

INTRODUCTION

The Fetters of Verse

*I lock you in an American sonnet that is part prison,
 Part panic closet, a little room in a house set aflame.*

– Terrance Hayes

In 2018, a student asked Terrance Hayes: ‘to be a poet, do you have to write in traditional poetic forms? Do you have to write in iambic pentameter?’ ‘If you can breakdance, that’s cool,’ Hayes answered. ‘If you can breakdance in a straitjacket, that’s even better.’¹ He returned to this image elsewhere:

My relationship to form is that of a bird inside of a cage, moving around. Put it this way, if you were in a breakdancing competition against yourself, but said, OK, I’m going to do everything with a straitjacket on, you are automatically going to win because you are doing all the moves but now you have another barrier, and us watching you can see you being less free shows us your skill – just how free you actually are. Form allows me to get freer. I know what I’m pushing against and I need that otherwise I’m a bird out of a cage.²

This book will be full of caged birds and the paradoxical freedoms of constraint. But why does a straitjacket make the dancing ‘even better’?

A partial answer might think through the relationship between Hayes’s formalism and his own history. His mother worked as a prison guard, and he found a route to poetry at university, but for a time, ‘corrections seemed like the easiest option. That or the military.’³ He makes ample use of traditional forms like the sonnet, as well as variations of his own invention like the ‘golden shovel’. In 2018, he published two books: a sequence of *American Sonnets*, and *To Float in the Space Between*, which responds to the

¹ Stephen Burt, ‘Galaxies Inside His Head’, *New York Times Magazine* (24 March 2015).

² Rachel Long, ‘Dinner with Terrance Hayes’, *The White Review* (January 2019): www.thewhitereview.org/feature/dinner-terrance-hayes/ (accessed 4 May 2021).

³ Burt, ‘Galaxies’.

work of the imprisoned writer Etheridge Knight.⁴ In another poem, ‘Model Prison Model’, he writes: ‘I feel like this is a good time / to tell you my father, mother and closest cousin / have worked decades as correctional officers.’ The poem addresses the effects of mass incarceration on kin both inside and outside the cell. Nonetheless, the speaker confesses ‘surprise’ ‘when I, a black poet, / was asked to participate in the construction’ of a model prison.⁵ Identifying not with the prisoner or guard but with the architect, the speaker resists biographical and racialised readings and offers up the poem itself as a ‘model prison’, a space that contains subjects within its formal artifice.

Hayes’s formal experimentations exemplify the paradoxical freedom of constraint. That principle, and its inverse (that liberating poetry from the constraint of form is key to emancipation), are central poles around which poetry oscillates. And so this book starts with a simple claim: for centuries, poets have compared the experience of writing formally constrained verse to bondage. Bondage can be materialised as fetters, chains, shackles and chemical restraints, as well as less visible techniques of control such as coercion, terror or legal injunctions. It occurs everywhere, but certain sites are defined by it, such as the prison, the plantation and the camp. People and animals can be bound in homes, hospitals, asylums, schools, factories and workplaces, churches, public housing, ghettos, reservations, shelters, juvenile facilities, immigration detention centres, farms and abattoirs. Bondage also includes the more ambivalent example of erotic domination. It is an experience of individuals and collectives, it is sometimes voluntary and more often compulsory, and it occurs in both institutions and ‘private’ spaces.

A representative, though certainly not exhaustive list, of poets’ use of bondage as a metaphor for verse-making would include: Samuel Daniel’s urging that form does not represent a ‘tyrannical bounding of the conceit’, ‘as if art were ordained to afflict nature, and that we could not go but in fetters’, and that ‘if our labours have wrought out a manumission from bondage, and we go at liberty, notwithstanding these ties, we are no longer the slaves of rhyme, but we make it a most excellent instrument to serve us’ (1603); John Donne’s remark that Lady Bedford ‘only hath power to cast the fetters of verse upon my free meditations’ (1609), and his lines – probably from the 1590s – announcing that ‘Grief brought to numbers cannot be so

⁴ Terrance Hayes, *To Float in the Space Between: A Life and Work in Conversation with the Life and Work of Etheridge Knight* (Seattle and New York: Wave Books, 2018).

⁵ Terrance Hayes, ‘Model Prison Model’, *Rattle* 31 (Summer 2009): www.rattle.com/print/30s/i31/ (accessed 4 May 2021).

