wordsworth Planted,' *Romanticism and Victorianism on the Net* 56 (November, 2009). For other instances of 'plant' used as a verb, see *A Concordance to the Poems of William Wordsworth*, ed. Lane Cooper (London: Smith, Elder & Co., 1911), 718.
14. William Wordsworth, *Poems, in Two Volumes, and Other Poems, 1800–1807*, ed. Jared Curtis (Ithaca: Cornell University Press, 1983), 266–8: 267; line numbers are cited from this edition.
15. 'The Convict,' published in the 1798 edition of *Lyrical Ballads* but never reprinted by Wordsworth, ends with a comparably fictive intervention using 'plant': "'My care, if the arm of the mighty were mine, / Would plant thee where yet thou might'st blossom again'" (*Lyrical Ballads*, 115); also see 'To M.H.,' one of the 'Poems on the Naming of Places' (*Lyrical Ballads*, 251).
16. See Jonathan Wordsworth's essay, 'Twenty Wordsworth,' *The Wordsworth Circle* 31.3 (Summer 2000), 119–27, for an excellent example of this approach to tracing individual words.
17. Richard Matlak, *Deep Distresses: William Wordsworth, John Wordsworth, Sir George Beaumont, 1800–1808* (Newark: University of Delaware Press, 2003); cited hereafter as *DD*. Geoffrey Hartman offered what remains the foundational account of the poem in *Wordsworth's Poetry, 1787–1814* (New Haven: Yale University Press, 1964), 283–8 (hereafter cited as *Wordsworth's Poetry*). Marjorie Levinson builds off Hartman with New Historicist urgency in *Wordsworth's Great Period Poems: Four Essays* (Cambridge: Cambridge University Press, 1986), 101–34; hereafter cited as *WGPP*. Kenneth Johnston remarks on the poem with compact suggestiveness, especially involving political matters, in *The Hidden Wordsworth* (New York: Norton, 2000), 305–6; cited hereafter as *HW*.
18. Jerome J. McGann, *The Romantic Ideology: A Critical Investigation* (Chicago: University of Chicago Press, 1983), 90.
19. William Empson's notice of the radical ambiguity of 'the light of sense' actually is in *The Structure of Complex Words* (1951), whose treatment of *The Prelude* is reprinted in the Norton edition, 625–42.
20. Marc Redfield, *Phantom Formations: Aesthetic Ideology and the Bildungsroman* (Ithaca: Cornell University Press, 1996), 32.

21. 'In fact, there is nothing in the course of religious education adopted in this country and in the use made by us of the holy scriptures that appears to me so injurious as the perpetually talking about *making* by God'; *The Letters of William and Dorothy Wordsworth*, ed. Ernest de Selincourt and revised by Mary Moorman and Alan G. Hill (Oxford: Clarendon Press, 1970), vol. 3, II: 189. Mary and Dorothy Wordsworth transcribed this letter in parts, and just before the passage I quote the editors' remark that '[Dorothy takes the pen]' (188).
22. Jarvis, *Wordsworth's Philosophic Song*, 29; Adam Potkay, 'Wordsworth and the Ethics of Things,' *PMLA* 123.2 (March 2008), 390–404.
23. My discussion of sensory appearance is meant to preserve Kant's *Augenschein*, and thus stay close to the discerning, strenuous line of discussion established by Paul de Man in *Aesthetic Ideology*, ed. Andrzej Warminski (Minneapolis: University of Minnesota Press, 1996); see especially 82, 93, 127, 152, 161–2.
24. Franklin R. Baruch wrote of the image: 'The brilliantly shocking, almost grotesque quality of "there plant eyes" is not only the poet's recognition of his need for God's superior sight: on the unconscious plane it is also the final relief achieved by dissociating personal identity from a personal existence made all too plain by action. The blind artist unconsciously forces the poet and the blind man to become separate personages. If he is an instrument in God's hands, then the actuality of the visual deprivation is for the moment outside himself. He may then go on to a closing activity ("that I may see and tell") because the physical has been fully abandoned, the framework of the actual has been pushed aside.' 'Milton's Blindness: The Conscious and Unconscious Patterns of Autobiography,' *ELH* 42.1 (Spring 1975), 26–37: 30.
25. William Empson, *Milton's God* (London: Chatto & Windus, 1961), 13.
26. Jonathan Culler, *The Pursuit of Signs: Semiotics, Literature, and Deconstruction* (Ithaca: Cornell University Press, 1981), 151–2.
27. Geoffrey H. Hartman, *The Fateful Question of Culture* (New York: Columbia University Press, 1997), 16n (hereafter cited as *Culture*). Jonathan Bate, *The Song of the Earth* (Cambridge, MA: Harvard University Press, 2000).
28. Paul de Man, *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984), 7.
29. See Geoffrey Hartman, 'Romantic Poetry and the Genius Loci,' in *Beyond Formalism: Literary Essays 1958–1970* (New Haven: Yale University Press, 1970), 311–36.
30. A different discussion might explore how Wordsworth's snowdrops draw from others. Mary Robinson's sonnet on the flower was the model for an ode by Coleridge, and likely a precursor for Wordsworth too.
31. David Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s* (Chicago: University of Chicago Press, 1998), 2, 164–70.
32. Letter of October 14, 1803; *The Letters of William and Dorothy Wordsworth*, 2nd edition, ed. Ernest de Selincourt and revised by Chester L. Shaver (Oxford: Clarendon Press, 1967), 1: 408.
33. Letter of Sir George Beaumont to Wordsworth, October 24, 1803; quoted by Stephen Gill in *William Wordsworth: A Life* (Oxford: Oxford University Press, 1989), 219.
34. For convenience, I quote the poem from my reading edition, *PW*, 199–200.
35. Fry, *Wordsworth and the Poetry of What We Are*, 42–59.

