

Romantic Lives & Afterlives



ENG 98r - Junior Tutorial Julia Tejblum

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead.

-T.S. Eliot

COURSE DESCRIPTION

This tutorial will begin by asking how the Romantic poets lived and composed. How did they think about their vocation? What did they read? Did they consider themselves to be forming or reacting against a literary movement? Delving into material evidence from several Romantic poets' daily lives—drafts, journals, correspondence with friends, collaborators, and publishers—we'll move beyond the conception of the solitary Romantic genius to reveal communities and coteries at the heart of Romantic writing.

As we explore these poets' writing lives, we will move forward in time to explore their afterlives: their critical heritage, those they influenced, and, in some cases, whole movements that grew out of some element of their work. We'll use the biographical contexts we've established to think about the disconnects between poets' lives and legacies, between their ambitions and their posthumous reputations. We'll also consider the ways in which poets fall in and out of favor as critical conversations shift, or how newly recovered texts can change the trajectory of an academic field. Tracing the recovery of once-obscure-poets and the maligning of the once-beloved, we'll explore how the dominance of certain critical methodologies (e.g. formalism, new-historicism) can determine which poets are read and discussed in the classroom. Students will emerge with a sense of Romanticism as a vital, shifting field, one whose canon and very definition is continuously evolving as critical trends wax and wane.

We'll also consider the roles that later writers have in propping up or calling into question the reputations of their Romantic predecessors: to what extent did the Pre-Raphaelites mold our current perception of Keats? How does T.S. Eliot's reaction against Wordsworth and Coleridge manifest itself in the movement he helped to create? Students are encouraged to seek out strains of Romantic influence in the works of writers they admire, and to bring those works to bear on our discussions.

OBJECTIVES

General Tutorial: To introduce the discipline and practice of English literary studies at an upper-division level, and to write a 20-25 page research paper in preparation for an honors thesis. Students will be able to:

- Design a research question
- Develop a critical bibliography around that question, including diverse methods and viewpoints
- Put secondary criticism in conversation with a your own ideas and with other criticism
- Write with greater clarity and precision

Course Specific: To provide students with a nuanced understanding of Romanticism in its historical contexts, as well as its development through, and influence on, the literature and criticism that followed. This tutorial will also introduce students to a range of methodologies, including biographical and new-historicist criticism, textual scholarship (particularly genetic criticism), theories of intertextuality and influence, and reception history. Students will be able to:

- Demonstrate a graduate-level understanding of Romanticism as a literary movement
- Work confidently with draft material, manuscript facsimiles, notebook entries, and letters
- Identify and track Romantic influences (including reactions against Romanticism) in the work of later writers
- Trace the development of critical methodologies and shifts in critical conversations

ASSIGNMENTS

Short Essay (Due Week 4): An extended close reading of a primary text that engages with the some element of the composition process. Possibilities include a close reading of revisions across two draft versions of the same poem, a close reading that considers the influence of a previous work by the same poet or a poet in that poet's "circle," or a close reading that examines the inclusion of material from a letter, journal entry, etc. Students will meet with me individually to discuss their choice of materials prior to writing this essay. **15%**

Prospectus & Annotated Bibliography (Due Week 6): Students will produce a two page prospectus of their project. An annotated bibliography of 8-10 sources should accompany the prospectus. The bibliography should reproduce in a few sentences the main argument of the work you intend to make use of. It should also include, in a few sentences, how you plan on engaging with the thesis of the work you have summarized. I will provide feedback on the prospectus, bibliography, and project as a whole in individual meetings the following week. **15%**

Junior Paper (Due Reading Period): A critical essay of 20-25 pages which explores a specific and well-defined feature of the afterlife of a Romantic writer or literary coterie. Students can choose to focus on the influence of one writer on another (e.g. Wordsworth and Wallace Stevens), or on the development of a larger artistic or critical movement (e.g. Romanticism and Modernism, Keats and eco-criticism) provided they focus their argument on two to three specific case studies. **Please Note:** You must submit a completed junior paper to pass this tutorial. **50%**

Participation: Our tutorial will be collaborative and discussion based. You will choose a focus comparatively early in the semester, so one of your goals will be to introduce the rest of us to the primary debates in that field. Please come prepared to discuss not only the readings on the syllabus, but also to share your own research discoveries (including brief reports on materials at the Houghton Library). Your participation grade will include shorter, in-class writing and peer-editing exercises. Since our discussion thrives on real conversation and exchange of ideas, let's forego laptops for this section (If this policy presents a significant problem to you, please come see me). **20%**

SCHEDULE

Note: Weekly readings are listed by due date (i.e. reading listed under Week 2 should be read in preparation for our Week 2 meeting). You may notice that the reading load gets lighter as we move later in the semester. This tapering off is designed to give you time to work through the texts on your bibliographies. This is also a good time to consult the relevant texts listed under **Selected Further Reading** at the end of the syllabus.

