

WESTERN UNIVERSITY
DEPARTMENT OF ENGLISH

PHD QUALIFYING EXAMINATION READING LIST

English 9914 (SF)/ 9934 (PF)

SUPPLEMENTARY LIST FOR THE ROMANTIC PERIOD

1. Additional Instructions

Students for whom the nineteenth century is their Primary Field should supplement the general list with material chosen from the following, as suits the particular focus of their studies.

Students who choose to concentrate on the Romantic Period within their major field should reduce the material on the Victorian part of the nineteenth-century list by approximately two thirds, and should replace this material with material drawn from the following list. In addition, the list for the major or primary field should contain 20% more material overall than for the secondary field.

Where the word “selections” is used in this list, it is understood that you are not responsible for reading the whole text, and will make selections consistent with your interests.

OPTIONAL TEXTS

POETRY

William Blake: *Visions of the Daughters of Albion; Europe; America; The Book of Ahania; The Book of Los; Jerusalem*

William Wordsworth: *Lyrical Ballads* 1798 and 1800; *Salisbury Plain; The Prelude* 1799, 1805, and 1850 (students should be aware of this work’s textual history); *The Excursion*; “The Ruined Cottage” (students should be aware of this work’s revised version in Book 1 of *The Excursion*).

Samuel Taylor Coleridge: “Love’s Apparition and Evanishment”; “Time Real and Imaginary”; “Limbo”; “Work Without Hope”; “Ne Plus Ultra”; “Psyche”; “The Blossoming of the Solitary Date-Tree.”

P. B. Shelley: *Queen Mab*; “The Witch of Atlas”; “The Sensitive-Plant”; “With a Guitar: To Jane.”

John Keats: all of *Endymion*

Lord Byron: all of *Childe Harold*; all of *Don Juan; Lara; The Island*

Any poets on the optional list not already chosen, as well as Mary Robinson, Mary Tighe

DRAMA

Wordsworth: *The Borderers*

Coleridge: *Remorse*

Byron: *Cain*; further plays

P. B. Shelley: *Hellas*

Beddoes: *Death's Jest-Book*

FICTION

Students should select from the optional novels on the general list in addition to the following:

William Beckford: *Vathek*

Fanny Burney: *The Wanderer*

Charlotte Dacre: *Zofloya*

Eliza Fenwick: *Secresy; or, The Ruin on the Rock*

William Godwin: *St. Leon; Mandeville; Fleetwood*

Mary Hays: *The Victim of Prejudice*

Eliza Hamilton: *Letters of a Hindoo Rajah*

William Hazlitt: *Liber Amoris*

Caroline Lamb: *Glenarvon*

Amelia Opie: *Adeline Mowbray*

Sydney Owenson (Lady Morgan): *The Missionary*

Percy Shelley: *Zastrozzi; St. Irvyne*

Charlotte Smith: *Desmond*

John Thelwall: *The Peripatetic*

Mary Wollstonecraft: *Mary: A Fiction*

PROSE

Students should select from the optional prose on the general list as well as the following:

Joanna Baillie: “Introductory Discourse to Plays on the Passions”

William Blake: A Descriptive Catalogue, “A Vision of the Last Judgment,” Annotations to Swedenborg, Reynolds, Berkeley, Wordsworth

Edmund Burke: *A Philosophical Inquiry Into The Origins of Our Ideas of the Sublime and the Beautiful*

Samuel Taylor Coleridge: *Theory of Life*; *On The Constitution of Church and State* (selections); *Notebooks* (selections); *Aids to Reflection* (selections); *The Statesman’s Manual* (selections)

William Godwin: “Of Choice in Reading”; “Of History and Romance”

John Gibson Lockhart: “On the Cockney School of Poetry”

Malthus: *Essay On Population*

Anne Radcliffe: “On the Supernatural in Poetry”

Clara Reeve: *The Progress of Romance* (selections)

Walter Scott: “Essay on Romance”

William Wordsworth: “Essays on Epitaphs”

WORKS IN TRANSLATION

Johann Wolfgang von Goethe: *The Sorrows of Young Werther*

G.W.F.Hegel: from *Aesthetics*, Vol. 1, trans. T.M.Knox: 69-90 (symbolic, classical and romantic art), 517-29 (“Of the Romantic in General”), 586-611 (adventure narrative and the dissolution of the romantic form); from *The Phenomenology of Mind*, trans. J.B.Baillie: 228-40 (“Lordship and Bondage” or the master-slave relationship), 241-67 (the unhappy consciousness), 507-12 (“Spirit in Self-Estrangement”)