36. *Poems, in Two Volumes*, 104–7.
37. Hartman, *Wordsworth's Poetry*, 284.
38. The admirably framed, yet 'immodest,' claim for Wordsworth's role in post-Holocaust cultural studies is given in a long note in Hartman, *The Fateful Question of Culture* (16n).
39. In a doubly sharp approach for an ekphrastic poem about stripping illusion, Paul Fry connects painterly 'varnish' to the poem's 'light that never was'; *A Defense of Poetry: Reflections on the Occasion of Writing* (Stanford: Stanford University Press, 1995), 75–6.
40. Jerome J. McGann, 'Byron and Wordsworth,' in *Byron and Romanticism*, ed. James Soderholm (Cambridge: Cambridge University Press, 2002), 191.
41. McGann, *Romantic Ideology*, 81–92.
42. Adorno, 'On Lyric Poetry and Society'; *Notes to Literature*, 39. Empson may have approached aspects of Adorno's thinking even earlier, in concluding about 'Tintern Abbey': 'I have shown that I regard the shuffling as a deeply-rooted necessity'; *Seven Types of Ambiguity* [1930] (New York: New Directions, 1947), 154.
43. Theodor Adorno, 'Sur l'Eau,' in *Minima Moralia: Reflections of a Damaged Life* [1951], trans. E. F. N. Jephcott (London: Verso, 2005), 157. See Robert Kaufman, 'Red Kant, or the Persistence of the Third "Critique" in Adorno and Jameson,' *Critical Inquiry* 26.4 (Summer, 2000), 682–724: 721–2.
44. The revised version of line 14 reads 'Some fond regrets to entertain'; *PW*, 67.
45. *Lyrical Ballads* most forcefully casts its lot with pleasure, an emphasis that may yet remain in 'Ode to Duty's' line: 'And the most ancient Heavens, through Thee, are fresh and strong' (line 48); see Jarvis's philosophical reading of this hypermetric line in *Wordsworth's Philosophic Song*, 12.
46. Stanley Cavell, *In Quest of the Ordinary: Lines of Skepticism and Romanticism* (Chicago: University of Chicago Press, 1988), 36; hereafter cited as *Quest*.
47. Kant, 'An Answer to the Question: "What is Enlightenment?";' *Political Writings*, ed. H. S. Reiss, trans. H. B. Nisbet (Cambridge: Cambridge University Press, 1991), 54.
48. Stephen Gill in *William Wordsworth: A Life*, 10.
49. Jean-Jacques Rousseau, *The Social Contract and Discourses*, trans. G. D. H. Cole, revised and augmented by J. H. Brumfitt and John C. Hall, and updated by P. D. Jimack (London: Everyman, 1993), 181.
50. Kant "'What is Enlightenment?";' *Political Writings*, 55.
51. Ralph Waldo Emerson, *Essays & Poems* (New York: Library of America, 1996), 792–3; hereafter cited as Emerson.
52. See Gene Ray, 'Reading the Lisbon Earthquake: Adorno, Lyotard, and the Contemporary Sublime,' *The Yale Journal of Criticism* 17.1 (2004), 1–18.
53. Theodor Adorno, *Negative Dialectics*, trans. E. B. Ashton (New York: Continuum, 1973), 361.
54. Giorgio Agamben's ethical deconstruction of the term 'holocaust' as such a theodicy appears in *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen (New York: Zone, 1999), 18, 20, 28.
55. E. P. Thompson, 'Disenchantment of Default? A Lay Sermon' [1968], in *The Romantics: England in a Revolutionary Age* (New York: New Press, 1997), 33–74.

56. Jarvis, *Wordsworth's Philosophic Song*, 35–55.
57. Adorno, *Aesthetic Theory*, 73.
58. Reprinted in *PMLA* 105.3 (May, 1990), 409–35; hereafter cited as 'Dialogue'. Fascinating discussion of this debate occurs in the question and answer session recorded at the end of 'Kant and Schiller' in de Man's *Aesthetic Ideology*. De Man's interest lies more in Heidegger than Staiger, and registers stunningly Heidegger's 'ontologization of the notion of phenomenality which is highly suggestive, and which has held me enthralled for many years – just as an example of its power' (161).
59. Fry, *Wordsworth and the Poetry of What We Are*, 202.
60. Theodor Adorno, *The Jargon of Authenticity*, trans. Knut Tarnowski and Frederic Will (Evanston: Northwestern University Press, 1973), 12, italics added.
61. Arendt quotes from Maurice Merleau-Ponty, *The Visible and Invisible*, 40–1.
62. Bromwich, *Disowned by Memory*, 149, 165–6.

