

**ENGL 768—ROMANTICISM IN AND OUT OF PRINT—FALL 2022**

W 7:00-9:50 PM

G06 Colson Hall

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Zoom Password: revolution

**TEXTS** (I would prefer that you not substitute different editions)

- *John Keats: A Longman Cultural Edition*, ed. Susan Wolfson (Pearson)
- Mary Shelley, *Frankenstein: The Original 1818 Text*, Ed. D.L. Macdonald and Kathleen Scherf, 3<sup>rd</sup> ed. (Broadview)
- *Dorothy Wordsworth: A Longman Cultural Edition*, ed. Susan Levin (Pearson)
- Other readings downloadable from eCampus

**ASPECTS OF THE COURSE**

- No later than **3:00 PM** on the day of each class session, I would like each of you to **post one brief but substantial comment** to our eCampus discussion board about **one** aspect of the week's readings that you find noteworthy. You may either respond to an existing thread or start your own. These comments will serve as the basis for our class discussion. On the day of your oral presentation, your posted handout (see below) will constitute your contribution to the board for the week.
- I would like each of you to **deliver one oral presentation** on a primary or secondary text assigned for the week. This need not be a comprehensive introduction, but should address a specific aspect of the text that you find noteworthy and pose questions to provoke discussion. By **12:00 PM** on the day of your presentation, please post a **1-page handout** to our eCampus board that highlights your major points (.PDF format is preferred); it will help guide the subsequent discussion there and in class. Your handout will constitute your contribution to the board for that week.
- You will each submit a **final project**. This may take one of the following forms:
  - a piece of *critical scholarship*; e.g., a traditional academic essay pertinent to the course material and suitable for revision as a journal article (approx. 20 pp.); a critical edition, with full apparatus, of a literary work pertinent to the course (of substantial but manageable length); an anthology, properly introduced and annotated, of texts pertinent to the course (approx. 50 pp.); etc.
  - an original *creative work* pertinent to the course material, with an introductory essay (approx. 5-10 pp.) explaining its genesis and rationale
  - a *pedagogical* project pertinent to the course and suitable for students at a level of your choosing; most likely, a syllabus with sample lesson plans
  - a *public-humanities* project pertinent to the course; e.g., a website, a podcast, a community-outreach initiative, an installation or exhibit, etc.; with a reflective essay (approx. 5-10 pp. if the project is realized, or approx. 20 pp. if only proposed)

- an *external-funding* application to pursue a hypothetical project pertinent to the course; i.e., a specific grant, scholarship, fellowship, etc. actually available from a specific agency (including all required components except for letters of recommendation, and following all steps except for submission)

A brief (2-3 pp.) proposal for your project will be due the Friday of Week 7 (9/28); rough drafts will be due the Monday of Week 16 (12/5); we will workshop them in class that Wednesday (12/7); final revisions will be due on the Wednesday of exam week (12/14). All written work may be uploaded to eCampus.

