

PREFACE

Mr Crump, my Landlord, called here this morning; he did not stay much above two hours, and as soon as he had heard the dismal tale of the chimneys and the cellars, he began to crow; and over what think you? The inert, the lazy, the helpless, the worthless Spaniards, clapping his wings at the same time in honour of Buonaparte... Mr Crump introduced the subject and his words were 'Well, Mr. W., is there no good to come of this? What do you say to rooting out the Friars—abolishing the Inquisition—sweeping away the feudal tenures—' in short, though he did not mean to defend Buonaparte, 'Oh no, on no account! yet certainly he would be a great Benefactor to the Spaniards: they were such vile slaves.' In short, I found this good and excellent man...completely saturated with Roscoism.¹

When William Wordsworth reported this anecdote in a letter to Thomas de Quincey in March 1809, the British army and the French *armée* had been fighting on the Iberian Peninsula for almost a year. Since the outbreak of the conflict in 1808 Wordsworth had followed the events of the Iberian campaign from the distant observatory of the Lakes with an enthusiasm also shared by Coleridge. As fervent supporters of the Spaniards' effort against the French, the two friends applauded the British military intervention in the Peninsula and celebrated it in their writings in prose and verse. It was thus inevitable that Wordsworth should be irritated by his landlord's views in favour of peace with Napoleon and his picture of the Spaniards as a benighted, justly chastised nation. In particular, the conversation with Mr Crump took place at a time when Wordsworth was especially keen to discuss the political, military and human sides of the Peninsular War, but also during a crisis in the publication of his reflections on the significance of the Convention of Cintra. Wordsworth's ideas on the Iberian conflict had been shaken by the latter treaty, signed by the British army commanders who, after defeating the French, had allowed them to return to France relatively unpunished. Wordsworth's commentary on the war started to appear in a series of letters to the editor of *The Courier* from 27 December 1808 to 13 January 1809, until publication was discontinued when other affairs began to demand attention and the paper could no longer accommodate his own lengthy articles. As a result Wordsworth arranged for them to be published as a single pamphlet *Concerning the Relations of Great Britain, Spain, and Portugal...and Specifically as Affected by the Convention of Cintra*, which eventually appeared in May 1809. In the interval between January and May, he was busy correcting his text with the help of Coleridge and De Quincey, and Mr Crump's words must have been especially grating for an intellectual who had been prevented from completing his observations on such a momentous topic as the Iberian war.

As a complex interweaving of writing, politics and the public sphere, the anecdote of Wordsworth's conversation with Mr Crump conveys the importance of the Peninsular conflict in everyday conversation and political reflections around 1808-09.

1 Letter to Thomas de Quincey, 29 March 1809, in *The Letters of William and Dorothy Wordsworth. The Middle Years. Part I (1806-11)*, ed. E.de Selincourt, rev. Mary Moorman (Oxford: Clarendon Press, 1969), p. 306.

More crucially, it records an impatience to talk about Spain and the Napoleonic war in a variety of social and political forums. Indeed the letter evokes the picture of people living in one periphery, busy discussing, criticizing and celebrating events which are taking place in another geopolitical periphery suddenly turned into the focus of public interest. From the valleys of the Lake District, Wordsworth, De Quincey, Coleridge and Mr Crump discussed Spain, judged the Spaniards, described their civilization, and evaluated the war in the Peninsula in relation to British affairs. Underlying this discursive activity was the awareness that, more decisively than during any other past world conflict, the destiny of Britain depended on that of other nations such as Spain.²

Further, from a discursive point of view, Mr Crump's version of Spain is not totally alien to that presented in Wordsworth's own pamphlet with its Miltonic tone and its 'imaginative' political and cultural history of Iberia. This observation may seem paradoxical until we consider that both the landlord's pro-Napoleonic remarks and the tenant's pro-governmental prose insist on a shared idea of Spain as a homogeneous culture and its people as motivated by unanimous feelings. In Crump's prejudiced view, these are the Spaniards' laziness and backwardness; in Wordsworth's, their religiosity, loyalty to the past and patriotic fervour. Thus, albeit ideologically opposed and formally dissimilar, their definitions rely on a vision of the Spanish nation ready to be enlisted by their respective discourses through the languages of Whig or Tory rhetorics. And, in both cases, Spanish issues are intimately keyed to national British concerns such as the need for peace expressed by Crump, and which Wordsworth defines as 'Roscoism', a reference to William Roscoe of Liverpool and his pro-Napoleonic Whig activism.