Unit 1: Romanticism Then & Now

WEEK 1: Romanticism and Romantic Refrains

Primary: Percy Shelley, "To a Skylark" (1820)
John Keats, "Ode to a Nightingale" (1821)
Thomas Hardy, "The Darkling Thrush" (1899); "Shelley's Skylark"
Wallace Stevens, "Autumn Refrain" (1932)

Wordsworth, "Preface to *Lyrical Ballads*"
Selections from Coleridge's *Notebooks*

Secondary: Jerome McGann, "Some Current Problems in Literary Criticism" in *The Romantic Ideology*

*Short Assignment: Browse the *Romantic Circles* site (<https://www.rc.umd.edu>) and construct a one sentence working definition of Romanticism

Unit 2: Collaboration and Place

WEEK 2*: The Lake Poets at Work (TBA: Mandatory Junior Tutorial Workshop)

Primary: Selections from Wordsworth and Coleridge, *Lyrical Ballads* (1798)
Coleridge, "Dejection: An Ode," "Kubla Khan"
Selections from Dorothy Wordsworth's *Grasmere and Alfoxden Journals*
William Hazlitt, "My First Acquaintance with Poets"

Secondary: Lucy Newlyn, "Confluence: William and Dorothy Wordsworth in 1798"
Jon Mee, "Review Essay: Coteries in the Romantic Period," *European Romantic Review* (2016)

*First Houghton Visit: I will call up a selection of materials (drafts, first editions, and letters) for you to consult at the Houghton. Please visit the Houghton during our second week and come to our Week 3 meeting prepared to provide a brief description and analysis of one object from among the selection.

WEEK 3*: Literary Tourism / Poetry and Place

Primary: Selections from Wordsworth, "Guide to the Lakes"

Robert Browning, "House"

Selections from Thomas Hardy, *Wessex Poems*

Seamus Heaney, "Crediting Poetry" (Nobel Prize Acceptance Speech)

Secondary: Nicola Watson, Introduction to *The Literary Tourist: Readers & Places in Romantic and Victorian Britain*

Paul Fry, "Green to the Very Door? The Natural Wordsworth" in *Wordsworth and the Poetry of What We Are*, Paul Fry (2014)

***Individual conferences about short paper this week**

WEEK 4*: Library Visit & Introduction to Manuscripts (TBA: Mandatory Junior Tutorial Workshop)

Primary: Wordsworth, "The Ruined Cottage"

Please come prepared with questions and search terms for our library visit. We will also be looking at manuscript facsimiles of a draft of "The Ruined Cottage," so please bring a copy of the poem with you.

***Short paper due in class**

Unit 3: Romantic Recoveries and Revisitings

WEEK 5: Romantic Lyrics Revisited

Poems are paired or grouped according to shared theme or tradition. Please consider them in conversation with one another.

Primary: Wordsworth, "Ode: Intimations of Immortality"

Coleridge, "Frost at Midnight"

Robert Frost, "Birches"

W.B. Yeats, "Among School Children"

Shelley, "Mont Blanc"

Emily Dickinson, "The brain is wider than the sky"

Hart Crane, "To Brooklyn Bridge"

WEEK 6: Blake Recovered / Blake Among the Beats

Primary: Blake, "The Sick Rose," from "Songs of Innocence and Experience"
Blake, *The Marriage of Heaven and Hell*
Ginsburg, *Howl* ("Moloch" section); "On Reading William Blake's 'The Sick Rose'"
T.S. Eliot, "Blake" in *The Sacred Wood* (1921)
Interview, "Allen Ginsburg, The Art of Poetry" *The Paris Review* (1966)

Secondary: Heather Jackson, "Raising the Unread" in *Those Who Write for Immortality: Romantic Reputations and the Dream of Lasting Fame* (2015)

Unit 4: Keats's Posthumous Existence

WEEK 7**: Cockney Keats / Keats and the Pre-Raphaelites

Primary: John Keats, "This living hand now warm and capable;" "On Seeing the Elgin Marbles," Keats, "La Belle Dame Sans Merci;" selections from *Letters*
Richard Monckton Milnes, Selections from *Life and Letters of John Keats*
Andrew Motion, "Sailing to Italy"

Secondary: Selection from Nicholas Roe, *Keats and the Culture of Dissent*
Sarah Wootton, "Rossetti's Influence on Keats's Posthumous Reputation"

*Film screening: "Bright Star" (2009)

*Second Houghton Visit: we will be looking at manuscripts from the Keats collection. Students will choose one item in the collection to report on to the other members of the tutorial.

