

CONTENTS

| | |
|---|-----|
| Preface | 9 |
| Introduction | |
| <i>Arden Reed</i> | 13 |
| 1. The Language of Interpretation in Romantic Poetry: “A Strong Working of the Mind” | |
| <i>Susan Wolfson</i> | 22 |
| 2. The Ring of Gyges and the Coat of Darkness: Reading Rousseau with Wordsworth | |
| <i>Cynthia Chase</i> | 50 |
| 3. Wordsworth’s Rhetorical Theft | |
| <i>Timothy Bahti</i> | 86 |
| 4. “Oh Could You Hear His Voice!”: Wordsworth, Coleridge, and Ventriloquism | |
| <i>Reeve Parker</i> | 125 |
| 5. The Mind at Ocean: The Impropriety of Coleridge’s Literary Life | |
| <i>Jerome Christensen</i> | 144 |
| 6. The Mariner Rimed | |
| <i>Arden Reed</i> | 168 |
| 7. Shelley’s <i>Mont Blanc</i> : What the Mountain Said | |
| <i>Frances Ferguson</i> | 202 |
| 8. The Art of Managing Books: Romantic Prose and the Writing of the Past | |
| <i>Mary Jacobus</i> | 215 |
| 9. Of Lips Divine and Calm: Swinburne and the Language of Shelleyan Love | |
| <i>Leslie Brisman</i> | 247 |

CONTENTS

| | |
|--|-----|
| 10. "To Autumn" and the Music of Mortality: "Pure Rhetoric of a Language without Words" <i>Richard Macksey</i> | 263 |
| Contributors | 309 |
| Selected Bibliography | 311 |
| Index | 323 |