

ELSJ Conference Symposium

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第二部門

Genealogies of Romanticism: Subjectivity, History, Genre

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Synopsis

The panel will focus on the implications of the recent moving forward of the origins of romanticism from 1790s to 1740s (if not earlier). Much of what is commonly recognized as romantic in concept and idiom (most obviously the sublime) had already emerged by mid-century, as is demonstrated by David Fairer's revisionist narrative in *English Poetry of the Eighteenth Century* (2003) and *Annotated Blackwell Anthology* (2nd ed. 2004); this can also be supported by the statistical and economic data on literacy and copyright made available in William St Clair's *The Reading Nation in the Romantic Period* (2004). The general acceptance of such a position is also evident in such decisions as to enlarge the parameters of the recent *Cambridge Companion* (ed. Keymer-Mee, 2004) to 1740-1830.

The panel will seek to respect the distinctive autonomy of the early romantic period, and above all to contest the stigma of perennial anticipation that has continued to result in its subordination (if not outright erasure) in favour of later better-known writers and texts. Indeed it will contend that it has now become possible to regard the 1790s not a moment of revolutionary emancipation but as a point of closure and conservative re-entrenchment of the dynamism and innovations of the earlier period. It is hoped that the panel will succeed in offering some provisional definition of the notoriously elusive concept of romanticism, and its wide range of contributory genealogies, and with the implications of according the earlier period of 1740 to 1790 equal and perhaps greater significance in its formation.

way in which our way of naming this period signals its distinction. For other periods we employ a different grammar. We say, for example, 'Medieval English Literature', not 'English Medieval Literature'; and we say 'Early Modern English Literature', not 'English Early Modern Literature'. It sounds odd to say 'Romantic English Literature' – so much so that the pattern for titling volumes of the *Cambridge History* was broken for this volume. Why this grammatical idiosyncrasy? How is it that English Romantic Literature does not jar on the ear? The explanation may lie in the defensible claim that 'Romantic literature' forms a category so powerfully intelligible in itself that it makes more sense to speak of the English variety of that literature than of the 'Romantic age' as one among many in a series of periods. Is it not the case that the adjectival phrase 'English-Romantic' has a kind of coherence that 'English-Medieval' or (for a different reason) 'English-Victorian' does not? (The decision to name the subject for these volumes as 'English' literature in the first place had more to do with identifying a language than a nation, though 'literature in English' would have misled by being too comprehensive for the volumes' actual scope.)

The explanation may well have to do with the period's association with the concept of a *movement*, one named by the eventually nominalized form of the adjective Romantic: Romanticism. The category of Romanticism has been debated since its coinage during the period in question. In the century since the last *Cambridge History*, 'Romanticism' has had perhaps as many as three cycles of ups and downs, though they overlap in complex ways. F. H. Bradley and W. B. Yeats helped rehabilitate Romanticism after the sort of critique lodged in Thomas Hardy's brilliant anti-Romantic lyric of 1900,

'The Darkling Thrush', in which Hardy subverted the vatic landscape of Keats's 'Ode to a Nightingale' and Shelley's 'To a Skylark' with a sketch of his thrush's gloomy response to a scene identified as 'the century's corpse outleant'.⁹ Irving Babbitt and T. S. Eliot discredited Romanticism sternly in the period between the Wars. But then, in the period after the Second World War, Northrop Frye and a group of scholars clustered at Yale, including Frederick Pottle and his student Harold Bloom, revived interest in the movement. Two decades later, deconstructive criticism, also largely anchored at Yale, sustained this renewed interest, perhaps even intensified it: the major Romantics were special objects of attention for the school of Paul de Man. Another cycle commenced in the 1970s and 1980s. Both new historicism (with its nominalist approach to periodization more generally) and feminist criticism (with its powerful critique of a canon centred so insistently on six male poets) spelled trouble for the hegemony of Romanticism as an organizing principle in the last quarter of the century. Just in the past few years, however, one finds that 'Romantic' and 'Romanticism' remain more durable terms than we might have imagined as recently as the 1990s. There seems to be a fascination with matters Romantic – and indeed a utility in the very category itself – that will not go away.

Introduction	1755	Samuel Johnson, <i>A Dictionary of the English Language</i>
	1756	Wolfgang Amadeus Mozart born
	1757	William Blake born
		Edmund Burke, <i>A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful</i>
		Thomas Gray, 'The Bard'
	1759	Adam Smith, <i>The Theory of Moral Sentiments</i>
		Robert Burns born
		Mary Wollstonecraft born
		Voltaire, <i>Candide</i>
		Laurence Sterne, <i>The Life and Opinions of Tristram Shandy, Gentleman</i> (1759–67)
	1760	Accession of George III
		James Macpherson's <i>Ossianic Fragments</i> published
	1762	Joanna Baillie born
		Jean-Jacques Rousseau, <i>The Social Contract</i> and <i>Émile</i>
	1763	Treaty of Paris ends Seven Years' War
		James Boswell meets Samuel Johnson
		Hugh Blair, <i>A Critical Dissertation on the Poems of Ossian, the Son of Fingal</i>
		James Macpherson, <i>Temora</i>
		Christopher Smart, <i>A Song to David</i>
	1764	Ann Radcliffe (née Ward) born
		John Thelwall born
		Horace Walpole, <i>The Castle of Otranto</i>
	1765	Stamp Act taxes American colonies
		William Blackstone, <i>Commentaries on the Laws of England</i> (1765–9)
		Thomas Percy (ed.), <i>Reliques of Ancient English Poetry</i>
	1766	Oliver Goldsmith, <i>The Vicar of Wakefield</i>
	1767	Townshend Acts tax common goods imported to American colonies
		Hugh Blair, <i>Heads of the Lectures on Rhetoric and Belles Lettres</i>
	1768	Maria Edgeworth born
		Sterne dies
		<i>Encyclopædia Britannica</i> published (1768–71)
		Sterne, <i>A Sentimental Journey</i>
	1769	Denis Diderot, <i>The Paradox of Acting</i> (1769–73, pub. 1830)
		Napoleon Bonaparte born
		James Watt's first patent for a steam engine
		Sir Joshua Reynolds, <i>Discourses on Art</i> (1769–90)
	1770	Captain James Cook lands at Botany Bay
		Thomas Chatterton's suicide
		Ludwig van Beethoven born
		Georg William Friedrich Hegel born
		James Hogg born
		William Wordsworth born
		Goldsmith, <i>The Deserted Village</i>
	1771	Walter Scott born
		Dorothy Wordsworth born
		Tobias Smollett dies

2) Thus, one must also reckon with the extraordinary precedent that this age establishes for subsequent periods of English literary history. And finally, one must trace the linkages between the wealth of writings and the period's self-consciousness, thus showing the value of such a notion as 'the Romantic period' in the first place. This task becomes particularly timely since the self-evidence of that value may be at a particularly low ebb at the turn of the twenty-first century, a time when the period concept of Romanticism remains under some suspicion. Difficult as this last challenge might seem, it may also be the case that in attempting to meet it one is positioned to address some of the larger challenges of literary history in the present critical environment. To historicize a set of practices – including the practice of reading certain texts as if they might be representative of past literary culture – is not necessarily to debunk or to discredit them.

