**English 841**

**Fall 2019:** **Revolutions in Romantic Art and Literature** Joseph Viscomi

Thur: 2:00-4:50 office GL 504

Greenlaw 304 T & TH 12:30 – 1:30. & by appt.

jsviscom@email.unc.edu, <https://jsviscomi.web.unc.edu/unc-profile/> 919 962-8764

<https://jsviscomi.web.unc.edu> [collected essays]

**Texts**: *Revolutions in Romantic Art and Literature* and Electronic Course Pak [CP] / Web Resource page with extra readings and selected criticism: <http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/> [userid: blake; password: catherine]

 Blake, William. *The Marriage of Heaven and Hell* (copy H). Ed. G. Keynes, Oxford U. Press, 1975

The William Blake Archive: <http://blakearchive.org>

**Resources**: Art Reserve: Art Books and Exhibition Catalogues on Reserve in Art Library, Hanes Art Center

For Advanced Research:

Eighteenth-Century Collections Online (ECCO), in UNC’s E-Research Tools. A superb database of 18th c. books and essays, with a very robust search engine covering the Fine Arts and Literature

Index for 18th-Century Periodicals and Journals on MicroFilm in Davis Library: Z692.S5.U56.1981; full texts can be found in ECCO

Bibliography of 18th-Century Aesthetics, ed. John Draper. Davis PE 25 A5 HEFT 71

 (photocopy in my office); full texts can be found in ECCO

*The English Romantic Poets; A Review of Research and Criticism*, ed. Frank Jordan, 4th edition. MLA, l985. [Davis Reference Shelf, PR590.E5.1985, ROW 29]. This is an annotated bibliography of books and important articles on the Romantic poets and their works.

Standard critical works on Romantic writers, minor and major, from before and after1985 to the present can be found in the index of periodical literature, the annual bibliography published by Garland Press (from 1979), and journals in the field, e.g., *The Wordsworth Circle.*

[*Blake/An Illustrated Quarterly*](http://blakearchive.org/)*,* issue archive and current issues available at <http://blakearchive.org>

[Bibliographies on Blake](http://blakearchive.org/staticpage/generalbib) available in WBA/Resources for further Research; see also *Blake Books* and *Blake Books Supplement* by G. E. Bentley Jr.

See also <http://www.lib.unc.edu/> for UNC’s E-Research Tools and Article Databases (e.g., Jstor, MLA International Bibliography [1963--], and Literature Online), E-Journal Finder, and Print Journals (Catalog Search); Also helpful is theIntroduction to Library Research, <http://www.lib.unc.edu/instruct/tutorial/>.

*Romantic Circles* at<http://www.rc.umd.edu>,

Voice of the Shuttle (<http://vos.ucsb.edu/browse.asp?id=2750>),

Romantic Literary Resources (<http://andromeda.rutgers.edu/~jlynch/Lit/romantic.html>),

Eighteenth-Century Resources (<http://andromeda.rutgers.edu/~jlynch/18th/>)

Google Scholar (<http://scholar.google.com/schhp?hl=en&tab=ws>).

**Part I. Nature, Originality, Vision**

8.22 **William Wordsworth**:[**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) *Lyrical Ballads* (1st edition 1798): read Advertisement, “Lines Written upon a Yew-Tree,” “Expostulation and Reply,” “Tables Turned,” “Tintern Abbey”

 [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Gilpin: *Observations on the River Wye* (pages i-x, 1-3, 43-53)

8.29 **S. T. Coleridge**: [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Conversation Poems: “Aeolian Harp,” “This Lime Tree Bower my Prison,” “Frost at Midnight,” “Reflections,” “Nightingale,” “Dejection an Ode”; “Kubla Khan”

 **[CP:](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/)** **Selected Criticism**

 M. H. Abrams, “Structure and Style in the Greater Romantic Lyric”

 Magnuson, “Politics of ‘Frost at Midnight’”

9.5 **The idea of the Sketch,** **Drawing as Paradigm, Print as Reproduction**

Ideas of taste, originality, models/copies, education, spontaneity, translation, art markets, deception, representation, facsimiles

