

CONTENTS

List of Illustrations and Tables ix
Acknowledgments xi

Introduction	Don Juan in the Pub	1
PART I. THE WEB OF RECEPTION		7
1	Romantic Writers in the Victorian Media Ecology	9
2	Reception Traditions and Punctual Historicism	21
3	Minding the Generation Gap	31
PART II. ILLUSTRATIONS		43
4	Illustration as Renovation	45
5	Renovating Romantic Poetry: Retrofitted Illustrations	55
6	Turning the Page: Illustrated Frontmatter	72
PART III. SERMONS		87
7	A Religious Reception Tradition	89
8	Converting Shelley	100
9	Spurgeon, Byron, and the Contingencies of Mediation	117

PART IV. STATUES	131
10 Secular Pantheons for the Reformed Nation: Byron in Cambridge	133
11 The Distributed Pantheon: Scott in Edinburgh	145
12 The Networked Pantheon: Byron in London	164
PART V. ANTHOLOGIES	183
13 Scattered Odes in Shattered Books: Quantifying Victorian Anthologies	185
14 Romantic Short Poems in Victorian Anthologies	195
15 Romantic Long Poems in Victorian Anthologies	211
Coda Ozymandias at the Olympics; or, She Walks in Brixton	225
<i>Notes</i>	233
<i>Bibliography</i>	283
<i>Index</i>	307

Introduction

Don Juan in the Pub

I am for an art that embroils itself with the everyday crap and still comes out on top.

— CLAES OLDENBURG¹

ONE NIGHT, Dandy Mick saw Don Juan in The Cat and Fiddle. He'd been drinking gin twist, but he wasn't seeing things: Juan was a fixture in this particular gin palace. Benjamin Disraeli described the encounter in his novel *Sybil* (1845), basing his fictional scene on a tavern of the same name in Stockport, or perhaps one he saw during his 1844 visit to Manchester.² Dandy Mick took two factory girls, Caroline and Harriet, to the pub that night. They made their way to an upper room named "The Temple of the Muses."³ "[I]f I had called it the Saloon," the proprietor "Chaffing Jack" explained, "it never would have filled, and perhaps the magistrates never have granted a licence." The room's décor suited its name:

The ceiling was even richly decorated; the walls were painted, and by a brush of considerable power. Each panel represented some well-known scene from Shakespeare, Byron, or Scott: King Richard, Mazeppa, the Lady of the Lake were easily recognized: in one panel, Hubert menaced Arthur; here Haidee rescued Juan; and there Jeanie Deans curtsied before the Queen.⁴

Caroline was delighted ("Oh! I love the Temple! 'Tis so genteel!") and Harriet was dazzled ("It's just what I thought the Queen lived in"). Mick looked around "with a careless *nil admirari* glance," and showed Harriet the murals. "You never were here before; it's the only place. That's the Lady of the Lake," he added, pointing to a picture; "I've seen her at the Circus, with real water."⁵ He might have been remembering one of several spectacular adaptations of

Walter Scott's 1810 poem that appeared in Victorian theaters and circuses, where he could also have seen staged versions of Byron's *Mazeppa* (1819), which was one of the period's most popular hippodramas.⁶ Though he had little time for reading poetry, Mick encountered the works of Byron and Scott through other channels.

This book is about those kinds of encounters. In it, I study the material artifacts and cultural practices that shaped the reputations of Romantic authors in Victorian Britain and recirculated some of their works, often in fragmented or modified forms. I show how Romantic authors and their works were naturalized in a new media ecology and recruited to address new cultural concerns. Dandy Mick's encounter with characters from Romantic literature in his local tavern would be overlooked by most reception histories, but it is just the kind of reception that interests me here. Mick encounters Scott and Byron through a new material artifact, a painting on a tavern wall by an unknown artist. It remediates its source material, shifting it from writing to painting, and so reminds us that the reception of literature is not itself always literary or literary-critical but happens across several media. Indeed, it offers a second-order remediation: Mick sees a painting of a staging of a poem. It is popular and commercial: Chaffing Jack puts up the mural to attract customers, not because he loves literature. It is historically fugitive: the mural apparently disappears when the Temple is "newly painted, and re-burnished" at the end of the novel.⁷ And Mick's encounter is embedded in social practices such as dating (or "treating") and cultural institutions such as the tavern.

The mural in "The Temple of the Muses," like every artifact I examine in this book, both implied a reading of an author or a work and recruited them to serve some present purpose. On one hand, painting scenes from Byron and Scott alongside scenes from Shakespeare helped to canonize the recently deceased poets, and selecting the episode in which Haidee rescues Juan indicated a preference for the early, romantic cantos of *Don Juan* over the more outspoken later cantos, a preference shared by Victorian anthologies. On the other hand, Byron and Scott were recruited by Chaffing Jack to lend a genteel tone to his establishment, by Dandy Mick to impress his date, and by Benjamin Disraeli to provide a documentary account of lower-class life with a comic inflection.

Dandy Mick may not have been much of a reader, but he still took his place in a dark web of reception made up of many strands. This web of reception, I argue, is not incidental but essential to the continued vitality of literature. It is the matrix in which literature exists, if it exists at all for people beyond the time and place in which it was written. Authors' reputations never simply endure, and their works never simply find readers unaided. The web's different strands weave together stewardship, which is attentive to the meaning and integrity

of an author's works, and appropriation, which conscripts authors and their works for its own purposes. But authors and their works do not simply survive: either they are renewed or they are forgotten. For this reason, the cultural work of reception is never finished, although it may be abandoned. The web of reception is still being woven in the present. This book, too, is part of it.

Most reception histories illuminate only one or two strands of the web. They uncover genealogies of poetic influence, or assemble narratives of the critical heritage. These strands are familiar to modern critics because they structure our own place in the web. But the web extends in other directions, through other media. As well as poetry and criticism, it weaves in sermons, statues, engravings, anthologies, postcards, photographs, cigarette cards, memorial plaques, and much else besides. Things and people, objects and practices, have their place. The web is rhizomatic: it has no center, no one strand from which all others branch, and there is no Archimedean point outside the web from which to see and judge all strands. It is intermedial: the reception of literary works often involves their remediation into other media, both "old" and "new," and requires us to think in terms of a media ecology. Its operations often appear chaotic or stochastic: the chains of contingency that cause a line of poetry to be reprinted in an anthology, read by a clergyman, quoted in a sermon, and remembered by a congregant are inscrutable. But the web is also disciplined by traditions: multiple, intersecting, temporally extended discourse communities that share usually unarticulated assumptions about how literature should be approached. It is, no doubt, traversed by flows of power: different interests woven into the web contest the reputations of authors and the readings of their works. And therefore it is usually presentist: the actors in the web turn back to the literature of the past as a way to engage with pressing contemporary concerns.