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fierce / For he tames it, that fetters it in verse'; Margaret Cavendish's observation that 'A sad, and solemn Verse doth please the Mind, / With Chaines of Passions doth the Spirits bind' (1653); Milton's famous wish to deliver poetry from the 'modern bondage of rhyming' and restore its 'ancient liberty' in blank verse (1668); John Dryden's warning that the muse, 'When too much fettered with the rules of art, / May from her stricter bounds and limits part' (1684); Alexander Pope's similar judgement that Homer's 'measures, instead of being fetters to his sense, were always in readiness to run along with the warmth of his rapture' (1715); Samuel Johnson's description of poetic melody as that which 'shackles attention, and governs passion' (1751); Horace Walpole's letter to Voltaire, which argues that 'a great genius . . . can still shine, and be himself, whatever fetters are imposed on him' (1768); William Blake's assertion that 'Poetry Fetter'd, Fetters the Human Race!' (1804); Arthur Schopenhauer's argument that 'metre and rhyme are a fetter, but also a veil which the poet cast around himself . . .' (1819); William Hazlitt's opinion that 'we like metaphysics as well as Lord Byron; but not to see them making flowery speeches, nor dancing a measure in the fetters of verse' (1825); Ralph Waldo Emerson's desire to write 'such rhymes as shall not suggest a restraint but contrariwise the wildest freedom' (1839); G. H. Lewes arguing that song gives the true poet 'free movement in the absurdly called "shackles" of verse. Where ever you discern the "shackles", you may be sure the mind is a captive' (1842); Oliver Wendell Holmes depicting his Muse as 'a suppliant, captive, prostrate, bound, / She kneels imploring at the feet of sound' (1846); Coventry Patmore's 'Essay on English Metrical Law', which commends the 'shackles of artistic form' that must be learned through 'hard discipline' (1857); Herbert Spencer's comparison of the muscular excitements of poetic rhythm to a tail-wagging, jumping and wriggling dog 'chained to his kennel' (also 1857); the essay on Symbolism by Jean Moréas, which claims Verlaine 'broke his honour against the cruel fetters of verse' (1886); T. S. Eliot's essay on 'Vers Libre', which contends that 'freedom is only truly freedom when it appears against the background of an artificial limitation' (1917); D. H. Lawrence's admiration for Whitman's free verse as 'a wind that is forever in passage, and unchainable' (1919); Paul Valéry's admission that 'Whether I chain myself to the page I wish to write or to the page I wish to understand, in either case I am entering upon a phase of reduced freedom' (1937); Édouard Glissant's assertion that 'Measure . . . is *choice*, by which the being puts an end to his liberty in the world and offers to share in it' (1969); John Agard's poem 'Listen Mr Oxford Don', which rejects the charge that his linguistic activity is 'mugging' or 'assault / on de Oxford dictionary': 'I

ent serving no jail sentence / I slashing suffix in self-defence' (1985); Susan Howe's explanation that 'a lot of my work is about breaking free: starting free and being captured and breaking free again and being captured again' (1990); John Hollander celebrating the writer who reunites disparate sensations in metaphor 'and binds them with an indestructible chain of words', or who 'can fetter randomness and bind possibility and link design to execution in chains of its own forging which, when worked through rather than slipped off, become garlands of its own achievement' (1998); Fred Moten's declaration of interest 'in the relation between the prison cell and the sonnet' (2015); and DaMaris Hill's use of 'formal verse' as 'symbolic of the women's physical confinement' in *A Bound Woman is a Dangerous Thing* (2019).

In some of these examples, prosody constrains the poet's imagination; in others, it is the poet who imposes the chains of prosody on emotions or ideas that threaten to escape. For many of these poets, submitting voluntarily to the heteronomy of verse is perhaps the only encounter with bondage they ever have. But even that does not entail any real loss of autonomy: as Philip Sidney wrote, the poet, 'disdaining to be tied to any such subjection', is 'lifted up with the vigour of his own invention', escaping aesthetic or political law and freely ranging within the zodiac of his own wit.⁶ For others, the vigour of personal invention can never be enough to escape the gravity of historical and personal bondage.

This leads me to the central question of this book. What would happen to our understanding of the history and practice of lyric if we confronted these claims about constraint with poetic witnesses to actual bondage? How does the poet's freedom and individuation look from the perspective of slavery or the prison? If as Fred Moten argues, 'freedom is in unfreedom as the trace of the resistance that constitutes constraint',⁷ how can attending to actual bondage and resistance help us to track a different history of lyric poetry, one that does not map its liberation from formal constraints on to the emancipation of the individual under liberal democracy?

