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T,Th 1:30-2:30 222D R Cullen

Literary history has long noted the difference between the early and later Romantics. Where “first generation” authors such as Wordsworth, Coleridge, and Blake are known for their visionary images and their revolutionary turn inward, the “second generation” authors such as Byron, Keats, and Shelley were shaped in an era of global expansion and accelerating print culture whose complement appears in a seemingly opposite attraction outwards and invested in material forms. This survey examines the distinguishing characteristics of later or “second generation” romanticism by exploring their adaptations of the romance genre; the “state of poetry” in the post-Waterloo years; and the new forms of posterity and the function of fame. In these three interlinked aspects of Romantic culture, we see a literary movement both indebted to and widely divergent from its predecessors. Where the originality valorized of Romantic tradition first developed into internalization, the inevitable standardization of that value redirected its heirs towards externalization, a reification or concretization of ideals that first generation Romanticism once held abstract. This tendency may have marked a sharp break from traditional Romanticism, but it also constituted a crucial transition in Romanticism’s evolution into modern and nineteenth-century culture.

8/25 **Introduction**

Read or review:

- Bloom, “The Internalization of Quest-Romance”
- Abrams, “Structure and Style in the Greater Romantic Lyric”
- Hartman, “The Romance of Nature and the Negative Way”

one of the following (according to assignments):

- Cronin, from *Paper Pellets* (pp.1-17)
- Tucker, “House Arrest”
- Wood, from *The Shock of the Real* (pp.1-15)

9/1 **“When a new planet swims into his ken”**

- Keats, *Eve of St. Agnes* (1819)
- Keats, “On first looking into Chapman’s Homer” (1816); “La Belle Dame sans Merci” (1819)
- Levinson, from *Keats’s Life of Allegory* (pp. 96-190)

9/8 Shelley, *Queen Mab* (1813)

- Shelley, “To Wordsworth” (c.1814-5); “Hymn to Intellectual Beauty” [Version A] (1817)
- From Duff, *Romance and Revolution* (pp. 1-7, 54-114, Plate 8)

9/15 Byron, *Childe Harold’s Pilgrimage*, Cantos I-II (1812)

- Byron, from *English Bards and Scotch Reviewers* (1808-9); “To Thyrsa” (ca.1811-12)

McGann, from *Fiery Dust* (pp. 31-36, 49-66)
Manning, "Childe Harold in the Market Place: From Romaunt to Handbook"

- 9/22 **"I king over myself, and rule/ The torturing and conflicting throngs within"**
Byron, "Prometheus" (1817); "Darkness" (1817); Stanzas (When a man hath no freedom to fight for at home) (1820) "Thoughts on Freedom" (1823)
Shelley, *Prometheus Unbound*, Act I (1820)
Cronin, "Asleep in Italy"
- 9/29 Shelley, *Prometheus Unbound*, Acts II-IV
Woodring, from *Politics in English Romantic Poetry* (pp.278-310)
Bromwich, "Love Against Revenge in Shelley's Prometheus"
- 10/6 Scott, *Waverley*, Vol. I (1814)
Duncan, from *Modern Romance and Transformations of the Novel* (pp.1-19)
- 10/13 Scott, *Waverley* (Vols. II & III)
Duncan, from *Modern Romance and Transformations of the Novel* (pp.51-105)
Keats, "Written on the Day That Mr. Leigh Hunt Left Prison" (1815); "Happy is England!" (ca. 1816); "When I have fears" (1818); "Incipit Altera Sonnetta" (If by dull rhymes our English must be chain'd) (1819)
- 10/20 **"I am not of thine order"**
Byron, *Manfred* (1817)
Byron, "Epistle to Augusta" (1816), "On This Day I Complete My Thirty-Sixth Year" (1824)
Sperry, "Byron and the Meaning of Manfred"
Mole, from *Byron's Romantic Celebrity* (pp.78-97)
- 10/27 Keats, *Ode to a Nightingale* (1819); "Oh Chatterton! how very sad thy fate" (1815); "This mortal body of a thousand days" (1818); "This living hand" (1819); "To Autumn" (1819); "On Sleep" (1819); letters 8 October 1818, 27 October 1818
Clare, "I am" ("I am—yet what I am"); "The Mouse's Nest"; "O could I be as I have been"; "Birds: Why are ye Silent?"
Bennett, from *Romantic Poets and the Culture of Posterity* (pp.65-91, 139-57)
- 11/3 **"Hail Muse! Et cetera"**
Byron, *Don Juan*, Cantos I-III (1819, 1821)
Christensen, from *Lord Byron's Strength* (pp.214-57)
- 11/10 ***class may meet off-campus or be conducted online***
Clare, *Child Harold* (1841); *Don Juan* (1841)
Clare, "To John Clare" (1860)
Keats, letter, 25-27 June 1818
Kovesi, "John Clare's 'I' and 'Eye'"
be prepared to identify and discuss your favorite text or passage from the seminar

FINAL PAPER DUE DATE TBA

Texts:

- Bloom, ed. *Romanticism and Consciousness* (Norton)
Byron, *Lord Byron: The Major Works* (Oxford)
Clare, *Major Works* (Oxford)
Keats, *Complete Poems* (Harvard)
Scott, *Waverley* (Oxford)
Shelley, *The Major Works* (Oxford)

All critical readings are available through Reserves or e-Reserves.

