

The Capital and the Romantic Sublime

Martina Domines Veliki (University of Zagreb, Croatia)

Abstract:

This paper aims to explore the idea that the formulation of the modern discipline of economics involved a discourse on the romantic sublime. By using the example of Thomas De Quincey's *Confessions of an English Opium-Eater* (1821-2), it will address the issue of money and knowledge as two formative experiences in De Quincey's life. Unlike his literary model, William Wordsworth, who is eager to build up his 'egotistical sublime' (Keats's phrase), De Quincey is intent on registering his traumatic memories and resultant disorders and neuroses. Thus, he builds up a new type of romantic subjectivity where his personal accumulation of debt can be read as an encounter with the sublime and it runs parallel to Britain's ever-increasing national debt. The sublime in De Quincey's *Confessions* carries an ideological burden as it affirms the subsistence of a middle-class individual and his right to participate in the discourse of the sublime. However, De Quincey falls from his middle-class position and becomes one of the poor where his access to the sublime experience is utterly denied. De Quincey's London experience is measured against Wordsworth's London experience in *The Prelude* (1805) and by experiencing the 'negative sublime' (Weiskel), he puts Wordsworthian ethics into practice. Thus, De Quincey's *Confessions* show the tensions inherent in the romantic discourse of the sublime in a manner which connects romantic modes of subjectivity to the rising capitalist society.

Keywords: the sublime, capitalism, Thomas de Quincey, William Wordsworth

In writing about individual efforts to employ one's capital in the support of domestic industry, Adam Smith, in his *Wealth of Nations* says that a person is guided by 'an invisible hand' to 'promote an end which was no part of his intention, i.e. in promoting his individual interest, he in fact promotes that of the society. Needless to say, the concept of the 'invisible hand' used to describe the workings of capital which are often unexpected and beyond one's direct control does not originally come from the province of economics but from the province of literature. From Horace Walpole's *Castle of Otranto*¹, the 1st gothic story, to Mary Shelley's *Frankenstein*², the 'invisible hand' is closely linked to the idea of the Romantic *topos* of the sublime. In the case of Gothic literature, one is exposed to the deliberate fictionality of the 'terror sublime', which, in Burke's sense of the word, draws us toward and

¹ In searching for Isabella (whom he wants to rape) Manfred enters the enchanted room where his father's ghost asks him to follow him. The door is then instantaneously closed by an invisible hand.

² While the monster hides in a hut close to De Lacey family and decides to help them out, he becomes that 'invisible hand' who replenishes the store with produce so that Felix, the young man, has less things to do (Chapter 12, p. 100). The gentle manners and beauty of the cottagers greatly endeared them to the monster: 'when they were unhappy, I felt depressed; when they rejoiced, I sympathized in their joy' (100). Felix, the young man, would get up the earliest and he would clear up the snow that obstructed Agatha's path to the milk-house, where, to his perpetual astonishment, he found his store always replenished by an invisible hand.

protects us from virtually *all* that we might associate with the destruction of our presumed identities. In that sense as much as the discourse on the sublime is important in the construction and preservation of the white middle-class selfhood, it is also important, as this paper will try to argue, in the development of political economy as both a social and an individual enterprise. As the construction of the Romantic selfhood is public as much as private, the example of Thomas De Quincey's drug autobiography *Confessions of an English Opium-Eater* (1821-2) will hopefully show the tensions inherent in the Romantic discourse of the sublime in a manner which connects Romantic modes of subjectivity to the rising capitalist society. I want to address two issues related to De Quincey's autobiography: the idea of money and the idea of literary knowledge as his two formative experiences.

