**English 337H, Spring 2020**  **Revolutions in Romantic Art and Literature**

**Greenlaw 318 Tues: 3:30-6:00**

Joseph Viscomioffice GL 504, T & TH 12:30 – 1:30. & by appt.

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<https://englishcomplit.unc.edu/faculty-directory/joseph-viscomi/>

**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>

**Part I. Nature, Travel, Vision**

1/14 **William Wordsworth**:[**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) *Lyrical Ballads* (1st edition 1798): read Advertisement, “Expostulation and Reply,” “Tables Turned”

1/21 **William Wordsworth**:[**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) *Lyrical Ballads:* “Lines Written upon a Yew-Tree,” “Tintern Abbey”

[**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Preface to *Lyrical Ballads* (1800, 2nd edition); **Coleridge**, [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) *Biographia Literaria*, ch. 14 & 17;

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

**S. T. Coleridge**: [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Conversation Poems: “Aeolian Harp,” “This Lime Tree Bower my Prison”

1/28 **S. T. Coleridge**: [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) “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”

Assignment: write a poem in imitation of a “Conversation” Poem and bring it to class

2/4 **The idea of the Sketch,** **Drawing as Paradigm, Print as Reproduction**

taste, originals, copies, translation, education, spontaneity, 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

2/11 **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)

# 2/18 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;

Blake letters: 1818 to Dawson Turner; 1827 to George Cumberland

2/25 **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 difference between imitation and copy)

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

3/3 **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”; *Public Address,* from the *Descriptive Catalogue* (1809) cp 547- 48, cat. # VIII and IX

**3/6-16 Spring Break**

3/17 **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: letters, 1800 to Cumberland, 1802 to Butts

**Select Criticism**

Hipple, on Burke, Gilpin

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

Essay answer to one Study Question due

3/24 **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)

3/31 **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)

4/7 **Watercolor Painting and the art of Turner**

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

Turner in Wikipedia,

*Hazlitt:* “On the Pleasure of Painting”

4/14 **William Wordsworth**: **Wordsworth**, [**CP:**](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/) Prospectus to the *Recluse*; *The* *Prelude*: parallel texts in the 1805 and 1850 versions of *The Prelude*: books 11/12

Essay answer to one Study Question due

4/21 **William Wordsworth**: [**CP**:](http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/)  *Wordsworth*: *The Prelude*, parallel texts in the

1805 and 1850 versions, books 12/13, and books 13/14

4/25 Papers due

4/28 Final Exam, 4pm

**Requirements: Two take-home essay exams: answer one of the study questions in five or six pages** (you can proposeone of your own questions (due 3.17 and 4.14); one **Final Exam** comprised of passages from readings, requiring identification and a few sentences commenting on main ideas being expressed

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

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. 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 your classmates.