Such connected, yet widely different, figurations convey the fact that Spain was a debated property in Romantic-period Britain, a repertory of ideological principles and descriptive materials that might be employed in order to talk about the war and its justifications, or concepts of the nation, loyalty and liberty, that might be applied to Iberian affairs as well as to the condition of Britain. Spain was common currency from London to the Lakes and beyond, featuring both in parliamentary debates and the superficial political commentary of a Mr Crump. And the Iberian country was destined to remain in the public eye during much of what we now call the Romantic period, for the political, social, economic and cultural tensions exposed in the Peninsula by the events of 1808 did not subside after Napoleon's defeat.

This book charts the various ways in which, between the 1810s and the 1820s, Spain figured in British literary culture, recovering the discursive materials employed in fictional representation, and assessing the relevance of this activity in the context of the dominant themes and preoccupations in Romantic culture. Current scholarship has reconstructed several foreign maps of British Romanticism together with their generic demarcations, placing the anxiety, fascination and topicality of these cultural geographies back at the centre of literary studies.³ In these sites Romantic writing

2 See A.D. Harvey: *Collision of Empires. Britain in Three World Wars 1793-1945* (London: Phoenix, 1992).

3 Of the vast bibliography of studies devoted to colonialism and imperialism in Romantic literature see, for instance, Nigel Leask: *British Romantic Writers and the East. Anxieties of Empire* (Cambridge: Cambridge University Press, 1992); *Romanticism, Race, and Imperial Culture*,

evades its island-bound limits, becoming involved in seemingly distant issues which, however, regularly appear to be crucial to the larger culture in which its texts operate. In keeping with this rediscovery of the 'other' places of British Romanticism, the present book offers a first survey and a reappraisal of one such geo-cultural area.

Of all the 'imaginary' Romantic geographies, Spain is one of the most neglected, even though, between the 1800s and the 1820s, it was a site of wars and invasions, the object of the interventions of both the Napoleonic empire and the restored kingdoms of the Vienna settlement, whilst its American territories had long been in the sights of British politicians and merchants. The presence of Spain in military and economic discourses and its growing importance for British foreign policy provide an initial approach to this underexplored Romantic 'elsewhere'. It was the military connection, both in relation to the Napoleonic wars and other past conflicts, which ensured the place of Romantic Spain alongside other Mediterranean geographies such as Italy and Greece. Yet if the cultural myths attached to the latter countries dated back to classical antiquity, the protracted Romantic interest in Spain was of more recent origin and had gained momentum particularly during the Peninsular War. It was in this period that the political and cultural relationships between Great Britain and Spain reached a significant climax and, according to the Spanish critic José Alberich, this war was the central event in 'un medio siglo en que los destinos de España e Inglaterra se entrelazan más que nunca antes de la era de Felipe II, más que nunca después hasta el presente'.⁴

With the 1808 intervention of Britain against Napoleon in Spain the two countries found themselves allied in the same cause for the first time after centuries of enmity and contrast. And the new Spanish front in the Napoleonic wars was crucial to Britain for several reasons. Most visibly, it broke the Continental Blockade and contributed to alleviate Britain's economic crisis after Spanish and South American ports were opened to British traders. In addition, it set out a new space for political and ideological discussion by offering practical examples of imperial encroachment and patriotism, as well as by renewing the debate about such dangerous, slippery terms as 'people' or 'liberty'. Indeed, texts that treated the Spanish rebellion and campaign as central episodes in the anti-French wars often presented ideological reconsiderations of freedom. Thus, whilst praising the Spaniards' opposition to Napoleon's armies, the reverend Reginald Heber, the future bishop of Calcutta, felt obliged to add a note to his poem 'Europe: Lines on the Present War' (1809) where he explained: 'It is necessary perhaps to mention, that, by freedom, in this and in other passages of the present poem, political liberty is understood, in opposition to the usurpation of any single European state'. Similarly, discussing the condition of war-torn Europe in *The Friend* (1809)

1780-1834, ed. Alan Richardson and Sonia Hofkosh (Bloomington and Indianapolis: Indiana University Press, 1996); Saree Makdisi: *Romantic Imperialism. Universal Empire and the Culture of Modernity* (Cambridge: Cambridge University Press, 1998); *Romanticism and Colonialism. Writing and Empire, 1780-1830*, ed. Tim Fulford and Peter J. Kitson (Cambridge: Cambridge University Press, 1998).

