

**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"

Robert Burns, "John Barleycorn. A Ballad", "To a Mouse", "To a Louse", "A Red Red Rose", "Auld Lang Syne", "The Fornicator. A New Song", "Comin' Thro' the Rye", "John Anderson, My Jo", "Holy Willie's Prayer"

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"
- William Wordsworth, "Tintern Abbey", "Michael", "The Ruined Cottage" (from *Excursion*, Bk I), "Prospectus to the Excursion", "Nutting", "My Heart Leaps up When I Behold", "Ode [Intimations]", "The Solitary Reaper", "Elegiac Stanzas", "The Old Cumberland Beggar", "Resolution and Independence", "I Wandered Lonely as a Cloud", "It is a Beauteous Evening", "The World is Too Much With Us", "Nuns Fret Not", "Scorn Not the Sonnet", *The Prelude* (1805 version) (plus the "Preface" to *Lyrical Ballads* [1800 and 1802 versions])**
- 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"**
- Samuel Taylor Coleridge, "The Rime of the Ancient Mariner" (both 1798 [*Lyrical Ballads*] and 1817 versions), "Nightingale" [also from *Lyrical Ballads*], "Frost at Midnight", "This Lime-Tree Bower My Prison", "Dejection: An Ode", "Christabel", "Kubla Khan", "The Eolian Harp", "To a Gentleman [William Wordsworth]", "Ne Plus Ultra" (plus selections from *Biographia Literaria*, including Chapters I, IV, XIII, XIV, XV, and XVII [with special attention to the Wordsworth dispute])**
- 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***
- Percy Bysshe Shelley, *Alastor*, "To Wordsworth", "Mont Blanc", "Hymn to Intellectual Beauty", "Ozymandias", "Julian and Maddalo", "Ode to the West Wind", "To a Skylark", *Adonais*, "Stanzas Written in Dejection", "Lines: 'When the Lamp Is Shattered'", "The Triumph of Life", "With a Guitar, to Jane", "Sonnet: England in 1819", "Song to the Men of England" ", *Prometheus Unbound* (plus *A Defence of Poetry* and "Essay on Love")**
- 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 Sonnetta ["If by dull rhymes"]"**
- John Clare, "I Am", "First Love", "Silent Love"; "Pastoral Poesy", "Winter Fields", "Cottage Fears"**
- Letitia Elizabeth Landon, "Sappho's Song", "The Proud Lady", "A Child Screening a Dove"**

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”

Felicia Hemans, “To the Poet Wordsworth”, “Casabianca”, “The Graves of a Household”, “The Homes of England”, “The Hour of Death”, “The Image in Lava”, “The Lost Pleiad”, “The Last Song of Sappho”, “The Grave of a Poetess”

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

M.H. Abrams. “Structure and Style in the Greater Romantic Lyric.” In Bloom, ed. *Romanticism and Consciousness*. NY: Norton, 1970.

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

Susan Wolfson. *Formal Charges: The Shaping of Poetry in British Romanticism*. Stanford: Stanford UP, 1997. [Chapter 1]

Jerome McGann. “Rethinking Romanticism.” In *Byron and Romanticism*. NY: Cambridge UP, 2002.

2. PRINT CULTURE

Jon Klancher. *The Making of English Reading Audiences, 1790-1832*. Madison: Wisconsin UP, 1987. [Introduction and Chapter 5]

Clifford Siskin. *The Work of Writing: Literature and Social Change in Britain, 1700-1830*. Baltimore: Johns Hopkins UP, 1998. [Introduction and Chapters 6 and 7]

Barbara M. Benedict. “Jane Austen and the Culture of Circulating Libraries: The Construction of Female Literacy.” In Paula R. Backscheider, ed. *Revising*

Women: Eighteenth-Century "Women's Fiction" and Social Engagement.
Baltimore: Johns Hopkins UP, 2000.

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

Jerome McGann. *The Romantic Ideology.* Chicago: Chicago UP, 1983.