6. Contracting Obi: Shelley's Cosmopolitanism and the Curse of Poetry

1. Lines 6, 195. I quote *Peter Bell* from the 1819 first edition, rather than the 1799 MSS. 2 and 3; *Peter Bell*, ed. John E. Jordan (Ithaca: Cornell University Press, 1985). As Jordan says, 'Wordsworth lived with *Peter Bell* a long time' (3).
2. *Miscellaneous Sonnets XVIII*, in *Shorter Poems, 1807–1820*, ed. Carl H. Ketchum (Ithaca: Cornell University Press, 1989).
3. A poem Jordan groups with the *Peter Bell* manuscripts, 'Andrew Jones,' confirms this sense of praise and blame set closely together. It starts, 'I hate that Andrew Jones,' and proceeds to explain exactly why: not because he swears and drinks, but because he snatches donated money from a 'traveling Cripple' (line 10; in *Peter Bell*, 626–7). The affection Wordsworth harbors for Peter Bell bears a reversed image in Andrew Jones – even if the narrators of both poems are heavily dramatic. What he says of Andrew applies just as well to nearly every other reader's reaction to Peter: 'I wish the press-gang or the drum / With its tantara sound would come / And sweep him from the village!' (lines 3–5).
4. One might note the extended reference to praise and blame in Hume's 'Of the Standard of Taste' (1757): an essay that is the indispensable prequel to Kant's raising of the power of taste in the Third Critique. As opposed to the archaic quality of those competing modes in Greek lyric poetry, Hume positions these epithets as 'suitable' markers of the organized 'subspecies' of socialized judgment; *Selected Essays*, ed. Stephen Copley and Andrew Edgar (Oxford: Oxford University Press, 1996), 133–54: 143.
5. W. R. Johnson, 'Praise and Blame: Greek Lyric,' in *The Idea of Lyric: Lyric Modes in Ancient and Modern Poetry* (Berkeley: University of California Press, 1982), 24–75; Robert Von Hallberg, 'Praise,' in *Lyric Powers* (Chicago: University of Chicago Press, 2008), 40–69.
6. Critics of Wordsworth's 'apostasy' owe a common debt to E. P. Thompson's 'Disenchantment or Default: A Lay Sermon' (1968), reprinted posthumously

- in *The Romantics: England in a Revolutionary Age* (New York: New Press, 1997), 33–74. A formidable work of a similar moment is Carl Woodring, *Politics in English Romantic Poetry* (Cambridge, MA: Harvard University Press, 1970), which notices how ‘Wordsworth had enabled Shelley to turn from parody of “language really used by men” to parody of archaic elevation’ (141).
7. http://www.answerbag.com/q_view/18485 (accessed 26 May 2008).
 8. David Bromwich articulates the perspective in ‘Love Against Revenge in Shelley’s *Prometheus*,’ *Philosophy and Literature* 26 (2002), 239–59. A synoptic account of romantic tolerance is Mark Canuel, *Religion, Toleration, and British Writing, 1790–1830* (Cambridge: Cambridge University Press, 2002).
 9. Jacques Derrida, *On Cosmopolitanism and Forgiveness*, trans. Mark Dooley and Michael Hughes (London: Routledge, 2001). I draw my immediate linkage of an internationalist Shelley to Derrida, including his *Cosmopolites de tous les pays, encore un effort!*, from Hent de Vries, *Religion and Violence: Philosophical Perspectives from Kant to Derrida* (Baltimore: Johns Hopkins University Press, 2002), 25, 335. In preparing the chapter, I also benefited from Seyla Benhabib, *Another Cosmopolitanism* (Oxford: Oxford University Press, 2006), including the three commentators’ replies to the text of Benhabib’s lectures.
 10. Leigh Hunt, *Examiner*, May 9, 1819; *Percy Bysshe Shelley: The Critical Heritage*, ed. James E. Barcus (London and New York: Routledge, 1996), 145.
 11. James Chandler makes the farsighted remark that ‘*Peter Bell the Third* ponders the extraordinary literary production in that most archaic of modes, lyric poetry, in the midst of the most advanced commercial metropolis in the world’; *England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism* (Chicago: University of Chicago Press, 1998), 485. On ‘Baudelairean modernity,’ see Walter Benjamin, *The Writer of Modern Life: Essays on Charles Baudelaire*; Foucault’s essay ‘What is Enlightenment?’ in *Michel Foucault: Ethics, Subjectivity and Truth*, ed. Paul Rabinow (New York: New Press, 1997); and Robert Kaufman, ‘Intervention and Commitment Forever! Shelley in 1819, Shelley in Brecht, Shelley in Adorno, Shelley in Benjamin,’ in *Reading Shelley’s Interventionist Poetry*, ed. Michael Scrivener; *Romantic Circles Praxis Series* online (May 2001); and ‘Lyric Commodity Critique, Benjamin Adorno Marx, Baudelaire Baudelaire Baudelaire,’ *PMLA* 123.1 (January 2008), 207–15.
 12. References to Shelley’s poems and to *The Defence* are to page numbers in *Shelley’s Poetry and Prose*, 2nd edn., ed. Donald H. Reiman and Neil Fraistat (New York: Norton, 2002).
 13. Mary Shelley, *Frankenstein* (1818 text), ed. Marilyn Butler (Oxford: Oxford University Press, 1994), 171.
 14. Ann Wroe quotes Shelley’s comment in a letter to John Gisborne that ‘he found absurd, even “demoniacal”, Wordsworth’s remark that happiness was found in the world “or not at all”’; *Being Shelley: The Poet’s Search for Himself* (New York: Pantheon, 2007), 374.
 15. Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (New York: Norton, 2006), xiv.
 16. Harold Bloom, *The Visionary Company: A Reading of English Romantic Poetry*, revised edn. (Ithaca: Cornell University Press, 1971), 285–6. Of interest given my discussion below, another radical literary figure who has been called