4 '[H]alf a century [1800-1850] in which the destinies of Spain and England are interconnected more than ever before the age of Philip II and more than ever afterwards until the present'. José Alberich: *Bibliografía anglo-hispánica 1801-1850* (Oxford: Dolphin Book Co., 1978), p. xviii (my translation).

Coleridge warned his readers that 'LIBERTY has a *jacobinical* sound with it'.⁵ Lastly, the war brought Spain to the attention of Britain and the rest of Europe as a relatively familiar, fascinating culture, for, in the words of the historian Jean-René Aymes, 'Les événements militaires de 1808 à 1814 contribuent, pour une large part, à maintenir l'Espagne sous les regards et à préparer l'avènement de la mode espagnole propre à l'époque romantique'.⁶

Thus, although in early nineteenth-century Britain war was perceived as a chronic situation inherited from the past, the news of the Spanish rebellion and of British support to the insurgent country fanned a new interest in the anti-French conflict. Wordsworth recorded the unanimous, enthusiastic response of the British in the following way: 'Not a street, not a public room, not a fire-side in the island which was not disturbed as by a local or private trouble; men of all conditions, and tempers were affected apparently in equal degree'.⁷ Ten years later, in *Biographia Literaria* (1817) Coleridge remembered the harmony created by this event among political factions at home: '[the Spanish cause] made us all once more Englishmen by at once gratifying and correcting the predilections of both parties'.⁸

Abruptly and noisily Spain entered the daily life of the British public. Names like Talavera or Vimiero became familiar from war bulletins, whereas poems and prose narratives were devoted to Wellington's victories, Sir John Moore's heroic death or the siege of Zaragoza. And Spain remained in the focus of British interests for a long time after Waterloo, as the constitutional monarchy that lasted from 1820 to 1823 caught the attention of both liberal reformism and conservatism in Britain, whereas its repression was one of the first displays of power by the Holy Alliance in defence of the post-Napoleonic establishment in Europe. By the same token, the Carlist wars that started in 1833, after Ferdinand VII's death, attracted much interest both in relation to the contention between a liberal regime and conservative, repressive forces, yet also because conflicts, *coups* and rebellions formed the background to the journeys across the Peninsula of such noted, early Victorian *hispanophiles* as Richard Ford, David Roberts, George Borrow, Sir David Wilkie, Washington Irving and Alfred Tennyson.

The principal aim of this book is to trace the contours of the Spanish 'imaginary' in British Romanticism and, in so doing, individuate a 'cultural geography' of Romantic Spain as a space of war involving not only France and Britain or the Spanish and Moorish armies, but also ideological conflicts between public and private, republicanism, nationalism and imperialism, or competing models of masculinity and femininity. On the one hand, the following chapters address the variety of Romantic

5 The Poetical Works of Reginald Heber (London: John Murray, 1841), p. 24; The Collected Works of Samuel Taylor Coleridge, gen. ed. Kathleen Coburn, 16 vols (London: Routledge and Kegan Paul; Princeton: Princeton University Press, 1969-), vol. IV: The Friend, ed. Barbara E. Rooke, 2 vols (1969), I, 218.

6 'The military events from 1808 to 1814 largely contribute to keep Spain at the centre of attention and to introduce the Spanish fashion proper to the Romantic period'. Dictionnaire Napoléon, ed. Jean Tulard (Paris: Fayard, 1989), pp. 689-90 (my translation).

7 The Prose Works of William Wordsworth, ed. W.J.B. Owen and Jane Worthington Smyser, 3 vols (Oxford: Clarendon Press, 1974), I, 224.

8 The Collected Works of Samuel Taylor Coleridge, gen. ed. Kathleen Coburn, vol. VII: *Biographia Literaria*, ed. James Engell and W. Jackson Bate, 2 vols (1983), I, 189.

figurations of Spain in order to find references to its actual condition as evidence of the British interest in Iberian culture, history and politics; yet, on the other hand, they also aim at identifying the presence of British discourses within the Spanish tales of Romantic literature and to assess their ideological functions. The individual Spanish narratives of British Romanticism develop social, political or subjective thematics to be read in the context of the material changes affecting Britain at a time when the geopolitical horizons of its literature were expanding alongside its imperial, naval and commercial influence.