Clifford Siskin. *The Historicity of Romantic Discourse.* NY: Oxford UP, 1988. [Chapters
1-3]

David Simpson. *Romanticism, Nationalism, and the Revolt Against Theory.* Chicago:
Chicago UP, 1993. [Introduction and Chapters 5 and 6]

4. THE GOTHIC

Robert Miles. "The 1790s: The Effulgence of Gothic." In Hogle, ed. *The Cambridge
Companion to Gothic Fiction.* NY: Cambridge UP, 2003.

Michael Gamer. "Gothic Fictions and Romantic Writing in Britain." In Hogle, ed. *The
Cambridge Companion to Gothic Fiction.* NY: Cambridge UP, 2003.

Deirdre Lynch. "Gothic Fiction." In Trumpener and Maxwell, eds. *The Cambridge
Companion to Fiction in the Romantic Period.* NY: Cambridge UP, 2008.

5. SENSIBILITY & SENTIMENTALISM

Jerome McGann. "Poetry, 1780-1832." In *Byron and Romanticism.* NY: Cambridge UP,
2002.

Susan Manning. "Sensibility." In Keymer and Mee, eds. *The Cambridge Companion to
English Literature, 1740-1830.* NY: Cambridge UP, 2004.

Ann Wierda Rowland. "Sentimental Fiction." In Trumpener and Maxwell, eds. *The
Cambridge Companion to Fiction in the Romantic Period.* NY: Cambridge UP,
2008.

6. GENDERS: CANON, CONFLICT, CONTEXT

Stuart Curran. "The I Altered." In Mellor, ed. *Romanticism and Feminism.*
Bloomington: Indiana UP, 1988.

Claudia L. Johnson. *Equivocal Beings.* Chicago: Chicago UP, 1995. [Introduction and
Afterword]

Adriana Craciun. "Romantic Poetry, Sexuality, Gender." In Chandler and McLane, eds.
The Cambridge Companion to British Romantic Poetry. NY: Cambridge UP,
2008.

Stephen C. Behrendt. *British Women Poets and the Romantic Writing Community.*
Baltimore: Johns Hopkins UP, 2009. [Introduction]

7. NATION/EMPIRE/BORDERLANDS

Katie Trumpener. *Bardic Nationalism: The Romantic Novel and the British Empire*. Princeton: Princeton UP, 1997. [Chapter 3]

Fiona Stafford. "England, Ireland, Scotland, Wales." In Roe, ed. *Romanticism: An Oxford Guide*. NY: Oxford UP, 2005.

James Watt. "Orientalism and Empire." In Trumpener and Maxwell, eds. *The Cambridge Companion to Fiction in the Romantic Period*. NY: Cambridge UP, 2008.

Tim Fulford. "Poetry, Peripheries and Empire." In Chandler and McLane, eds. *The Cambridge Companion to British Romantic Poetry*. NY: Cambridge UP, 2008.

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.]

James Chandler and Maureen McLane, eds. *The Cambridge Companion to British Romantic Poetry*. NY: Cambridge UP, 2008. [A new volume of substantive, innovative essays exploring nostalgia, empire, sexuality, antiquity, the standardization of English, and links to contemporary poetry, among other topics.]

Stuart Curran, ed. *The Cambridge Companion to Romanticism*. NY: Cambridge UP, 1993. [A gracefully aging, classic volume of essays by important figures, including two essential essays by Curran, and strong contributions by Simpson, Brown, and others.]

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.]

Marilyn Gaull. *English Romanticism: The Human Context*. NY: Norton, 1988. [An older but still very useful and engaging overview of the intellectual and material context of the period.]

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.]

Nicholas Roe, ed. *Romanticism: An Oxford Guide*. NY: Oxford UP, 2005. [A newer, widely-ranging collection of essays by major scholars, covering forms, themes and contexts in imaginative ways; highly recommended.]

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*

Jerome J. McGann, *The New Oxford Book of Romantic Period Verse*

Duncan Wu, *Romanticism: An Anthology* [2nd ed.]