The present volume, then, has been structured by means of an interlocking set of organizational rubrics that provide a loose narrative ordering, a conceptually flexible framework of analysis, and a set of topics that have proven appropriately rich and relevant. This scheme negotiates between sometimes competing goals: coverage and innovation, authority and interest. The volume is organized into four parts: two brief framing sections and two large sections comprising the body of the materials. The two framing sections – Part I: The ends of Enlightenment and Part IV: The ends of Romanticism – aim to demarcate the literature of Romanticism chronologically, thematically and ideologically by considering key topics framed centrally in terms of these two familiar period categories. The play on the term 'ends' is deliberate, of course, since the point was to allow the authors of these chapters to consider both the problem of how to determine the beginning and end of Romanticism and the problem of how to determine its shape or putative *telos* (problematic as that notion might seem), and to do so in part by comparison with the temporally prior but grammatically parallel notion of 'Enlightenment'. The section on 'The ends of Enlightenment' includes accounts of the transition from Enlightenment to Romanticism, as well as of their interdependence as categories. The particular topics – sensibility, sentiment, antiquarianism, political economy, and system – are all key concepts of the British Enlightenment that importantly set the terms of debate for the age to come. The final section, 'The ends of Romanticism', looks at some ways in which Romanticism set the terms for posterity. Chapters in this section assess the changes wrought in the central and multi-faceted concept of 'representation', survey Britain's newly developed project in cultural imperialism, reflect on the relation of Romanticism and modern secularism, and ultimately weigh the question of whether, to the degree we consider Romanticism itself as a movement, we should consider it over.

	FRANCIS MACKENZIE, <i>THE MAN OF FEELING</i>
	Smollett, <i>Humphrey Clinker</i>
1772	Mansfield Decision denies a legal basis for slavery in England
	Samuel Taylor Coleridge born
	Johann Herder, <i>On the Origin of Language</i>
1773	Boston Tea Party
	Francis Jeffrey born
	James Mill born
	Anna Laetitia Barbauld, <i>Poems</i>
	Goldsmith, <i>She Stoops to Conquer</i>
1774	Donaldson vs. Becket re-establishes limits on copyright
	Accession of Louis XVI of France
	Robert Southey born
	Goldsmith dies
	John Wesley, <i>Thoughts on Slavery</i>
	Johan Wolfgang von Goethe, <i>The Sorrows of Young Werther</i>
	Hannah More, <i>The Inflexible Captive</i>
1775	War begun with American Colonies
	Jane Austen born
	Charles Lamb born
	Joseph Turner born
	Johnson, <i>A Journey to the Western Isles of Scotland</i>
	Richard Brinsley Sheridan, <i>The Rivals</i>
	Robert Wood, <i>An Essay on the Original Genius and Writings of Homer</i> (posthumous)
1776	American Declaration of Independence
	John Constable born
	David Hume dies
	Smith, <i>An Inquiry into the Nature and Causes of the Wealth of Nations</i>
	Edward Gibbon, <i>The History of the Decline and Fall of the Roman Empire</i> (1776–88)
	Thomas Paine, <i>Common Sense</i>
1777	Thomas Chatterton, 'Rowley' Poems (posthumous)
	Sheridan, <i>The School for Scandal</i>
1778	Franco-American Alliance signed at the Second Continental Congress
	Britain declares war on France
	William Hazlitt born
	Rousseau dies
	Voltaire dies
	Burney, <i>Evelina</i>
	Rousseau, <i>Reveries of a Solitary Walker</i>
1779	Britain declares war on Spain, begins war with Mahrattas (1779–82)
	David Hume, <i>Dialogues Concerning Natural Religion</i>
	Johnson, 'Prefaces' to <i>The Works of the English Poets</i> (1779–81)
	William Cowper and John Newton, <i>Olney Hymns</i>
1780	Anti-Catholic Gordon Riots erupt after the Catholic Relief Act (1778)
	removes restrictions on Catholic land ownership, military membership and inheritance

Saturday, March 3, 1711¹

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*Quoi quisque ferè studio devinctus adhæret:
Aut quibus in rebus multum sumus antè morati:
Atque in quâ ratione fuit contenta magis mens;
In somnis eadem plerumque videmur obire.*

Lucr. L. 4.

IN one of my late Rambles, or rather Speculations, I looked into the great Hall where the Bank is kept,² and was not a little pleased to see the Directors, Secretaries, and Clerks, with all the other Members of that wealthy Corporation, ranged in their several Stations, according to the Parts they act in that just and regular Oeconomy. This revived in my Memory the many Discourses which I had both read and heard concerning the Decay of Publick Credit,³ with the Methods of restoring it, and which, in my Opinion, have always been defective, because they have always been made with an Eye to separate Interests, and Party Principles.

The Thoughts of the Day gave my Mind Employment for the whole Night, so that I fell insensibly into a kind of Methodical Dream, which dispos'd all my Contemplations into a Vision or Allegory, or what else the Reader shall please to call it.

Methought⁴ I returned to the Great Hall, where I had been the Morning before, but, to my Surprize, instead of the Company that I left there, I saw towards the Upper-end of the Hall, a beautiful Virgin,¹ seated on a Throne of Gold. Her Name (as they told me) was *Publick Credit*. The Walls, instead of being adorned with Pictures and Maps, were hung with many Acts of Parliament written in Golden Letters. At the Upper-end of the Hall was the *Magna Charta*, with the Act of Uniformity² on the right Hand, and the Act of Toleration on the left. At the Lower-end of the Hall was the Act of Settlement,³ which was placed full in the Eye of the Virgin that sat upon the Throne. Both the Sides of the Hall were covered with such Acts of Parliament as had been made for the Establishment of publick Funds. The Lady seemed to set an unspeakable Value upon these several Pieces of Furniture, insomuch that she often refreshed her Eye with them, and often smiled with a Secret Pleasure, as she looked upon them; but, at the same time, showed a very particular Uneasiness, if she saw any thing approaching that might hurt them. She appeared indeed infinitely timorous in all her Behaviour: And, whether it was from the Delicacy of her Constitution, or that she was troubled with Vapours,⁴ as I was afterwards told by one who I found was none of her Well-wishers, she changed Colour, and started at every thing she heard. She was likewise

The affections unexceptionably sublime, as heroism, or desire of conquest, such as in an Alexander or a Cæsar; love of one's country; of mankind in general, or universal benevolence; a desire of fame and immortality: nor has the contempt of death, power, or of honour, a less title to be numbered amongst the sublime affections.

Heroism, or pursuit of conquest, generally arises either from a desire of power, or passion for fame; or from both. Power and fame, therefore, are objects of this affection, which let us separately consider.