## SCHEDULE

1	8/17	<b>Introduction</b>
2	8/24	<b>Modes of reading</b> Jerome McGann, from <i>The Textual Condition</i> Franco Moretti, from <i>Graphs, Maps, Trees</i> Stephen Best and Sharon Marcus, “Surface Reading: An Introduction” N. Katherine Hayles, “How We Read: Close, Hyper, Machine” Andrew Elfenbein, from <i>The Gist of Reading</i> Christina Lupton, from <i>Reading and the Making of Time in the Eighteenth Century</i>
3	8/31	<b>Textual technologies</b> Meet in Rare Book Room with Stewart Plein (West Virginia & Regional History Center, Downtown Library) Erick Kelemen, from <i>Textual Editing and Criticism</i> William Proctor Williams and Craig Abbott, from <i>Bibliographical and Textual Studies</i>
4	9/7	<b>Textual transmission</b> Mary Shelley, <i>Frankenstein</i> (1818)* Charles E. Robinson, from “Introduction to <i>The Frankenstein Notebooks</i> ” William St. Clair, from <i>The Reading Nation in the Romantic Period</i>
5	9/14	<b>Pamphlet wars</b> Texts from the French Revolution controversy Ian Haywood, from <i>The Revolution in Popular Literature</i>
6	9/21	<b>Self-publication</b> William Blake, <i>The Marriage of Heaven and Hell</i> (transcription + online editions) Joseph Viscomi, “Illuminated Printing” Mike Goode, from <i>Romantic Capabilities</i>
7	9/28	<b>Manuscripts</b> Dorothy Wordsworth, selected writings* (pp. 5-119, 145-221) Michelle Levy, “Bookmaking and Archiving in Dorothy Wordsworth’s Notebooks” <b>Proposal for final project due Friday 9/30 by 5 PM</b>
8	10/5	<b>No Class—Yom Kippur</b>
9	10/12	<b>Orality</b> Thomas Percy, from <i>Reliques of Ancient English Poetry</i> Joseph Ritson, from <i>Select Collection of English Songs, Northumberland Garland</i> Sir Walter Scott, from <i>Minstrelsy of the Scottish Border</i> Paula McDowell, from <i>The Invention of the Oral</i>
10	10/19	<b>Visualization</b> Images from the Boydell Shakespeare Gallery Frederick Burwick, from <i>The Boydell Shakespeare Gallery</i> Thora Brylowe, from <i>Romantic Art in Practice</i>

11	10/26	<b>Reviewing</b> John Keats, early writings and responses* (pp. 3-78, 137-43, 166-68, 184-99, 203-15) Jeffrey Cox, from <i>Poetry and Politics in the Cockney School</i>
12	11/2	<b>Illegitimacy</b> George Gordon, Lord Byron, <i>Cain</i> Clara Tuite, from <i>Lord Byron and Scandalous Celebrity</i>
13	11/9	<b>Canonization</b> Felicia Hemans, poems Andrew Piper, from <i>Dreaming in Books</i> Tom Mole, from <i>What the Victorians Made of Romanticism</i> Laura Mandell, “Canons Die Hard”
14	11/16	<b>Digitization</b> Percy Bysshe Shelley, “The Devil’s Walk” Steven Jones, “Digital Romanticism in the Age of Neo-Luddism” Neil Fraistat, “‘Editing Shelley’ Again” Matthew Kirschenbaum and Sarah Werner, “Digital Scholarship and Digital Studies” Robert Darnton, from <i>The Case for Books</i>
	11/23	<b>Thanksgiving Break—No Class</b>
15	11/30	<b>Traces</b> John Keats, annotations to Milton* (pp. 224-37) Beth Lau, from <i>Keats’s Paradise Lost</i> Andrew Stauffer, from <i>Book Traces</i> Browse <a href="http://booktraces.org">booktraces.org</a> <b>Special guest: Prof. Andrew Stauffer, U of Virginia (via Zoom)</b> <b>Rough draft of final project due Monday 12/5 by 5 PM</b>
16	12/7	<b>Peer-review workshop</b> <b>Revision of final project due Wednesday 12/14 by 5 PM</b>

### SELECTIVE ANNOTATED BIBLIOGRAPHY

\* = print copy available in WVU Libraries

\*e = electronic copy available through WVU Libraries

Jennie Batchelor and Manushag Powell, eds., *Women’s Periodicals and Print Culture in Britain, 1690s-1820s: The Long Eighteenth Century* (Edinburgh, 2018) \*e

First volume in a five-volume series going up to the 2000s. Thirty essays on publications with women founders (Eliza Haywood’s *Female Spectator*), women audiences (*Lady’s Magazine*), and/or women contributors (*Gentleman’s Magazine*).

Stephen Behrendt, ed., *Romanticism, Radicalism and the Press* (Wayne State, 1997)

Early essays on Cobbett, Percy Shelley, Thelwall, Wordsworth, et al. by soon-to-be-major scholars.

Jeffrey Cox, *Poetry and Politics in the Cockney School: Keats, Shelley, Hunt and Their Circle* (Cambridge, 1998) \*

One of the first major challenges to the “solitary genius” myth, shows the intensely social nature of authorship among the second-generation Romantics, especially in the wake of conservative press attacks.