Thomas De Quincey's *Confessions* are a peculiar occurrence within Romantic autobiographical writings first because they inaugurated the subgenre of drug autobiography and then because it was sharply different from the most influential model of William Wordsworth's *The Prelude*. Of course, by naming his work *Confessions*, De Quincey tried to align himself in the long tradition of confessional writings starting with St. Augustine and gaining its secular version in *The Confessions* of Jean-Jacques Rousseau. In De Quincey we find the same desire to plunder his unique subjective recesses, to explore his childhood memories, to pass the trajectory from sin to salvation and to document the changes from early childhood to adulthood – all significant landmarks of Romantic autobiographical experience. Just like Wordsworth, he is concerned with the constitution of the moral faculties and, as he claims in his dedication 'To The Reader', with building up a distinctively English sensibility³. Yet, unlike Wordsworth, he is primarily concerned with his traumatic memories and resultant disorders and neuroses; themes of crises, sorrow, lack of control and irretrievable loss are reiterated as autobiographical leitmotifs. As much as Wordsworth is intent on bridging the gap between his two consciousnesses, the young and the adult one, with the resulting 'egotistical sublime', De Quincey asks the reader openly to skip some eight years of his life and face another 'De Quincey' – before the usage of opium he was prone to 'the crisis of gloom' (often arising from his weak health, his suffering liver was the cause of his profound melancholy) while after the increasing usage of opium he experienced 'a resurrection, from its lowest depths of the inner spirit! (...) the negative effect was swallowed up in the immensity of those positive effects which had opened before (him)' (*Confessions* 179). Before his opium

³ According to De Quincey, English sensibility is different from French sensibility that is 'spurious and defective' (see 'To The Reader', 1821)

addiction started, De Quincey was not open to the experience of 'delightful horror' which is the main feeling in Burke's account of the sublime. When his money problems started he was rather caught up in the 2nd phase of the Kantian sublime when a certain phenomenon catches one unprepared and unable to grasp its scale (Weiskel 23). In this sense his private predicament mirrors larger national consequences of industrialization and foreign trade. In fact, De Quincey was born into a middle-class family of Norwegian descent. His father was a linen merchant who often travelled to the West Indies where he had business interests and the money he earned enabled De Quincey's mother to move from their country residence (Greenhay) to a more fashionable Bath with both children and servants. De Quincey was thus able to taste 'the luxurious comforts of a thoroughly English home', the same 'pleasures of luxury' arising from 'the profits of commerce' that David Hume praised in his founding essay for political economy 'Of Commerce'. In his positive rendering of the effects of foreign trade, Hume in fact posits a new model of the self – the self which is born through its own labour and the desire for further improvements. By linking labour to passions and individual ambition, Hume opens up the space for the sublime in the province of Britain's social system – it becomes important for the middle-classes to make further improvements through individual ambition and thus enjoy a life of luxury⁴. De Quincey responded to the socio-economic pressures of his time and he expressed the desire to keep the social stratification as it is – according to him, it is vital that the higher classes act like 'a wise mistress who possesses tact enough to combine gracious affability with a self-respect that never slumbers nor permits her to descend into gossip, and thus she would secure the attachment of all her servants' (35). He actually met one such mistress whose eight servants were 'under the spell of fascination (...) from a spectacle held up hourly before their eyes' (35). The servants thus remain stuck in the 2nd phase of the Kantian sublime, being incapable of reversing one's subjection before the object of contemplation, as the 3rd victorious phase – that of an active response of the mind which appropriates to itself the power of that towards which it had trembled – is reserved for the middle-classes. Thus, the sublime in De Quincey's *Confessions* carries an ideological burden as it affirms the subsistence of a middle-class individual and his right to participate in the sublime. In other words, it affirms a kind of 'spiritual capitalism' (Furniss 31) for middle-class ambitions and, as in Burke's case, it remains an aesthetic for the strong (Furniss 30).

⁴ Of Commerce, Hume: 'when delicacy and industry are once awakened, they carry them on to farther improvements', labour 'rouses men from their indolence and presenting gay and more opulent part of the nation with objects of luxury, which they never before dreamed of, raises in them a desire of a more splendid way of life than what their ancestors enjoyed'

Yet, De Quincey's case is special because, by running away from Manchester Grammar School and his tyrannous guardian, he puts the ideological burden of the sublime to test – 'the delightful horror' could be experienced only from the position of safety and though Burke claimed that the experience of the sublime was universal and open to all, De Quincey proved the opposite – it is reserved for the wealthy middle-classes. As his experiences of early adulthood were riven with lack of money, poverty and hunger, he was soon caught up in a servant's position of subjection before the object of contemplation. This object was his growing debt which produced a traumatic anxiety (a kind of negative sublime). The first traumatic moment occurred when his mother refused to give him a sufficient sum of money to support himself after eloping from school. Even his well-off 'bronzed Bengal uncle' could not soften his mother's firm decision to grant but 'the slender allowance of a guinea a-week' lest his decision to leave school should 'encourage his two younger brothers to believe that 'rebellion bore a premium and that mutiny was the ready road to ease and comfort (108)'. This first traumatic experience is a kind of fall from the Garden of Eden into the world of sin and it becomes the trigger for his subsequent financial difficulties. Thus, De Quincey became a pedestrian traveller in the Welsh mountains and his power to experience the natural sublime was seriously checked and thwarted by the lack of money – 'the breezy freedom' of a Wandering Jew is turned into 'a killing captivity'. It was no wonder that, on his decision to visit Lake District, he immediately thought of Wordsworth, his role-model and teacher in the middle-class experience of the natural sublime, but again was checked by financial problems:

'I could not even tolerate the prospect (as a bare possibility) of Wordsworth's hearing my name first of all associated with some case of *pecuniary* embarrassment.' (77)

Add to this the fact that he appropriated a letter gone astray containing a check upon Smith, Payne and Smith for about 40 guineas, he borrowed money from two Welsh lawyers and then, upon arriving to London, he first went to the official money lender, Mr. Brunell-Brown whom he would never get rid of completely. So his accumulating debt became an increasing traumatic anxiety and soon he joined the urban poor in having no place to live and nothing to eat. With his decision to go to London, De Quincey started experiencing a negative sublime – to the point that he started fearing for his life. Mr. Brunell-Brown allowed him to stay in one of his lodgings in Greek Street, Soho, but the house itself seemed to be haunted by the presence and absence of its master who would come upon De Quincey suddenly or not at all. As Mr. Brunell was in constant fear of arrest, every night he slept in a different quarter of London. He was always alone (153) and his 'eye expressed wariness against surprise and

passed in a moment irrepressible glances of suspicion and alarm.' His face never assumed a smile 'but was pulled short by some freezing counteraction' (147). Mr. Brunell thus became the very 'invisible hand' opening the house doors to present himself suddenly upon De Quincey and to produce the Gothic effect of 'delightful horror' – borrowing him more money and thus entangling him in the vicious circle of the ever-increasing debt. Furthermore, Mr. Brunell worked for another ghost-like person, the actual money-lender who stood aloof in the background and never revealed himself to clients in his proper person, transacting all affairs through his proxies learned in the law – Mr. Brunell and others (155). Soon, De Quincey's stomach shrank to the point that when he went to the baker's shop and bought a couple of rolls, he couldn't eat them – he remembered the story about Otway and feared that he might have been in danger of eating too rapidly and then his appetite was utterly gone and he started nauseating food of every kind (171). In Mr. Brunell's house, he slept 'a dog's sleep' on the floor with no blankets on, shivering of cold together with a 10-year-old orphan child. In other words, 'when danger or pain press too nearly' - to quote Burke- 'they are incapable of giving any delight and are simply terrible' (*Enquiry*, 36).

The experience of London turns out to be the very 'unfathomed abyss' (143) De Quincey feared on coming to the metropolis – the abyss ready to engulf and swallow up all the faceless hydra-humanity swarming along its streets. The same idea of 'hydra-humanity' comes from Book VII of Wordsworth's *The Prelude* and it is possible to connect De Quincey's and Wordsworth's experience of the metropolis. In both cases, the metropolis is the site of the negative sublime. On approaching London, De Quincey hears 'the raving, the everlasting uproar of that dreadful metropolis, which at every step was coming nearer and beckoning to myself for purposes as dim, for issues as incalculable, as the path of cannon-shots fired at random and in the darkness' (141). He then stops in Shrewsbury and spends the night in a huge ball-room. The unusual dimension of the room, especially its towering height, brings up again the mighty vision of London:

'I saw London expanding her visionary gates to receive me, like some dreadful mouth of Acheron⁵. (...) For once again I was preparing to utter an irrevocable word, to enter upon one of those fatally tortuous paths of which the windings can never be unlinked.' (144)

In Book VII of *The Prelude* Wordsworth, just like De Quincey, is worried about the destruction of identity taking place in London and there he anticipates the 'cultural critics' of

⁵ In ancient Greek mythology, Acheron was known as the river of woe, and was one of the five rivers of the Greek underworld. In the Homeric poems the Acheron was described as a river of Hades.

the Victorian age, such as Matthew Arnold and William Morris. The well-known Wordsworthian 'spot of time' is St. Bartholomew Fair which he calls 'a hell / For eyes and ears' (ll. 659-660), ' [...] a dream/ Monstruous in colour, motion, shape, sight, sound' (ll. 661-662). The spectacle represents some sort of 'Hydra-humanity' because it is 'alive/ With heads' (ll. 664-665) and full of people who 'stretch the neck and strain the eyes' (l. 670). The metropolis appears as a site of alienation to the young Wordsworth:

