

English 841 Fall 2015
Mon. 3:30-6:30
107 Greenlaw
jsviscom@email.unc.edu

Joseph Viscomi
office GL 504
office hrs. T & th 12:30-1:45 & by appt.
919 962-8764

TEXTS: *Revolutions in Romantic Art and Literature*

Electronic course pak / Web Resource page with extra readings and selected criticism at:
<http://sites.unc.edu/viscomi/romrev> [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>

RESOURCES:

ART RESERVE: Books and Exhibition Catalogues on Reserve in Art Library, Hanes Art Center, under catalogue number [see separate sheet]. Lots of pictures to look at.

For Advanced Research:

Eighteenth-Century Collections Online (ECCO), in UNC's E-Research Tools. A superb database of 18th c. books and essays, with a very robust search engine covering the Fine Arts and Literature

Index for 18th-Century Periodicals and Journals on MicroFilm in Davis Library: Z692.S5.U56.1981; full texts can be found in ECCO

Bibliography of 18th-Century Aesthetics, ed. John Draper. Davis PE 25 A5 HEFT 71 (my office); full texts can be found in ECCO

see also bibliography on the sublime in Peter de Bolla's Discourse of the Sublime (Intro is in online course pak, under Selected Criticism; the bibliography is forthcoming)

The English Romantic Poets; A Review of Research and Criticism, ed. Frank Jordan, 4th edition. MLA, 1985. [Davis Reference Shelf, PR590.E5.1985, ROW 29]. This is an annotated bibliography of books and important articles on the Romantic poets and their works. Standard critical works on Romantic writers, minor and major, from before and after 1985 to the present can be found in the index of periodical literature, the annual bibliography published by Garland Press (from 1979), and journals in the field, e.g., *Blake/An Illustrated Quarterly*, *The Wordsworth Circle*, and *Keats-Shelley Journal*, which is now online for the years 1994-- at: <http://www.rc.umd.edu/reference/ksjbib/>. See also <http://www.lib.unc.edu/> for UNC's E-Research Tools and Article Databases (e.g., MLA International Bibliography [1963--], and Literature Online), E-Journal Finder, and Print Journals (Catalog Search); the *Romantic Circles* at <http://www.rc.umd.edu>, the Norton Anthology web site at www.wwnorton.com/nael, Voice of the Shuttle (<http://vos.ucsb.edu/browse.asp?id=2750>), Romantic Literary Resources (<http://andromeda.rutgers.edu/~jlynch/Lit/romantic.html>), and Google Scholar (<http://scholar.google.com/schhp?hl=en&tab=ws>). For articles online, see the Scholarly Journal Archive at <http://www.jstor.org/>. Also helpful is the Introduction to Library Research, <http://www.lib.unc.edu/instruct/tutorial/>.

Blake's *The Book of Thel*, *The Songs of Innocence and of Experience*, *The Marriage of Heaven and Hell*, *America, a Prophecy*, *Europe, a Prophecy*, *The Book of Urizen* are illuminated books that are reproduced in excellent facsimiles by the William Blake Trust, copies of which are in the Department of Rare Books, Wilson Library, **and in my office**; for excellent digital reproductions of various exemplary copies of these and other of Blake's illuminated books, as well as his manuscripts, engravings, drawings, watercolors, and paintings, go to *The William Blake Archive* at <http://blakearchive.org> [WBA]. The Archive also contains bibliographies on Blake's work, a profusely illustrated biography, and an essay on his illuminated printing technique.

8/24 **Introduction to Course: Sketches, Drawing, Print, Painting:**

Ideas of taste, originality, models, education, spontaneity, translation, markets, deception

8/31 **PART I: Technical and aesthetic origins of Blake's illuminated printing:**

Drawing Manuals: Selection of comments on prints and drawings

Blake Archive/About Blake: Blake biography and illustrated essay on illuminated printing

Blake: Critical comments on illuminated printing

Blake: Prospectus for illuminated books

Blake: letters: 1800 to Cumberland, 1808 to and from Cumberland, 1818 to Turner, 1827 to Cumberland

Gilpin: Essay III, "On Sketching Landscapes," from *Three Essays*

Gilpin: *Essay on Prints*, cp i-xii, 1-52, 165-174

Landseer: Lecture III

Select Criticism:

Wilton, *The Print in England*, *Art & Genius: Printmaking in early 19th c. England* pp 6-11

Viscomi, "William Blake, Illuminated Books, and the Concept of Difference"

Eaves, "Blake and the Artistic Machine"

Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

WILLIAM BLAKE ARCHIVE:

Explore works in each category in the Table of Contents

9/14 **William Blake: *The Marriage of Heaven and Hell* (copy H)**

Select Criticism (from *William Blake's Illuminated Books*, vol. 3):

