

Contents

<i>Acknowledgements</i>	ix
<i>Abbreviations</i>	x
Introduction	1
1. Public-sphering	13
1 The Original Misfit: The Shakespeare Forgeries, Herbert Croft's <i>Love and Madness</i>, and W. H. Ireland's Romantic Career	19
1. W. H. Ireland and print culture	19
2. The Ireland story	22
3. <i>The Confessions</i>	24
4. <i>Love and Madness</i>	27
5. Interiority and the novel	30
6. Ireland's Romantic identity	36
7. Ireland's later career	42
8. Conclusion	54
2 Gothic Wordsworth	62
1. Gothic and ideology	62
2. Moving spectacles	65
3. Gothic visions	71
4. 'The Thorn': <i>Lyrical Ballads's</i> revolutionary praxis	80
5. Border Gothic	83
6. <i>The Prelude</i> and the flight from critique	86
7. The institutionalization of the Wordsworthian reader	92
3 The Romantic Object: Cagliostro, Carlyle, Coleridge	98
1. Carlyle on Cagliostro	100
2. Carlyle on Coleridge	105
3. Coleridge on himself – <i>Biographia Literaria</i>	112
4. His own misfit	120
4 The Romantic-era Novel	133
1. The generic misfit	133
2. The moment of <i>Waverley</i>	136

3. A new technology	144
4. Foundlings	150
5. C. R. Maturin and the national romance	154
6. The philosophical romance	159
7. Conclusion	164
5 Dissent: Anna Letitia Barbauld	170
1. Dissent	170
2. Anna Letitia Barbauld: the stranger within	182
3. Conclusion: 'Frost at Midnight'	197
<i>Notes</i>	208
<i>Bibliography</i>	222
Manuscripts	222
Books and articles	222
<i>Index</i>	238