It is not every power which is the ambition of a hero, nor every power which carries the idea of sublime. A Caligula commanding armies to fill their helmets with cockle-shells, is a power mean and contemptible, although ever so absolute; but suppose an Alexander laying level towns, depopulating countries, and ravaging the whole world, how does the sublime rise, nay although mankind be the sacrifice to his ambition! The same may be said of power when it regards strength; for the greatest strength, even that of the giants or terræ filii, if only employed in grinding the hardest adamant to powder, or in reducing the solidest gold to dust, has nothing sublime or grand – but consider them in their fabulous history rooting up mountains and piling Ossa upon Olympus, then is their strength attended with the sublime. Thus our idea of power is more or less sublime, as the power itself is more or less extended. The absolute authority of a master over his slaves, is a power nothing grand; yet the same authority in a prince is sublime. – But why? from his sway extending to multitudes, and from nations bowing to his commands. But it is in the almighty that this sublime is completed, who with a nod can shatter to pieces the foundation of a universe, as with a word he called it into being.

I cannot here pass over (although more properly belonging to the sublime of writing) the passage in Moses. – “*God said, let there be light, and there was light.*” The sublime of this passage consists in the idea it gives us of the power of the almighty; but his power with regard to what? a vastly diffused being, unlimited as his own essence – and hence the idea becomes so exalted. *Let there be Earth, and there was Earth*, surely would come infinitely short of the other, as the object or power presents itself to us infinitely more limited. From all this, I think-I may fairly conclude, that the sublime of power is from its object being vast and immense.

John Baillie,
An essay on the sublime (1747)

Edmund Burke,
*A philosophical enquiry into the
origin of our ideas of the sublime*
1759

met with her own Sex, and subject to such Momentary Consumptions, that in the twinkling of an Eye, she would fall away from the most florid Complexion, and the most healthful State of Body, and wither into a Skeleton. Her Recoveries were often as sudden as her Decays, insomuch that she would revive in a Moment

out of a wasting Distemper, into a Habit of the highest Health and Vigour.

I had very soon an Opportunity of observing these quick Turns and Changes in her Constitution. There sat at her Feet a Couple of Secretaries, who received every Hour Letters from all Parts of the World, which the one or the other of them was perpetually reading to her; and, according to the News she heard, to which she was exceedingly attentive, she changed Colour, and discovered many Symptoms of Health or Sickness.

413 Monday June 23 1712

He has annexed a secret pleasure to the idea of any thing that is *new* or *uncommon*, that he might encourage us in the pursuit after knowledge, and engage us to search into the wonders of his creation; for every new idea brings such a pleasure along with it, as rewards any pains we have taken in its acquisition, and consequently serves as a motive to put us upon fresh discoveries....

In the last place, he has made every thing that is beautiful in all other objects pleasant, or rather has made so many objects appear beautiful, that he might render the whole creation more gay and delightful. He has given almost every thing about us the power of raising an agreeable idea in the imagination: so that it is impossible for us to behold his works with coldness or indifference, and to survey so many beauties without a secret satisfaction and complacency. Things would make but a poor appearance to the eye, if we saw them only in their proper figures and motions: and what reason can we assign for their exciting in us many of those ideas which are different from any thing that exists in the objects themselves, (for such are light and colours) were it not to add supernumerary ornaments to the universe, and make it more agreeable to the imagination? We are every where entertained with pleasing shows and apparitions, we discover imaginary glories in the heavens, and in the earth, and see some of this visionary beauty poured out upon the whole creation; but what a rough unsightly sketch of nature should we be entertained with, did all her colouring disappear, and the several distinctions of light and shade vanish? In short, our souls are at present delightfully lost and bewildered in a pleasing delusion, and we walk about like the enchanted hero of a romance, who sees beautiful castles, woods and meadows; and at the same time hears the warbling of birds, and the purling of streams; but upon the finishing of some secret spell, the fantastic scene breaks up, and the disconsolate knight finds himself on a barren heath, or in a solitary desert. It is not improbable that something like this may be the state of the soul after its first separation, in respect of the images it will receive from matter; though indeed the ideas of colours are so pleasing and beautiful in the imagination, that it is possible the soul will not be deprived of them, but perhaps find them excited by some other occasional cause, as they are at present by the different impressions of the subtle matter on the organ of sight....

Part One. Section VII Of the sublime

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure. Without all doubt, the torments which we may be made to suffer, are much greater in their effect on the body and mind, than any pleasures which the most learned voluptuary could suggest, or than the liveliest imagination, and the most sound and exquisitely sensible body could enjoy. Nay I am in great doubt, whether any man could be found who would earn a life of the most perfect satisfaction, at the price of ending it in the torments, which justice inflicted in a few hours on the late unfortunate regicide in France. But as pain is stronger in its operation than pleasure, so death is in general a much more affecting idea than pain; because there are very few pains, however exquisite, which are not preferred to death; nay, what generally makes pain itself, if I may say so, more painful, is, that it is considered as an emissary of this kind of terrors. When danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful, as we every day experience. The cause of this I shall endeavour to investigate hereafter.

Thus when we contemplate the Deity, his attributes and their operation coming united on the mind, form a sort of sensible image, and as such are capable of affecting the imagination. Now, though in a just idea of the Deity, perhaps none of his attributes are predominant, yet to our imagination, his power is by far the most striking. Some reflection, some comparing is necessary to satisfy us of his wisdom, his justice, and his goodness; to be struck with his power, it is only necessary that we should open our eyes. But whilst we contemplate so vast an object, under the arm, as it were, of almighty power, and invested upon every side with omnipresence, we shrink into the minuteness of our own nature, and are, in a manner, annihilated before him. And though a consideration of his other attributes may relieve in some measure our apprehensions; yet no conviction of the justice with which it is exercised, nor the mercy with which it is tempered, can wholly remove the terror that naturally arises from a force which nothing can withstand. If we rejoice, we rejoice with trembling; and even whilst we are receiving benefits, we cannot but shudder at a power which can confer benefits of such mighty importance....

Thus we have traced power through its several gradations unto the highest of all, where our imagination is finally lost; and we find terror quite throughout the progress, its inseparable companion, and growing along with it, as far as we can possibly trace them. Now as power is undoubtedly a capital

source of the sublime, this will point out evidently from whence its energy is derived, and to what class of ideas we ought to unite it.

Towards Defining an Age of Sensibility

The period of English literature which covers roughly the second half of the eighteenth century is one which has always suffered from not having a clear historical or functional label applied to it. I call it here the age of sensibility, which is not intended to be anything but a label. This period has the "Augustan" age on one side of it and the "Romantic" movement on the other, and it is usually approached transitionally, as a period of reaction against Pope and anticipation of Wordsworth. The chaos that results from treating this period, or any other, in terms of reaction has been well described by Professor Crane in a recent article in the *University of Toronto Quarterly*.¹ What we do is to set up, as the logical expression of Augustanism, some impossibly pedantic view of following rules and repressing feelings, which nobody could ever have held, and then treat any symptom of freedom or emotion as a departure from this. Our students are thus graduated with a vague notion that the age of sensibility was the time when poetry moved from a reptilian Classicism, all cold and dry reason, to a mammalian Romanticism, all warm and wet feeling.

As for the term "pre-Romantic," that, as a term for the age itself, has the peculiar demerit of committing us to anachronism before we start, and imposing a false teleology on everything we study. Not only did the "pre-Romantics" not know that the Romantic movement was going to succeed them, but there has probably never been a case on record of a poet's having regarded a later poet's work as the fulfilment of his own. However, I do not care about terminology, only about appreciation for an extraordinarily interesting period of English literature, and the first stage in renewing that appreciation seems to me the gaining of a clear sense of what it is in itself.