Ina Ferris, ed., *Romantic Libraries* (Romantic Circles Praxis, 2004) \*e

Three essays: on bibliophilia, Thomas Frognall Dibdin's *Bibliomania* (1809), and private libraries in *Pride and Prejudice*. For more of an overview, see instead St. Clair.

Andrew Franta, *Romanticism and the Rise of the Mass Public* (Cambridge, 2007) \*e

With a focus on poetry, belongs to a cluster of arguments (Klancher, Gamer, Cox) tying Romantic conceptions authorship intimately to the Romantic construction of audience. "Publicity" as a "mode of action", something not born but made. Includes case-studies of Keats, Shelley, Wordsworth.

---, *Systems Failure: The Uses of Disorder in English Literature* (Johns Hopkins, 2019) \*e

How attempts to map, emplot, and otherwise systematize society through narrative inevitably break down. Readings of Sterne, Samuel Johnson, Smollett, Godwin, Austen, DeQuincey.

Michael Gamer, *Romanticism and the Gothic: Genre, Reception and Canon Formation* (Cambridge, 2000) \*e

Innovative if idiosyncratic study that avoids the usual suspects (Horace Walpole, Ann Radcliffe, Mary Shelley) for those that thematize literary reception (Coleridge, Wordsworth, Joanna Baillie) and so "domesticate" a genre regarded as excessively German.

---, *Romanticism, Self-Canonization, and the Business of Poetry* (Cambridge, 2017)

How poets like Wordsworth, Southey, and Charlotte Smith saw to their own collection/anthologization during their lifetimes and, thus, helped secure their own reputations as professionals.

Kevin Gilmartin, *Print Politics: The Press and Radical Opposition in Early Nineteenth-Century England* (Cambridge, 1996)

From our most level-headed chronicler of the Romantic right wing, especially prose writers; shows how revolutionary and counter-revolutionary efforts played out in popular periodicals and other mass media.

---, *Writing against Revolution: Literary Conservatism in Britain, 1790-1832* (Cambridge, 2007) \*e

Builds on his earlier *Print Politics* to focus on writers such as Burke, Coleridge, More, Southey; as well as review periodicals such as the *Anti-Jacobin*, *Blackwood's*, and the *Quarterly*.

Mike Goode, *Romantic Capabilities: Blake, Scott, Austen, and the New Messages of Old Media* (Oxford, 2021) \*e

How Romantic authors thematize mediation and so anticipate the afterlives of their texts. Remediation of Blake's proverbs in popular culture, Scott's novels in Victorian photography, Austen in fan fiction.

Katherine Harris, *Forget Me Not: The Rise of the British Literary Annual, 1823-1835* (Ohio, 2015) \*e

The gift-book miscellany in the late Romantic period, especially the role of the bookseller-publisher Rudolph Ackermann and of women authors. Appendices include tables of titles, contributors, and editors and publishers; and transcriptions of selected poems from the annuals.

Ian Haywood, *The Revolution in Popular Literature: Print, Politics, and the People, 1790-1860* (Cambridge, 2004)

Like others of its ilk (Klancher, McCalman, Gilmartin, Keen, Mee et al.), discusses how the Revolution controversy was constructed in mass media; but ventures farther into the Chartist debate of the Victorian period, and with greater attention to women writers like Hannah More and Maria Edgeworth.

Jillian Hess, *How Romantics and Victorians Organized Information: Commonplace Books, Scrapbooks, and Albums* (Oxford, 2022)

Commonplacing as not just a vestige of antiquity, but a practice that “evolved to fit new epistemic virtues and technological capabilities”, from Coleridge to the nineteenth-century laboratory scientists to Queen Victoria.

Yohei Igarashi, *The Connected Condition: Romanticism and the Dream of Communication* (Stanford, 2019) \*e

The (im)possibility of (im)mediate understanding between authors and readers. Brings communications theory to bear on Romantic textual technologies: Coleridge as stenographer, Wordsworth as bureaucrat, etc.

H.J. Jackson, *Romantic Readers: The Evidence of Marginalia* (Yale, 2005) \*e

What handwritten annotations in the margins of about two thousand Romantic books tell us about reading practices in the period. Also a useful overview of contemporary print-culture, more portable than St. Clair.