"One thought baffled my understanding
How men lived, even next-door neighbours
Yet still strangers, and knowing not each other's names"
(ll. 117-120)

Therefore at first, Wordsworth says that he approached London in 'courteous self-submission' (l. 143); he was afraid of losing himself in this 'Babel din' (l. 157). The abundance of city sights testifies to the presence, the plenitude of events and people. However, it also points to a more significant absence: the interactions taking place in the city transform an individual into a non-entity, the relationships that are formed are both 'alienated and alienating' (Lefebvre 20). People of London are being referred to as a throng or a thickening hubbub and every attempt at individualizing them fails: they are reduced to their unintelligible voices or bodily movements (a female vendor screams, a travelling cripple stumps with his arms while a dame takes her walk in decency). Wordsworth's movement through the city, just like De Quincey's, resembles a movement through a labyrinth where streets collide in 'sequestered nooks' (l. 186) and 'unsightly lanes' (l. 197), which in their turn open up to wider streets. As these streets ultimately end on the banks of the river Thames which then flows into the ocean, Britain's imperial link to the rest of the world, Wordsworth's movement through London symbolizes the movement through the imaginary space of empire 'that British ground commands' (l. 5, *View From the Top of Black Comb*). Wordsworth's urban 'spots of time' really remind us of the fact that the sources of Romantic imagination are not always rural areas; on the contrary we can speak about the imagination's traffic between the country and the city (Gilmartin²). As he spent most of the 1790s in London and Paris, Wordsworth was himself a part of the demographic shift from the country to the city, the consequences of which he lamented in his famous Preface to *Lyrical Ballads* (1800). There he talked about 'the increasing accumulation of men in the cities, where the uniformity of their occupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratifies'. Yet, Wordsworth could lament this very fact from the safe position of a middle-class observer – the one who didn't have to earn money for his subsistence (Kenneth R. Johnston says that he refused to take up a paying profession) and who was 'entirely a

liability in the family's scrupulous account books' (Johnston 177). He actually stayed four months in London after completing his three-months picturesque-sublime tour in the Alps. So, his sensibility for nature was overpowered by his sensibility for the city. Furthermore, he lived in the old central hub of the City where the Royal Exchange and the Bank of England faced each other and was acquainted with stock traders and commodity buyers as well as prostitutes and their pimps from the nearby Love Lane on a daily basis. Therefore, it was the place where the commercial charters were drawn up and where one could hear Blake's 'youthful Harlot's curse' (London). Wordsworth's poem 'Poor Susan' did not arise out of '(his) observation of the affecting music of these birds hanging in this way in the London streets during the freshness and stillness of the Spring morning', as his late note to the poem states, but out of 'the contrast between a fresh spring morning when he set out light-heartedly for his day's walk, and a tired prostitute he met returning home: a country thrush turned city rook.' (Johnston 180). One indeed wonders if his London experience as retold in *The Prelude* is anything more than a rhetorical gesture⁶. In fact, his experience of London is in stark opposition to De Quincey's. Wordsworth would pass the harlots by, saying nothing to them and transforming them into metaphors for something actually seen in the London streets. De Quincey, on the other hand, met a young prostitute⁷, Ann of Oxford Street, and was eager to help her out. De Quincey shared her destiny of penniless poor and she literally saved him from dying in the street. She gave her last money to buy him port-wine and spices to bring him back to consciousness: 'these unhappy women were to me, sisters in calamity (157); for a philosopher should see himself as a Catholic creature, and as standing in an equal relation to high and low, to educated and uneducated, to the guilty and the innocent' (157).

⁶ For Wordsworth individuality in London is being transformed into a theatrical performance: 'those mimic sights that ape/ the absolute presence of reality' (ll. 248-249). The entire city seems to be alive with pantomimic scenes, singers, rope-dancers, giants, dwarfs, clowns, conjurors, posture-masters and harlequins. At first Wordsworth seems to be enjoying the show: he observes the scene with 'ample recompense' (l. 293) and 'charitable pleasure' (l. 466): 'life then was new/ The senses easily pleased' (ll. 440-441), he tells us. Though he was 'most passionately moved' (l. 504), his imaginative capacities were obscured. In order for him to be a poet he needed a limitless possibility of expansion, something he could not hope for in the city.