This book unpicks some strands of the web of reception in visual, verbal, plastic, and print media. It focuses primarily on the reception of five Romantic writers: Lord Byron, Felicia Hemans, Walter Scott, Percy Shelley, and William Wordsworth. Canonical Victorians who discussed these writers feature in the following pages, but I'm mainly interested in what the Victorians made of Romanticism rather than what they wrote about it. By that, I mean how they renovated Romanticism for a new generation by producing material artifacts such as illustrations, anthologies, statues, photographs, and postcards and how those material objects, in turn, remade their understanding of Romantic writers and their works.

In part 1, I identify underlying conditions for this renovation project in shifting concepts of history, memory, and media. I examine developments in the media ecology between the Romantic and Victorian periods, suggest reasons why the Romantics seemed in danger of being forgotten, and argue

that their works had to be naturalized in the changed media ecology if they were to reach new readers (chapter 1). I suggest that their reception is structured by multiple traditions operating in different media. Critics have either neglected reception history altogether, because they have tended to value the context of composition and first publication above all others—a tendency I call “punctual historicism”—or else they have focused on the tradition they inhabit themselves (chapter 2). Victorian commentators thought that a generation gap separated them from the Romantics, so that the writing of even the recent past no longer spoke to their concerns. This meant that Romantic writing needed to be renovated for a new generation if it was not to be forgotten (chapter 3).

I then turn to four different strands of the web of reception, in sections on illustrations, sermons, statues, and anthologies. In each section, I identify a problem and describe efforts to solve it. In part 2, the problem the Victorians faced was how to update the material forms in which Romantic writing circulated in a period of rapid change in book manufacture (chapter 4). Retrofitted illustrations—that is, new illustrations produced for works that initially appeared without illustrations—thematized this process of renovation (chapter 5), while illustrated frontmatter allowed readers to imagine bridging the generation gap (chapter 6). In part 3, I examine a distinctively religious reception tradition for Romantic writing, which had trouble accommodating apparently irreligious poets such as Byron and Shelley (chapter 7). I show how Victorian sermons first minimized Shelley’s atheism and then dispensed with it altogether (chapter 8), and examine how one preacher read Byron’s works in a variety of books and mediated them to his congregation in complex and inconsistent ways (chapter 9).

In part 4, I suggest that there was a pressing need to foster new forms of cultural consensus in the age of Reform. Pantheons of past heroes offered one version of the desired consensus, but existing pantheons were felt to be inadequate. Commemorating Romantic writers, I argue, played a key role in reimagining the pantheon. At first, this involved looking for new pantheonic structures (chapter 10), but the pantheon rapidly spread across the cityscapes of London and Edinburgh, and eventually the whole country (chapter 11). This allowed for new local, regional, national, and even international constellations of monuments to create new networks of significance (chapter 12). Finally, in part 5, I turn to anthologies. Here the problem was a mismatch between the format in which much Romantic poetry originally appeared, as stand-alone volumes, and the format in which it often circulated to Victorian readers, in anthologies (chapter 13). I show how Victorian anthologies privileged Romantic short poems (chapter 14) and scanned long poems for detachable sections that could be treated like short poems, creating them through

editorial intervention where they did not exist (chapter 15). In the process, Victorian anthologies not only made Romantic poems conform to Victorian media of cultural transmission but also eliminated parts of those poems that seemed alien or threatening to Victorian sensibilities.

Each part of the book, then, identifies a large-scale historical change and situates the reception of Romantic writing in relation to it. Part 1 concerns the shift into full-blown modernity, with its attendant sense of acceleration and dislocation from the past, its distinctive kind of historical consciousness and crisis of cultural memory, and its shifting media ecology. Part 2 concerns the sense that the cultural products of the past needed to be made new once again or disappear from consciousness. Part 3 concerns the process of secularization, which throws religious faith into sharp relief and makes religious ways of reading newly distinctive. Part 4 concerns the prolonged uncertainty about national identity produced by the Reform movement, and the sense that new histories were needed to renew social cohesion. And Part 5 concerns a period of media change, as the modern, mass-produced anthology emerged alongside universal state-supported education and became the material form in which many people encountered poetry for the first time. In thinking across the boundaries of periods, disciplines, and media, *What the Victorians Made of Romanticism* necessarily cultivates a variety of methods. Throughout, I draw on literary history, book history, cultural history, and media archaeology, as well as a range of theoretical and historiographical models. Part 1 outlines my approach in detail. I also employ some quantitative methodologies in part 5, which are described in more detail in chapter 13. These different methods allow me to triangulate my object of inquiry by approaching it from different angles. The object of inquiry itself is twofold: the reputations of Romantic authors in Victorian Britain, and the circulation and reception of their works in multiple media.

Unpicking the web of reception reveals new histories of appropriation, remediation, and renewal, showing how the Romantics were naturalized in the Victorian media ecology and recruited to address new cultural concerns. Understanding how this happened in the past should also model how it could happen again, indeed—as I suggest in the coda—how it is still happening. Like the Victorians, we find ourselves living through a moment of media change in which the cultural products of the past often seem in danger of being forgotten if they are not remade for the new media ecology. Those of us who assume responsibility for curating those cultural products, critiquing them, and introducing new generations to them are often asked to justify our work's relevance. This demand is itself a modern one, predicated on the idea that the present is detached from the past. Our critical tendency to stitch literary texts tightly into the context of their composition or first publication sometimes

makes it harder to respond to such demands. The first response might be to reject “relevance” altogether, or to historicize the demand for relevance, but paying attention to the dark and densely woven web of reception also offers a way to explain literature’s continuing vitality. It reminds us that a literary text is not a singular historical event but something that is repeatedly renewed in different contexts and media, in ways beyond the imagination of its author or its first readers. This web of remaking extends into the present, and not only in the academy but also—as Dandy Mick discovered—in the pub.

