BRITISH ROMANTIC LITERATURE (c.1780 to 1830)
READING LIST

Please note that there are two lists below. The first is the full list with the core readings in bold; the second is the core list separated out. You are responsible for all core readings and may incorporate readings from the full list into your tailored list.

FICTION

Horace Walpole, The Castle of Otranto
William Beckford, Vathek
Ann Radcliffe, The Mysteries of Udolpho OR The Italian
Mathew G. Lewis, The Monk
William Godwin, Caleb Williams (with essay: “Of History and Romance”)
Mary Wollstonecraft, Mary AND Maria, or the Wrongs of Woman [novellas]
Maria Edgeworth, Castle Rackrent AND Belinda
Sydney Owenson [Lady Morgan], The Wild Irish Girl
Jane Austen, Emma AND one of: Sense and Sensibility, Mansfield Park, Persuasion
Mary Shelley, Frankenstein (1818 version; with “Introduction” to 1831 edition)
Walter Scott, Waverley, Heart of Midlothian
James Hogg, The Private Memoirs and Confessions of a Justified Sinner
Charlotte Dacre, Zofloya
Frances Burney, The Wanderer

POETRY/MAJOR NON-FICTION PROSE

The works below are available online as electronic texts or in the following anthologies: British Literature, 1780-1830 (eds. Anne K. Mellor & Richard E. Matlak), the Longman Anthology of British Literature (eds. Peter Manning & Susan Wolfson), and The New Oxford Book of Romantic Period Verse (ed. Jerome J. McGann).

The Revolution Debate:
Helen Maria Williams, Letters Written in France (1790) and Letters from France (1796)
Thomas Paine, The Rights of Man
Edmund Burke, Reflections on the Revolution in France
Mary Wollstonecraft, A Vindication of the Rights of Man
[n.b.: Selections included in the Longman Anthology will be sufficient]

Charlotte Smith, selections from Elegiac Sonnets and Other Poems: I, III, V, XXII, XXXII, XLIV, LXX, “The Dead Beggar”, “The Female Exile”
William Blake, All Religions are One, Songs of Innocence and of Experience, The Marriage of Heaven and Hell, “Auguries of Innocence”, “The Mental Traveller”, “The
Crystal Cabinet", The Book of Thel; First Book of Urizen; Visions of the Daughters of Albion; selections from Milton or Jerusalem
Mary Robinson, Sappho and Phaon (including “Preface”); “Canzonet”, “Modern Female Fashions”, “Modern Male Fashions”, “The Camp”, “January, 1795”
Anna Letitia Barbauld, Eighteen Hundred and Eleven; “Rights of Woman”
Dorothy Wordsworth. The Grasmere Journals (selections including the following entries: May 14, 1800; Oct. 3, 1800; Nov. 27, 1801; Dec. 22, 1801; Feb. 8, 1802; March 18, 1802; April 15, 1802; May 4, 1802; July 27, 1802; Aug. 1, 1802; Jan. 11-16, 1803); “The Floating Island”, “Irregular Verses”, “Thoughts on My Sick-bed”
George Gordon, Lord Byron, “English Bards and Scotch Reviewers”, “When We Two Parted”, “Fare Thee Well”, “To the Po”, “She Walks in Beauty”, “Darkness”, “Prometheus”, “On this day I complete my thirty-sixth year”, Childe Harold’s Pilgrimage (Cantos I-IV), Don Juan (Dedication, Cantos I-V and XI), The Giaour, Manfred
Mary Tighe. Psyche; or, the Legend of Love
John Keats, “On First Looking into Chapman’s Homer”, “On Seeing the Elgin Marbles”, “The Eve of St. Agnes”, “Ode to Psyche”, “Ode to a Nightingale”, “Ode on a Grecian Urn”, “Ode on Melancholy”, “To Autumn”, “Bright star, would I were steadfast as thou are”, “When I have fears that I may cease to be”, “La Belle Dame sans Mercy”, “This living hand” (plus selections from the Letters, including: Nov. 22, 1817; Dec. 21, 27, 1817; Feb. 3, 27, 1818; May 3, 1818; July 18, 1818; Oct. 27, 1818; Oct. 14-31, 1818; Feb. 14-May 3, 1819; July 25, 1819; Aug. 16, 1820), “Incipit Altera Sonneta [“If by dull rhymes”]”
From a Hawk”, “Song: Lady, thy face is very beautiful”, “Lines of Life”, “Lines Written Under a Picture of a Girl Burning a Love Letter”, “Revenge”, “The Enchanted Island”, “Felicia Hemans”