Tendentious readings begin almost immediately, and of all has been Wordsworth's, exemplified in his account of the Death of Richard West' (1742, published 1775) *Lyrical Ballads*. Reacting against what he regarded as an over-idealized Wordsworth quoted the poem in full to argue that our sense of its value, put in italics, are of 'any value', precisely because they are of prose:

In vain to me the smiling mornings sh
And reddening Phoebus lifts his golden f
The birds in vain their amorous descant
Or cheerful fields resume their green atti
These ears, alas! for other notes repine,
A different object do these eyes require.
My lonely anguish melts no heart but mine;
And in my breast the imperfect joys expire.

Yet morning smiles the busy race to c
And new-born pleasure brings to happier
The fields to all their wonted tribute bea
To warm their little loves the birds comp
I fruitless mourn to him that cannot hear,
And weep the more because I weep in vain.

Wordsworth seems to assume what countless critics since Gray's poem, that direct personal statement is struggling to overcome encumbering artificiality. The real difference runs deeper than agreement over diction.² Wordsworth keeps the auto-biographical that is the poem's most 'Wordsworthian' feature, while Gray's melancholy wit and self-mockery. Gray expresses this contrast by beginning both the sonnet's octet and sestet with a language of pastoral poetry and then shifting abruptly to a contrast between natural fruition and human frustration is the poem's subject. Few poems of the later eighteenth century are as dialogic as Gray's, but his peculiar poise suggests the sense of what the period's poetry may demand.

JOHN SITTER

Political, satirical, didactic and lyrical

Sentiment and sensibility

JOHN BREWER

For much of the second half of the eighteenth century the language of feeling, with its key terms of sentiment, sympathy and sensibility, was central to the discussion of man and society, manners, ethics and aesthetics. In its concern with interiority – with feeling, the human psyche and the creative imagination – its emphasis on the ethical and psychological power of literature, its concern with everyday life, and the debate it provoked about the effects – chiefly malign – of the publishing industry, critics and the literary system, the literature of sentiments and sensibility rehearsed many of the issues and deployed some of the language we tend to associate with 'Romanticism'. At the same time sensibility has its own history, anchored, as we shall see, in the material conditions of the production, dissemination and consumption of literature in the period between the mid-eighteenth century and the French Revolution. To apprehend both this history and its possible relations to what subsequently was called Romanticism, we need to characterize sensibility less as a body of ideas or as a discourse deployed across a series of texts than as the site of a major dispute about how to understand, express and affect man's capacity for moral deliberation and action. This debate about man's moral consciousness and its relations to literary technology – both in the sense of a poetics of sentiment and of mechanisms of literary production – was sensibility's inheritance to Romanticism.

The current consensus on our own historicity is thus a two-part

First, that the category of 'literature' is historically variable.
Second, that the modern variation – the subset of what we call 'Literature' – emerged from the eighteenth century.

That scenario leaves the mid and late part of the century in a problematic position. Might our pathologising of so many of its authors as the apparent laziness and confusion of our conventional categories be at least in part the products of an anachronism – of a mismatch between categories and material? Let me be precise about that mismatch. If it was simply a matter of the material conditions in which categories were formed, the situation would be no more problematic than it would be for sixteenth- or seventeenth-century literature. The late eighteenth century has been such a distinctive literary spot – so many labels, yet so conspicuously absent from the conventional because it was the moment in which the categories were formed.

Think of Lonsdale's 'problem' of 'what is 'literary' and what is not' in this light. The difficulty peculiar to a mid and late eighteenth-century not determining whether it is literary or what 'literary' means is the way in which the text is trapped between the two categories. In establishing the latter shapes the answer to the former. The 'problem' with Gray's sonnet, for example, is that he determines the lines are 'of any value' (*Prose Works*, pp. 132, 134). The lines are 'curiously elaborate' in their 'poetic diction', and a 'good poem'. For Gray, however, those are exactly the lines that serve a specific qualitative purpose: he heightens their diction in order to

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 of Gray's 'Sonnet
 the 1800 Preface to
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poetry (ii)

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special place in an expanding - more genres and more texts - literary field. In other words, both writers share the same goal of establishing literariness for poetry, but Wordsworth dismisses Gray for precisely the features that Gray employs to make that distinction.²³

Just as we have felt compelled to divide up and label the eighteenth century again and again, so Wordsworth cannot judge Gray's poem as whole but must slice and dice, preserving a few bits but throwing out most. He experiences it as a mix: some parts from the past and some that speak to the present. Like us, he claims to be somewhat puzzled by this hybridity: it is 'curiously elaborate'. But Gray's decision to elaborate is, historically, anything but puzzling; given his position in literary history, it is both sensible and predictable. Poetic diction was already a hierarchical marker and was thus an obvious choice for elaboration as

the pressure on that hierarchy grew. By emphasising and enacting the inherited notion that 'the language of the age is never the language of poetry',²⁴ Gray was taking the practical step of using an available tool to tackle the suddenly more pressing task of lifting certain kinds of writing out of the growing mass of print. This tactic only *seems* like curious excess when the pressure is being handled in another manner. Whereas Gray tried to hierarchise by stressing difference through the elaboration of inherited features, Wordsworth hit upon the now conventional method of collapsing distinctions of kind in order to assert a new hierarchy of what we would now call aesthetic degree: poetry is just like prose but more pleasurable.²⁵