INDEX

Numbers in *italics* refer to illustrations

- Abrams, M. H., 25, 98
Adam, Robert, 146
Adams, William Davenport, 204–5
Adamson, Robert, 149, 157, 158–59
Addison, Joseph, 137
Agg, John, 126, 261n38
Alastor. *See under* Shelley, Percy Bysshe
Albert, Prince, 146, 154. *See also* Albert Memorial
Albert Memorial, 146, 172, 174
Algee-Hewitt, Mark, 274n23
Allen, Emily, 243n21
Altick, Richard, 190, 191–92
Ancient Mariner, The. *See under* Coleridge, Samuel Taylor
Anderson, Benedict, 133
Andrews, Norton, 254n21
anthologies, 30, 123–24, 185–224, 273n8, 273n10; abridgments and excerpts in, 195–200, 205–9, 211–24, 277nn35–36; print runs of, 191–92, 272n5, 274n25; as subject of study, 189–90, 274n23
anthology reception. *See under* reception tradition
Armstrong, Carol, 52
Armstrong, Richard, 100, 102, 103–4, 105, 106–7, 111, 112, 113, 114, 115, 256n17
Arnold, Matthew, 20, 24, 31–33, 36, 37–38, 83, 93, 96, 103, 104, 116, 129, 130, 169, 180, 244n47; *Culture and Anarchy*, 119; “Empedocles on Etna,” 32–33
Arofish (pseudonym), 228–30, 229
Aspern Papers, The. *See under* James, Henry
Asquith, Herbert Henry, 119
atheism. *See* secularization. *Also see under* Shelley, Percy Bysshe
Augustine of Hippo, 12
Austin, Alfred, 172

Bacon, Francis, 140, 141–42, 264n50
Bagehot, Walter, 9
Baker, David Bristow, 92
Balfour, Clara Lucas, 101, 102, 103–6, 108, 110, 111, 114
Barbauld, Anna Letitia, 139–40, 189
Barchas, Janine, 74
Barrow, Isaac, 264n50
Barthes, Roland, 61, 223–24
Bartley, George C. T., 165, 167
Beattie, James, 151
Behrendt, Stephen, 146
Belt, Richard Charles, 138, 172, 173, 174, 176–77
Benbow, William, 166
Benedict, Barbara, 188
Benjamin, Walter, 11, 19, 121
Bennett, Andrew, 23
Berman, Marshall, 31
Bewick, Thomas, 47
Black, Adam, 155–56, 176
Blackwood, William, 62–66, 75–76, 276n8
Blake, William, 39, 48, 103, 240n22
Blewett, David, 51
Bloom, Harold, 112

- Bloomfield, Robert, 39
blue-plaque scheme. *See under* markers, commemorative
Blumenberg, Hans, 235n27
Blunt, Anne, 168, 171, 270n30
Boehm, Edgar, 271n63
Bolter, J. David, 19, 237n61
Bonaparte, Napoleon, 177, 216–17
books: illustrated, 17, 45–85, 158, 237n52, 245n10, 246n14, 267n49; as optical toys, 73; poetry, 200–201, 211–24, 276n6; printing of (*see* printing techniques); print runs of, 191–92, 272n5, 274n25; religious, 91, 93–94, 101; reprints and collected works, 22, 24, 45, 48–49, 50, 51–52, 62–66, 76–85, 186, 189, 201, 205, 273n21; sales practices, 52, 191–92, 233n3. *See also* anthologies
Bowder Stone, 66–67, 249n29
Bowen, George, 122
Bradley, A. C., 103
Bradley, Catherine, 247n3
Bradley, George Granville, 138
Brawne, Frances (Fanny), 49
British Library, 190, 274n23
Brockedon, William, 69, 70
Brooke, Iris, 247n4
Brooke, Stopford, 100, 102–5, 106, 108–10, 111–16, 256n17, 258n97
Brougham Castle, 59–61, 59
Brown, Callum G., 253nn7–8
Brown, Ford Madox, 77, 78, 79, 80, 251n19
Brown, Marian Mangan, 174
Brown, Oliver Madox, 251n19
Browne, Felicia Dorothea. *See* Hemans, Felicia
Browne, Hablot K. *See* Phiz
Browning, Robert, 103, 178; “Memorabilia,” 41–42
Brownson, Orestes, 9
Brydges, Egerton, 254n21
Buccleuch, Duke of (William Montagu Douglas Scott), 138
Bulwer Lytton, Edward, 24, 243n21
Bunyan, John, 120–21
Burns, Robert, 101, 103, 146, 148, 151, 173, 178
busts. *See* statues
Butler, Marilyn, 22, 23
Byron, Anne Isabella (Lady Byron), 40, 171
Byron, George Gordon (Lord Byron), 9–10, 24, 31–32, 33–34, 37, 39, 40, 81, 103, 104, 135, 137–38, 139, 140, 157–58, 166, 167–68, 191, 200, 225, 227, 228, 244n47, 247n7, 260n31, 268n8, 280n6; in anthologies, 123–24, 126–27, 189, 191, 194, 195–97, 212–17, 220–23; birthplace plaque, 165; *Childe Harold’s Pilgrimage*, 49, 70, 124, 126–27, 128, 142, 172, 195, 196, 197, 203, 212, 213, 215–17, 222, 247n1, 264n51, 271n50, 279nn17–19; “The Destruction of Sennacherib,” 126, 194, 195–97, 202–3, 217, 261n41, 275n35, 277n35; *Don Juan*, 2, 10, 55–57, 56, 58, 80, 127, 137, 172, 177, 196–97, 203, 213, 215, 220–22, 247n1, 247n7, 279nn25–26; “Euthanasia,” 124–25; graffiti, 228–30, 229; illustrated works by, 49, 50, 52, 55–57, 56, 58, 68–71, 69; influence on Disraeli, 33–35, 170, 243n21; literary portrayals of, 33–35, 144; *Manfred*, 31, 33, 117, 213, 242n3; *Mazeppa*, 1–2; portraits and statues of, 11, 30, 75, 78–81, 79, 117–18, 135–36, 137–38, 139, 140–44, 141, 143, 152, 168, 172–80, 173, 178–79, 251n19, 264n53, 264n59, 268n8, 271n59, 272n65, 272n67; “She Walks in Beauty,” 226, 228–30, 229; spurious works attributed to, 125–26; as subject of religious writings, 89, 90, 92–94, 99, 117–18, 121–30, 254n21, 261n41; Victorians’ treatment of controversy, 77–78, 94, 122, 144, 139, 171–72, 195–97, 215–16, 220–21, 222, 247n7, 254n21, 260n31
Byron, Lady. *See* Byron, Anne Isabella
Byron Memorials, 164–81; Cambridge, 137–38, 140–44, 143, 172, 179, 180; Hucknall Torkard, 168–69, 171; London (plaque), 165, 268n8; London (statue), 164, 168–77, 173, 269n29, 270n30, 270n41, 270n49, 271n59