**DRAMA**

In addition to Byron and P.B. Shelley’s works listed above:

Elizabeth Inchbald, *Lovers Vows*
Joanna Baillie, *Count Basil, De Monfort*, and the “Introductory Discourse” to *Plays on the Passions*

Also recommended:

Horace Walpole, *The Mysterious Mother*
Robert Southey, *Wat Tyler*
Byron, *The Two Foscari*
Thomas Lovell Beddoes, *Death’s Jest Book*

**REQUIRED SECONDARY SOURCES AND CRITICISM**

Depending on your familiarity with Romanticism, it might be useful to consult the introductory texts under the last section before turning to these required secondary sources. Be sure to know at least three of the selections listed under each section below.

1. **AESTHETIC FORM**

2. **PRINT CULTURE**

William St. Clair. The Reading Nation in the Romantic Period. NY: Cambridge UP, 2004. [Chapters 1, 9, and 20; n.b.: this text is absolutely required for all]

3. ROMANTIC HISTORICISM, ROMANTIC IDEOLOGY

4. THE GOTHIC

5. SENSIBILITY & SENTIMENTALISM

6. GENDERS: CANON, CONFLICT, CONTEXT
7. **NATION/EMPIRE/BORDERLANDS**


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**D. INTRODUCTIONS TO ROMANTICISM (RECOMMENDED, NOT REQUIRED)**

Frederick Burwick, gen. ed., *The Blackwell Encyclopedia of Romanticism* (4 Vols.). [This forthcoming work promises to be the most comprehensive resource of its kind.]


Elizabeth Fay. *A Feminist Introduction to Romanticism*. Oxford: Blackwell, 1998. [An excellent, historicized overview of more than two dozen major women writer’s contributions to Romanticism, providing valuable political contexts and addressing both literary and visual texts.]


Thomas Keymer, and Jon Mee, eds. *The Cambridge Companion to English Literature, 1740-1830*. NY: Cambridge UP, 2004. [This collection self-consciously challenges ossified period divisions with essays ranging across broad themes as well as more specific groupings of writers, nearly all of which are useful for Romantic period study.]
Iain McCalman, gen. ed. An Oxford Companion to the Romantic Age: British Culture, 1776-1832. NY: Oxford UP, 1999. [Filled with engaging, sometimes polemical essays by major figures in the field (e.g., Butler, Chandler, McGann) and shorter entries as well, this genuinely interdisciplinary volume also features a wealth of illustrations.]


Katie Trumpener, and Richard Maxwell, eds. The Cambridge Companion to Fiction in the Romantic Period. NY: Cambridge UP, 2008. [Another new (and overdue) collection of outstanding essays; see especially the essays by Lynch on the gothic novel, Rowland on the sentimental novel, and Ferris and Duncan on Irish and Scottish fiction, respectively.]

ANTHOLOGIES

Anne K. Mellor and Richard E. Matlak, British Literature, 1780-1830
Duncan Wu, Romanticism: An Anthology [2nd ed.]
David Perkins, English Romantic Writers
Harold Bloom and Lionel Trilling, Romantic Poetry and Prose
Paula R. Feldman, British Women Poets of the Romantic Era
Duncan Wu, Romantic Women Poets: An Anthology
Andrew Ashfield, Romantic Women Poets, Vol.I (1770-1838) and Vol.II (1788-1848)
Jeffrey Cox and Michael Gamer, The Broadview Anthology of Romantic Drama