Poetry and Bondage examines how the *figure* of bondage is put to work by (mostly white) poets and critics in the elucidation of creative freedom. But I will also seek to understand what the bound *poet* knows, and contributes to knowledge, of freedom as concept and lived or forbidden reality. In doing so, I am drawing on numerous scholars who have argued that Enlightenment philosophies of liberty were composed not just in avoidance

⁶ Gavin Alexander, *Sidney's 'The Defence of Poesy' and Selected Renaissance Criticism* (London: Penguin, 2008), pp. 8–9.

⁷ Fred Moten, 'Taste Dissonance Flavor Escape: Preface for a Solo by Miles Davis', *Women & Performance* 17 (2007), pp. 217–46 (243).

of national complicities in the slave regimes around the world, but positively through those regimes.⁸ In what follows I briefly discuss the alignment between political and formal constraint, form and body, theme and soul, and the promise that the fetters of corporeality and delusion could be unlocked through the philosophical imagination. My aim here is to establish the historical and theoretical coordinates of the close readings that follow, which will entail some fairly rapid manoeuvres over the field of lyric studies. I want not just to outline my position in relation to some dominant academic orientations, but to establish a set of claims that the rest of this book will elaborate, about the reproduction of whiteness in lyric and criticism.

The Naked Foot of Poesy

The use of the word ‘fetter’ to describe the confinements of verse is conventional, and suggested by the fact that a foot is a unit of prosody. The Old English word *feotor* emerges around 800, to refer to chains or shackles used on the feet of humans and animals. It is derived from the old Aryan root for ‘foot’; in Latin it was the *pedica*, in Greek *πέδη*. The foot was regarded as one of the meanest parts of the body, farthest from the rational activity of the head. The Greek word for slave was *andrapodon*, ‘man-footed creature’, a coinage derived from *tetrapodon*, ‘four-footed creature’ – the common name for cattle.⁹

Matthew Bevis has catalogued the many associations between poetic composition and foot travel in the Romantic period, including William Hazlitt’s observation that Coleridge ‘liked to compose in walking over uneven ground, . . . whereas Wordsworth always wrote (if he could) walking up and down a straight gravel-walk’; Byron’s ‘perpetual consciousness of his lameness’ was also perceived in the irregularities of his metre.¹⁰ Dorothy Wordsworth recorded that in wet weather, William went into the

⁸ See, for example, Judith Shklar, *American Citizenship: The Quest for Inclusion* (Cambridge, MA: Harvard University Press, 1991); Orlando Patterson, *Freedom*, vol. I: *Freedom in the Making of Western Culture* (New York: Basic Books, 1991); Louis Sala-Molins, *Dark Side of the Light: Slavery and the French Enlightenment*, trans. John Conteh-Morgan (Minneapolis: University of Minnesota Press, 2006).

⁹ David Brion Davis, *Inhuman Bondage: The Rise and Fall of Slavery in the New World* (Oxford University Press, 2006), p. 33.

¹⁰ William Hazlitt, ‘My First Acquaintance with Poets’ (1823), in *The Complete Works of William Hazlitt*, ed. P. P. Howe, 21 vols. (London: Dent, 1930–34), 17:119, cited in Matthew Bevis, ‘Byron’s Feet’, *Meter Matters: Verse Cultures of the Long Nineteenth Century*, ed. Jason David Hall (Athens, OH: Ohio University Press, 2011), pp. 78–104 (80, 82).

garden with an umbrella, and walked back and forth, ‘fast bound within the chosen limits as if by prison walls’.¹¹ John Ruskin, explaining prosody to schoolchildren in 1880, described the spondee as keeping the ‘perfect pace of a reasonable two-legged animal’, and poetry by extension having ‘correspondence with the deliberate pace of Man, and expression of his noblest animal character in erect and thoughtful motion: all the rhythmic art of poetry having thus primary regard to the great human noblesse of walking on feet.’¹² Paul Valéry offered a syllogism: walking is to dancing as prose is to poetry.¹³ And then there’s Frank O’Hara, track star for Mineola Prep, running away from the threatening prosodist.¹⁴