Eaves, Essick, Viscomi, "Introduction to Blake's Illuminated Books"

Eaves, Essick, Viscomi, "Introduction to *The Marriage of Heaven and Hell*"

WILLIAM BLAKE ARCHIVE:

The Marriage of Heaven and Hell, copies C, D, F, G, I

9/21 **William Blake: *The Marriage of Heaven and Hell* (copy H)**

Hazlitt: On Imitation; On Originality

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

Coleridge: On Poesy and Art (on imitation and copy)

Select Criticism:

Eaves, "Romantic Expressive Theory"

Optional: Viscomi, "The Evolution of The Marriage of Heaven and Hell" parts II, III

9/28 **Blake and Reynolds: From Neoclassical to Romantic theories of Art**

Reynolds: Contents and Introduction, Reynold's Intro, and

Reynolds: Discourses III, IV, VI, VII

Blake: Annotations to Reynolds (c. 1808)

Blake: from the Descriptive Catalogue (1809) cp 547-48, cat. # VIII and IX

Blake: Public Address (c. 1809)

Blake: Laocoon (c. 1827)

Hazlitt: On the Character of Reynolds;

Hazlitt: An Account of Reynolds (Genius and Originality; Imitation of Nature; On the Ideal)

Hazlitt: Why the Arts are not Progressive

Select Criticism

Read, "The Context of Blake's Public Address"

Eaves, "Inquiry into the Real and Imaginary Obstructions ..."

Eaves, "The Sister Arts in British Romanticism"

Hipple, The Beautiful, the Sublime, and the Picturesque, ch. on Reynolds

Barrell, "The Republic of Taste," in Barrell's The Politics of Art Theory from Reynolds to Hazlitt

Eaves, review of Barrell

ORAL REPORTS, topic from list #1

10/5 **PART II: The Sublime, the Beautiful, and the Picturesque**

Burke: Introduction

Burke: Essay on Taste + chap. 1-3 from A Philosophical Enquiry

Gilpin: Three Essays

Blake: letters, 1800 to Cumberland, 1802 to Butts

Select Criticism

Bicknell, Beauty, Horror and Immensity, preface to catalogue

Part I of Bolla's The Discourse of the Sublime

Hipple, on Burke, Gilpin

Kroeber, "Romantic Historicism: the Temporal Sublime"

Answers to Study Questions Part I due

10/12 **The Picturesque and Anti-Picturesque in practice**

slide lecture on the development of watercolor painting, 1760-90

Gilpin: Two Essays

Cozens: The New Method, + illus.

Drawing Manuals: Craig, Aiken, Wollstonecraft, and reviews on the Picturesque

Hazlitt: On the Picturesque and Ideal

ART RESERVE

Bicknell, Wordsworth's Guide to the Lakes,

(introduction, itinerary, chronology; look at the pictures)

Wilton, Pars' Journey Through the Alps

Wilcox, British Watercolors
Wilcox, Line of Beauty
Wilton, British Watercolors, 1750-1850
(examine Smith, Sandby, Towne, Pars, J.R. Cozens, A. Cozens)
Parris, Landscape in Britain, browse through
Rosenblum, Romantic Art in Britain, browse through
Wordsworth, et al. Wordsworth and the Age of English Romanticism, parts 4 and 5

ORAL REPORTS #2

TBA **workshop in illuminated printing and wash drawing**

Cozens: The New Method; art supplies: large sheets of drawing paper and transparent papers, black ink and large watercolor brushes, pencils

10/14-18 **SPRING BREAK**

10/19 **Watercolor Painting**

slide lecture on Girtin, Cotman, Turner, Constable
Turner, Constable: background readings
Hazlitt: *On the Pleasure of Painting*

Selected Criticism

Kroeber, "The Clarity of the Mysterious and the Obscurity of the Familiar: Friedrich and Turner"
Meisel, "The Material Sublime: Martin, Byron, Turner, and the Theater"

ART RESERVE

Wilcox, British Watercolors
Butlin, Turner's Watercolors
Gadney, Constable's Oil Sketches
Wilton, British Watercolors, 1750-1850 (entries on Girtin, Cotman, Turner, Constable);
Reynolds, Constable's England
Parris, Landscape in Britain
Rosenthal, Constable: The Painter and His Landscapes
Rosenblum, Romantic Art in Britain
Shanes, Turner: The Great Watercolors
Wordsworth, et al. Wordsworth and the Age of English Romanticism, part 6

ORAL REPORTS #3

10/21 **Wordsworth's lyrical poetry**

Wordsworth and Coleridge, Advertisement to the Lyrical Ballads
Coleridge, Biographia Literaria, ch. 14
Wordsworth: poems from the Lyrical Ballads