Paul Keen, *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere* (Cambridge, 1999) \*e

Shows how hegemonic ideas of a bourgeois “republic of letters” were both advanced and contested by “subaltern counterpublics” in the early British response to the French Revolution.

Theresa Kelley and Diedre Lynch, eds., “The Matter of the Archive”, special issue of *Studies in Romanticism* 57.1 (Spring 2018) \*e

Six essays on artifacts: clothing exhibits, “billets” that accompanied foundling infants, rag paper, scrapbooks, antiquarian collections, color theory.

Rachael Scarborough King, ed., *After Print: Eighteenth-Century Manuscript Cultures* (Virginia, 2020) \*e

Twelve essays about how the printed codex coexisted with other media in the eighteenth century—manuscripts, letters, journals, etc.—how one could be remediated to the other, and what “originality” means in this environment. The implications for digital culture and textual scholarship today.

Jon Klancher, *The Making of English Reading Audiences, 1790-1832* (Wisconsin, 1987)

Short and massively influential study demonstrating the importance of Romantic print-culture, especially periodicals (pre-digitization!), in not only fulfilling but shaping expectations of a literate public.

Maurice Lee, *Overwhelmed: Literature, Aesthetics, and the Nineteenth-Century Information Revolution* (Princeton, 2019) \*e

Conversational but rigorous study of “textual excess” in the transatlantic nineteenth century, and digital-age scholarship thereon. Readings of Coleridge, Emerson, Hawthorne, Dickens.

Michelle Levy, *Literary Manuscript Culture in Romantic Britain* (Edinburgh, 2021) \*e

The “importance of scribal practices”, especially for women writers (Austen, Barbauld, Charlotte Smith, Dorothy Wordsworth); discussions also of Blake, Byron. Manuscripts not necessarily destined to wind up in print, nor necessarily for private consumption only.

--- and Andrew Stauffer, eds., “Romantic Women and Their Books”, special issue of *Studies in Romanticism* 60.4 (Winter 2021) \*e

Nine essays that seek to recuperate the material dimensions of women’s writing in the “Romantic century” (1750-1850), and so continue the gradual reversal of what Clifford Siskin called the “Great Forgetting” of this writing.

Alan Liu, *Friending the Past: The Sense of History in the Digital Age* (Chicago, 2018)

Temporality in old media and new, by one of the first critics to take seriously the historicist, and digital, possibilities of Romanticism.

Christina Lupton, *Reading and the Making of Time in the Eighteenth Century* (Johns Hopkins, 2018) \*e

How the problem of finding time to read, then and now, relates to broader systems of temporality and futurity.

Samantha Matthews, *Album Verses and Romantic Literary Culture: Poetry, Manuscript, Print, 1780-1850* (Oxford, 2020) \*e

The culture of the Romantic album—blank scrapbooks which the owner filled with autograph poems by contemporaries, some amateur and some well-known (Crabbe, Southey, Lamb, Byron). The centrality of gender in “albo-mania” and “albo-phobia.”

Iain McCalman, *Radical Underworld: Prophets, Revolutionaries, and Pornographers in London, 1795-1840* (Cambridge, 1988)

Minutely detailed, archivally based history showing how different strands of ultra-contrarianism converged once Britain became officially opposed to the French Revolution.

Paula McDowell, *The Invention of the Oral: Print Commerce and Fugitive Voices in Eighteenth-Century Britain* (Chicago, 2017)

Convincingly argues that the celebrated “authenticity” of “oral tradition” was itself a construction specific to the age of print.

Maureen McLane, *Balladeering, Minstrelsy, and the Making of British Romantic Poetry* (Cambridge, 2008)

Building on work by Trumpener, sees the minstrel (vs. the bard) as a figure of belatedness. Despite the dream of what Walter Ong called a “primary orality”, Romantic poetry was inescapably “fallen” into print. Discussions of ballads from MacPherson (“Ossian”), Percy, Ritson, Blake, Wordsworth, Scott, moderns.

