

Asst. Professor Katherine Wakely-Mulroney  
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Date: Wednesdays, 9:30-12:30  
Location: HSS-TR+2

HL4018 S2 AY2020-2021

# *Advanced Studies in* Romanticism





## DESCRIPTION

What makes a poem Romantic? Does it have something to do with the style in which it is written? Is it a question of content or mood? Or can we use “Romantic” to simply categorise poems written between the late eighteenth and early nineteenth centuries? Focussing primarily on verse, students will examine a rich range of texts labelled “Romantic”, reflecting on what it means to read, sound out, listen to, and critically interpret poetry of the period. The course combines close reading with contextual analysis, giving students the opportunity to develop their understanding of poetic forms and devices while exploring works in their aesthetic, cultural, and political milieux. It also draws together current research in the fields of Romantic studies and poetics with literary criticism published during the period. Throughout the semester, students will consider how poems on the syllabus were experienced by Romantic audiences, using the William Blake Archive to access high-resolution reproductions of Blake’s illuminated books and the Princeton Prosody Archive to access late eighteenth- and early nineteenth-century guidelines for reading poetry aloud.

Beginning with ekphrasis and the relationship between Romantic poetry and visual culture, students will read poems about art by John Keats, Felicia Hemans, Joanna Baillie, and Percy Bysshe Shelley, before considering art that seeks to represent the atmosphere through works by poets Lord Byron, Shelley, and Baillie, and painters J. M. W. Turner and William Constable. This portion of the course will conclude with a study of Blake’s poetry and printing process. Seminars on major works by Samuel Taylor Coleridge and William Wordsworth will be followed by a study of the humble and mundane in writings by Anna Letitia Barbauld and John Clare. We conclude with Charlotte Smith’s exploration of the role nature plays in our physical and mental wellbeing.

## REQUIRED TEXTS

- All primary readings are included in the Course Reader, available via NTULearn

## ASSESSMENTS

- Participation and Preparation: 15%
- In-Class Exercise: Poetic Terms and Close Reading: 15%
- Term Paper: 30%
- Final Exam: 40%

Late work will be penalized one half-mark per day late (an A paper submitted one day late would drop to an A-, etc.) and will not receive written feedback. Late work will only be accepted within 48 hours of the deadline.

## SCHEDULE

### 1. JANUARY 13<sup>TH</sup> - INTRODUCTION

PRIMARY READING:

- John Keats, “To Autumn,” “When I Have Fears that I May Cease to Be”

### 2. JANUARY 20<sup>TH</sup> - READING POETRY

PRIMARY READING:

- John Thelwall, *Illustrations of English Rhythmus*
- William Enfield, *The Speaker*

SECONDARY READING:

- David Perkins, “How the Romantics Recited Poetry.” *Studies in English Literature, 1500-1900* 31.4 (1991)

### 3. JANUARY 27<sup>TH</sup> - TRUTH AND BEAUTY

#### PRIMARY READING:

- John Keats, "Ode on a Grecian Urn"
- Felicia Hemans, "The Image in Lava," "The Sculptured Children"
- Joanna Baillie, "Lines to a Teapot"

#### SECONDARY READING:

- James A. W. Heffernan, "Ekphrasis and Representation," *New Literary History* 22.2 (1991)

### 4. FEBRUARY 3<sup>RD</sup> - HORROR AND BEAUTY

#### PRIMARY READING:

- Percy Bysshe Shelley, "On the Medusa of Leonardo Da Vinci"

#### SECONDARY READING:

- Alexandra M. Shulz, "Recovering the Beauty of Medusa," *Studies in Romanticism* 54.3 (2015)

### 5. FEBRUARY 10<sup>TH</sup> - ROMANTIC ATMOSPHERES

#### PRIMARY READING:

- George Gordon Lord Byron, "Darkness"
- Percy Bysshe Shelley, "The Cloud"
- Joanna Baillie, "Wind"
- Luke Howard, "Essay on the Modification of Clouds" (1803)

#### SECONDARY READING:

- C. S. Zerefos et al. "Atmospheric Effects of Volcanic Eruptions as Seen by Famous Artists and Depicted in their Paintings," *Atmospheric Chemistry and Physics* 7 (2007)

### 6. FEBRUARY 17<sup>TH</sup> - HOLDING INFINITY

#### PRIMARY READING:

- William Blake, "Auguries of Innocence," *Songs of Innocence and Experience*

#### SECONDARY READING:

- Derek Attridge, "Rhythm," *William Blake in Context* (2019)
- J. Paul Hunter, "Couplets," *The Oxford Handbook of British Poetry, 1660-1800* (2016)

### 7. FEBRUARY 24<sup>TH</sup> - A BOOK THAT ALL MAY READ

#### PRIMARY READING:

- William Blake, *Songs of Innocence and Experience*

#### SECONDARY READING:

- Joseph Viscomi, "Digital Facsimiles: Reading the William Blake Archive," *Computers and the Humanities* 36.1 (2002)

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### 8. MARCH 10<sup>TH</sup> - RHYTHM IN ALL THOUGHT

#### PRIMARY READING:

- Samuel Taylor Coleridge, "The Eolian Harp," "The Pains of Sleep"



#### IN-CLASS EXERCISE: Poetic Terms and Close Reading (closed-book)

### 9. MARCH 17<sup>TH</sup> - THE GROWTH OF THE POET'S MIND

#### PRIMARY READING:

- William Wordsworth, *The Prelude Book I*

#### SECONDARY READING:

- Anne K. Mellor, "Writing the Self/Self-Writing," *William Wordsworth's The Prelude: A Casebook* (2006)

## 10. MARCH 24<sup>TH</sup> - BIG AND SMALL

### PRIMARY READING:

- Anna Letitia Barbauld, “Washing Day,” “To a Little Invisible Being Who is Yet to be Born,” “The Mouse’s Petition”

### SECONDARY READING:

- Sarah Tindal Kareem, “Enlightenment Bubbles, Romantic Worlds,” *The Eighteenth Century* 56.1 (2015)

## 11. MARCH 31<sup>ST</sup> - NESTING

### PRIMARY READING:

- John Clare, “Insects,” “Wild Bee,” “The Firetail’s Nest,” “Birds’ Nests,” “The Nightingale’s Nest”

### SECONDARY READING:

- Mina Gorji, “John Clare and the Triumph of Little Things,” *Class and the Canon* (2012)

## 12. APRIL 7<sup>TH</sup> - NATURE AND THE SELF

### PRIMARY READING:

- Charlotte Smith, “Beachy Head,” “On Being Cautioned Against Walking on an Headland Overlooking the Sea, Because it was Frequented by a Lunatic,” *Rambles Further*

### SECONDARY READING:

- Donelle Ruwe, “Charlotte Smith’s Sublime: Feminine Poetics, Botany, and Beachy Head,” *Essays in Romanticism* (1999)

## 13. APRIL 14<sup>TH</sup> - CONCLUSION

- No assigned reading

Page 1: Samuel Palmer, “Early Morning” (1825)  
Below: John Constable, “Cloud Study: Stormy Sunset” (1821-1822)