- 'urbane' is C. L. R. James; see Frank Rosengarten, *Urbane Revolutionary: C. L. R. James and the Struggle for a New Society* (Jackson: University Press of Mississippi, 2008).
17. Walter Benjamin, *Illuminations: Essays and Reflections*, ed. Hannah Arendt (New York: Schocken, 1968), 253–4. "The hunchback, Benjamin writes, "will disappear with the coming of the Messiah, who (a great rabbi once said) will not wish to change the world by force but will merely make a slight adjustment"; quoted by Eric L. Santner in *On Creaturely Life: Rilke / Benjamin / Sebald* (Chicago: University of Chicago Press, 2006), 25. The second thesis's idea of a disinterested relation to the future should be compared, in romanticism, to William Hazlitt's argument in *An Essay on the Principles of Human Action* (1805).
 18. See Robert Kaufman, 'Legislators of the Post-Everything World: Shelley's Defence of Adorno,' *ELH* 63.3 (1996), 707–33; and 'Intervention & Commitment Forever!'
 19. Kaufman, 'Intervention & Commitment,' 10. Also see Bo Earle, 'World Legislation: The Form and Function of a Romantic Cosmopolitanism'; *European Romantic Review* 16.2 (April 2005), 209–20. The broadened application of Kantian reflective judgment is essentially that of Arendt, who understands Kant's aesthetic theory as also the model for ethical judgment. The nightmares I draw from Marshall Brown, *The Gothic Text* (Stanford: Stanford University Press, 2005), 8–16, who in turn hearkens back to Paul de Man in *Aesthetic Ideology*: 'What do we know about the nightmares of Immanuel Kant? I'm sure they were ... very interesting ... Königsberg there in the winter – I shudder to think' (134).
 20. Jean-Luc Nancy, *The Inoperative Community*, trans. Peter Connor et al., ed. Peter Connor (Minneapolis: University of Minnesota Press, 1991), 1–2.
 21. Later, in contending for the significance of Shelley's allusion to 'White Obi,' I shall discuss his literary and anthropological use of this West African/Jamaican ritual practice. This takes up a conceptually 'weaker' yet pervasive force of contract as a discourse of imperialism and disease: obi's connection to the biological 'contracting' of the actual disease of yaws. The descent of liberal contract theory into laissez-faire economic 'liberty' is recounted by Eric Foner in *The Story of American Freedom* (New York: Norton, 1998), 115–37: 120.
 22. For a continuation of this argument, see Eric Lindstrom, "'To Wordsworth" and the "White Obi": Slavery, Determination and Contingency in Shelley's *Peter Bell the Third*,' *Studies in Romanticism* 47.4 (Winter 2008), 549–80.
 23. Richard Holmes, *Shelley: The Pursuit* (New York: New York Review of Books, 1994 [1974]), 274.
 24. *The Journals of Mary Shelley, 1814–1844*, vol.1: 1814–1822, ed. Paula R. Feldman and Diana Scott-Kilvert (Oxford: Clarendon Press, 1987), 25.
 25. Shelley, *Frankenstein*, 171–2.
 26. *The Mask's* critics may be divided without too much reduction by speaking of those who celebrate Shelley's politics before Wolfson's *Formal Charges: The Shaping of Poetry in British Romanticism* (Stanford: Stanford University Press, 1997) (see 195–204), and those who return in a dialectically sophisticated defense of Shelley thereafter. Marc Redfield's account in *The Politics of Aesthetics: Nationalism, Gender, Romanticism* (Stanford: Stanford University Press, 2003), 148–82, is particularly helpful.
 27. Hannah Arendt, *On Revolution* [1963] (New York: Penguin, 2006), 42–3.