Jon Mee, *Print, Publicity and Popular Radicalism in the 1790s* (Cambridge, 2016) \*e

English radicalism as a phenomenon that could not have flourished without print. One of the more detailed studies of the London Corresponding Society and the Society for Constitutional Information. Includes figures both canonical (Paine, Spence, Thelwall) and not (Richard Lee, Robert Merry, Charles Pigott).

Tom Mole, *What the Victorians Made of Romanticism* (Princeton, 2018) \*e

The Romantic legacy as something retroactively constructed in nineteenth-century material objects like anthologies, illustrated editions, and monuments. One of several studies to stress the afterlives of Romantic texts, as against the “punctual historicism” that considers only their original context.

Multigraph Collective, *Interacting with Print: Reading in the Era of Print Saturation* (Chicago, 2019)

Neither a monograph nor a collection but an experiment in joint authorship by twenty-two scholars. Short, alphabetically ordered, theoretically informed chapters introduce material aspects of Romantic-age book culture: “Advertising”, “Binding”, “Ephemerality”, “Paper”, etc.

Clare Pettitt, *Serial Forms: The Unfinished Project of Modernity, 1815-1848* (Oxford, 2020) \*e

“Seriality is the defining form of modernity” in that it institutes a “new regime of time.” First in a proposed three-volume study, focuses on social reconfigurations between the Napoleonic wars and the revolutions of 1848. Periodicals, serial poetry of Byron, serial novels of Dickens.

Andrew Piper, *Dreaming in Books: The Making of the Bibliographic Imagination in the Romantic Age* (Chicago, 2009)

One of the first major studies to situate Romanticism within the material history of the book. Subtopics include the idea of the critical edition, the “collected works”, the gift-book miscellany, the translation, the line-illustrated book. Draws heavily on German traditions alongside British.

Dahlia Porter, *Science, Form, and the Problem of Induction in British Romanticism* (Cambridge, 2018)

How polymaths like Coleridge, Southey, and Erasmus Darwin struggled to achieve intellectual synthesis in an age of information overload. Ambitious attempt to marry the history of science to the history of the book.

Betty Schellenberg and Michelle Levy, eds., “Women in Book History, 1660-1830”, special issue of *Huntington Library Quarterly* 84.1 (Spring 2021) \*e

Twenty-three short essays and responses examining the role of women at all stages of production in the long-eighteenth-century book trade—not just authorship but editing, selling, collecting, etc.

William St. Clair, *The Reading Nation in the Romantic Period* (Cambridge, 2004) \*

Indispensable: challenges myths about the Romantic canon by trying to reconstruct what people in the period were actually reading. Dozens of charts detailing print runs, pricing, sales figures, etc.

Andrew Stauffer, *Book Traces: Nineteenth-Century Readers and the Future of the Library* (Penn, 2021) \*e

The things readers in and of the Romantic period left behind in their books—marginal annotations, pressed flowers, etc.—and how they help make the case for the library in the digital age. Companion website has thousands of user-submitted images, all from pre-1923 books in circulating collections.

Katie Trumpener, *Bardic Nationalism: The Romantic Novel and the British Empire* (Princeton, 1997) \*e

Evolving interest in the figure of the Celtic bard, from the Ossian controversy to the tales of Walter Scott, as it relates to the consolidation of British nationhood locally (Wales, Scotland, Ireland) and abroad (Canada, the East and West Indies).

Orrin Wang, *Techno-Magism: Media, Mediation, and the Cut of Romanticism* (Fordham, 2022)

Eight somewhat recondite essays on media theory in and about Romantic texts. The ambivalent relationship between technology and transcendent knowledge.

Abigail Williams, *The Social Life of Books: Reading together in the Eighteenth-Century Home* (Yale, 2017) \*e

The many social dimensions of shared reading: as hospitality, pedagogy, status marker, private theatricality, religious devotion. Considers the practical aspects of domestic spaces (architecture, lighting) and their relation to non-domestic (libraries, bookshops, clubs). Wide-ranging rather than author-based.

Marcus Wood, *Radical Satire and Print Culture, 1790-1822* (Oxford, 1994)

Historically scrupulous account of verbal and visual works from the Parliamentary-reform movement of the early nineteenth century, especially William Hone and his legal travails.