⁷ Kenneth Johnson says that the number of prostitutes in London was so high that every 10th woman you would meet in the street was sure to be a prostitute. The streets were infested with prostitutes and this also is reminiscent of the Maid of Buttermere episode in *The Prelude* where a woman was made pregnant and then abandoned by a wealthy owner (who had wife and children). As Thomas De Quincey explains in *Reminiscences of the English Lake Poets*, not only did her story become the major theme of "melodramas produced in the London suburban theatres" (40), but also in years afterwards "shoals of tourists crowded to the secluded lake, and the little homely cabaret, which had been the scene of her brief romance" (40,41). The city life corrupted the image of a good-hearted, simple Buttermere maid in the same way as it corrupted the woman uttering blasphemy, 'abandoned and the pride of public vice' (l.420). The city people connected a sense of the ludicrous with her disappointment and thought that her vanity might have been the cause of her misfortune, something her rural neighbours could never have suspected her of.

Wordsworth's negative sublime is transformed into a positive one, as this experience is seen as one epiphanic moment which would help him out in becoming his present self. De Quincey's negative sublime, on the other hand, is transformed into a real experience of pain and terror and can only be turned into a positive sublime through the usage of opium – the dreams which occur as the consequence of opium addiction then enlarge his consciousness and guarantee infinite moments of pleasure (at least until the dreadful nightmares of an addict begin). By doing what Wordsworth only professed (simple passions are found only in ordinary people), De Quincey puts Wordsworthian ethics into practice. He helps the young prostitute out in laying a complaint before the magistrate as 'a brutal ruffian had plundered her little property' (158) and as she delayed taking steps to get her money back out of timidity and dejection, she had no option but to live in Oxford Street – 'the stony-hearted stepmother', which 'listens to the sighs of orphans and drinks their tears' (174). Through the example of Ann of Oxford Street we realize that London charities were not too helpful and that their money was not readily accessible to the poor. Yet, 'the poor' hold a special place in De Quincey's narrative: they are 'more philosophic than the rich, (...) they show a more ready and cheerful submission to what they consider as irremediable evils or irreparable losses' (191). As De Quincey discovers later on, Wordsworth was not the man he pretended to be in his poetry, not the generous friend to the common man; he was rather an arrogant, self-centered recluse⁸ (Burwick 125) who, by sheer luck, was given a sum of 900 pounds, laid out in annuity, when his friend Raisley Calvert died of pulmonary consumption⁹. This sum was the basis for Wordsworth's prosperity later in life and he was not forced, as De Quincey was, to raise a mortgage on Nab Cottage in Rydal, to be imprisoned for debt and to be prosecuted five times. Even later in life when De Quincey married and had children the extent of his poverty was shocking, he sold all his clothes to buy food for kids, he had no stockings, no shoes, no coat and no hat.

The chosen examples testify to the fact that the construction of Romantic selfhood depends entirely upon economics which developed during this period. De Quincey's accumulation of debt and his negative response to it – to the point of physical pain (his night twitchings) and

⁸ He never saw Wordsworth reciprocating any act of kindness and generosity. John Jordan says that De Quincey was driven by 'scandal-mongering' as scandal sells well (again for financial reasons) but another critic, Margaret Russet, says that his reputation was already settled then and that he wanted to show that Wordsworth was still dependent upon interpreters and that his image as a poet was not fixed (Burwick 126). De Quincey wrote three very different kinds of autobiography: *Sketch from Childhood*, 1852-3; *Confessions and Suspiria*, 1821, 1845) and *Autobiographic Sketches*, 1834-38, 1851-54 – the third concerned his dependency upon Wordsworth and Coleridge (Burwick 118).