28. David Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s* (Chicago: University of Chicago Press, 1998); Kenneth Johnston, *The Hidden Wordsworth* (New York: Norton, 2000), 262–93; Paul H. Fry, *Wordsworth and the Poetry of What We Are* (New Haven: Yale University Press, 2008), 145.
29. Arendt, *On Revolution*, 43, 103.
30. I wonder what this owes to Rousseau's notionally fictive hortatory language in *Discourse on the Origins of Inequality* (1755); see *The Social Contract and the Discourses*, trans. G. D. H. Cole, revised and augmented by J. H. Brumfitt and John C. Hall, and updated by P. D. Jimack (London: Everyman, 1993), 98.
31. *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman; revised edn. (New York: Anchor, 1988), 53.
32. Giorgio Agamben, *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen (New York: Zone, 1999), 99.
33. See *The Time That Remains: A Commentary on the Letter to the Romans*, trans. Patricia Dailey (Stanford: Stanford University Press, 2005), 35, for Agamben's understanding of the way Paul's messianic 'as not' (*hos me*) separates from and suspends Kant's 'as if' (*als ob*) and the suspect character of its 'overwhelming success in modern ethics.'
34. See Steven E. Jones, *Shelley's Satire: Violence, Exhortation, and Authority* (De Kalb: Northern Illinois University Press, 1994), 95–8, for a summary of historiographical debate on just how passive the civilian crowd was thought to be. My discussion of cursing in Shelley's poetry is indebted throughout to this study.
35. In this connection concerning the vitality of mediated interventions, I also think of Sara Guyer's location of 'the disconcerting possibility that poetry is inconsequential and that turning away from it will not overcome the inconsequence that it exposes'; *Romanticism After Auschwitz* (Stanford: Stanford University Press, 2007), 220.
36. Samantha Power, *Chasing the Flame: Sergio Vieira de Mello and the Fight to Save the World* (New York: Penguin Press, 2008), 134ff.
37. *A Philosophical View of Reform; Works of Percy Bysshe Shelley*, ed. Roger Ingpen and Walter E. Peck, vol. 7 (New York: Gordian Press, 1965), 46. For a bold discussion of literature and human rights (including the UN), see Joseph R. Slaughter, *Human Rights, Inc.: The World Novel, Narrative Form, and International Law* (New York: Fordham University Press, 2007).
38. Power, *Chasing the Flame*, 74.
39. *Ibid.*, 73.
40. I should note, however, that the term 'self-esteem' has listings in the *OED* as early as 1657; a little later, Milton uses it in *Paradise Lost* for a speech of Raphael: 'ofttimes nothing profits more / Than self-esteem, grounded on just and right / Well managed' (3.571–3).
41. These are two places the young revolutionary spent critical time; see Holmes, *Shelley*, 117–45, 178–97.
42. Susan Buck-Morss, *Hegel, Haiti, and Universal History* (Pittsburgh: University of Pittsburgh Press, 2009), 26–8. The most universal study of this question remains David Brion Davis, *The Problem of Slavery in the Age of Revolution, 1770–1823*, 2nd edn. (Oxford: Oxford University Press, 1999). In this context see especially his Epilogue, 'Toussaint L'Ouverture and the Phenomenology of Mind,' which underscores the value, once more, of M. H. Abrams's *Natural*

- Supernaturalism*. In *Slavery and Social Death: A Comparative Study* (Cambridge, MA: Harvard University Press, 1985), Orlando Patterson takes up the notion of 'The Ultimate Slave' from a global and transhistorical perspective (299–333), developing concerns that might be strikingly compared to Agamben on *hyper doulon* in Paul as 'super-slave' (*The Time That Remains*, 13).
43. G. W. F. Hegel, *Phenomenology of Spirit*, trans. A.V. Miller (Oxford: Oxford University Press, 1977), 111–38, 383–409.
 44. William Earle, *Obi: or, The History of Three-Fingered Jack*, ed. Srinivas Aravamudan (Peterborough: Broadview, 2005); cited parenthetically as Aravamudan when I quote from the introduction, and *Obi* when I cite from the novel and appendices.
 45. Given Shelley's allusions – both in his epigraph and in signing the dedication – to the 'Miching Mallecho' of *Hamlet's* play within a play, Laura Bohannon's ethnographic account, 'Miching Mallecho: That Means Witchcraft,' here is also of interest. Anthropology courses often informally refer to this text as 'Shakespeare in the Bush'; it is reprinted in *Magic, Witchcraft, and Curing*, ed. John Middleton (Austin: University of Texas Press, 1967).
 46. In *Wordsworth and the Poetry of What We Are*, 145, Fry corroborates Shelley's view of an 'unimaginative' and therefore *even more* strikingly original poet, whose theme is the disclosure of being: 'The case can be made that Wordsworth really has no theory of the "creative" imagination at all' (14).
 47. Charles Mahoney, *Romantics and Renegades: The Poetics of Political Reaction* (Basingstoke: Palgrave Macmillan, 2002), 145.
 48. Known mostly for his gothic thriller novel *The Monk* (1796), Matthew Lewis was a peripheral friend of significant literary influence on Shelley's circle in the 'Byron Summer' of 1816. He missed the famous ghost-story contest, but later entertained the group with his own fictional tales – and potentially his mysterious non-fictional experiences with Obeah in Jamaica. Though his *Journal of a West India Proprietor* was only published posthumously in 1834, Lewis had just completed his first voyage to Jamaica in June 1816, and by August was with Byron in Geneva. By May of 1818 he was already dead and buried at sea. Thus Shelley's allusions to White Obi suggest a kind of pointed reference to the dead Lewis as an actual, though liberal, slaveholder against Wordsworth's wholly ideological slavishness; see D. L. Macdonald, *Monk Lewis: A Critical Biography* (Toronto: University of Toronto Press, 2000), 12–13, 192–3; *Obi*, 181–93.
 49. Jones, *Shelley's Satire*, 31.
 50. Adam Potkay, 'Wordsworth and the Ethics of Things,' *PMLA* 123.2 (March 2008), 390–40: 401.
 51. Andrew McCann, *Cultural Politics in the 1790s: Literature, Radicalism and the Public Sphere* (Basingstoke: Palgrave Macmillan, 1999), 192–9.
 52. One has to recall – if not exactly to make sense of – what Holmes calls Shelley's 'old Eastern scheme' of getting a 'respectable appointment' in India 'where I might be compelled to active exertion': a scheme that would paint Shelley more as the prematurely aged, colonialist, Rimbaud than as a radical, and about which he shared musings with Hogg and Peacock as late as 1821; see Holmes, *Shelley*, 682–3.
 53. Charles Rzepka, 'Obi, Aldridge and Abolition'; in *Obi: A Romantic Circles Praxis Volume* [online], ed. Charles Rzepka (August 2002), 3. For a treatment of Obi beyond the authors I consider, Rzepka's 'Thomas De Quincey's "Three-Fingered