Unit 5: Romantic Ghosts: Bodies, Relics, Hauntings

WEEK 8*: The Shelleys: Myth and Politics (TBA: Mandatory Junior Tutorial Workshop)

Primary: Percy Shelley, "The Triumph of Life," from "The Mask of Anarchy," from *Defense of Poetry*
Mary Shelley, Selections from *Frankenstein* (1821)
W.H. Auden, "In Memory of W.B. Yeats"

Secondary: Paul de Man, "Shelley Disfigured" in *Rhetoric of Romanticism*
Watch: British Labour MP Jeremy Corbyn reads from Shelley's "Mask of Anarchy:"
<https://www.youtube.com/watch?v=5IE9nEjH8pU>

*Two to three page prospectus and annotated bibliography due in class

WEEK 9*: Byron and the Byronic Hero

Primary: Byron, Cantos 1-3 of *Child Harold's Pilgrimage*
John Polidori, Selections from *The Vampyre*

Emily Bronte, Selections from *Wuthering Heights*
Clips: AMC's *Mad Men* (2007)

Secondary: Sarah Wootton, "The Byronic in Jane Austen's 'Persuasion' and 'Pride and Prejudice'"

***Individual conferences to discuss prospectus and bibliography**

Unit 6: Gender and Transatlantic Relations

WEEK 10: Anna Barbauld and the Rights of Women

Primary: Anna Barbauld, "To a Lady with Some Painted Flowers," "Eighteen Hundred and Eleven"
Selections from Mary Wollstonecraft, *A Vindication of the Rights of Woman*
Virginia Woolf, "Mary Wollstonecraft" in *Four Figures*

Secondary: "Romanticism, Gender, and Genre" in *Romanticism and Gender*, Anne K. Mellor (1993)
"Anna Barbauld" in *Reading, Writing, and Romanticism*, Lucy Newlyn

WEEK 11: Transatlantic Romanticism

Primary: Keats, "To George Keats in America"
Ralph Waldo Emerson, "First Visit to England" in *English Traits*
Selections from Henry David Thoreau, *Walden*
Selections from Amy Lowell, *Sword Blade and Poppy Seed*

Secondary: Selections from Denise Gigante, *The Keats Brothers*

Unit 7: Criticizing Romanticism

WEEK 12:** Romanticism and its Discontents

Primary: Matthew Arnold, "Stanzas on the Grand Chartreuse"
Wallace Stevens "Sunday Morning"
Selections from Jane Austen, *Persuasion*

Secondary: T.S. Eliot, "Wordsworth and Coleridge" in *The Use of Poetry and the Use of Criticism*
Selections from Harold Bloom, *The Anxiety of Influence*

***Draft of final essay due in class**

***Film screening: "The Trip" (2010)**

WEEK 13: Student Presentations & Draft Workshops

Primary: Tom Stoppard, "Arcadia"

WEEK 14: Student Presentations & Draft Workshops

****FINAL ESSAY DUE IN READING PERIOD (DATE TBA)**

Sample Topics:

Romanticism & Politics (e.g. utopian communities; revolution)
Keats and Amy Lowell
Keats and the Pre-Raphaelite Brotherhood
Blake and the Beat generation
Blake and Yeats
Wordsworth and Seamus Heaney
Wordsworth and George Eliot
Jane Austen and Romantic poetry
Romanticism and science & technology
Modernism and Romanticism (Eliot, Pound, Woolf)
Romanticism and the Transcendentalists

Selected Further Reading:

Romantic Lives:

Local Attachments: Poetry in Place, Fiona Stafford (2010)
The Immortal Evening: A Legendary Dinner with Keats, Wordsworth, and Lamb, Stanley Plumly
The Young Romantics, Daisy Hay
“Literary Production in the Romantic Period” in *The Reading Nation in the Romantic Period*. William St. Clair.