CRITICISM AND THEORY—GENERAL
M.H. Abrams, Mirror and the Lamp
---, Natural Supernaturalism
Harold Bloom, The Visionary Company
---, (ed.), Romanticism and Consciousness
Paul de Man, The Rhetoric of Romanticism
---, Romanticism and Contemporary Criticism
Andrew Elfenbein, Romantic Genius
Northrop Frye, Romanticism Reconsidered
Michael Gamer, Romanticism and the Gothic
Mary Jacobus, Romanticism, Writing, and Sexual Difference
Steven Knapp, Personification and the Sublime: Milton to Coleridge
Jerome McGann, The Poetics of Sensibility
Anne Mellor (ed.), Romanticism and Feminism
---, Mothers of the Nation
Peter Manning, *Reading Romantics*
Judith Pascoe, *Romantic Theatricality*
Mary Poovey, *The Proper Lady and the Woman Writer*
Ronald Paulson, *Representations of Revolution (1789-1820)*
Alan Richardson, *British Romanticism and the Science of the Mind*
Marlon Ross, *The Contours of Masculine Desire*

**CRITICISM AND THEORY—SPECIFIC/TOPICAL**

Wollstonecraft: Claire Tomalin, Mary Poovey, Gary Kelly, Syndy Conger, Mitzi Myers, Vivien Jones, Tom Furniss, Claudia Johnson, G.J. Barker-Benfield, Janet Todd


W. Wordsworth: Geoffrey Hartman, James Averill, Kenneth Johnston, Marjorie Levinson, Alan Liu, Peter Manning, Clifford Siskin, Stephen Gill, Duncan Wu, Nicholas Roe, David Collings

D. Wordsworth: Susan Levin, Margaret Homans, Kurt Heinzelman, Susan Wolfson, Beth Darlington, Meena Alexander, Anne Mellor


Byron: Leslie Marchand, Louis Crompton, Cecil Lang, Jerome McGann, Peter Manning, Jerome Christenson, Andrew Elfenbein, Jonathan Gross

P.B. Shelley: G.M. Matthews, Earl Wasserman, Harold Bloom, Barbara Gelpi, William Keach, Stuart Curran, Donald Reiman, Neil Fraistat, Jerrold Hogle, Stephen Behrendt

Mary Shelley: Anne Mellor, Mary Poovey, Stuart Curran, Betty Bennett, William Veeder, Margaret Homans, Chris Baldick, Sonia Hofkosh, Lisa Vargo

Keats: W. J. Bate, Christopher Ricks, Stuart Sperry, Jack Stillinger, Jerome McGann, Jeffrey Cox, Karen Swann, Greg Kucich, Susan Wolfson

Austen: Claudia L. Johnson, Mary Poovey, Tony Tanner, Marilyn Butler, Jan Fergus, Marvin Mudrick, Margaret Doody, John Wiltshire, Susan Fraiman, Clifford Siskin, D.A. Miller

Women poets: Isobel Armstrong, Paula Feldman, Angela Leighton, Tricia Lootens, Jerome McGann, collection by Harriet Kramer Linkin & Stephen Behrendt
Gothic writing: Ellen Moers, E.J. Clery, Eve Sedgwick, George Haggerty, Diane Hoeveler, Michael Gamer, Kate Ellis, Anne Williams, Fred Botting, Chris Baldick

Specifically recommended are the *Cambridge Companions to Austen, Wollstonecraft, Mary Shelley*, and the traditional major figures in poetry.

**HISTORY/HISTORICAL BACKGROUND**

Marilyn Butler, *Romantics, Rebels and Reactionaries*
James Chandler, *England in 1819*
Linda Colley, *Britons*
Leonore Davidoff and Catherine Hall, *Family Fortunes: Men and Women of the English Middle Class, 1780-1850*
C.L.R. James, *The Black Jacobins: Toussaint L' Ouverture and San Domingo Revolution*
E.P. Thompson, *The Making of the English Working Class*

**POLITICS, LITERARY CRITICISM, AND LIFE WRITING BY AUTHORS OF THE ROMANTIC PERIOD**

Clara Reeve, from *The Progress of Romance*
Mary Wollstonecraft, *Vindication of the Rights of Woman*
William Godwin, from *Enquiry Concerning Political Justice*