- Jack": The West Indian Origins of the "Dark Interpreter" (*European Romantic Review* 8.2 [1997], 117–38) is an excellent essay that also seeks to address canonical authors and figural dimensions of romantic reading.
54. *The Poetical Works of Thomas Moore*, Albion Edition (London: Frederick Warne, 1900), 466.
 55. Chandler, *England in 1819*, 120.
 56. Appiah, *Cosmopolitanism*, 35–39. Given Appiah's praise here of 'Sir Edward Evans-Pritchard' (39) and his later statement that 'There is only one reality' (43), an interesting disjunction runs between *Cosmopolitanism's* tempered view of ongoing enlightenment and Aravamudan's more thoroughgoing relativism about the parity between scientific 'truth' and the cultural production of 'sense' (Aravamudan, 33).
 57. Sara Guyer writes of Derrida's last interview: 'The interrupted sentence seems to elaborate on the future of cosmopolitanism as if to suggest that Derrida might just as well describe its survival as its demise'; 'The Rhetoric of Survival and the Possibility of Romanticism,' *Studies in Romanticism* 46.2 (Summer/Fall 2007: Part 1 of 2), 247–63: 250.
 58. There is little criticism on *Obi*. Ann Wierda Rowland's brief summary of the novel can be found in *The Cambridge Companion to Fiction in the Romantic Period*, ed. Richard Maxwell and Katie Trumpener (Cambridge: Cambridge University Press, 2008), 199–200.
 59. Alex J. Dick, "'The Ghost of Gold": Forgery Trials and the Standard of Value in Shelley's *The Mask of Anarchy*,' *European Romantic Review* 18.3 (July 2007), 381–400.
 60. For recent analysis of the mythopoeia of *Prometheus Unbound*, see Christopher R. Miller, 'Shelley's Uncertain Heaven,' *ELH* 72 (2005), 577–603; and Teresa Kelley, 'Reading Justice: From Derrida to Shelley and Back,' *Studies in Romanticism* 46.3 (Summer/Fall 2007: Part 2 of 2), 267–87.
 61. Quoted by Wroe in *Being Shelley*, 362.
 62. A discerning comparison between the messianic thought of Agamben and Derrida is David E. Johnson, 'As If the Time Were Now: Deconstructing Agamben,' *South Atlantic Quarterly* 106.2 (Spring 2007), 265–90.
 63. Geoffrey Hill, *The Lords of Limit: Essays on Literature and Ideas* (New York: Oxford University Press, 1984), 159.
 64. *A Philosophical View of Reform*, 55.
 65. I draw 'sovereign' *Machtspruch* from one of the powerful new studies of late Kant, Peter Fenves, *Late Kant: Towards Another Law of the Earth* (New York: Routledge, 2003), 33ff.
 66. W. H. Auden, from 'Writing'; quoted by Susannah Young-ah Gottlieb in *Regions of Sorrow: Anxiety and Messianism in Hannah Arendt and W. H. Auden* (Stanford: Stanford University Press, 2003), 29.
 67. Derrida, *Cosmopolitanism and Forgiveness*, 14.
 68. Power, *Chasing the Flame*, 4.

7. Paper Money Poets

1. To use the language by which Matthew Arnold has placed Byron and Wordsworth in more insular fashion among nineteenth-century English