[**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Landseer: Lecture III

Drawing Manuals: Selection of comments on prints and drawings

**Selected Criticism:** Joseph Booth, *An Address to the Public on the Polygraphic Art* (c. 1788)

 Eaton: *Pernicious Effects of the Art of Printing Upon Society, Exposed*

 Wilton, *The Print in England*, “Printmaking in early 19th c England,” pp 6-11

9.12 **William Blake: *The Marriage of Heaven and Hell* (copy H)**

 William Blake Archive: Explore works in each category in the Table of Contents

Blake Archive: *The Marriage of Heaven and Hell*, look through copies C, D, F, G, I

[**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Criticism: Eaves, et al.: *The Early Illuminated Books*, introduction to Illuminated Books and

 introduction and commentary to *The Marriage* (copy F)

# 9.19 Technical and aesthetic origins of Blake's illuminated printing:

Blake Archive*/*exhibitions: Blake Biography and Illuminated Printing

 [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/)Blake: Critical comments on illuminated printing; Prospectus for illuminated books; letters: 1818

 to Dawson Turner; 1827 to George Cumberland

*Gilpin:* Essay III, “On Sketching Landscapes,” from Three Essays

 *Gilpin*: *Essay on Prints*, cp i-xii, 1-52, 165-174

 **Select Criticism:**

 Viscomi, “William Blake, Illuminated Books, and the Concept of Difference”

 Eaves, “Blake and the Artistic Machine”

 Benjamin, “The Work of Art in the Age of Mechanical Reproduction”

**9.26** **William Blake: *The Marriage of Heaven and Hell* (copy H), continued**

 [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Hazlitt*:* On Imitation; On Originality; Coleridge: “On Poesy and Art” (on imitation and copy)

#  Blake: letters: 1799 to Trusler (2) and to Cumberland

 *Blake:* letters: 1799 to Trusler (2) and 1799 to Cumberland

 **Select Criticism:**

 Eaves, “Romantic Expressive Theory”

[10.2] **Blake’s art theories: from neoclassic to romantic**

  [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Reynolds*:* Contents and Introduction, Reynold’s Introduction; *Discourses* III, IV, VI, VII

 Blake: Laocoon; Anno. to Reynolds; from the *Descriptive Catalogue*; *Public Address,* from the *Descriptive Catalogue* (1809) cp 547-48, cat. # VIII and IX

 *Hazlitt:* On the Character of Reynolds; An Account of Reynolds (Genius and Originality; Imitation of Nature; On the Ideal); Why the Arts are not Progressive

 **Select Criticism:**

 Hipple on Reynolds, from *The Beautiful, the Sublime, and the Picturesque*

 Read, “The Context of Blake’s Public Address”

 Eaves, “Inquiry into the Real and Imaginary Obstructions …”

 Eaves, “The Sister Arts in British Romanticism”

Barrell, “The Republic of Taste,” in Barrell’s The Politics of Art Theory from Reynolds to Hazlitt

Eaves, review of Barrell

ORAL REPORTS, topic from list #1

10.10 **Part II. Picturesque, Sublime, Landscape**

 **The Sublime, the Beautiful, and the Picturesque**

 [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Burke: Introduction, Essay on Taste, chap. 1-3 from *A Philosophical Enquiry*

 Gilpin*:* *Three Essays* (1808 ed)

 Blake: letter, 1800, to Cumberland, 1802 to Butts

 **Select Criticism**

 Part I of Bolla’s *The Discourse of the Sublime*

 Hipple, on Burke, Gilpin

 Kroeber, “Romantic Historicism: the Temporal Sublime”

 Woodring, “What Coleridge Thought of Pictures”

Art reserve: Bicknell, *Wordsworth’s Guide to the Lakes* (intro, itinerary, chronology, pictures)

**Answer to one Study Question from Part I due**

[10.16] **The Picturesque and Anti-Picturesque in practice**

 [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) slide lecture #1 on the development of watercolor painting, 1760-90

  [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Gilpin*:* *Two Essays*

 Cozens*:* *The New Method*, + illus.