In this debated Iberian space, imaginary fictions and referential representations combine to produce the complex map of British Romantic Spain. In fact, conceived as a locus of contention, this map presupposes a view of Romanticism in the form of a terrain where ideas are negotiated as they emerge out of dissension, rather than flowing uncontested from an intellectual elite to the world at large. Particularly relevant to this construction of Romantic Spain is Jon Klancher's definition of Romantic-period culture as an area of discursive conflict: 'English Romantic arguments were constructed within a specific field of dispute about reading and institutions, culture and power. That field should be understood as strategically as well as ideologically and culturally productive'.⁹ Klancher's Foucauldian and new-historicist language of power and knowledge grounds the cultural fertility of the Romantic period in a climate of debate. And in spite of its terminological intransigence, such an approach may usefully correct and complicate inherited views of Romantic Spain as a disembodied place of dreams and desires, as well as the hypothesis of a Romantic redemption of Spanish culture after the disparagements heaped on it by eighteenth-century intellectuals.¹⁰ Rather than an easily pigeon-holed set of narratives, British evocations of Romantic Spain are particularly rich instances of the productivity of, and confrontations in, early nineteenth-century culture. Thus, reconfiguring Romantic Spain may not only add to our knowledge of this phase, but also, in Homi Bhabha's terms, help us to see culture as located 'beyond' itself, and founded through other geographies and civilizations.¹¹

If representations of other places become sites of cultural definition, exoticism itself may then be re-evaluated as a creative mode of Romantic textuality. Yet, the language of exoticism is so fraught with escapist intimations that another set of critical concepts becomes necessary. Here the Spanish 'elsewhere' will then be discussed as a text, a palimpsest and a discourse, terms which variously describe the narrative configurations of Romantic Spain. In spite of its ubiquity in contemporary literary criticism, 'discourse' is used in this study in the Foucauldian sense of a series of practices which produce and legitimate knowledge, yet with the added awareness that discursive operations do not inevitably amount to straightforward transpositions of objects and events into the discursive realms of language and communication. Rather, Foucault's reminder that 'We must conceive of discourse as a violence that we do to things, or, at

9 'English Romanticism and Cultural Production', in *The New Historicism*, ed. H. Aram Veesser (New York and London: Routledge, 1989), pp. 85-86.

10 On this view of a Romantic re-evaluation of Spain after centuries of neglect or criticism, culminating in Enlightenment hostility, see Erasmo Buceta: 'El entusiasmo por España en algunos románticos ingleses', *Revista de Filología Española* 10 (January-March 1923), pp. 1-25.

11 Bhabha remarks that cultures are defined 'in the realm of the *beyond*' in *The Location of Culture* (London and New York: Routledge, 1994), p. 1.

all events, as a practice we impose upon them' is particularly apt in a study on the appropriations (and distortions) of Spain by British Romantic culture.¹² The terms 'text' and 'palimpsest' are then loosely derived from narratological theory to describe the structure of the exotically other place, whilst also registering that the different culture and geography constitute repertoires of images, characters and plots. These may indeed be seen as forming a 'text' and often appear to be superimposed as in the configuration of a palimpsest. This is particularly evident with regard to the descriptions of Spain which regularly feature in Romantic works, and that function both as pre-texts and ancillary textual levels often included in the marginal areas of footnotes and endnotes. Through the discourse of description British texts incorporate the palimpsest of Spanish culture and geography, and develop ways of looking at Spain that oscillate between fascination and hostility.¹³