The foot keeps rhythm. In chapters 7 and 8, I discuss folklorists in the late nineteenth and early twentieth centuries who studied African American song traditions. One of those was Thomas Talley. In his *Negro Folk Rhymes* (1922), Talley observes that ‘everyone who has listened to a well sung Negro Jubilee Song knows that it is almost impossible to hear one sung and not pat the foot’.¹⁵ Talley understands these rhythms to be the remnants of African percussive traditions:

When the Negroes were transported to America, and began to sing songs and to chant words in another tongue, they still sang strains calling, through inheritance, for the accompaniment of their ancestral drum. The Negro’s drum having fallen from him as he entered civilization, he unwittingly called into service his foot to take its place. (234)

In the familiar account of the relation of oral to written traditions, the melancholy text substitutes for the lost conviviality of song: the hand is a prosthesis for voice.¹⁶ In Talley’s analysis, however, the foot is the vestige of a lost drum. This is a different way of thinking of the importance of the foot to poetry, not just with praise of *homo erectus* or an irritable acknowledgment of the inadequacy of Greek and Latin foot-based prosody to English rhythms, but as the instrument of a non-European heritage of lyric which is embodied, communal and adaptive to conditions of catastrophe and loss. As Talley puts it, ‘the rattle of the crude drum of the Native

¹¹ Letter, May 1804, *The Letters of William and Dorothy Wordsworth: The Early Years*, ed. Chester L. Shaver (Oxford: Clarendon 1967), p. 477.

¹² John Ruskin, *Elements of English Prosody for Use in St. George’s Schools* (Orpington: George Allen, 1880), pp. 4–5.

¹³ Paul Valéry, *The Art of Poetry*, trans. Denise Folliot (Princeton University Press, 2014), pp. 70–1.

¹⁴ Frank O’Hara, ‘Personism: A Manifesto’, *The Collected Poems*, ed. Donald Allen (Berkeley and Los Angeles: University of California Press, 1995), p. 498.

¹⁵ Thomas Talley, *Negro Folk Rhymes: Wise and Otherwise* (New York: Macmillan, 1922), pp. 233–4.

¹⁶ An important contribution to overcoming this simplistic teleology is Derek Attridge, *The Experience of Poetry: From Homer’s Listeners to Shakespeare’s Readers* (Oxford University Press, 2019).

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African was loud by inheritance in the hearts of his early American descendants and its unseen ghost walks in the midst of all their poetry'.¹⁷

In writing this book, I have been pursuing these ghosts across the canon and outside it. I'll give my first example of such a reading. In his sonnet on the sonnet, John Keats fantasises about adorning the 'naked foot of Poesy' with more delicate rhymes:

If by dull rhymes our English must be chain'd,
 And, like Andromeda, the Sonnet sweet
 Fetter'd, in spite of pained loveliness;
 Let us find out, if we must be constrain'd,
 Sandals more interwoven and complete
 To fit the naked foot of Poesy;
 Let us inspect the Lyre, and weigh the stress
 Of every chord, and see what may be gain'd
 By ear industrious, and attention meet:
 Misers of sound and syllable, no less
 Than Midas of his coinage, let us be
 Jealous of dead leaves in the bay wreath crown;
 So, if we may not let the Muse be free,
 She will be bound with garlands of her own.¹⁸

Like Andromeda, the sonnet is 'chain'd' by rhyme, a monstrous foreign technology not very suitable to the English language. But not to worry; the sonnet's 'pained loveliness' can still be (somewhat sadistically) enjoyed, once we find her a nicer pair of sandals.

Keats's argument is rather capricious: if poetry must be sacrificed, at least let the fetters be lovely and the leaves fresh – for example, with this new hybrid Petrarchan and Shakespearean sonnet. Sounds return, but in slightly unpredictable patterns, exhibiting a *sprezzatura* that beautifies the performance of necessity. But that beautification, the sonnet also argues, is achieved through jealousy, industry and greed, a miserly hoarding of rhyming capital. The lyre, inspected and weighed by a factory manager or critic, is at odds with the delicate sandals with which the poet wishes to adorn poetry's 'naked foot'. The poem's pronomial references are also confusingly 'interwoven': there is a communal 'us', whose English is bound (though it's Andromeda, and the sonnet, and the Muse, that are in chains), who are constrained and who must do the work to 'find out' better poetic means; but we are also jealous, and 'may not let the Muse be free'. Our experience of being constrained – who says we 'may

¹⁷ Talley, *Negro Folk Rhythms*, p. 235.