- poets. See 'Byron,' in *The Complete Prose Works of Matthew Arnold*, ed. R. H. Super, vol. IX (Ann Arbor: University of Michigan Press, 1973), 236.
2. Arnd Bohm, *Goethe's Faust and European Epic: Forgetting the Future* (Rochester, NY: Camden House, 2007); Franco Moretti, *Modern Epic: The World System from Goethe to García Marquez*, trans. Quintin Hoare (London: Verso, 1995); Herbert Tucker, *Epic: Britain's Heroic Muse, 1790–1910* (Oxford and New York: Oxford University Press, 2008).
 3. Disbanding the 'Bretton Woods System,' America in effect ended the international gold standard and transitioned to a fully fiat monetary policy in 1971. For a nineteenth-century American with cosmopolitan, non-protectionist views on fiat money and credit, see Henry Adams, 'The Bank of England Restriction' and 'British Finance in 1816'; *Chapters of Erie and Other Essays* [1871] (New York: Holt, 1886), 225–302.
 4. Charles Taylor, *A Secular Age* (Cambridge, MA: Harvard University Press, 2007).
 5. Marshall Berman, *All That Is Solid Melts Into Air: The Experience of Modernity* (New York: Simon & Schuster, 1982), 37–86.
 6. See Kurt Heinzelman, *The Economics of Imagination* (Amherst: University of Massachusetts Press, 1980); Marjorie Levinson, *Keats's Life of Allegory: The Origins of a Style* (Oxford: Blackwell, 1988); Alan Liu, *Wordsworth: The Sense of History* (Stanford: Stanford University Press, 1989). Also deserving of notice here is Celeste Langan's *Romantic Vagrancy: Wordsworth and the Simulation of Freedom*, esp. 59–138. I discuss and cite Shell below.
 7. Liu, *Wordsworth: The Sense of History*, 311–58.
 8. This phrase – which I like enough to quote out of context – is William Christie's from 'Francis Jeffrey in Recent Whig Interpretations of Literary History,' *ELH* 76 (2009), 577–97: 580.
 9. Robert Mitchell, *Sympathy and the State in the Romantic Era Systems, State Finance, and the Shadows of Futurity* (New York and London: Routledge, 2007), 121–61.
 10. David Simpson, *Wordsworth, Commodification and Social Concern: The Poetics of Modernity* (Cambridge: Cambridge University Press, 2009), 1, 34.
 11. Ian Baucom, *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History* (Durham: Duke University Press, 2005); Mary Poovey, *Genres of the Credit Economy: Mediating Value in Eighteenth- and Nineteenth-Century Britain* (Chicago: University of Chicago Press, 2008). Outside of literary studies construed narrowly, see Margaret Schabas, *The Natural Origins of Economics* (Chicago: University of Chicago Press, 2005).
 12. Alex J. Dick, "'The Ghost of Gold': Forgery Trials and the Standard of Value in Shelley's *The Mask of Anarchy*,' *European Romantic Review* 18.3 (July 2007), 381–400; Kevin Barry, 'Crediting Power: Romantic Aesthetics and Paper Money 1797–1825,' *La Questione Romantica* 3–4 (Spring 1997), 169–92.
 13. Paul Hamilton, 'Keats and Critique'; reprinted in *Metaromanticism: Aesthetics, Literature, Theory* (Chicago: University of Chicago Press, 2003), 88–114: 105.
 14. A. D. Nuttall, *A Common Sky: Philosophy and the Literary Imagination* (Berkeley: University of California Press, 1974), 99.
 15. Catherine Gallagher, *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel* (Princeton: Princeton University Press, 2006), 20; see *The Friend; Collected Works of Samuel Taylor Coleridge*, vol. 4 (Princeton: Bollingen, 1969), 1.230.

16. Gallagher, *The Body Economic*, 21.
17. Dick, "'The Ghost of Gold,'" 394.
18. I don't have space to include the wealth of scholarship on Cobbett and paper money: it overlaps the field of virtually all studies of Cobbett. The brief remarks and passages quoted by James Chandler and Kevin Gilmartin in *Romantic Metropolis: The Urban Scene of British Culture, 1780–1840* (Cambridge: Cambridge University Press, 2005), 28–31, are apt and helpful.
19. Marc Shell, *The Economy of Literature* (Baltimore: Johns Hopkins University Press, 1978); *Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era* (Baltimore: Johns Hopkins University Press, 1982).
20. One is tempted to compare the effect to Brecht's epic theater. For brief commentary on the 'Musikopoesie' of the Euphorion section, see Hans Joachim Kreutzer, 'Über die Musik in Goethes *Faust*'; *Goethe und das Zeitalter der Romantik*, ed. Walter Hinderer (Würzburg: Königshausen & Neumann, 2002), 454.
21. Quotations of Goethe's poem refer by line numbers to *Faust*, trans. Walter Arndt and ed. Cyrus Hamlin (New York: Norton, 2001).
22. Geoffrey Hartman in *A Scholar's Tale: Intellectual Journey of a Displaced Child of Europe* (New York: Fordham University Press, 2007), 170; James L. Kugel, *The Bible As It Was* (Cambridge, MA: Harvard University Press, 1997) 53–5.
23. Shell, *Money, Language, and Thought*, 84.
24. *Ibid.*, 90.
25. *Ibid.*, 102.
26. See Hansjakob Werlen's entry on Johann Gottfried Herder, 'The Universal and the Particular,' in *A New History of German Literature*, ed. David E. Wellbery et al. (Cambridge, MA: Harvard University Press, 2004), 417. Unconnected to the paper money scene, Gloria Flaherty's chapter on 'Faust, the Modern Shaman' (*Shamanism and the Eighteenth Century* [Princeton: Princeton University Press, 1992], 183–207), is also of interest here.
27. Quoted by Shell in *Money, Language, and Thought*, 104.
28. *A Dictionary of Americanisms on Historical Principles*, ed. Mitford M. Mathews (Chicago: University of Chicago Press, 1951), 600.
29. Niall Ferguson's *Cash Nexus: Money and Power in the Modern World, 1700–2000* (New York: Basic Books, 2001), thus takes three of its four epigraphs respectively from Carlyle's *Chartism* (1840), *Past and Present* (1843), and Marx and Engels's *Communist Manifesto* (1848).
30. The last apostrophe to the sea in Canto 4 holds interest in large measure because here Byron happily personifies the sea out of his love for and facility at swimming.
31. I draw an implicit contrast here to Jerome McGann's smart but stacked account in 'Byron and Wordsworth,' in *Byron and Romanticism*, ed. James Soderholm (Cambridge: Cambridge University Press, 2002), 173–201. I nonetheless agree that *Childe Harold* and 'Tinten Abbey' define 'different "blessings"' (177). McGann quotes Madame de Staël in linking Byron's poetry to Goethe's *Faust*, in 'an art that deliberately cultivates defects of style' (184).
32. Hans Blumenberg, *Shipwreck with Spectator: Paradigm of a Metaphor for Existence*, trans. Steven Rendall (Cambridge, MA and London: MIT Press, 1997), 16.