Immanuel Kant: from *Critique of Judgment*, trans. J.H.Bernard, 15-17 (determinant and reflective judgment), 82-106 (“Analytic of the Sublime”); from *Perpetual Peace and Other Essays*: “Idea for a Universal History With a Cosmopolitan Intent,” “What is Enlightenment?,” “To Perpetual Peace.”; from *The Conflict of Faculties*, trans. Mary Gregor, 153-7 (on the French Revolution)

Friedrich Nietzsche: *The Birth of Tragedy*, sections 1-17

Jean-Jacques Rousseau: *The Social Contract* (selections); *Confessions* (selections); *Emile* (selections)

Friedrich Schelling: *Ages of the World* (1815 version), trans. Jason M. Wirth (selections)

Friedrich Schiller: from *On Naive and Sentimental Poetry*, trans. Julius A. Elias, 83-117

Friedrich Schlegel: *Athenaeum Fragments*

Friedrich Schleiermacher: selections in *The Hermeneutics Reader*, ed. K. Mueller-Vollmer

Arthur Schopenhauer: *The World as Will and Representation*, Bk. III

Germaine Necker de Stael: from *Essays on Fictions* (1795); "On Women Writers"

Secondary Reading Sources:

Students are expected to have some sense of the history of Romantic Studies, attitudes to, and approaches to Romanticism, from the period itself, through Arnold and Leavis to the present. The list below is by no means exhaustive but has been chosen to represent the major approaches in the history of the field: New Criticism, myth criticism, deconstruction, New (and old) Historicism, Feminism and Cultural Studies. In selecting critical works for your list, you should consider the titles recommended below, but you may also, with the permission of your examiners, add works of your own choice on topics not represented here.

You should also be familiar with the textual histories and variants of works on your reading lists. Finally you should be familiar with the professional tools used to mediate the field: these include major scholarly editions (e.g. the Cornell Wordsworth, the Bollingen Coleridge), scholarly tools (e.g. G.E. Bentley Jr.'s *Blake Books*), and major anthologies (including the way they have discursively constructed and reconstructed the field at different times). Please consult your supervisors or the examining committee for further advice on these matters.

M.H. Abrams. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. Ch. 1, pp. 17-70, and one other chapter. 1971.

---. "Structure and Style in the Greater Romantic Lyric." In *From Sensibility to Romanticism: Essays in Honour of F.A. Pottle*. Ed. F.W. Hilles and Harold Bloom. 1965. OR Earl Wasserman "The English Romantics: The Grounds of Knowledge," *Studies in Romanticism* 4:1 (1964), 17-34.

Harold Bloom, *Shelley's Mythmaking*, (1959). OR Geoffrey Hartman. *Wordsworth's Poetry, 1787-1814*. 1964.

Marilyn Butler. *Romantics, Rebels and Reactionaries: English Literature and Its Background 1760-1830*. 1981.

James Chandler, *England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism*. 1998.

Paul de Man. *The Rhetoric of Romanticism*. 1984. (especially "The Intentional Structure of the Romantic Image," "Autobiography as Defacement," and "Shelley Disfigured").

---. "The Rhetoric of Temporality," *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*. Revised edition, 1983.

Northrop Frye. "The Drunken Boat: The Revolutionary Element in Romanticism." In *Romanticism Reconsidered; Selected Papers from the English Institute*. Columbia University Press, 1963.

Mary Jacobus. "Genre, Gender, and Autobiography: Vaudracour and Julia," *Romanticism, Writing and Sexual Difference*. 1989.

---. "Guilt That Wants a Name: Mary Shelley's Unreadability," *Psychoanalysis and the Scene of Reading*. 1999.

Jon Klancher. *The Making of English Reading Audiences 1790-1832*. 1987.

David Farrell Krell. *Contagion: Sexuality, Disease and Death in German Romanticism*. 1998. (Parts One and Two)

Georg Lukacs. *The Historical Novel*. 1962. (Part One).

Jerome J. McGann. *The Romantic Ideology: A Critical Investigation*. 1983.

Anne Mellor (ed.). *Romanticism and Feminism*. 1988.

Mary Poovey. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen*. 1984.

Alan Richardson and Sonia Hofkosh (eds.). *Romanticism, Race and Imperial Culture, 1780-1834*. 1996.

David Simpson. *Romanticism, Nationalism, and the Revolt Against Theory*. 1993.

Clifford Siskin. *The Work of Writing: Literature and Social Change in Britain 1700-1830*. 1998.

Susan Wolfson. "Mary Shelley and Percy Shelley's Audiences." In *The Other Mary Shelley*. Ed. Audrey A. Fisch, Anne K. Mellor and Esther H. Schor. 1993.

Departmental regulations regarding PhD comprehensive exams can be found @ the following site: <https://www.uwo.ca/english/graduate/phd/index.html>.