Mainly concerned with narrative versions of Spain, this book specifically examines metrical tales and verse romances, as these forms provide the most extensive and complex reworkings of Spanish materials, besides being the most popular genres in the period under scrutiny, which starts around the heyday of Scott's and Byron's narrative poems and concludes near the publishing crisis of 1825-26. The large number of texts about Spain produced even during this relatively short period is discussed with reference to some persistent concerns: first the idea of the nation, Spain or Britain, and how texts on Spain reinforced or weakened it; the confrontation between liberal and conservative views of the state, the nation or society; the issue of gendered identity, ideas of masculinity and femininity, and how they were deployed and contrasted in these texts. Further, as a geography of battlefields, palaces and homes, Romantic Spain and its tales often address ideas of individual agency, the separate spheres of acting and being, and the possibility of female resistance to the mandates of brothers, fathers, husbands and other sources of male authority. In view of this variety, the individual chapters in this study seek to trace some of the trends in British Romantic figurations of Spain as well as the recurrent preoccupations developed by them between the 1810s and the 1820s. In order to reconstruct this multiplicity of texts and views, this study addresses several hitherto neglected works which may give us an idea of the wealth of writings on Spanish themes during the Romantic period. Moreover, since the Spanish palimpsest in British Romantic culture has been so long ignored, it is necessary to approach it in the most direct way, through its plots, figurative materials and recurrent iconographies. An obvious consequence of this inclusion of unfamiliar literary material is that close readings are in order before the ideological and symbolical patterns of such works can be examined in relation to other portions of the Spanish text.

The introduction considers the principal modes for imagining, describing and representing Spain in the cultural period delimited by the outbreak of the Peninsular

12 Michel Foucault: 'The Discourse on Language' [1971], in *The Archeology of Knowledge*, trans. A. M. Sheridan Smith (New York: Pantheon, 1972), p 229.

13 The various uses and meanings of 'discourse' in different disciplines are illustrated in Diane Mcdonell: *Theories of Discourse* (Oxford: Blackwell, 1986). On the idea of 'palimpsest' see Gérard Genette: *Palimpsestes. La Littérature au second degré* (Paris: Seuil, 1982); on palimpsestic structurations of place see my essay "'Renown'd, Romantic": Place as Text and Intertext in *Childe Harold's Pilgrimage*', in *Romantic Geographies*, ed. Colin Smethurst (Glasgow: University of Glasgow French and German Publications, 1996), pp. 157-70.

War and the liberal revolt of 1820. Specifically it analyzes the discursive and narrative presence of Spain in British Romantic culture, including the last decades of the eighteenth century, and providing some of the necessary contextual information. However, military events, ideological views and political practice regarding Spain in 1808 or 1820 are taken into consideration as long as they are pertinent to Romantic writings on Spain and throw light on the texts examined in the main chapters. Therefore, the introduction focuses on the Peninsular War and the liberal coup and constitutional monarchy of 1820-23 in terms of the debate which these events triggered off in Britain. It then turns to fictional representations of Spain from the late eighteenth century and early nineteenth century, especially those characterized by Gothic or so-called 'Black Legend' hostility, according special relevance to the works of Robert Southey, the main hispanist of Romantic Britain, who continued to write on Spain from the 1790s until the end of his long career. If this section recovers background in the traditional sense of literary works and historical events before and up to the Peninsular War, the introduction also discusses non-literary forms of writing about Spain that equally bear on the process of literary inscription. The intense production of descriptions of Spain in Regency Britain is reconstructed with reference to those texts which provided the British reading public with geographical, demographical, anthropological and socio-cultural illustrations of Spain, often even in the form of tables and lists. Then, the discourses of chivalry, feudalism and European cultural identity are examined as some of the founding materials of Romantic transpositions of the Iberian nation and its tales. Produced by an economy of desire proper to geo-cultural descriptions, these discursive and ideological networks woven around Spain by British Romanticism trace a general frame in which the texts analyzed in detail in the three main chapters develop and operate.

Chapter 1 addresses the relations between Romantic narratives on Spain and emergent ideas of the nation. It starts from the numerous, conflicting concepts of nation elaborated during the Romantic period, and their different political and ideological imports. On the basis of this variety, and as the discussion involves the nationalisms of Spain and England or Britain, this chapter combines ideas about a conflictive/oppositive origin of nationalism, as defined by Linda Colley and Gerald Newman, with the discursively and linguistically grounded communities of nationalist narration theorized by Homi Bhabha and Benedict Anderson. This plurality of ideas is also called for by the fact that Spain was *de facto* a plural 'nation' made up of a number of principalities, kingdoms and regions, yet also because the Spanish nations devised by British Romanticism were multiple, and often imagined in competing and dissonant ways. A particularly complex instance of national inscription, Spain presented a patriotic panorama usefully circumscribed in time, as it related to the Peninsular War and the revolt of 1820, yet which might also appeal to nostalgic nationalism, for Spanish patriotic heroism could be traced back to the ancient Iberians' heroic defence of Numantia against the Roman invaders. What is certain is that, like Greece, Italy or Ireland, at a superficial glance Spain might present the unequivocal picture of a people fighting against an external, imperializing force, a much more definite and emotively simple situation than that of a war fought between different dynasties or confused by class differences. Also, Spain was a particularly fertile ground for representations of

the nation because in the early nineteenth century it regularly provided commentators with examples of patriotism in practice, from the Madrid rebellion of 2 May 1808 to the heroic resistance of besieged Zaragoza.