CLIFFORD SISKIN

Literary change in the mid and late eighteenth century

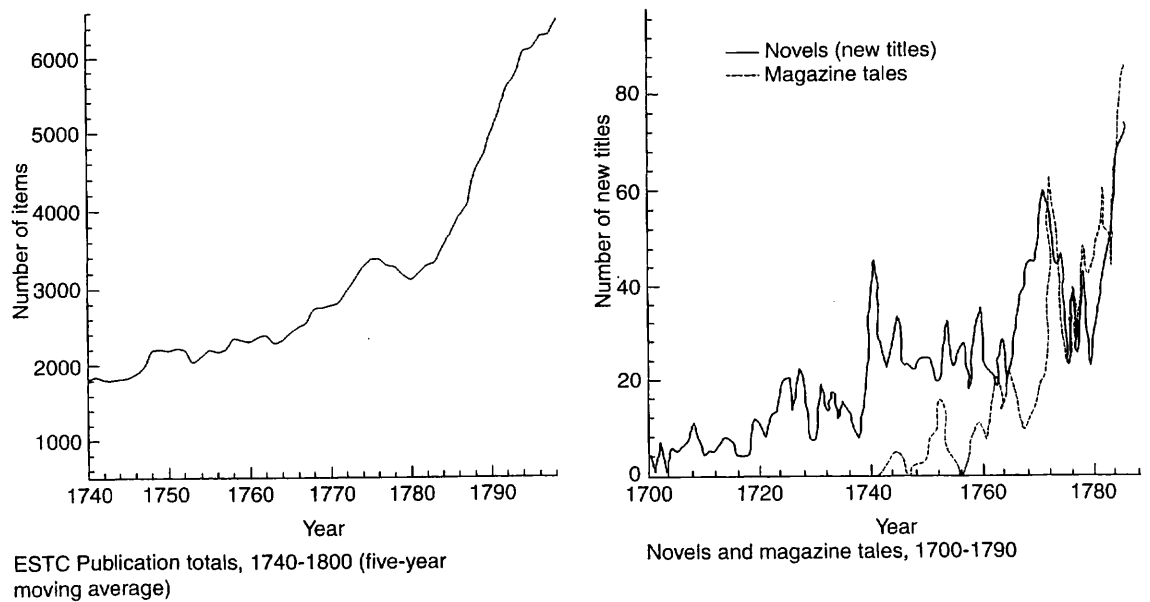


Diagram 1 The proliferation of print in the late eighteenth century

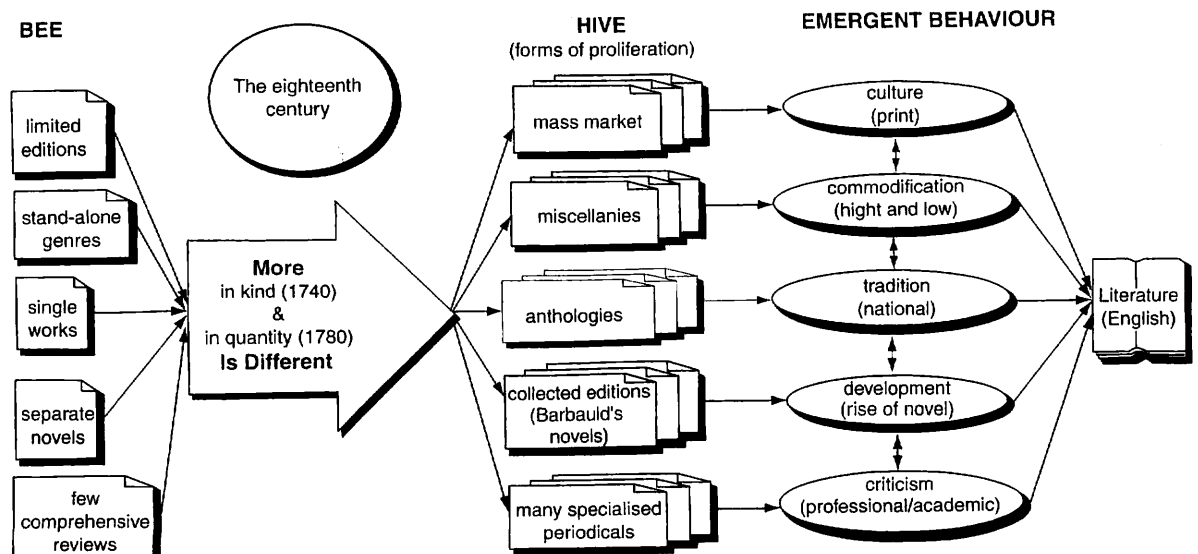


Diagram 2 The role of the quantitative in literary change

1 James Chandler, 'Introduction', The Cambridge History of English Literature (Cambridge: CUP 2009) 1-18 (7-8, 12).

2 'Chronology', The Cambridge History of English Literature 665-77 (665-67).

3 Joseph Addison, The Spectator Sat 3 March 3 1711; The Spectator 412 Monday June 23 1712 in The Spectator ed Donald F Bond (Oxford: OUP, 1965) 5 vols: I 14-16; III 546-47.

4 John Baillie, An Essay on the Sublime (1747); Edmund Burke, A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful (1759), both quoted from The Sublime: a Reader in British eighteenth-century aesthetic theory, ed Andrew Ashfield and Peter de Bolla (Cambridge: CUP 1996) 93, 131, 139.

5 Northrop Frye, 'Towards Defining an Age of Sensibility' (1956), in Collected Works of Northrop Frye, ed Alvin A. Lee 30 vols (Toronto: Toronto UP, 1993 -), vol 17, 7-15 (15).

6 John Brewer, 'Sentiment and Sensibility', The Cambridge History of English Literature 21-44 (21)

7 John Sitter, 'Political, Satirical, Didactic and Lyric Poetry II: after Pope', in John Richetti (ed.) The Cambridge History of English Literature, 1660-1780 (Cambridge: CUP 2005) 287-315 (289).

8 Clifford Siskin, 'Literary Change in the Mid and Late Eighteenth Century' in The Cambridge History of English Literature, 1660-1780 795-823 (811); diagram 1 (from James Raven Judging new Wealth), diagram 2 (820-821).

David Chandler: “Romanticism In and Out of British Musical Theatre”

Main Works Discussed (In chronological order, composer’s name first):

- 1691 Henry Purcell / John Dryden, *King Arthur*
- 1728 J. C. Pepusch (arranger) / John Gay, *The Beggar’s Opera*
- 1738 Thomas Arne / John Milton (adapted John Dalton), *Comus*
- 1813 E. T. A. Hoffmann / F. von Holbein, *Aurora*
- 1821 Carl Maria von Weber / J. F. Kind, *Der Freischütz*
- 1822 Henry Bishop / J. R. Planché, *Maid Marian*

Quotations:

1. *London Magazine* review of Carl Maria von Weber, *Der Freischütz* (1824):

There is a depth, a wildness, which frights the mind while it charms the ear; and we will confidently say that no music, not even Mozart’s, was ever heard with such breathless attention and earnestness as this extraordinary production of Weber. It is a great work!

2. Thomas Talfourd, *New Monthly Magazine* review of Henry Bishop *Maid Marian* (1822):

Its subject seems the fittest for an Opera, which could possibly be chosen. It is the most purely romantic of English stories ...

3. Coleridge on *The Beggar’s Opera*:

... the horror and disgust with which it impressed me, so grossly did it outrage all the best feelings of my nature.

4. Prologue to Thomas Arne, *Comus* (1738):

Attend the Strains, and, should some meaner Phrase
Hang on the Stile, and clog the nobler Lays,
Excuse what we with trembling Hand supply,
To give his [Milton’s] Beauties to the publick Eye;
His the pure Essence, ours the grosser Mean
Thro’ which his Spirit is in Action seen.
Observe the Force, observe the Flame divine,
That glows, breathes, acts, in each harmonious Line.
Great Objects only strike the gen’rous Heart;
Praise the sublime, o’erlook the mortal Part ...