- Cadell, Robert, 49
Cameron, Julia Margaret, 60
Campbell, Thomas, 110, 111
Candleford Green (Thompson), 185–86,
187, 194, 195, 210
Canuel, Mark, 98
Carlyle, Thomas, 9, 11, 24, 134, 261n49
“Casabianca.” *See under* Hemans, Felicia
Catherine the Great, Empress, 55–56, 221
celebrity 10–11, 119–20
Cenci, The. See under Shelley, Percy Bysshe
Certeau, Michel de, 224
Chadwick, Rosemary, 259n4
Chandler, James, 13, 192, 193, 235n26
Chantrey, Francis, 138, 247n1, 252n34
Chartier, Roger, 74
Chaucer, Geoffrey, 73, 137, 174–77, 250n4
Chaworth, Mary, 80
Cheeke, Stephen, 247n7
Chew, Samuel, 261n38
Childe Harold’s Pilgrimage. See under Byron,
George Gordon
Chorley, Henry, 62–63, 75, 204, 208,
277n22, 277n27
Christianity. *See* religious belief
Church Building Commission, 253n4
cigarette cards, 29, 161
Cipriani, Giovanni Battista, 140, 264n59
*Civil Service Handbook of English Literature,
The* (Dobson), 124, 260n31
Clairmont, Claire, 37, 40
Clark, William (*also* Clarke), 279n20
Clifford, John (Lord Clifford), 59–60
“Cloud, The.” *See under* Shelley, Percy
Bysshe
Clough, Arthur Hugh, 96, 103
Coleridge, Samuel Taylor, 32–33, 39, 77,
103, 112, 138; *The Ancient Mariner*, 50, 52;
illustrated works of, 50, 52; *Omniana*, 189;
on other writers, 9, 105, 215, 234n1, 279n15
Coleridge, Sara, 40
Colley, Linda, 133, 172–73
Collins, Wilkie, 169
commemorative markers. *See* markers,
commemorative
Coningsby. See under Disraeli, Benjamin
Connell, Philip, 137
Copeland, Robert, 178
Cowper, William, 103, 121, 128
Cowton, Jeff, 249n29
Craig, James, 146
Crary, Jonathan, 73, 250n2
Craske, Matthew, 137
criticism, literary, 22, 189, 192–93,
223–24, 275n33
Cronin, Richard, 243n19
Cruz, Consuelo, 133
culture, visual, 72–73
Culture and Anarchy. See under Arnold,
Matthew
cultural memory. *See under* memory
Cunningham, Allan, 247n1
Cunningham, W., 254n18
Daly, Charles, 55, 56, 58, 71, 247n1
Darwin, Charles, 39, 40
death, as poetic theme, 206–9
declamation. *See* recitation
Defoe, Daniel, 51, 74
De Quincey, Thomas, 39, 165
Derrida, Jacques, 75, 129
“Destruction of Sennacherib, The.”
See under Byron, George Gordon
Diana, Princess of Wales, 177
Dick, Thomas, 92
Dickens, Charles, 48, 165
Dimock, Wai Chee, 130
diptychs, 72–73
Disraeli, Benjamin, 11, 37–38, 134, 170, 177,
233nn2–3; and the Byron Memorial,
135–36, 168, 169, 170–71, 174, 177, 269n29,
270n30, 271nn56–57; *Coningsby*, 35; *Sybil*,
1–2, 133–34, 137; *Venetia*, 33–35, 243n21
Disraeli, Isaac, 203
Don Juan. See under Byron, George Gordon
Don Juan (character), 1–2, 55–57, 56, 58
Doré, Gustav, 50, 52, 165
Doria, Andrea, 165–66
Douglas-Fairhurst, Robert, 244n53
Driver, Henry Austen, 139

- Dryden, John, 48–49; memorials to, 137, 166
Duguid, Paul, 18
Duncan, Ian, 146, 156
- Eaves, Morris, 54
Edgcumbe, Richard, 138, 145, 167–70,
269n29, 270n41
Edinburgh, 145–63, 149–51, 156, 158–62,
266n13
Edwards, Edwin, 81, 82, 83
Egan, Pierce, 165
Elfenbein, Andrew, 24, 202, 243n21, 243n23,
276n18, 278n1
Eliot, George, 24, 119, 129
Eliot, T. S., 9–10, 25–27, 39, 178, 241n34,
244n49
Ellis, George, 275n30
“Empedocles on Etna.” *See under* Arnold,
Matthew
Engelberg, Karsten, 276n19
English, as an academic discipline, 25, 90,
93, 103–4, 188, 240n24
English Heritage, 165, 269n9
“Euthanasia.” *See under* Byron, George
Gordon
Ewart, William, 165, 167
Exeter, Bishop of (Henry Philpotts), 139
Ezell, Margaret, 188, 273n10
- Feldman, Paula, 63, 194, 200, 208
Felluga, Dino F., 243n21
Felski, Rita, 23, 29
Ferry, Anne, 188
Fido, Martin, 233n2
figurines. *See* statues
Finden, Edward, 64, 68–70, 69, 76
Finden, William, 68–70, 69, 252n34
*Findens’ Illustrations of the Life and Works of
Lord Byron* (Findens), 68–70, 69, 249n37
Flavin, Michael, 243n21
Fletcher, Angus, 75–76
Flint, Kate, 72
Ford, George, 24
Forest Sanctuary, The. *See under* Hemans,
Felicia
- Fraistat, Neil, 23
French Revolution, 12, 39
Fritzsche, Peter, 12, 13, 235n27
frontispieces. *See under* frontmatter
frontmatter, 72–85; frontispieces, 30, 72–80,
81–85, 180, 252n34; tissue guards, 72, 73, 77,
78, 80, 83–84, 252n25; title pages, 62, 63–65,
66, 72–74, 76–77, 78–81, 83–85, 166, 272n5
Fuller, Michael, 241n46
Fuseli, Henry, 48
- Galperin, William, 46
Garber, Marjorie, 129
Gaskell, Elizabeth, 24
generations. *See* history, concepts of
Genette, Gérard, 74
George III, King, 140–41, 180, 264n59
George IV, King, 146, 153
Getsy, David, 147
Gifford, William, 137
Gilfillan, George, 101–2, 104–9, 110–12, 113,
114–15, 124, 257n61, 260n31
Gill, Stephen, 24, 91, 189
Ginsberg, Allen, 39
Girard, René, 243n20
Gitelman, Lisa, 18
Gladstone, William, 36, 102, 203
Godwin, William, 136–37, 139, 145–46, 152, 165
Goethe, Johann Wolfgang von, 32, 178, 196
Golden Bough, The (Frazer), 97
Goode, Mike, 240n22
Gordon, George. *See* Byron, George
Gordon
Graham, William, 40, 244n52
Graver, Bruce, 60–61
“Graves of a Household, The.” *See under*
Hemans, Felicia
Greenblatt, Stephen, 22, 193, 274n29
Groth, Helen, 61, 249n34
Grusin, Richard, 19, 237n61
Guillory, John, 18–19, 237n60
- Hales, John Wesley, 211–12, 278n1
Hall, Augusta (Lady Llanover), 65–66
Hallam, Arthur Henry, 36

