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## Nota di contenuto

Introduction : personification and its discontents -- 1. The pursuit of guilty things : corporate actors, collective actions, and romantic abstraction -- 2. The one and the manor : on being, doing, and deserving in *Mansfield Park* -- 3. Castes of exception : tradition and the public sphere in *The private memoirs and confessions of a justified sinner* -- 4. Nothing personal : the decapitations of character in *A tale of two cities* -- 5. Not world enough : easement, externality, and the edges of justice (*Caleb Williams*) -- Epilogue : everything counts (*Frankenstein*).

## Sommario/riassunto

Corporate Romanticism offers an alternative history of the connections between modernity, individualism, and the novel. In early nineteenth-century England, two developments—the rise of corporate persons and the expanded scale of industrial action—undermined the basic assumption underpinning both liberalism and the law: that individual human persons can be meaningfully correlated with specific actions and particular effects. Reading works by Godwin, Austen, Hogg, Mary Shelley, and Dickens alongside a wide-ranging set of debates in nineteenth-century law and Romantic politics and aesthetics, Daniel Stout argues that the novel, a literary form long understood as a reflection of individualism's ideological ascent, in fact registered the fragile fictionality of accountable individuals in a period defined by corporate actors and expansively entangled fields of action. Examining how liberalism, the law, and the novel all wrestled with the moral implications of a highly collectivized and densely packed modernity, Corporate Romanticism reconfigures our sense of the nineteenth century and its novels, arguing that we see in them not simply the apotheosis of laissez-faire individualism but the first chapter of a crucial and distinctly modern problem about how to fit the individualist and humanist terms of justice onto a world in which the most consequential agents are no longer persons.