The Politics of Gender in Early Romantic Sensibility

Kimiyo Ogawa (Sophia University)

- (1) As we can see in the journals themselves, Dorothy accepts the role William gives her, allowing his text to appropriate hers. Dorothy's apparently accidental addition first of a single woman and then of a mixed group of children would then be her text's way of inserting femaleness into William's own text, femaleness as it has come to stand both for her own and for William's belief in her and other females' ability to resist the symbolic absenting of the object by the word. (Homans 64-5)

(2)

No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and tress.
("A Slumber Did My Spirit Seal")

Dorothy, by writing from the position of this object, questions the limitations of the speaker's perspective. Because her reading and reversing of the poem take place in a scene about desire, she questions the functioning both of William's textual and of his biographical desire. In the poem, "she" is the object of the speaker's desire, and yet desire constituted as the speaker's idealization obliterates her otherness.... Leaving the realm of language, "she" joins the "diurnal course" of the original of all referents, Mother Earth, whose objectification constitutes the origin of language. (Homans 66)

I. Compassionate Women

- (3) A heroine, [. . .] who quits her home with a man of gallantry, lives at a lodging, and receives his visits; who, under circumstances of great pecuniary distress, goes to a masquerade with a libertine avowedly endeavouring to seduce her; and, after she has given her hand to one man, her heart to another, debates seriously whether she shall bestow her person upon a third" is a dangerous moral example (*British Critic* quoted in Setzer 328).
- (4) Julia had considerably improved under the auspices of a woman of fashion. She now rouged highly, talked boldly, gazed steadfastly, laughed sarcastically, and sighed significantly. (Robinson 124)
- (5) "Ah!" replied Mrs. Sedgley, "how strangely are we prone to love, where we feel

conscious that the affections of our hearts are hopeless! The deserter of me and my sorrows was, to all other beings, the most amiable of mortals. The noblest philanthropy, the tenderest feelings, seemed to characterize his nature. So pure, so amiable was he in the opinion of all mankind, that even had I accused him of dishonor, the story would not have been believed; and I loved him too tenderly to be the destroyer of that reputation, the loss of which I felt but too acutely. (Robinson 174)

- (6) Conscious that fortune was her foe, and laboring under a stigma, of which she knew herself undeserving, she resolved to lose no time in exciting an interest in Mrs. Morley's bosom, by that candour which is the sure basis of friendship and affection. (Robinson 160)

II. Barbauld-Wollstonecraft Controversy

- (7) On this sensual error, for I must call it so, has the false system of female manners been reared, which robs the whole sex of its dignity, and classes the brown and fair with the smiling flowers that only adorn the land. This has ever been the language of men, and the fear of departing from a supposed sexual character, has made even women of superior sense adopt the same sentiments. (Wollstonecraft *Vindication* 144)

- (8) It has also been asserted, by some naturalists, that men do not attain their full growth and strength till thirty; but that women arrive at maturity by twenty. I apprehend that they reason on false ground, led astray by the male prejudice, which deems beauty the perfection of woman....In youth, till twenty, the body shoots out, till thirty, the solids are attaining a degree of density; and the flexible muscles, growing daily more rigid, give character to the countenance; that is, they trace the operations of the mind with the iron pen of fate, and tell us not only what powers are within, but how they have been employed. (Wollstonecraft *Vindication* 164-5)

- (9) ...vain is the possession of political liberty, if there exists a tyrant of our own creation; who, without law, or reason, or even external force, exercises over us the most despotic authority; whose jurisdiction is extended over every part of private and domestic life; controls our pleasures, fashions our garb, cramps our motions, fills our lives with vain cares and restless anxiety. The worst slavery is that which we voluntarily impose upon ourselves; and no chains are so cumbrous and galling, as those which we are pleased to wear by way of grace and ornament. (Barbauld 283)

- (10) I saw your beautiful hair tied in artificial tresses, and its bright gloss stained with coloured dust—I even fancied I beheld produced the dreadful instruments of torture—my emotions increased—I cried out, “Oh, spare her!

Spare my Flora!" with so much vehemence, that I awaked. (Barbauld 289)

III. Dacre's Revision of Burkean Sublime

(11) ...[t]here is a voluptuousness of language and allusion, pervading these volumes, which we should have hoped, that the delicacy of a female pen would have refused to trace; and there is an exhibition of wantonness of harlotry, which we would have hoped, that the delicacy of the female mind, would have been shocked to imagine. (*The Annual Review* 5, 1806, 542)

(12) The narrator's absolute conviction that Victoria's sudden choice of Henriquez as the object she has never found in her husband reflects the reality of the human heart, is encumbered by that narrator's gropings to understand how and why this is. (Kim Michasiw xviii)

(13) Like Wollstonecraft, Dacre highlights the gender-specific nature of Burke's sublime, but does so in a way Burke could scarcely have imagined: by exploring the sublime dimensions of the violent female body and subject. (Craciun 138)

(14) You know that as a female I am particularly attached to her—I feel more than a mother's fondness and anxiety, when I reflect on the dependent and oppressed state of her sex. I dread lest she should be forced to sacrifice her heart to her principles, or principles to her heart. With trembling hand I shall cultivate sensibility, and cherish delicacy of sentiment, lest, whilst I lend fresh blushes to the rose, I sharpen the thorns that will wound the breast I would fain guard—I dread to unfold her mind lest it should render her unfit for the world she is to inhabit—Hapless woman! What a fate is thine! (Wollstonecraft *Short Residence* 97).

IV. The Language of Cleopatra in *The Female Quixote*

(15) Upon my Soul, Madam, interrupted Glanville, I have no Patience with the rigorous Gipsy, whose Example you follow so exactly, to my Sorrow: Speak in your own Language, I beseech you." (Lennox 116)

(16) Cleopatra was a Whore, was she not, Madam? said he.
Hold thy Peace, unworthy Man, said Arabella; and profane not the Memory of that fair and glorious Queen, by such injurious Language: That Queen, I say, whose Courage was equal to her Beauty; and her Virtue surpassed by neither. (Lennox 105)

(17) I know not, Miss, said Arabella, why you call her Intercourse with that perjured Man by so unjust an Epithet. If Miss Grove be unchaste, so was the renowned Cleopatra, whose Marriage with Julius Caesar is controverted to this Day...it is hardly possible to suppose, a young Lady of Miss Groves's Quality

would stain the Lustre of her Descent by so shameful an Intrigue;...perfectly innocent, as was that great Queen I have mentioned.(Lennox 140-141)

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The "Sublime" Revisited:
A Search for an Origin of Romanticism in Travel Writings.

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1) The sublime glacier on the Alps

.... the Ascent being extremely steep; though, after two thirds of the Way, there is a fine green Turf quite up to the Top, which ends in a Point, the Mountain being like a Sugar-Loaf on one side, and quite perpendicular on that Part which lies farthest from *Geneva*. From this Point there is a most delightful View, on one side, upon the Lake, *Geneva*, and the adjacent Parts; on the other, upon high Mountains cover'd with Snow, which rise around, in form of an Amphitheatre, and make a most Picturesque Prospect. After having stay'd some time here, we returned back, and went on to *Anney*, where we lay, from whence the next Day we got to *Geneva*.

.... It is to be observed, that the *Glaciere* is not level, and all the Ice has a Motion from the higher Parts towards the lower; that is to say, that it slides continually towards the outlets into the Valley, which has been remarked by many Circumstances. *First*, By great stones, which shewed us one of a very large Size, which several old People assured us, that they had seen upon the Ice. I have already said, that the Waves, for so I call the Inequalities of the Ice, were some of them 40 Feet high. I will now add, that the Hollows between them run all transversely to the Course of the Ice; so that in the Valley they lay one way, and in the Outlets another always crossing the Direction of the Ice: the Cavities between the small Waves are all full of a very clear Water; there are on the Ice an infinite number of Clests, of different Widths, some twenty Feet long, and four or five wide, others less. These are almost all in the weak Parts of the Ice, *i.e.* in the hollows of the Waves, and all directed like the Waves in a transverse, or oblique Manner. ... The Reflection of the Light in these Clefts produces the Effect of a Prism; and 'tis very beautiful, even from the Mountain, to see the Mixtures of blue and green arising from these Clefts, and the Reservoirs of water, especially when the Sun shines on this vast Valley of Ice.