- Hamilton, Thomas, 150
Hamilton, Walter, 203
Hartog, François, 12
Harvey, John, 57, 247n3
Hawkins, Ann, 35
Hawman, Ellen, 262n13
Hawthorne, Nathaniel, 107
Hazlitt, William, 11, 39, 134, 189
Heffernan, James, 54
Hemans, Felicia, 9, 14, 39, 42, 71, 77, 187, 192, 195, 201, 203–5, 209, 215, 277n22, 277n26, 277n27, 277n35; in anthologies, 191, 194, 197–98, 200–201, 202–8, 212–14, 217; as an artist, 62–63, 62; “Casabianca,” 194, 197–98, 201–5, 207, 209–10, 223, 277n35; *The Forest Sanctuary*, 63, 197, 198, 200, 201, 204, 212, 217, 220, 275n4; “The Graves of a Household,” 63, 197–8, 203, 207, 217, 277n35; “The Homes of England,” 63, 198, 205–6, 208; illustrated works of, 62–65, 62, 64, 66; pay rate of, 276n8; portraits and statues of, 75–77, 76; *The Siege of Valencia*, 197–98, 212, 213–14, 278n4; “The Voice of Spring,” 206–8, 278n40, 278n44; Welsh heritage of, 62–64, 76
Hemingway, Ernest, 244n48
Henderson, Andrea, 157
Henneman, William, 267n49
high-art reception. *See under* tradition
Hill, David Octavius, 149, 157, 158–59
Hilton, Boyd, 96
Hilton, Tim, 261n49
historicism, 21–26, 192–93, 238n5; new, 22, 192–93; punctual, 4, 21–23. *See also* history, concepts of; time, concepts of
history, concepts of, 11–15, 37–42, 53–73, 77, 83–84, 235n22, 235nn26–27, 238n3, 244n43, 247n7
Hobhouse, John Cam, 40, 49, 69, 139, 168, 189, 263n40, 264n53; and Byron’s grave marker, 171; and the Cambridge Byron statue, 137–38, 140–42, 144, 169
Hofkosh, Sonia, 157
Hogg, James, 151, 247n1
Homer, 107, 140, 142
“Homes of England, The.” *See under* Hemans, Felicia
Hopkins, Gerard Manley, 24
Howard, Frederick, 216
Howard, Henry, 140
Hulme, T. E., 98
Hunnisett, Basil, 237n52
Hunt, John, 279n26
Hunt, Leigh, 9, 39, 101, 185, 189
Huxley, Thomas Henry, 96
Iley, Matthew, 93, 94, 254n21
illustration, 4, 45–85; evolving definition of, 48–49; photographic, 17, 52–53; as renovation, 45–72, 76–85; Romantic attitudes toward, 45–47, 48, 51; techniques, 18, 47, 245n10; verbal, 48–49, 120; Victorian attitudes toward, 49–51, 54
Industrial Revolution, 12
Ireland, Samuel, 137–38, 144
Jacks, Lawrence Pearsall, 258n97
Jackson, H. J., 124
James, Elizabeth, 270n41
James, Henry, 12, 31, 112, 235n23; *The Aspern Papers*, 36–38
James, William, 97
Jeffrey, Francis, 204, 211, 248n10
Jenkyns, Richard, 137
Jenner, Edward, 174
Jerrold, Blanchard, 165
Johnson, Samuel, 48, 140
Johnston, James, 126
Jones, Howard Mumford, 261n38
Jonson, Ben, 75, 137
Keats, John, 9, 10, 24, 32, 39, 77, 103, 104, 106, 121, 186, 215, 225; “Ode to a Nightingale,” 38; “On First Looking into Chapman’s Homer,” 186
Kemp, George Meikle, 152, 154–55
Kermode, Frank, 21, 32–33
Kernot, J. H., 62
Kingsley, Charles, 92
Kittler, Friedrich, 236n45