Requirements and Class Policies:

2-3 Opening Question Presentations	35%
Seminar Participation	30%
1 Seminar Paper	35%
	100%

Opening Question Presentations: At least once during the semester, you will be responsible for developing a set of questions to initiate class discussion. (Depending upon the number of seminar participants, you may do this exercise up to three times, and you may or may not work with a partner.) These questions do not need to indicate a thorough understanding of the assigned texts, but they should offer a way to begin discussing the day's reading. An effective way to do this is to generate a series of questions centering upon an issue or passage that sparked your interest or inquiry. For example, you may start with a word, line, stanza, theme, or image in one of the poems, and propose questions about the function of that passage within the text as a whole. You might then expand your questions to connect those thoughts to the other assigned texts, and/or ask other questions connecting your interest to the assigned critical reading. You should be prepared for interruptions and for ways of connecting your questions to the comments of your peers. Although you should have considered critical reading and all the literary texts, the majority of your questions should center upon the major work assigned for that day (check with me to confirm which text we will be emphasizing.) Remember, your objective in this assignment is to spark inquiry and sustain discussion. Don't worry if you feel uncertain about your assigned texts—often the best questions are the simple ones that everyone shares.

Seminar Participation: In a graduate seminar, active discussion constitutes the core of learning. At least once in the semester I will provide you with an informal evaluation of your contributions to the course. Please check with me if you have any questions or concerns about your participation in the course.

Seminar Paper: At the end of the semester you will submit an 18-25 page critical essay on an author, topic, or text relating to British Romanticism, 1810-1840 (please confirm your topic with me if you are interested in something that was not assigned in class). You should think of this paper as the start of what might become a dissertation chapter or a published article. You may find it helpful to identify an interest fairly early in the semester. Not only will it give you more time for writing and research; you may also be able to tailor your Opening Question presentations around your interest.

Attendance: All students are granted a maximum of two absences, regardless of reason. With every additional absence beyond those first two, your final grade will automatically be dropped a half grade.

Critical Readings:

- Abrams, M.H. "Structure and Style in the Greater Romantic Lyric." In *Romanticism and Consciousness*. Bennett, Andrew. *Romantic Poets and the Culture of Posterity*. Cambridge: Cambridge University Press, 1999.
- Bloom, Harold. "The Internalization of Quest-Romance." In *Romanticism and Consciousness*.
- Bromwich, David. "Love Against Revenge in Shelley's *Prometheus*." *Philosophy and Literature*, 26:2 (2002): 239-59.
- Christensen, Jerome. *Lord Byron's Strength: Romantic Writing and Commercial Society*. Baltimore: Johns Hopkins University Press, 1993.
- Cronin, Richard. "Asleep in Italy: Byron and Shelley in 1819." *Keats-Shelley Review* 10 (Spring 1996): 151-80.
- . *Paper Pellets*. Oxford, 2010.
- Duff, David. *Romance and Revolution: Shelley and the Politics of a Genre, Cambridge Studies in Romanticism*. Cambridge: Cambridge University Press, 1994.
- Duncan, Ian. *Modern Romance and Transformations of the Novel: The Gothic, Scott, Dickens*. Cambridge: Cambridge University Press, 1992.
- Hartman, Geoffrey. "The Romance of Nature and the Negative Way." In *Romanticism and Consciousness*.
- Kövesi, Simon. "John Clare's 'I' and 'Eye': Egotism and Ecologism." In *Green and Pleasant Land: English Culture and the Romantic Countryside*, edited by Amanda Gilroy, 73-88. Dudley, MA: Peeters, 2004.
- Levinson, Marjorie. *Keats's Life of Allegory: The Origins of a Style*. New York: Blackwell, 1988.
- Mole, Tom. *Byron's Romantic Celebrity: Industrial Culture and the Hermeneutic of Intimacy*. Palgrave, 2007.
- Manning, Peter J. "Childe Harold in the Marketplace: From Romaunt to Handbook." *MLQ* 52, no. 2 (1991): 170-90.
- Sperry. "Byron and the Meaning of Manfred." *Criticism* 16, no. 3 (1974): 189-202.
- Tucker, Herbert. "House Arrest: The Domestication of English Poetry in the 1820s." *New Literary History* 25:3 (1994): 521-48.
- Wood, Gillen D'Arcy. *The Shock of the Real*, Palgrave, 2001.
- Woodring, Carl. *Politics in English Romantic Poetry*. Cambridge, MA: Harvard University Press, 1970.