Jonathan and Jessica Wordsworth, *The New Penguin Book of Romantic Poetry*

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)*

Paula R. Feldman and Daniel Robinson, *A Century of Sonnets: The Romantic-Era Revival*

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

Blake: Northrop Frye, David Erdman, S. Foster Damon, G.E. Bentley, Jr., Jean Hagstrum, W.J.T. Mitchell, Robert Gleckner, Morris Eaves, Robert Essick, Joseph Viscomi

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

Coleridge: I.A. Richards, M.H. Abrams, H.J. Jackson, Thomas McFarland, Karen Swann, Jerome Christenson, Jerome McGann, Nicholas Roe, Paul Magnuson, Julie Carlson

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*

Amanda Vickery, *The Gentleman's Daughter: Women's Lives in Georgian England*

Raymond Williams, *Culture and Society, 1780-1950*

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*

Hannah More, selections from *Cheap Repository Tracts* (including "Patient Joe", "The Riot", "The Gin Shop", and "The Sorrows of Yamba")

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

1. Horace Walpole. *The Castle of Otranto*
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*
12. James Hogg. *The Private Memoirs and Confessions of a Justified Sinner*

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).

1. The Revolution Debate: Helen Maria Williams. *Letters Written in France* (1790) and *Letters from France* (1796); Edmund Burke. *Reflections on the Revolution in France*; Mary Wollstonecraft. *A Vindication of the Rights of Men*; Thomas Paine. *The Rights of Man* (n.b.: selections included in the Longman Anthology will be sufficient)
2. Charlotte Smith. Selections from *Elegiac Sonnets and Other Poems*: I, III, V, XXII, XXXII, XLIV, LXX, “The Dead Beggar”, “The Female Exile”
3. Robert Burns. “John Barleycorn. A Ballad”, “To a Mouse”, “To a Louse”, “A Red Red Rose”, “Auld Lang Syne”, “The Fornicator. A New Song”, “Comin’ Thro’ the Rye”, “John Anderson, My Jo”, “Holy Willie’s Prayer”
4. 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*
5. Mary Robinson. *Sappho and Phaon* (including “Preface”)
6. William Wordsworth. “Sonnet, on Seeing Miss Helen Maria Williams Weep at a Tale of Distress”, “Lines... Tintern Abbey”, “Michael”, “The Ruined Cottage” (from *Excursion*, Bk I), “Prospectus to the Excursion”, “Nutting”, “My Heart Leaps up”, “Ode [Intimations]”, “The Solitary Reaper”, “Elegiac Stanzas”, “The Old Cumberland Beggar”, “Resolution and Independence”, “I Wandered Lonely as a Cloud”, “It is a Beauteous Evening”, “The World is Too Much With Us”, “Nuns Fret Not”, “Scorn not the Sonnet”, *The Prelude* (1805 version) (plus the “Preface” to *Lyrical Ballads* [1800 and 1802 versions])
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”
8. Samuel Taylor Coleridge. “The Rime of the Ancient Mariner” (both 1798 [*Lyrical Ballads*] and 1817 versions), “Nightingale” [also from *Lyrical Ballads*], “Frost at Midnight”, “This Lime-Tree Bower My Prison”, “Dejection: An Ode”, “Christabel”, “Kubla Khan”, “The Eolian Harp”, “To a Gentleman [William Wordsworth]”, “Ne Plus Ultra” (plus selections from *Biographia Literaria*, including Chapters I, IV, XIII, XIV, XV, and XVII [with special attention to the Wordsworth dispute])