- Korte, Barbara, 273n10
Koselleck, Reinhart, 12, 235n22
Kruppa, Patricia Stallings, 258n4
Kubic, Craig, 260n26
- Lackington, James, 233n3
“Lady of the Lake, The.” *See under* Scott, Walter
Lamb, Charles, 39, 189, 275n30
Landon, Letitia, 39
Langan, Celeste, 18
Latané, David, 273n9
Latour, Bruno, 15
Laver, James, 247n4
Lay of the Last Minstrel. *See under* Scott, Walter
Leigh, Augusta, 40, 171, 271n50
Lessing, Gotthold Ephraim, 54
Lethbridge, Stefanie, 188, 273n14
Levinson, Marjorie, 22
lieux de mémoire. *See* memory: sites of
Lister, Raymond, 245n10
literary criticism. *See* criticism, literary
literary reception. *See under* reception tradition
Liu, Alan, 22, 192–93
Livingstone, David, 156, 176
Llanover, Lady. *See* Hall, Augusta
Lockhart, John Gibson, 155, 180, 201
London, 146–47, 164–81, 225, 227–29, 268n1, 269n21; Corporation of, 269n9; County Council, 269n9
Longer English Poems (Hales), 211, 278n1
Longfellow, Henry Wadsworth, 77
Longmans, 274n26
Lootens, Tricia, 64
Lord Byron. *See* Byron, George Gordon
Lothian, Marquess of (Schomberg Kerr), 138
Lyall, Alfred, 36
Lynch, Deidre, 98
- Macauley, Thomas Babington, 134, 156, 264n50
MacIntyre, Alasdair, 27–28, 29, 30, 93, 241nn36–37, 241n40, 241n44, 241n46
Mackay, Charles, 186–87, 273n7
Madame Tussaud’s, 120, 134, 135
Malthus, Thomas, 39
Mandell, Laura, 188
Manfred. *See under* Byron, George Gordon
Mannheim, Karl, 38
Marcus, Leah, 22, 238n3
markers, commemorative, 136, 138, 145–46, 165–66, 167, 268n8, 269n29, 270n30, 271n50; blue-plaque scheme, 165, 167, 269n9
Marlowe, Christopher, 242n3
“Marmion.” *See under* Scott, Walter
Martindale, Charles, 30, 130, 240n23, 261n52
Maxwell, Richard, 246n14
Mayhew, Henry, 165
Mazeppa. *See under* Byron, George Gordon
McEwan, Ian, 269n21
McGann, Jerome, 22–23, 53, 213, 238n2, 239n14
McGonagall, William, 102
McKelvy, William, 93
McKenzie, D. F., 274n25
McLane, Maureen, 18
McWilliam, Rohan, 179
media, 16, 18, 19, 236n40; definition of, 15–16; ecology, 17–20, 45–54, 162–63, 187, 230, 237n56; interpretation through (*see* mediation); print, 16, 17, 18, 19, 45–54, 124, 133, 188; technological, 16, 17, 18, 19, 47, 60, 73, 156–58, 236n45; Victorian, 3, 5, 10–21, 25, 40–42, 45–85, 90–94, 98–99, 103–4, 119–30, 133–224, 227–30; visual, 17, 18, 19–20, 45–85, 117–18, 135–81
mediation, 5–6, 15–20, 23–25, 53–54, 116, 134–35, 211, 228–31; through multiple media (*also* remediation), 2, 3, 18–19, 135, 144, 157–59, 161–63, 228, 237n61; present-day, 52, 93, 189, 192–94; by Romantics, 45–47, 51, 157–59; by Victorians, 16, 18–20, 24, 40–42, 50–51, 53, 70, 91–92, 99, 118–19, 123–30, 133, 135–37, 144, 157–63, 185–86, 188–89, 195–98, 200, 203–9, 211–24
Meisel, Joseph, 91, 253n5, 253n8, 259n4

- memory, 37; collective, 133–35; cultural, 10, 13–15, 20, 37, 40–42, 85; sites of (also *lieux de mémoire*), 14, 15, 18, 41–42, 134, 145, 181. *See also* history, concepts of; time, concepts of
- men: perceived characteristics of, 171; reading habits of, 36, 186
- Menken, Adah Isaacs, 233n6
- Metropolitan Tabernacle Pulpit, The* (Spurgeon), 259n24
- Michael, Ian, 190, 194, 273n8
- Midwestern Baptist Theological Seminary, 123, 260n27
- Mill, John Stuart, 24, 31–32, 38, 96, 104
- Miller, J. Hillis, 53
- Miller, Richard, 223–24
- Mills, Nathaniel, 163
- Milton, John, 48, 103, 104, 121, 128, 141–42; portraits and statues of, 137, 140, 174–77
- Mitchell, W.J.T., 47
- modernity, 10, 97–98; definition of, 12, 235n23; and history, 10, 12–13, 20, 28, 31–42, 55–61, 64–66, 71, 148, 162, 235n22; and media, 10, 20, 25, 28, 41–42, 45–54, 67–68, 70–71, 144, 159–63, 167, 185–86, 189–91, 236n40, 249n34, 250n2; and memory, 10, 13–15, 20, 41–42; and time, 12–13, 38–39, 186, 235n27. *See also* history, concepts of; time, concepts of
- Moore, Thomas, 69, 70, 94, 178, 230, 254n21, 267nn40–41, 272n69; photograph of, 157
- Moretti, Franco, 38, 194
- Morgan, Monique, 215
- Morgan, Prys, 65
- Morison, John, 92
- Moxon, Edward, 251n20, 279n20
- Moxon, Emma, 251n20
- Mueller, Martin, 194, 275n33
- Murray, John II, 68, 137, 274n26, 279n26
- Murray, John III, 70, 81, 129, 167, 169, 192
- Najarian, James, 24
- National Gallery (London), 139. *See also* National Portrait Gallery
- National Monument (Edinburgh), 147, 148
- National Portrait Gallery (London), 19, 139, 251n16
- Neal, John, 204, 277n26
- Nelson Monument (Edinburgh), 146–47, 148
- Nelson's Column (London), 146, 158, 159
- Newhall, Beaumont, 267n49
- new historicism. *See under* historicism
- Newton, Isaac, 138, 140, 141–42, 264n50
- Noble, Matthew, 264n50
- Nora, Pierre, 14, 148, 265n2
- Nor Loch (Edinburgh), 266n13
- Norman, Sylva, 199
- Olympic Games (2012), 225–28
- Omniana*. *See under* Coleridge, Samuel Taylor
- Ossoli, Margaret Fuller, 107
- Our English Lakes, Mountains and Waterfalls, as Seen by William Wordsworth* (Ogle), 58–61, 59, 66–68, 67, 71, 249n34
- “Ozymandias.” *See under* Shelley, Percy Bysshe
- Palgrave, Francis Turner, 11, 186
- Palgrave's Golden Treasury*, 11, 186, 273n9, 275n3
- Panthéon (Paris), 145, 267n46
- pantheons: British, 134–59, 161–81, 264n50, 269n23; characteristics of, 180–81; domestic, 177–80; French (*see* Panthéon); literary, 135, 137–38, 139, 140–44, 146–59, 161–81, 264n50, 269n23; and Reform movement, 133–37; Scottish, 146–59, 161–63, 175–76; secular, 139, 140–44, 146–59, 161–81, 264n50
- paper, 17
- Park, Mungo, 156
- Parrish, Stephen, 23
- Pascal, Blaise, 89, 92
- Payne, J. Bertrand, 251n20
- Peacock, Thomas Love, 39
- The Pencil of Nature* (Talbot), 52, 158, 267n49
- Penny Post, the, 160
- Pfau, Thomas, 22