The variety of figurations offered by British Romantic texts are first approached through Felicia Hemans's youthful collection *The Domestic Affections* (1808) which, despite the title, contains a sizeable number of military and militant lyrics, and circumscribes several of the recurrent ways of writing the (Spanish) nation in Romantic literature. Then, the focus shifts to three texts on the medieval Spanish legend of the last Visigothic king, Don Rodrigo or Don Roderick. These works by Scott, Landor and Southey identify a primary cluster of nation-making narratives on Spain written during the war period between 1811 and 1814. Read as part of a debate and an ongoing conversation among their authors, the Roderick texts will appear to be intimately connected in their origins yet also to hold forth competing and dissonant ideas about Spain, the war and the nation. Hemans's progress ode *England and Spain* (1808) is next analyzed as contentious verse which usefully interacts with Scott's own example of a progress poem on Spain in *The Vision of Don Roderick* (1811). Hemans's text is also considered as part of her youthful development of a Miltonic poetic voice and as a celebration of Britain in terms that privilege its commercial empire and devotion to the cause of liberty and peace. If, on the one hand, Hemans's progress ode is related to Whig ideology and William Roscoe's pacifist activism, on the other hand, the chapter concludes with Byron's ironic adoption and reversal of the rhetoric of Romantic Spain in *Childe Harold's Pilgrimage* I. There Byron employs the stereotypical materials of Spanish chivalry and bullfighting to critique contemporary political instrumentalizations of the Iberian situation, not least the whole spectrum of Whig positions from Roscoe and Whitbread to Lord Holland's Foxite faction.

The materials considered in chapter 2 are concentrated around the vast field of Romantic subjectivity which in recent years has been the object of intense revision, leading to the rediscovery of the many models of selfhood available in Romantic culture. The chapter begins by examining some recurrent features in contemporary critical discussions of Romantic subjectivity and, in particular, the insistence on spatial figurations of the self. Of course, the latter draw upon authoritative spatial models of selfhood, such as those by Plato or Freud, but the chapter also considers the possibility that their presence in current Romantic criticism may go back to Romantic representations of identity as rooted in space and place, resting on geo-cultural co-ordinates that refer the self to a certain place and time. This is specifically illustrated by the idea of the 'national character' as a dual concept in Romantic writings, employed both as a checklist of the traits of the national psyche and to describe a national literary character or type. Intimately bound with this double structure of the national character is the Romantic insistence on the 'national-natural' character, a model of identity that combines psychological and geographical-historical elements. Identity becomes a palimpsest of the national history, culture and landscape of a country. Spanish national-natural characters, such as the male guerrilla or the woman freedom fighter represent forms of selfhood which may be ascribed to geographic and 'superficial' models of identity as well as to 'deep' forms of subjectivity. Gradually, after the Peninsular War, figurations of patriots, heroic maids or failed revolutionaries started to

lose their specificity and impact, as, although still related to Spanish culture and history, they became less obvious embodiments of Iberian subjectivity and turned into more generally relevant tales of identity. However, even in the later stages of the period considered here, Spanish narratives presented models of selfhood which might be recognized as distinctly Spanish, and embodied in figures such as the 'ministering angel', the domestically heroic woman, the protagonists of the cross-cultural love-story between a Spanish lady and a British gentleman, or even the rebellious, mutable hero in Byron's *Don Juan*.