William Windham, *An Account of the Glacieres or Ice Alps in Savoy* (1744), pp.11, 21.

2) Joseph Addison on the Alps on his grand tour.

... the fatigue of our crossing the *Appenines*, and of our whole journey from *Loretto* to *Rome*, was very agreeably relieved by the variety of scenes we passed through. For not to mention the rude prospect of rocks rising one above another, of the gutters deep worn in the sides of them by torrents of rain and snow-water, or the long channels of sand winding about their bottoms, that are sometimes filled with so many rivers: we saw, in six days travelling, the several seasons of the year in their beauty and perfection. We were sometimes shivering on the top of bleak mountain, and a little while after basking in a warm valley, covered with violets and almond-trees in blossom, the Bees already swarming over them, though but in the month of *February*.

Joseph Addison, *Remarks on Several Parts of Italy* (1705) in *The Miscellaneous Works of Joseph Addison*, 3 vols. London: Bell, 1914. 3: 86, originally published in 1705.

- 3) 'icy mountains high on mountains piled', 'huge and horrid',
Thence winding eastward to the Tartar's coast,
She sweeps the howling margin of the main;
Where, undissolving from the first of time,
Snows swell on snows amazing to the sky;
And icy mountains high no mountains piled
Seem to the shivering sailor from afar,
Shapeless and white, an atmosphere of clouds.
Projected huge and horrid o'er the surge,
Alps frown on Alps; or, rushing hideous down,
As if old Chaos was again returned,
Wide-rend the deep and shake the solid pole.

James Thompson, *The Seasons* ['Winter' (the 1746 edition), ll.902-12.]

- 4) Thomas Burnet, impressed with the confusion of 'indigested Nature' at the Alps.
But suppose a Man was carried asleep out of a plain Country amongst the Alps, and left there upon the Top of one of the highest Mountains, when he wak'd and look'd about him, he wou'd think himself in an enchanted Country, or carried into another World; every Thing wou'd appear to him so different to what he had ever seen or imagin'd before. To see on every Hand of him a Multitude of vast Bodies thrown together in Confusion, as those Mountains are; Rocks standing naked round about him; and the hollow Valleys gaping under him; and at his Feet, it may be, an Heap of Frozen Snow in the midst of summer. He would hear the Thunder come from below, and see the black Clouds hanging beneath him; upon such a Prospect it would not be easy to him to persuade himself that he was still upon the same Earth; but if he did, he would be convinc'd, at least, that there are some Regions of it strangely rude, and ruin-like, and very different from what he had ever thought of before.
Thomas Burnet, *The Theory of the Earth: Containing an Account of the Original of the Earth*, 2 vols. (London: J. Hooke, 1726), 1: 191-92.

The greatest Objects of Nature are, methinks, the most pleasing to behold; and next to the Great Concave of the Heavens, and those boundless Regions where the Stars inhabit, there is nothing that I look upon with more Pleasure than the wide Sea and the Mountains of the Earth. There is something august and stately in the Air of these things, that inspires the Mind with great Thoughts and Passions; we do naturally, upon such Occasions, think of God and his Greatness: and whatsoever hath but the shadow and Appearance of Infinite, as all Things have that are too big for our Comprehension, they fill and overbear the Mind with their Excess, and cast it into a pleasing kind of Stupor and Administration.

Thomas Burnet, *The Theory of the Earth: Containing an Account of the Original of the Earth*, 2 vols. (London: J. Hooke, 1726), 1: 188-89

- 5) Shaftesbury on the sublime

See! with what trembling steps poor mankind tread the narrow brink of the deep precipices, from whence with giddy horror they look down, mistrusting even the ground which bears them, whilst they hear the hollow sound of torrents underneath, and see the ruin of the impending rock, with falling trees which hang with their roots upwards and seem to draw more ruin after them. Here thoughtless men, seized with the newness of such objects, become thoughtful, and willingly contemplate the incessant changes of this earth's surface. They see, as in one instant, the revolutions of past

ages, the fleeting forms of things, and the decay even of this our globe, whose youth and first formation they consider, whilst the apparent spoil and irreparable breaches of the wasted mountain show them the world itself only as noble ruin, and make them think of its approaching period.

Anthony Ashley Cooper (3rd Earl of Shaftesbury), *The Moralists* (1709) in *Characteristics of Men, Manners, Opinions, Times*.

- 6) 'The Prospect' in *Gentleman's Magazine*, XIII (1743), 608

'See what romantic views surprise around;
Where'er I tread seems visionary ground.

....

Hills pil'd on hills, and rocks together hurl'd;
Sure, Burnet, these the ruins of thy world.

- 7) Aphra Behn, a 'Romantick' narrative which produces 'Wonders'.

If there be any thing that seems Romantick, I beseech your Lordship to consider, these Countries do, in all things, so far differ from ours, that they produce unconceivable Wonders; at least, they appear so to us, because New and Strange. What I have mention'd I have taken care shou'd be Truth.'

Aphra Behn, *Oroonoko: or, the Royal Slave. A True Story* (1688), in *The Works of Aphra Behn*, ed. Janet Tood, 6 volumes (London: Pickering and Chatto, 1995), 3: 56.

- 8) William Dampier's description of mountains in his *New Voyage Round the World*

The 24th day we ran over to the island Tabago. Tabago is in the bay and about six leagues south of Panama. It is about 3 mile long and 2 broad, a high mountainous island. On the north side it declines with a gentle descent to the sea. The land by the sea is of a black mould and deep; but towards the top of the mountain it is strong and dry. The north side of this island makes a very pleasant show, it seems to be a garden of fruit enclosed with many high trees; the chiefest fruits are plantains and bananas. They thrive very well from the foot to the middle of it; but those near the top are but small, as wanting moisture. Close by the sea there are many coconut-trees, which make a very pleasant sight. [24 February 1684]

William Dampier, *A New Voyage Round the World* (London: James Knapton, 1697).

- 9) Lord Anson's on the prospect of Staten-land on the departure from the Bay of St. Julian
And on occasion of the prospect of Staten-land, I cannot but remark, that though Terra del Fuego had an aspect extremely barren and desolate, yet this island of Staten-land far surpasses it in the wildness and horror of its appearance, it seeming to be entirely composed of inaccessible rocks, without the least mixture of earth or mold between them. These rocks terminate in a vast number of ragged points, which spire up to a prodigious height, and are all of them covered with everlasting snow; the points themselves are on every side surrounded with frightful precipices, and often overhang in a most astonishing manner, and the hills which bear them are generally separated from each other frequently rent by earthquakes; for these chasms are nearly perpendicular, and extend through the substance of the main rocks, almost to their very bottoms: so that nothing can be imagined more savage and gloomy than the whole aspect of this coast.