- Pharand, Michel, 262n13
Phillips, Thomas, 264n53
Phillips, Willard, 254
Phiz (Hablott K. Browne), 48
photography, 156–57, 248n9, 267n39; as
 book illustration, 52–53, 267n49; of
 manuscripts, 157–58, 267n42; printing of,
 17, 157. *See also* postcards
plaques, commemorative. *See* markers,
 commemorative
Playfair, William, 146
Pocklington, Joseph, 66–67, 249n29
Poe, Edgar Allan, 215
Poetical Works of Lord Byron, The (Rossetti),
 77–81, 79, 252n25, 252n27
Poets' Corner, 174–75. *See also* Westminster
 Abbey
Political Martyrs' Monument (Edinburgh),
 149–51, 158, 266nn16–17
postcards, 160–63, 160, 162, 268n52
Postman, Neil, 18, 237n56
Powles, Judy, 260n26
Prelude, The. *See under* Wordsworth,
 William
Price, Leah, 188, 189, 193, 220, 253n10
printing techniques, 17, 47–48, 236m49,
 237n52, 245n10
printmaking. *See* illustration
Prometheus Unbound. *See under* Shelley,
 Percy Bysshe
Public School Speaker and Reader,
 The (Carpenter), 279n17
Pyne, J. B., 67, 249n30

Queen Mab. *See under* Shelley, Percy Bysshe

Rae, William, 148, 155
Ramsay, Allan, 147, 149
Raven, James, 191–92
Read, Benedict, 147
reception tradition: anthology, 189–90, 194,
 273n14; contacts between types of, 3,
 24, 25, 26–30, 90, 103–4, 119, 128–30, 152,
 189–90, 194; critics and, 3, 4, 5–6, 21–28,
 54, 89–90, 98, 99, 107–16; literary, 21–28,
 53–54, 93, 94, 98, 109, 128–29, 261n52,
 273n14; religious, 89–116, 118–19, 128–30,
 253n12. *See also* historicism; tradition
recitation, 24, 28, 188, 202, 207, 214, 276n18
reform, political, 133–34, 148, 154, 165
Reiman, Donald, 23
religious belief, 12, 89, 91–92, 94–99, 101, 107,
 109–11, 113–16, 180, 253n12
religious reception. *See under* reception
 tradition
remediation, definition of, 19. *See also*
 mediation
reprints and collected works. *See under*
 books
Ricks, Christopher, 273n9
Robertson, Edward, 75
Robertson, Frederick, 36
Robinson, Mary, 10–11, 234n9
Rob Roy. *See under* Scott, Walter
Robson, Catherine, 202
Roe, Nicholas, 22, 23
Rogers, Samuel, 40, 165–66
Romantics: in anthologies, 123–24, 185–224,
 273n10, 277nn35–36; on illustration,
 45–47, 51; in reception history, 24–25, 53,
 89–130, 273n14; and the spirit of the age,
 13, 193; in Victorian reprints, 45, 50–54,
 75–85, 273n21
“Rosabelle.” *See under* Scott, Walter
Rossetti, Dante Gabriel, 24, 77
Rossetti, William Michael, 77–78, 80, 81, 83,
 169, 244n52
Rosslyn, Lord (Robert St. Clair-Erskine),
 135, 169, 271n57
Roubiliac, Louis-François, 140, 144, 264n50
Royal Society of Arts. *See* Society of Arts
Ruskin, John, 30, 70, 119, 129, 152, 261n49

Sala, George, 171
Salvation Army, 96
Samuel, Raphael, 14–15
scalable reading, 194, 275n33
Schaaf, Larry, 157, 267n49

- Scott, Walter, 10, 11, 15, 22–23, 39, 59, 77, 101, 135, 137, 138, 146, 169, 180, 234n1, 237n63, 247n1, 248n10, 266n16; in anthologies, 9, 211–12; as editor, 48–49, 189; illustrated works of, 47, 48, 49; on illustrations, 46, 51; “The Lady of the Lake,” 1–2; *Lay of the Last Minstrel*, 211–12; “Marmion,” 34; portraits and statues of, 19, 20, 135, 137, 138, 139, 164, 178, 179–80, 272n65; *Rob Roy*, 38; “Rosabelle,” 211–12; *Waverley*, 38. *See also* Scott Monument
- Scottish National Gallery, 139
- Scottish National Portrait Gallery, 139
- Scott Monument, 145–63, 149, 156, 159, 164, 180; design and construction of, 30, 147–48, 151–55, 172–74, 176–77; funding for, 136, 153–54; inauguration of, 136, 156, 171; in other media, 20, 156, 160–62, 161–63; as photographic subject, 156–57, 158–59
- secularization, 95–97; and religious reception tradition, 95–96, 98–101, 105–7, 109, 115; Romanticism and, 74, 90, 98–101, 105–16, 130. *See also* religious belief
- Sedgwick, Eve Kosofsky, 243n20
- Selection from the Works of Lord Byron* (Swinburne), 78, 252n30
- Senancour, Étienne Pivert de, 32
- “Sensitive Plant, The.” *See under* Shelley, Percy Bysshe
- sermons, 30, 90–91, 94, 103, 104, 114, 116, 118–20, 124–27, 129
- Severn, Joseph, 40
- Shakespeare, William, 103, 121, 122, 215, 279n15; in anthologies, 104, 194; illustrated editions of, 48, 54; portraits and statues of, 73–74, 75, 137, 140, 142, 166, 174–77, 175, 178
- “She Walks in Beauty.” *See under* Byron, George Gordon
- Shelley, Mary, 40, 200, 201, 209, 279n20
- Shelley, Percy Bysshe, 9–10, 15, 23, 32, 36, 37, 39, 77, 94, 121, 128, 167, 200–203, 215, 225–28, 257n56, 276n6, 276nn10–11; *Alastor*, 199, 217, 218–19, 220; in anthologies, 187, 190–91, 194, 195, 199–202, 205, 208–10, 217–19, 224, 277n35; atheism of, 100–101, 105–6, 109, 128; *The Cenci*, 199, 217, 219–20; “The Cloud,” 199, 203, 277n35; feminization of, 205; literary portrayals of, 33–35, 41–42; “Ozymandias,” 200, 225–28, 226; as poet of sound, 101, 108, 257n43; portraits and statues of, 112, 178, 272n69; *Prometheus Unbound*, 104, 106, 110, 200, 275n3; *Queen Mab*, 106, 108, 199, 200, 217–18, 220, 224, 279n20; reimagined as Christian, 99–116; “The Sensitive Plant,” 199, 203, 208–9; “To a Skylark,” 199, 201–2, 203, 209–10, 276nn18–19, 277n35; Victorians’ treatment of controversy, 217–18, 220
- Sheppard, John, 89, 90, 91, 93, 94, 254n21
- Siege of Valencia, The. See under* Hemans, Felicia
- Sinker, Robert, 144
- Siskin, Clifford, 15, 16
- Smiles, Samuel, 155
- Smith, Alan, 249n29
- Smith, Paul, 170
- Smith, Sheila M. 233n2
- Snow, Vernon, 267n49
- societal divisions, as poetic theme, 206
- Society of Arts (*also* Royal Society of Arts), 165–67
- Sontag, Susan, 60
- Southey, Robert, 40, 189, 213, 249n29, 275n30
- Specimens of the Early English Poets* (Ellis), 275n30
- Spurgeon, Charles Haddon, 30, 99, 117–30, 258n4, 259n14, 259n24; career of, 118–20; as mediator of Byron, 117–18, 121–30, 224; publications of, 119, 122, 126; reading by, 118, 120–24, 127, 128–30, 260n27, 260n29, 260n33, 261n35, 261n41; and Ruskin, 119, 129, 261n49; sermons of, 118, 119–22, 125, 129–30
- Spurgeon College, 123
- Stanhope, Earl (Philip Henry Stanhope), 168, 170