Selected Criticism

Swingle, "Wordsworth's 'Picture of the Mind'"
Kroeber, "Beyond the Imaginable: Wordsworth and Turner"

Johnston “The Triumphs of Failure: Wordsworth’s Lyrical Ballads of 1798”

Answers to Study Questions Part II due

11/2 **Wordsworth’s lyrical poetry**

Wordsworth: poems from the Lyrical Ballads

Gilpin: Observations on the River Wye

Selected Criticism

Levinson, “Introduction,” “Insight and oversight: reading ‘Tintern Abbey’”

Johnston, “The Politics of ‘Tintern Abbey’”

Abrams, “On Political Readings of Lyrical Ballads”

Vendler, “Tintern Abbey: Two Assaults”

11/9 **Coleridge’s lyrical poetry**

Coleridge: Pantisocracy, Eolian Harp (Effusion XXXV)

Coleridge: Nightingale, Limetree Bower, Reflections, Frost at Midnight, Kubla Khan,

Coleridge: “On the Principles of Genial Criticism”

Selected Criticism

Simpson, “Romanticism, Criticism, and Theory”

Keach, “Romanticism and Language”

Woodring, “What Coleridge Thought of Pictures”

*Abrams, “Structure and Style in the Greater Romantic Lyric”

*Magnuson, “Politics of ‘Frost at Midnight’”

ORAL REPORTS #4

11/16 **Wordsworth’s prose and aesthetics**

Wordsworth: Preface to Lyrical Ballads, 2nd edition, and Appendix

Wordsworth: “On the Sublime and Beautiful”

ORAL REPORTS #4

11/23 **Wordsworth’s Prelude**

Wordsworth: Prospectus to the Recluse

Wordsworth: Prelude, parallel text: books 11/12

Selected Criticism

Johnston, “The Romantic Idea-Elegy: the Nature of Politics and the Politics of Nature”

Simpson, “Criticism, Politics, and Style in Wordsworth’s Poetry”

ORAL REPORTS: #4

11/30 **Wordsworth’s Prelude**

Wordsworth: Prelude, parallel text: books 12/13, 13/14

12/2 Papers Due

Requirements:

short essay answers to study questions proposed here *or to one or more of your own* (due 10/5 and 10/26)

one oral report (this can be collaborative, from my lists of topics or your own work or interest if related to course)

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

The paper is due at the end of the semester but will be developed concurrent with the class. The paper can be 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 or your oral report. 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 with other members in the class.

Study questions can also be used as topics for your class paper.

#1. Answer two of the following questions in 4 or more pages each or one question in more detail, or one or more of your own questions. Due 10/5

1. Discuss the ways in which Blake and Landseer agree and disagree about the state and status of printmaking in England in the Romantic period.
2. What is Blake's idea of books, prints, and/or readers in The Marriage of Heaven and Hell?
3. Discuss the ways in which text and/or illustrations of The Marriage of Heaven and Hell or The Book of Urizen comment on the creative process, perception, or the usurpation of originals by imitations.
4. Reynolds recommends "not the industry of the hands, but of the mind." Discuss in detail what he means by this and why he advocates this position.
5. Blake states "How very Anxious Reynolds is to Disprove and Contemn Spiritual Perceptions." Explain what Blake means by this and why he says it.
6. Both Blake and Reynolds are concerned with the way that art is taught and perceived. Examine some of the main topics, like inspiration and genius, on which they agree and disagree.
7. Discuss how Blake and Hazlitt agree and disagree regarding theories of Reynolds or on the topics of progress in the arts, imitation, genius, and originality.

#2. Answer two of the following questions in 4 or more pages each or one question in more detail, or one or more of your own questions. Due 10/26

1. Examine the themes of mediation and/or natural versus arbitrary sign-systems, as expressed in the writings or creative works (paintings, drawings, prints, or poems) of two or more poets and artists.
2. What are Cozens objectives in the New Method and why does he consider them important? Are they realized in practice? If so, how; if not, why not?

3. Define the Picturesque traveler and argue the case for or against him, using the writings and works of the critics and painters to support your claims.
4. In what ways does Gilpin see himself as extending the aesthetic theories of Burke and/or Reynolds?
5. Discuss a few watercolor drawings or paintings that express Burkean ideas of the sublime and beautiful.
6. Discuss the painting styles of Towne, J. R. Cozens, and Girtin in relation to one another, to the topographical ideal, and to the late watercolor paintings of Turner.
7. Compare and contrast the drawing instructions and practices of Cozens (or Gilpin) and Blake (or Craig), using examples from their work and/or writings (or works executed in their styles) to support your findings.
8. How do you think Burke, Reynolds, Blake, and/or Cozens would respond to the late watercolors of Turner reproduced in Butlin? Explain their responses by citing their writings or painting styles.