9. 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", *The Giaour*, "On this day I complete my thirty-sixth year", *Childe Harold's Pilgrimage*; (Cantos I-IV), *Don Juan* (Dedication, Cantos I-V and XI), *Manfred*
10. Percy Bysshe Shelley. *Alastor*, "To Wordsworth", "Mont Blanc", "Hymn to Intellectual Beauty", "Ozymandias", "Julian and Maddalo", "Ode to the West Wind", "To a Skylark", *Adonais*, "Stanzas Written in Dejection", "Lines: 'When the Lamp Is Shattered'", "With a Guitar, to Jane", "Sonnet: England in 1819", "Song to the Men of England", *Prometheus Unbound* (plus *A Defence of Poetry* and "Essay on Love")
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 art", "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)
13. Letitia Elizabeth Landon. "Sappho's Song", "The Proud Ladye", "A Child Screening a Dove 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"
14. Felicia Hemans. "To the Poet Wordsworth", "Casabianca", "The Graves of a Household", "The Homes of England", "The Hour of Death", "The Image in Lava", "The Lost Pleiad", "The Last Song of Sappho", "The Grave of a Poetess"

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

M.H. Abrams. "Structure and Style in the Greater Romantic Lyric." In Bloom, ed. *Romanticism and Consciousness*. NY: Norton, 1970.

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

Susan Wolfson. *Formal Charges: The Shaping of Poetry in British Romanticism*. Stanford: Stanford UP, 1997. [Chapter 1]

Jerome McGann. "Rethinking Romanticism." In *Byron and Romanticism*. NY: Cambridge UP, 2002.

2. PRINT CULTURE

Jon Klancher. *The Making of English Reading Audiences, 1790-1832*. Madison: Wisconsin UP, 1987. [Introduction and Chapter 5]

Clifford Siskin. *The Work of Writing: Literature and Social Change in Britain, 1700-1830*. Baltimore: Johns Hopkins UP, 1998. [Introduction and Chapters 6 and 7]

Barbara M. Benedict. "Jane Austen and the Culture of Circulating Libraries: The Construction of Female Literacy." In Paula R. Backscheider, ed. *Revising Women: Eighteenth-Century "Women's Fiction" and Social Engagement*. Baltimore: Johns Hopkins UP, 2000.

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

Jerome McGann. *The Romantic Ideology*. Chicago: Chicago UP, 1983.

Clifford Siskin. *The Historicity of Romantic Discourse*. NY: Oxford UP, 1988. [Chapters 1-3]

David Simpson. *Romanticism, Nationalism, and the Revolt Against Theory*. Chicago: Chicago UP, 1993. [Introduction and Chapters 5 and 6]

4. THE GOTHIC

Robert Miles. "The 1790s: The Effulgence of Gothic." In Hogle, ed. *The Cambridge Companion to Gothic Fiction*. NY: Cambridge UP, 2003.

Michael Gamer. "Gothic Fictions and Romantic Writing in Britain." In Hogle, ed. *The Cambridge Companion to Gothic Fiction*. NY: Cambridge UP, 2003.

Deirdre Lynch. "Gothic Fiction." In Trumpener and Maxwell, eds. *The Cambridge Companion to Fiction in the Romantic Period*. NY: Cambridge UP, 2008.

5. SENSIBILITY & SENTIMENTALISM

Jerome McGann. "Poetry, 1780-1832." In *Byron and Romanticism*. NY: Cambridge UP, 2002.

Susan Manning. "Sensibility." In Keymer and Mee, eds. *The Cambridge Companion to English Literature, 1740-1830*. NY: Cambridge UP, 2004.

Ann Wierda Rowland. "Sentimental Fiction." In Trumpener and Maxwell, eds. *The Cambridge Companion to Fiction in the Romantic Period*. NY: Cambridge UP, 2008.

6. GENDERS: CANON, CONFLICT, CONTEXT

Stuart Curran. "The I Altered." In Mellor, ed. *Romanticism and Feminism*. Bloomington: Indiana UP, 1988.

Claudia L. Johnson. *Equivocal Beings*. Chicago: Chicago UP, 1995. [Introduction and Afterword]

Adriana Craciun. "Romantic Poetry, Sexuality, Gender." In Chandler and McLane, eds. *The Cambridge Companion to British Romantic Poetry*. NY: Cambridge UP, 2008.

Stephen C. Behrendt. *British Women Poets and the Romantic Writing Community*. Baltimore: Johns Hopkins UP, 2009. [Introduction]

7. NATION/EMPIRE/BORDERLANDS

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