¹⁸ John Keats, *John Keats*, ed. Elizabeth Cook (Oxford University Press, 1990), p. 281.

not? – motivates our constraining of the feminised and fettered figure of Poesy. She is bound because we are. Her bondage is decorated, if not relieved, by the beautification of her chains: she has been persuaded that she is bound in ‘garlands of her own’. The translation of compulsory bondage into a voluntary situation will occupy me throughout this book.

Keats’s sonnet has been read as an exercise in disciplinary, panoptic surveillance, foot fetishism and male sexual violence.¹⁹ The sexual energies compressed in Andromeda’s sandal might be related to a story by Strabo: as retold by Havelock Ellis, a sandal belonging to ‘the courtesan Rhodope . . . was carried off by an eagle and dropped in the King of Egypt’s lap as he was administering justice, so that he could not rest until he had discovered to whom this delicately small sandal belonged, and finally made her his queen’. This anecdote is part of Ellis’s discussion of foot fetishism, where he also notes that Roman prostitutes ‘were obliged to have their feet always naked in sandals or slippers (*crepida* and *solea*), which they fastened over the instep with gilt bands. Tibullus delights to describe his mistress’s little foot, compressed by the band that imprisoned it.’²⁰ Ovid, as we’ll see in Chapter 9, fixated likewise on the naked foot of Corinna, while those tender feet appear in a rather different way in the reading of Thomas Wyatt’s ‘They flee from me’ in Chapter 1.

But there is another frame that for me vies with psychosexual readings of this sonnet. It was written in Keats’s *annus mirabilis*, 1819. As such, it is often read as an exercise in formal experimentation, which allowed him to discover the complex sound patternings he used to such great effect in his odes. That is how he presented it in a letter to his brother George.²¹ The year 1819 was also that of debates leading up to the Missouri Compromise. George Keats had at that time just arrived in Louisville, Kentucky. George would become a successful entrepreneur, and – after his brother’s death – an enslaver. Three enslaved people would be sold from his estate when he died.²² Louisville is

¹⁹ Grant F. Scott, ‘The Muse in Chains: Keats, Dürer, and the Politics of Form’, *Studies in English Literature, 1500–1900* 34.4 (Autumn 1994), pp. 771–93. A speculative reading of Keats’s foot-fetish is offered by Richard Marggraf Turley, ‘“Strange Longings”: Keats and Feet’, *Studies in Romanticism* 41.1 (Spring 2002), pp. 89–106, which includes Keats’s astounding fable of the pregnant woman hungry for her husband’s feet.

²⁰ Havelock Ellis, *Studies in the Psychology of Sex* (New York: Random House, 1936), 3:25.

²¹ ‘I have been endeavouring to discover a better sonnet stanza than we have. The legitimate does not suit the language over-well from the pouncing rhymes – the other kind appears too elegai[a]c – and the couplet at the end of it has seldom a pleasing effect – I do not pretend to have succeeded – it will explain itself.’ John Keats, *The Letters of John Keats, 1814–1821*, ed. Hyder E. Rollins, 2 vols. (Cambridge, MA: Harvard University Press, 1958), 2:108.

²² Jonathan Clark Smith, ‘George Keats: The “Money Brother” of John Keats and His Life in Louisville’, *The Register of the Kentucky Historical Society* 106.1 (Winter 2008), pp. 43–68; Denise Giganti, *The Keats Brothers: The Life of John and George* (Cambridge, MA: Belknap Press of Harvard University Press, 2011), p. 399.

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on the banks of the Ohio River, the frontier between slavery and freedom. Both George and John were liberals who opposed slavery in principle, though George evidently found his principles were elastic when necessary.²³ In this poem, Keats uses a classical myth to depict an enchained woman whom ‘we may not let . . . be free’, even if we persuade ourselves that the garlands that constrain her are ‘her own’: she somehow wills her own captivity. Read in the context of chattel slavery with which his brother was becoming personally acquainted, this language of inspecting, weighing, desiring and fettering a body which expediency prevents us from emancipating takes on a set of uglier meanings than a relatively simple conceit about the constraints of the sonnet.