Austen, selections from *Letters*, including: Oct. 27, 1798; Dec. 16, 1808; April 25, 1811; Jan. 29, 1813; Feb. 4, 1813; Sept. 9, 28, 1814; Dec. 16, 1816; Feb. 20-21, 1817; March 23-25, 1817

Coleridge, selections from Shakespearean criticism
William Hazlitt, “My First Acquaintance with the Poets”, “On Gusto”, selections from *The Spirit of the Age* (particularly the essays on Wordsworth, Coleridge, and Byron)

Thomas De Quincey, *Confessions of an English Opium Eater*

**Core List: Primary Sources**

**A. FICTION**

2. William Beckford. *Vathek*
3. Ann Radcliffe. *The Mysteries of Udolpho* OR *The Italian*
4. Matthew Lewis. *The Monk*
5. William Godwin. *Caleb Williams* (with essay: “Of History and Romance”)
6. Mary Wollstonecraft. *Mary AND Maria, or the Wrongs of Woman* [novellas]
7. Maria Edgeworth. *Castle Rackrent* AND *Belinda*
8. Sydney Owenson (Lady Morgan). *The Wild Irish Girl*
9. Jane Austen. *Emma* AND one of: *Sense and Sensibility, Mansfield Park, Persuasion*

10. Mary Shelley. *Frankenstein* (1818 version; with “Introduction” to 1831 edition)

11. Walter Scott. *Waverley*


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**B. POETRY/ MAJOR NON-FICTION PROSE**

The works below are available online as electronic texts or in the following anthologies: *British Literature, 1780-1830* (eds. Anne K. Mellor & Richard E. Matlak), the *Longman Anthology of British Literature* (eds. Peter Manning & Susan Wolfson), and *The New Oxford Book of Romantic Period Verse* (ed. Jerome J. McGann).


5. Mary Robinson. *Sappho and Phaon* (including “Preface”)


7. Dorothy Wordsworth. *The Grasmere Journals* (selections including the following entries: May 14, 1800; Oct. 3, 1800; Nov. 27, 1801; Dec. 22, 1801; Feb. 8, 1802; March 18, 1802; April 15, 1802; May 4, 1802; July 27, 1802; Aug. 1, 1802; Jan. 11-16, 1803); “The Floating Island”, “Irregular Verses”, “Thoughts on My Sick-bed”


11. Mary Tighe. Psyche; or, the Legend of Love

12. John Keats. “On First Looking into Chapman's Homer”, “On Seeing the Elgin Marbles”, “The Eve of St. Agnes”, “Ode to Psyche”, “Ode to a Nightingale”, “Ode on a Grecian Urn”, “Ode on Melancholy”, “To Autumn”, “Bright star, would I were steadfast as thou are”, “When I have fears that I may cease to be”, “La Belle Dame sans Mercy”, “This living hand” (plus selections from the Letters, including: Nov. 22, 1817; Dec. 21, 27, 1817; Feb. 3, 27, 1818; May 3, 1818; July 18, 1818; Oct. 27, 1818; Oct. 14-31, 1818; Feb. 14-March 3, 1819; July 25, 1819; Aug. 16, 1820)


Core List: Secondary Sources

Depending on your familiarity with Romanticism, it might be useful to consult the introductory texts under section D before turning to these required secondary sources. Be sure to know at least three of the selections listed under each section below.

1. AESTHETIC FORM


   Stuart Curran. Poetic Form and British Romanticism. NY: Oxford UP, 1986. [Chapters 1 and 8]


2. PRINT CULTURE


William St. Clair. *The Reading Nation in the Romantic Period*. NY: Cambridge UP, 2004. [Chapters 1, 9, and 20; n.b.: this text is absolutely required for all]

3. ROMANTIC HISTORICISM, ROMANTIC IDEOLOGY


4. THE GOTHIC


5. SENSIBILITY & SENTIMENTALISM


6. GENDERS: CANON, CONFLICT, CONTEXT


7. NATION/EMPIRE/BORDERLANDS


