

CONTENTS

<i>Preface</i>	ix
<i>Acknowledgements</i>	xi
INTRODUCTION: REREADING VICTORIAN POETRY	1
<i>What kind of history?</i>	1
<i>What kind of criticism?</i>	9
 Part I Conservative and Benthamite aesthetics of the avant-garde: Tennyson and Browning in the 1830s	
1 TWO SYSTEMS OF CONCENTRIC CIRCLES	25
2 EXPERIMENTS OF 1830: Tennyson and the formation of subversive, conservative poetry	41
<i>Tory poetry: the strength of reaction</i>	67
3 1832: CRITIQUE OF THE POETRY OF SENSATION	77
<i>Loss of nerve: the decadence of the poetry of sensation and a new conservatism</i>	94
4 EXPERIMENTS IN THE 1830s: Browning and the Benthamite formation	112
<i>Alternative radical poetry and its problems</i>	126
5 THE POLITICS OF DRAMATIC FORM	136
<i>The dramatic poem and the theory of fictions</i>	147
 Part II Mid-century: European revolution and Crimean war – democratic, liberal, radical and feminine voices	
6 INDIVIDUALISM UNDER PRESSURE	165
7 THE RADICAL IN CRISIS: CLOUGH	178
8 THE LIBERAL IN CRISIS: ARNOLD	205

CONTENTS

9	A NEW RADICAL AESTHETIC – the Grotesque as cultural critique: Morris	232
10	TENNYSON IN THE 1850s: New experiments in conservative poetry and the Type <i>From geology to pathology</i> – In Memoriam (1850) to Maud (1855)	252 252
11	BROWNING IN THE 1850s AND AFTER: New experiments in radical poetry and the Grotesque	284
12	‘A MUSIC OF THINE OWN’: Women’s poetry – an expressive tradition? <i>Precursors</i> <i>The poetics of expression</i> <i>The poetics of myth and mask</i>	318 318 332 367
Part III Another Culture? Another Poetics?		
	INTRODUCTION: THE 1860s AND AFTER – aesthetics, language, power and high finance	381
13	SWINBURNE: AGONISTIC REPUBLICAN – the poetry of sensation as democratic critique	402
14	HOPKINS: AGONISTIC REACTIONARY – the Grotesque as conservative form	420
15	MEREDITH AND OTHERS: Hard, gem-like dissidence	440
16	JAMES THOMSON: ATHEIST, BLASPHEMER AND ANARCHIST – the Grotesque sublime	460
	POSTSCRIPT	479
	<i>Notes</i>	490
	<i>Index</i>	530