J. S. Mill and the ‘Liberal Lyric’

Another influential definition of lyric that draws on a figure of bondage can be found in John Stuart Mill’s 1833 essay ‘What is Poetry?’ The essay reflects Mill’s discovery of poetry as a space for liberated feeling after a period of intense crisis. In his autobiography, Mill describes his idiosyncratic education, directed by his formidable father John Mill, as solitary and isolated.²⁴ His father ‘resembled most Englishmen in being ashamed of the signs of feeling, and, by the absence of demonstration, starving the feelings themselves’ (53). John raised the young Mill to be ‘a mere reasoning machine’ (111). But in the autumn of 1826, Mill famously experienced a profound crisis of belief in his intellectual projects and was overwhelmed by despair. His recovery followed an attempt to cultivate his inner self through poetry, music and art. Reading Wordsworth’s poems for the first time in the autumn of 1828 was ‘a medicine for my state of mind’, because ‘they expressed, not mere outward beauty, but states of feeling, and of thought coloured by feeling, under the excitement of beauty’ (151). Mill also visited Wordsworth in 1831 and was impressed by the poet’s insights into ‘real life and the active pursuits of men’.²⁵ That year, Mill also met Harriet Taylor, whom he would marry after the death of her husband. Their friendship opened up a point of access to feeling and to poetry that had been sealed off by his paternal education. In very moving passages written after her death,

²³ For a reading of how Keats mythologised Africa and enslavement, see Debbie Lee, *Slavery and the Romantic Imagination* (Philadelphia: University of Pennsylvania Press, 2002), pp. 123–41.

²⁴ John Stuart Mill, *Autobiography and Literary Essays*, ed. John M. Robson and Jack Stillinger (1981), vol. 1 of *The Collected Works of John Stuart Mill*, ed. John M. Ronson, et al., 33 vols. (Toronto/London: University of Toronto Press and Routledge and Kegan Paul, 1963–91), pp. 37–9.

²⁵ *The Letters of John Stuart Mill*, ed. H. S. R. Elliot, 2 vols. (London, 1910), 1:11–12.

Mill acknowledges the enormous benefits to him of Taylor's 'meditative and poetic nature' (193) and her intellectual gifts. Through his love for Taylor, Mill's awakening sensitivities were channelled into poetry as the site of the beautiful and the sublime. Poetry taught him to feel.

It was in this context that Mill wrote his essay 'What is Poetry?', which was published in W. J. Fox's liberal *Monthly Repository* in 1833. In this essay, poetry is described as a space where 'the feeling speaks and . . . impresses itself, and finds response in other hearts.' The poetic imagination is 'indebted to some dominant feeling, not . . . to a dominant *thought*'.²⁶ And those thoughts are spoken in solitude. For Mill, 'All poetry is of the nature of soliloquy'; it is the expression of 'the poet's utter unconsciousness of a listener'.²⁷ While Wordsworth had famously argued that a poet is 'a man speaking to men',²⁸ for Mill, he is a man overheard speaking to himself: 'feeling confessing itself to itself in moments of solitude' (348). Whereas a confession is activated by the address to a listener – the interrogator, priest or God – the poet's truthful confession is guaranteed by his or her conviction that he or she is speaking in total solitude.

And yet, if the poem is written for publication, then surely the pretence of solitude is undermined at once? Isn't the poet who pretends to be alone even more of a liar than one who addresses his audience directly? Mill answers that poetry is only poetry when it can retain the authentic quality of private utterance, even when 'printed on hot-pressed paper, and sold at a bookseller's shop'. The poem is a soliloquy, and 'no trace of consciousness that any eyes are upon us must be visible in the work itself' (349).

Poetry's truthful communication of feeling is distinguished from eloquence by the absent presence of the audience. In Mill's influential formulation, 'eloquence is heard; poetry is overheard'. Eloquence is a deliberative utterance addressed to an audience. Lyric is quarantined from sociability. Anne Janowitz has argued that Mill severs the social setting from poetic intentions and renders explicit the links between the making of liberalism and the making of poetry; he is an important contributor to the tendency, from Romantic poetry forwards, to argue that 'modern lyric as poetry of inwardness and individuation is built on the ruins of the lyric of sociality'.²⁹

²⁶ Alba H. Warren Jr, *English Poetic Theory 1825–1865* (Princeton University Press, 1950), p. 75.

²⁷ J. S. Mill, *Autobiography and Literary Essays*, p. 349.

²⁸ William Wordsworth, *Lyrical Ballads, and Other Poems, 1797–1800*, ed. James Butler and Karen Green (Ithaca, NY: Cornell University Press, 1992), p. 751.

²⁹ Anne Janowitz, *Lyric and Labour in the Romantic Tradition* (Cambridge University Press, 1998), p. 19.