Lord Anson, *A Voyage round the World in the Years 1740-4*, (1748; London: J. M. dent, 1923), pp. 76-77.

10) James Cooke encountering sublime icebergs.

Great as these dangers are, they are now become so very familiar to us that the apprehensions they cause are never of so long duration and are in some measure compensated by the very curious and romantick Views many of these Islands exhibit and which are greatly heightened by the foaming and dashing of the waves against them and into the several holes and caverns which are formed in the most of them, in short the whole exhibits a View which can only be described by the pencil of an able painter and at once fills the mind with admiration and horror, the first is occasioned by the beautifulniss of the Picture and the latter by the danger attending it, for was a ship to fall aboard one of these large pieces of ice she would be dashed to pieces in a moment. [24 February 1773]

James Cook, *The Journals*, ed. Philip Edwards (London: Penguin, 2003), p.257.

Being a fine afternoon I took Mr Hodges to a large Cascade which falls down a high mountain on the South side of the Bay about a League higher up than the Cove where we are anchr'd. He took a drawing of it on Paper and afterwards painted it in oyle Colours which exhibits at once view a better description of it than I can give, huge heaps of stones lies at the foot of this Cascade which have been brought by the force of the Stream from adjacent mountains, the stones were of different sorts, none however appeared to contain either Minerals or Mitals, nevertheless I brought away specimens of every sort as the whole country, that is the rocky part of it, seems to be made up of these sort of stones and no other. . . . [12 April 1773]

James Cook, *The Journals*, ed. Philip Edwards (London: Penguin, 2003), p.266.

11) Hester Piozzi, crossing the Alps

Going down the Italian side of the Alps is, after all, an astonishing journey; and affords the most magnificent scenery in nature, which varying at every step, gives new impression to the mind each moment of one's passage; while the portion of terror excited either by real or fancied dangers on the way, is just sufficient to mingle with the pleasure, and make one feel the full effect of sublimity. To the chairmen who carry one though, nothing can be new; it is observable that the glories of these objects have never faded.

Hester Lynch Piozzi, *Observations and Reflections Made in the Course of a Journey through France, Italy, and Germany* (1789), 2 vols. in Annie Richardson and Catherine Dille, *Women's Travel Writings in Italy* (London: Pickering and Chatto, 2009), 1: p. 41-42.

12) Ann Radcliffe on the sublime

About half-way to Andernach, the western rocks suddenly recede from the river, and, rising to greater height, form a grand sweep round a plain cultivated with orchards, garden-fields, corn and vine-yards. The valley here spreads to a breadth of nearly a mile and a half, and exhibits grandeur, beauty and barren sublimity, united in a singular manner. The abrupt steeps, that rise over this plane, are entirely covered with wood, except that here and there the ravage of a winter torrent appeared, which could sometimes be traced from the very summit of the acclivity to the base.

Ann Radcliffe, *A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany* (1795), (Hildesheim: Olms, 1975). pp.154-55.

13) Mary Wollstonecraft in Scandinavia

The rocks which tossed their fantastic heads so high were often covered with pines and firs, varied in the most picturesque manner. Little woods filled up the recesses, when forests did not darken the scene; and vallies and glens, cleared of the trees, displayed a dazzling verdure which contrasted with the gloom of the shading pines. The eye stole into many a covert where tranquillity seemed to have taken up her abode, and the number of little lakes that continually presented themselves added to the peaceful composure of the scenery. (Letter 5)

Mary Wollstonecraft, *A Short Residence in Sweden, Norway and Denmark* (1796), in Mary Wollstonecraft, *A Short Residence in Sweden, Norway and Denmark*, and William Godwin, *Memoirs of the Author of 'The Rights of Woman'*, ed. Richard Holmes (Harmondsworth: Penguin, 1987), p.89`.

I have often mentioned the grandeur, but I feel myself unequal to the task of conveying an idea of the beauty and elegance of the scene when the spiral tops of the pines are loaded with ripening seed, and the sun gives a glow to their light green tinge, which is changing into purple, one tree more or less advanced, contrasting with another. ... Reaching the cascade, or rather cataract, the roaring of which had a long time announced its vicinity, my soul was hurried by the falls into a new train of reflections. The impetuous dashing of the rebounding torrent from the dark cavities which mocked the exploring eye, produced an equal activity in my mind: my thoughts darted from earth to heaven, and I asked myself why I was chained to life and its misery? Still the tumultuous emotions this sublime object excited, were pleasurable; and, viewing it, my soul rose, with renewed dignity, above its cares — grasping at immortality — it seemed as impossible to stop the current of my thoughts, as of the always varying, still the same, torrent before me—I stretched out my hand to eternity, bounding over the dark speck of life to come. (Letter 15)

Mary Wollstonecraft, *A Short Residence in Sweden, Norway and Denmark* (1796), in Mary Wollstonecraft, *A Short Residence in Sweden, Norway and Denmark*, and William Godwin, *Memoirs of the Author of 'The Rights of Woman'*, ed. Richard Holmes (Harmondsworth: Penguin, 1987), pp. 152-53.

14) Mary Shelley describing the Glaciers of Chamonix during her six weeks' tour

The prospect around, however, was sufficiently sublime to command our attention—never was scene more awfully desolate. The trees in these regions are incredibly large, and stand in scattered clumps over the white wilderness; the vast expanse of snow was chequered only by these gigantic pines, and the poles that marked out road: no river or rock-encircled lawn relieved the eye, by adding the picturesque to the sublime. The natural silence of that uninhabited desert contrasted strangely with the voices of the men who conducted us, who, with animated tones and gestures, called to one another in a *patois* composed of French and Italian, creating disturbance, where but for them, there was none.

Mary Shelley and Percy Bysshe Shelley, *History of A Six Weeks' Tour through a Part of France, Switzerland, Germany, and Holland: With Letters Descriptive of a Sail Round the Lake of Geneva, and of the Glaciers of Chamouni*. (London: T. Hookham and C. and J. Ollier, 1817) reprinted in Mary Shelley, *The Novels and Selected Works of Mary Shelley: Volume 8 Travel Wrtiing*, ed. Jeanne Moskal (London: Pickering, 1996), p.43.

- 15) Percy Bysshe Shelley on the glaciers in 'Mont Blanc'
The works and ways of man, their death and birth
And that of him, and all that his may be,
All things that move and breathe with toil and sound
Are born and die, revolve, subside and swell—
Power dwells apart in deep tranquillity,
Remote, sublime, and inaccessible,
and this, the naked countenance of Earth
On which I gaze—even these primeval mountains
Teach the adverting mind.—the Glaciers creep
Like snakes that watch their prey, from their far fountains
Slow rolling on:--there, many a precipice
Frost and the Sun in scorn of human power
Have piled—dome, pyramid and pinnacle
A city of death, distinct with many a tower
And wall impregnable of shining ice (ll. 93-107)



William Hodges, 'The Resolution passing a Tabular Iceberg', 1773-74



William Hodges, '[Cascade Cove] Dusky Bay,' (1775)