Romanticism and Later Poets:

Romanticism and the Self-Conscious Poem, Michael O’Neill (1997)
The English Line: Poetry of the Unpoetic From Wordsworth to Larkin, John Powell Ward (1991)
Romantic Influences: Contemporary-Victorian-Modern, John Beer (1993)
Romantic Image, Frank Kermode (1957)
The Poetics of Disappointment: Wordsworth to Ashbery, Laura Quinney (1999)
“Stevens and Romanticism” in *Cambridge Companion to Wallace Stevens*, Joseph Carroll (2007)
he Situation of Poetry: Modern Poetry and its Traditions, Robert Pinsky (1976)

Romanticism and the Novel:

Romantic Influences: Contemporary-Victorian-Modern, John Beer (1993)
Modern Romance and the Transformations of the Novel, Ian Duncan (1992)
“Wordsworth at Full Length: George Eliot” in *Wordsworth and the Victorians*, Stephen Gill

Romantic Authorship: Imagination, Genius, and Audience

The Mirror and the Lamp: Romantic Theory and the Critical Tradition, M.H. Abrams
Romantic Poets and the Culture of Posterity, Andrew Bennett
Reading, Writing, and Romanticism: The Anxiety of Reception, Lucy Newlyn
The Anxiety of Influence, Harold Bloom

Romanticism, New Historicism, Politics:

Romanticism and Colonialism: Writing and Empire, 1780-1830, eds. Tim Fulford & Peter J. Kitson
Romantic Imperialism: Universal Empire and the Culture of Modernity, Saree Makdisi
Wordsworth and Coleridge: The Radical Years, Nicholas Roe
England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism, James Chandler
Poetry and Politics in the Cockney School: Keats, Shelley, Hunt and their Circle, Jeffrey Cox

ACADEMIC HONESTY: Plagiarism is the use of another person's ideas or writing without giving them proper credit. It is extremely naughty. Consequences of plagiarism can range from failure on the paper to dismissal from the course to even more serious actions. You are responsible for familiarizing yourself with Harvard FAS's Honor Code: "Members of the Harvard College community commit themselves to producing academic work of integrity – that is, work that adheres to the scholarly and intellectual standards of accurate attribution of sources, appropriate collection and use of data, and transparent acknowledgement of the contribution of others to their ideas, discoveries, interpretations, and conclusions. Cheating on exams or problem sets, plagiarizing or misrepresenting the ideas or language of someone else as one's own, falsifying data, or any other instance of academic dishonesty violates the standards of our community, as well as the standards of the wider world of learning and affairs."

COLLABORATION: You are absolutely encouraged to talk with other students about the course and its readings, and to read each others' work. In individual assignments (which may include midterm or term papers, short writing assignments, homework or reading questions and responses, or take-home exams), academic collaboration and external sources should be always cited.

ATTENDANCE: Your attendance in tutorial is vital to your own success as well as to the success of the class as a whole; so is your attendance in Junior Tutorial General Meetings and at other required events. I will allow each student a "free" tutorial absence to be used in case of sickness, travel, etc: no explanation necessary. Missing more than one class will decrease your participation grade, and excessive absence could result in failing the course. Also, being late really disrupts the work we're doing together: 2 lates = 1 absence. If you have attenuating circumstances, you must communicate with me in a timely manner so that we can discuss how to deal with it.

DUE DATES & LATE GRADES: Unless otherwise specified, assignments are due by 11:59pm on the date listed in the schedule. Late assignments will be docked 1/3 letter grade per day late, except for the final paper, which must be turned in before the due date. Students failing to turn in a final paper, or turning it in late without an official excuse, will fail the tutorial. If, well in advance of an assignment, you expect you will need an extension, please contact me.

EMAIL: I'll use our course listserv to distribute important info throughout the semester—from emailing you handouts to adjusting assignments and deadlines. You are responsible for checking your email on a daily basis. If you have a question that you need to ask me by email, be sure to give me at least 24 hours, or you may not get a response until it's too late. Also, please let me know if you'd like to use a non-Harvard email address.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: “Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the [Accessible Education Office](#) (AEO) and speak with the professor by the end of the second week of the term, (DATE). Failure to do so may result in the Course Head's inability to respond in a timely manner. All discussions will remain confidential, although Faculty are invited to contact AEO to discuss appropriate implementation.”