- Stanley, Arthur Penrhyn, 138
- St. Clair, William, 51, 74, 190, 191–92, 272n5, 273n21, 274n25
- St. Paul's Cathedral, 134, 139–40, 163
- statues, 18, 135–47, 166, 169–80, 264n50, 265n6, 272n65
- Stell, John, 148–49, 154, 172
- Stein, Atara, 240n22
- Stein, Gertrude, 244n48
- Stewart, Dugald, 147
- Stowe, Harriet Beecher, 77, 171
- Sun Pictures in Scotland* (Talbot), 156, 157–58
- Swinburne, Algernon Charles, 24, 31–32, 38, 77, 78, 81, 130, 244n47, 252n30
- Sybil*. *See under* Disraeli, Benjamin
- Talbot, William Henry Fox, 19, 52, 156, 157–59, 267n39, 267n49
- Tanselle, G. Thomas, 53
- Tauchnitz, Bernhard, 260n27
- Taylor, Charles, 12, 95, 96
- Taylor, Henry, 40
- Tennyson, Alfred, 24, 32, 37–38, 103, 134, 169, 178; illustrated works by, 60; “To the Queen,” 35–36
- Thomas, Julia, 54
- Thomson, James, 96, 111, 152, 257n43
- Thornycroft, Thomas, 174–74, 175, 177
- Thorpe, James, 238n10
- Thorwaldsen, Bertel, 142–44, 143, 168, 169, 172, 177, 179, 180, 264n53, 265n59
- Thousand and One Gems of English Poetry, A* (Mackay), 186–87
- Thucydides, 12
- time, concepts of, 12, 25–26, 39, 60. *See also* historicism; history, concepts of
- tissue guards. *See under* frontmatter
- title pages. *See under* frontmatter
- “To a Skylark.” *See under* Shelley, Percy Bysshe
- “To the Queen.” *See under* Tennyson, Alfred
- Todd, John, 9
- tourism, 20, 24, 60–61, 65–68, 70–71, 120, 139–40, 143–44, 161, 162, 167, 175–76, 216, 250n44
- tradition, 25–30, 241n34, 241nn36–37, 241n40, 241n46; high-art, 240n22, 240n31; invented, 65–66. *See also* reception tradition
- Trelawny, Edward John, 40, 168, 169, 269n29
- Trinity College Library (Cambridge), 117, 140–44, 141, 143, 145, 148, 264n50
- Truths Illustrated by Great Authors* (White), 124, 126, 127
- Tuck & Sons, Raphael, 161–62
- Turner, Charles Tennyson, 144
- Turner, J.M.W., 48, 68
- Venables, George, 36
- Venetia*. *See under* Disraeli, Benjamin
- Victoria, Queen, 102, 153, 154, 174
- Victoria and Albert Museum (*also* South Kensington Museum), 170, 270n41
- Victorians, interests of, 49–50, 73, 160–61; religious habits of, 90–91, 253n7; views on Romanticism, 9–11, 13–16, 24–25, 31–42, 49–55
- Virgil, 140, 142
- visual culture. *See* culture, visual
- Vizetelly, Henry, 50, 52
- “Voice of Spring, The.” *See under* Hemans, Felicia
- Wade, Thomas, 101
- Wales, invented traditions of, 65–66
- Walter, Catherine, 267n49
- Walter, John, 267n49
- Wark, McKenzie, 236n40
- Warner, William, 15, 16
- The Waste Land* (Eliot), 26–27
- Watson, Nicola, 83, 269n23
- Watson, William, 152–53
- Waverley*. *See under* Scott, Walter
- Webb, Timothy, 209, 276n10
- Weber, Max, 155
- Weekes, Henry, 112, 264n50
- Wellington, Duke of (Arthur Wellesley), 147, 149, 176–77, 178, 180, 271n63, 272n66
- West, William, 75–76

- Westall, Richard, 49
Westmacott, Richard, 176
Westminster Abbey, 134, 137–42,
145, 158, 163, 174, 263n39,
269n23, 269n23
Whewell, William, 140, 264n50
White, Daniel, 98
White, Hale, 92
White, Hayden, 235n22
White, William, 124
Wilde, Oscar, 24
Wilkie, David, 72, 247n1
Wilkinson, Harvey, 249n29
William IV, King, 153, 154
Williams, Bernard, 12
Williams, Charles William, 138
Williams, Raymond, 26, 38, 237n60,
240n31, 244n43
Wilmot, Anne, 230, 281n9
Wilson, John, 63, 101, 147, 149, 176
Wodehouse, P. G., 113
Wolfson, Susan, 63, 200, 201, 278n41
women: perceived characteristics of, 63–64,
203–4, 205; reading habits of, 186
Wood, Gillen D'Arcy, 46–47, 158
Wood, John, 157, 267n39
Woolner, Thomas, 264n50
Wootton, Sarah, 240n22
Wordsworth, Dorothy, 40
Wordsworth, Mary, 40
Wordsworth, William, 20, 22–23, 24, 31–32,
36, 39, 61, 63, 75, 77, 103, 104, 121, 225,
244n47, 248n8, 249n34, 252n34, 272n69;
in anthologies, 9, 189, 194; on illustrated
books, 45–47; illustrated works of, 49,
53, 66–68; landscapes associated with,
58–61; as poet laureate, 36; portraits and
statues of, 47, 75, 81–83, 82, 84–85, 138,
178; *The Prelude*, 22, 83–84, 166–67, 215;
spirituality of, 91–92, 98
Wren, Christopher, 140, 141
Wyatt, Matthew Coates, 177, 271n63
Yeats, William Butler, 39