⁹ *Reminiscences of the English Lake Poets*, p. 150

terror (his obsession with debt), where the access to the sublime is entirely blocked and impossible, reflect on a private scale the events occurring on the national level. For many economists of the day (Richard Price, Piercy Ravenstone) Britain was seen as increasingly exhausted by the ever-increasing debt. Debt is also seen as an ultimately irresistible force (Duffy 1) where the time of peace is seen as the time of no economic progress while the time of war opens up the possibility of borrowing money but also of spending more money. Thus, the British government offers the sublime spectacle of war (the wars had lasted, with one interval, for 24 years) for middle-class entertainment to justify higher taxes and more loans. The overall idea of the sublime debt is best expressed in Ravenstone's contention that Britain's debts were only imaginary debts that could be satisfied with an imaginary payment. In the same manner, it is the imaginary quality of debt that worries De Quincey, it becomes the subject of a paranoid fantasy¹⁰ which could grow to impossible proportions. The ever-expanding magnitude of debt, with its belittling, shaming power over the subject is the negative sublime experience which overwhelms and diminishes thus threatening the very confidence of a middle-class frame of mind.

Another formative experience in De Quincey's autobiography is his thirst for knowledge which, just like accumulation of debt, can be described as a sublime experience because of the ever-expanding magnitude of the object and its belittling power over the subject. His *Confessions* abound in literary allusions: De Quincey was first tutored privately and he excelled in Latin and Greek, when placed in Manchester Grammar School, he was soon the star pupil who knew more than his teachers, he maintained correspondence upon 'questions of literature' (73) with distinguished society ladies and he avidly read Milton and Shakespeare and German transcendental philosophy He also boasts of 'discovering Wordsworth and being the first one in entire Europe to read his poem 'Ruth' (about an old lady who recovers her sanity after coming back to her native hills; he was also the first one to read *The Prelude* in manuscript). In fact, the books were his only property in which he was richer than his neighbours: he collected 5,000 volumes since his 18th birthday. His health had always suffered from sedentary habits and instead of taking the doctor's advice of daily exercise and walking, he preferred reading and taking opium to alleviate his stomach pains. Thus his

¹⁰ The same paranoid fantasy is repeated in *Suspiria de Profundis, Sighs from the Deep, 1845*, when De Quincey fears that a small debt to a bookseller would become huge owing to the printing of more volumes on the history of navigation.

reading habits soon become intertwined with opium taking¹¹ and he admits having understood Kant only after having taken opium (201). As he explains in the *Confessions* – the opium becomes the ‘*nexus* to justify the unity of the entire *Confessions*’ (the *nexus* between cause and effect) (211) – the boyish sufferings caused the subsequent irritability of the stomach which drove him to the use of opium. Thus, his opium addiction becomes another sublime experience by which, in his dreams, De Quincey attains endless growth and self-reproduction. The opium induced dreams thus have the same sublime quality as De Quincey’s accumulated debts when he descends every night into ‘chasms and sunless abysses, depths below depths, from which it seemed that (he) could ever re-ascend’; in his dreams ‘space swelled and was amplified to an extent of unutterable and self-repeating infinity’; sometimes (he) seemed to have lived for 70 or a 100 years in one night. Thus, in his constructions of an exemplary Romantic selfhood, debt and opium effects share the same spectral quality – the image of a middle-class self that De Quincey was about to construct turns out to be an elusive apparition: a shadow engulfed in shadows (Burwick 124). Instead of building up a Wordsworthian ‘egotistical sublime’, De Quincey has to gather bits and pieces of his lost self in order to find out that the very retrieval of the self is problematic.

De Quincey’s autobiography thus dramatizes the gap created between the author of the narrative and his spectral alter egos where ‘the freedom of artistic creation has for its other side the abyss of endless figuration.’¹² (to use de Man’s words¹³) or as de Quincey put it, it shows ‘the mere impossibility of making full and frank confessions’. Romantic autobiography thus aligns itself with workings of political economy and their *nexus* seems to be the discourse on the sublime – they both offer to the human mind the possibility of infinite expansion and omnipotence in positive and negative terms. The possession of money excites the imagination and incentivizes innovation (Hume, Smith) while its loss threatens the individual with destruction; the Romantic construction of the self presupposes the possibility of endless growth through perception, imagination and memory just as much as it undermines the very possibility of growth through their phantom images, with the result of the final loss of self.

¹¹ He even wrote an essay on Political Economy, as he says ‘for amusement and in the state of imbecility’ when he could not bring himself down to reading (230)

¹² Cf. Paul Jay. 1984. “Introduction” to *Being in the Text: Self-Representation from Wordsworth to Barthes*. Ithaca, New York. Cornell University Press.

¹³ Cf. Paul de Man. 1984. “Autobiography as De-facement” in *The Rhetoric of Romanticism*, New York: Columbia University Press, pp. 67-81

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