Finally, chapter 3 reconstructs the presence of the Spanish-Moorish theme in British Romantic literature and culture, as a parallel to similar, better documented and examined trends in Continental Romantic traditions. Particularly in post-Napoleonic Britain, works on Spanish-Oriental subjects became a prominent part of the Spanish text and tended to replace the Peninsular War as a fertile ground for literary investments. On the basis of a more generic, 'Asiatic' form of Orientalism, a fashion for *alhambraism* started, so called as it was mainly centred on the royal palace of Granada and the fall of the last Moorish kingdom of Spain in 1492. Accordingly, the Spanish-Moorish theme in Romantic literature is a type of 'past' Orientalism set in the Middle Ages or the early Renaissance and touching on present times only in such expressions of nostalgia as the *ubi sunt* topos. Yet, the interest in Islamic Spain did not just cater to an appetite for remote adventures, exotic characters and distant lands. Rather, it regularly bore on the 'here and now' in interesting, if slightly displaced, ways. Thus, the theme of the ruins of empire or the myth of the last of the race joined sublime and apocalyptic figurations to post-revolutionary fears. Spanish-Oriental texts also focused on the contrast between East and West in the context of the Spanish defeat of Granada in 1492, and did so at a time when, on the opposite side of the geopolitical map, Britain was expanding its Eastern possessions and the Ottoman empire was losing its hold over Greece and the Balkans. Finally, the Islamic architecture of the Alhambra, defensive and unadorned on the outside, sensual and ornamented on the inside, gave iconic purchase to figurations of femininity and masculinity by opposing or juxtaposing beautiful and sublime spaces and the attendant 'separate spheres' of feeling and action.

The texts examined in chapter 3 comprise long medievalizing narratives such as Eliza Norton's *Alcon Malanzore* (1815), Hemans's *The Abencerrage* (1819) and Lord Porchester's *The Moor* (1825); shorter texts centred on the successful type of the Moorish Lady, in vogue until well into the 1830s; and, finally, a tale such as George Croly's *Sebastian* (1820) featuring a more hybrid elaboration of the Spanish-Moorish material in an eighteenth-century Granada where sentimental adventures contend with the military and patriotic impulses of the eponymous protagonist. All of these texts are structured around boundaries as well as encounters across these boundaries which are regularly doomed to fail. The encounters are narrated through cross-cultural love-stories, the interracial and religious relations between Moors and Christians, or their military contentions for the conquest of the Iberian territories they inhabit together. The fictional texts document these divides with reference to historical events in the long *epos* of the Spanish Reconquest. Yet the distinctions implied by these boundaries also recall the lines and gaps within British society and linked to issues of gender, the

nation, the empire, or liberal and conservative views. The exotic tales of Islamic Spain give voice to some very specific concerns of the British present as well as the archeological, cultural and historical reconstruction of a dead civilization. Chapter 3 will investigate this dual role in order to arrive at a definition of the Spanish-Moorish text as a transitive space where differences and contrasts come together and play each other out.

Despite the number of texts and figurative materials discussed by this book, the map traced in it is far from complete. Principally covering narrative verse, this study excludes prose, drama and shorter lyrics from extensive analysis. They will be drawn into the argument only occasionally. Similarly, some longer poems have been left out where their arguments were not directly involved with Spain or if they simply repeated a formula already established by some previous, or more prominent publication, as in the case of Sophia Jervise's *Ines* (1816) or Emma Roberts's *Almegro* (1819). Even importantly related cultural geographies such as Portugal or Gibraltar have been only touched upon in passing. Nonetheless, despite such omissions, the narrative poems analyzed in the following chapters delineate the contours, extension and pervasiveness of Spain as an important other space and culture in British Romanticism. Discussing both known and less known texts, this book seeks to depict a slightly unfamiliar panorama of early nineteenth-century culture in Britain from the viewpoint of the Iberian Peninsula. This cultural period will be examined in the light of the multifaceted presence of Spain and Spanish culture in it, a presence which has left more or less visible traces thanks to the success enjoyed by Don Juan on the Regency London stage; the presence of a Moorish style of architecture and interior design inspired by the Alhambra; products traditionally imported from Spain such as oranges, lace and, of course, sherry; and finally the written accounts, fictional and non-fictional, which form the material of this study.

In attending to the actual war or the imagined geography of Spain, Mr Crump, William Wordsworth and countless other members of the British public found a suitable location for their reflections on a variety of aspects of their own immediate present. The map reconstructed in this book is a step towards the demarcation of Romantic Spain as one of the period's terrains of debate about pressing concerns that could be brought into focus within the other landscapes and stories of the Iberian nation. 'The inert, the lazy, the helpless, the worthless Spaniards', as Wordsworth's landlord called them, proved to be an inexhaustible source of imaginative materials for British commentators and a British public becoming more and more alert to the contrasts and conflicts within their own geographical and cultural boundaries.