33. Jerome McGann, 'The Book of Byron and the Book of the World'; *The Beauty of Inflections: Literary Investigations in Historical Method and Theory* (Oxford: Oxford University Press, 1988), 257.
34. McGann, 'Byron and Wordsworth,' 198.
35. In this act, Goethe alludes to Byron's play *Sardanopalus* (10176).
36. Eric Strand, 'Don Juan as Global Allegory,' *Studies in Romanticism* 43.4 (Winter 2004), 503–36: 503, 509.
37. Charles Dickens, *A Tale of Two Cities* [1859], ed. Richard Maxwell (London: Penguin, 2003), 33–4.
38. Walter Benjamin, 'Paris, the Capital of the Nineteenth Century' (1935); *The Writer of Modern Life*, 30–1.
39. Shell, *Money, Language, and Thought*, 116.
40. Jerome Christensen, *Lord Byron's Strength: Romantic Writing and Commercial Society* (Baltimore: Johns Hopkins University Press, 1993); I quote from widely separate moments at xx, 213.
41. 'Credit and Fictitious Capital,' in Karl Marx, *Capital*, Vol. III, trans. David Fernbach (London: Penguin, 1981), 525–42.
42. W. H. Auden, *Collected Poems*, ed. Edward Mendelson (New York: Vintage 1976), 197–243, hereafter cited by page number.

Coda

1. Kevin Barry, 'Crediting Power: Romantic Aesthetics and Paper Money 1797–1825,' *La Questione Romantica* 3–4 (Spring 1997), 169–92: 172.
2. Marilyn Butler, *Peacock Displayed: A Satirist in his Context* (London: Routledge & Kegan Paul, 1979), 215.
3. Paul Hamilton, 'Keats and Critique'; in *Rethinking New Historicism: Critical Readings in Romantic History* (Oxford: Blackwell, 1989), 108–42: 129. Reprinted in *Metaromanticism: Aesthetics, Literature, Theory* (Chicago: University of Chicago Press, 2003), 88–114; see 105.
4. Though Strunk and White remind me there can be no degrees of 'uniqueness,' *Paper Money Lyrics* do have an earlier literary relation in James and Horace Smith's volume of parodies, *Rejected Addresses* [1812], ed. Donald Reiman (New York: Garland, 1977).
5. *The Annual Register, Or a View of the History, Politics, and Literature, For the Year 1797* (London: F. C. and J. Rivington, 1798), iv.
6. For discussion of what I telescopically call 'interim events,' including the 1815 Corn Law and eventual resumption of cash payments, see Boyd Hilton, *Corn, Cash, Commerce: The Economic Policies of the Tory Governments, 1815–1830* (Oxford: Oxford University Press, 1977).
7. I cite *Paper Money Lyrics* from *The Works of Thomas Love Peacock*, ed. H. F. B Brett-Smith and C. E. Jones (London: Constable, 1931), 7: 95–150, hereafter cited parenthetically.
8. For the coinage of this term, see Timothy Morton, *Ecology Without Nature: Rethinking Environmental Aesthetics* (Cambridge, MA: Harvard University Press, 2007), *passim*.
9. In one breath, Marx characterizes the theorist of the credit economy as both 'swindler and prophet' (*Capital*, Vol. III, ed. Ben Fowkes [London: Penguin,

1990], 573). It's the latter term that – however dialectical and ironic – seems missing from Peacock's account of the romantic poets whose poems invite critical reflection on the aesthetic semblance to capital. See Jennifer Bajorek, *Counterfeit Capital: Poetic Labor and Revolutionary Irony* (Stanford: Stanford University Press, 2009), 1–11.

10. I can't fully develop the poetics at issue here; see Eric Lindstrom, "'Bereft of Promised Good": Messianism and Minor Emotions in the Conversation Poems' (unpublished essay).
11. Stanley Cavell, 'Questions and Answers'; *Romanticism and Contemporary Criticism*, ed. Morris Eaves and Michael Fischer (Ithaca: Cornell University Press, 1986), 225–39: 239.

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