Writers of the Romantic period were fascinated by experiences of pain and misery, and explored the ability to derive pleasure, and produce creative energy, out of suffering and submission. These interests were closely connected to the failure of the industrial and democratic revolutions to fulfill their promise of increased economic and political power for everyone. Writers as different as Frances Burney, William Hazlitt, John Keats, and Lord Byron both challenged and came to terms with the injustices of modern life through their representations of willing submission. Andrea K. Henderson teases out these configurations and analyzes the many ways in which ideas of mastery and subjection shaped Romantic artistic forms, from literature and art to architecture and garden design. This provocative and ambitious study ranges widely through early nineteenth-century culture to reveal the underlying power relations that shaped Romanticism.

Andrea K. Henderson is Associate Professor of English at the University of California, Irvine.
This series aims to foster the best new work in one of the most challenging fields within English literary studies. From the early 1780s to the early 1830s a formidable array of talented men and women took to literary composition, not just in poetry, which some of them famously transformed, but in many modes of writing. The expansion of publishing created new opportunities for writers, and the political stakes of what they wrote were raised again by what Wordsworth called those “great national events” that were “almost daily taking place”: the French Revolution, the Napoleonic and American wars, urbanization, industrialization, religious revival, an expanded empire abroad and the reform movement at home. This was an enormous ambition, even when it pretended otherwise. The relations between science, philosophy, religion, and literature were reworked in texts such as *Frankenstein* and *Biographia Literaria*; gender relations in *Vindication of the Rights of Woman* and *Don Juan*; journalism by Cobbett and Hazlitt; poetic form, content, and style by the Lake School and the Cockney School. Outside Shakespeare studies, probably no body of writing has produced such a wealth of comment or done so much to shape the responses of modern criticism. This indeed is the period that saw the emergence of those notions of “literature” and of literary history, especially national literary history, on which modern scholarship in English has been founded.

The categories produced by Romanticism have also been challenged by recent historicist arguments. The task of the series is to engage both with a challenging corpus of Romantic writings and with the changing field of criticism they have helped to shape. As with other literary series published by Cambridge, this one will represent the work of both younger and more established scholars, on either side of the Atlantic and elsewhere.

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ROMANTICISM AND THE
PAINFUL PLEASURES
OF MODERN LIFE

ANDREA K. HENDERSON
For Michael and Clara
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7. Sir John Soane, detail of the east respond of the arches separating the Library from the Dining Room, 13 Lincoln’s Inn Fields. By courtesy of the Trustees of Sir John Soane’s Museum.

8. Humphry Repton, “Approach to Woburn Abbey, before It Was Altered,” from *Fragments on the Theory and Practice of Landscape*
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Acknowledgments

Marjorie Levinson, Carla Mazzio, Adela Pinch, Michael Schoenfeldt, Rei Terada, Yopie Prins, Marlon Ross, Lisa Freeman, and Kerry Larson all provided vital commentary and encouragement throughout the drafting of this book. I owe its completion to their example, their criticism, and their friendship.

This project got its start during my time at the Michigan Society of Fellows, under the headship of James Boyd White; I am grateful to the Society and to the University of Michigan English department for their support in the early phases of the book’s preparation. The Humanities Center at the University of California, Irvine provided support at the end of the process. Alan Bewell, Marshall Brown, Jerry Hogle, Geri Friedman, Laura Mandell, Anne Mellor, Mark Schoenfield, Teresa Goddu, Jay Grossman, George Bornstein, Stuart Curran, Jay Clayton, and Valerie Traub read portions of the manuscript and have been unflaggingly helpful and generous interlocutors. Hugh Roberts, Jerry Christensen, Jayne Lewis, Richard Kroll, Ann Van Sant, Victoria Silver, and Jim Steintrager all offered valuable advice at the final, and most difficult, stages of composition, as did my readers at Cambridge and my editors, Jim Chandler and Linda Bree.

Michael Szalay, who patiently read draft after draft, helped me to reconceive the book in crucial ways. Its final form owes much to him. It is he and Clara Szalay, along with Glenn, Dorothy, and Teri Henderson, who have kept me going through the rough spots.

Two sections of Chapter 2 originally appeared elsewhere in somewhat different form: one as “Commerce and Masochistic Desire in the 1790s: Frances Burney’s Camilla” (Eighteenth-Century Studies 31:1) and the other as “Burney’s The Wanderer and Early-Nineteenth-Century Commodity Fetishism” (Nineteenth-Century Literature 57:1). A portion of Chapter 3 appeared as “Passion and Fashion in Joanna Baillie’s ‘Introductory Discourse,’” in PMLA 112:2. I am grateful to those publishers for allowing me to reprint modified versions of that material here.

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