 Hazlitt*:* “On the Picturesque and Ideal”

 Drawing Manuals and Critiques: Craig, Aiken, Wollstonecraft, and reviews of Gilpin’s

 *Three Essays*

 Art reserve: Wilcox, *British Watercolors*; Wilton, *British Watercolor s, 1750-1850*

 (Smith, Sandby, Towne, Pars, J.R. Cozens, A. Cozens, Girtin, Turner, Cotman, Constable)

 Wilton, *Pars' Journey Through the Alps*

 Parris, *Landscape in Britain*, browse through

 Rosenblum, *Romantic Art in Britain*, browse through

 Wordsworth, et al. *Wordsworth and the Age of English Romanticism*, parts 4 and 5

 ORAL REPORTS, topic from list #2

10.24 **workshops in landscape drawing and illuminated printing (at home of Prof. Viscomi)**

 [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Cozens: *The New Method*; art supplies: large sheets of drawing paper and transparent papers,

 black ink and large watercolor brushes, pencils (most will be supplied)

10.31 **Watercolor Painting and the art of Turner**

 [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) slide lecture #2 on Girtin, Cotman, Turner, Constable

 Turner, Constable: background readings

 *Hazlitt:* On the Pleasure of Painting

**Selected Criticism**

 Kroeber, “The Clarity of the Mysterious and the Obscurity of the Familiar: Friedrich
 and Turner”

 Meisel, “The Material Sublime: Martin, Byron, Turner, and the Theater”

**ART RESERVE**

 Butlin, *Turner’s Watercolors*

 Gadney, *Constable’s Oil Sketches*

 Wilton, *British Watercolors*, 1750-1850 (entries on Girtin, Cotman, Turner, Constable);

 Reynolds, *Constable’s England*

 Rosenthal, *Constable: The Painter and His Landscapes*

 Shanes, *Turner: The Great Watercolors*

 Wordsworth, et al. *Wordsworth and the Age of English Romanticism*, part 6

ORAL REPORTS, topic from list #3

11.7 **William Wordsworth**:  **CP:** Preface to *Lyrical Ballads* (1800, 2nd edition), and Appendix;

 *The* *Prelude*: parallel texts in the 1805 and 1850 versions of *The Prelude*: books 11/12

 Coleridge, *Biographia Literaria*, ch. 14

 *Wordsworth:* "On the Sublime and Beautiful”

 [**CP**](http://siteslab.unc.edu/viscomi/romrev/): **Selected Criticism**

 Levinson, “Introduction,” “Insight and oversight: reading ‘Tintern Abbey’”

 Johnston, “The Politics of ‘Tintern Abbey’”

 Abrams, “On Political Readings of Lyrical Ballads”

 Vendler, “Tintern Abbey: Two Assults”

 ORAL REPORTS, topic from list #4

 Answer to one Study Question from Part II due

11.14 **William Wordsworth**: [**CP**](http://siteslab.unc.edu/viscomi/romrev/): *Wordsworth*: Prospectus to the *Recluse*; *The Prelude*, parallel texts in the 1805 and 1850 versions, books 12/13

 [**CP**](http://siteslab.unc.edu/viscomi/romrev/): **Selected Criticism**

 Johnston, “The Romantic Idea-Elegy: the Nature of Politics and the Politics of Nature”

 Simpson, “Criticism, Politics, and Style in Wordsworth’s Poetry”

 Swingle, “Wordsworth’s ‘Picture of the Mind’”

 Kroeber, “Beyond the Imaginable: Wordsworth and Turner”

 Johnston “The Triumphs of Failure: Wordsworth’s Lyrical Ballads of 1798”

 ORAL REPORTS, topic from list #4

11.28 **William Wordsworth**:  **CP:** *The Prelude*, parallel texts in the 1805 and 1850 versions, books 13/14

12.6 Papers due

**Requirements:**

**short essay answers to study questions** proposed here *or to one or more of your own* (due 10.10 and 11.7)

**one oral report** (this can be collaborative, from my lists of topics or your own work or interest if related to course)

**critical paper** (this can be an elaboration of an essay answer to a study question or oral report)

The paper is due at the end of the semester but will be developed concurrent with the class. The paper can be a close reading of one or more works of art, or on any of the poets, artists, critics, or printmakers of the period, or any interdisciplinary topic, that is, a comparative analysis of works in various media, or on any relevant aesthetic issue, theme, subject, or concept, including a further development of study or exam questions or your oral report. The paper can be a collaborative and/or multi-media Web project. I will expect you to discuss your ideas for papers with me and with other members in the class.