Study questions for Part III and potential topics for final papers

1. Discuss the ways in which Burke's idea of the sublime or Gilpin's idea of the picturesque figure into the poetry of Wordsworth or Coleridge. Focus on passages from poems in the Lyrical Ballads, or the Prelude, or one or two other poems.
2. Discuss the ways in which Burke's idea of the sublime or Gilpin's idea of the picturesque figure into the prose of Wordsworth or Coleridge. Focus on passages from the Preface, essay on Wordsworth's "The Sublime and the Beautiful," or Coleridge's "On the Principles of Genial Criticism."
3. Read the Mount Snowdon episode in the last book of the *Prelude* in light of Wordsworth's essay on the Sublime and Beautiful.
4. How does Wordsworth express the "tyranny of the eye" and one's freedom of it? Or the way in which looking is transformed into seeing/vision/perception of a deeper kind?
5. Discuss various linguistic strategies used by Wordsworth or Coleridge for representing the mind in motion.
6. Discuss the use of painting as a metaphor or analogy in the poetry and/or prose of Wordsworth and Coleridge.
7. Discuss the ways in Wordsworth and/or Coleridge "picture" nature, i.e., how they verbally describe pictures and the picturesque in light of or in contrast to the fashions of the day.
8. Examine Hazlitt's views on originality and imitation or on depicting nature in art and compare them with Wordsworth's, Coleridge's, or Blake's.

ART RESERVE BOOK LIST

ND1140.B36. 1986	Barrell, J.	<u>Political Theory of Painting from Reynolds to Hazlitt</u>
ND1354.4.B47.1	Bermingham	<u>Landscape and Ideology</u>
N6766.B52. 1981	Bicknell, P.	<u>Beauty, Horror and Immensity</u>
ND2240.B535. 1987	Bicknell, P.	<u>Gipin to Ruskin</u>
DA 670. L1 W67. 1984	Bicknell, P.	<u>Wordsworth's Guide to the Lakes</u>
PR 4142. E285. 1998	Blake, W.	<u>The Early Illuminated Books</u>
PR 4144.U7. 1995	Blake, W.	<u>The Urizen Books</u>
<u>N6797.B57.B87</u>	Butlin, M.	<u>Complete Paintings & Drawings of W. Blake</u>
Folio ND 1942 T8. B8 1965	Butlin, M.	<u>Turner's Watercolors</u>
N6766.C8	Cummings, F. _	<u>Romantic Art in Britain</u>
PE 25 A5 HEFT 71	Draper, J.	<u>Bibliography on 18th Century Aesthetics [Davis]</u>
NE628.P756. 1985	Fitzwilliam	<u>The Print in England</u>
ND 1942 C66 F55	Fleming-Williams	<u>Constable's Landscape Drawings</u>
NC 242 C5 G33	Gadney, R.	<u>Constable's Oil Sketches</u>
NE 850 G37 1986	Gasgoinge, B.	<u>How to Recognize Prints [reference section]</u>
Folio ND497 C7. H5 1985	Hill, D.	<u>Constable's English Landscape Scenery</u>
BH221.G72.H5	Hipple, W. J.	<u>The Beautiful, The Sublime, The Picturesque</u>
BH301.L3 H8	Hussey, C.	<u>The Picturesque</u>
ND 1354.4 P37.1973	Parris	<u>Landscape in Britain</u>
N6797 C67 A4.1982	Rajnai, M.	<u>John Sell Cotman</u>
N6766.C8	Rosenblum	<u>Romantic Art in Britain</u>
Folio ND 1942 T8. A4	Shanes, E.	<u>Turner's Picturesque Views in England & Wales</u>
NE 642.B5.V57.1993	Viscomi, J.	<u>Blake and the Idea of the Book</u>
ND 1928 W533. 1985	Wilcox, S	<u>British Watercolors</u>
NC228.W55 2001	Wilcox, S	<u>Line of Beauty: British Watercolors of the 18th c.</u>
ND 1928 W55. 1977	Wilton	<u>British Watercolor 1750-1850</u>
N6797.T88 A4. 1980	Wilton	<u>Turner and The Sublime</u>
Folio NC 242 P33. W5	Wilton	<u>William Pars Journey Through the Alps</u>
ND 1942 T8. W55 1982 B	Wilton	<u>Turner Abroad</u>
PR5885.W67 1987	Wordsworth, J.	<u>Wordsworth and the Age of English Romanticism</u>

Topics for Oral Reports

#1

William Hazlitt

Johann Winckelmann

Joshua Reynolds

Gotthold Lessing

British Institution

Royal Academy

British Museum

Blake and the Sublime (see Deluca)

Morton Paley, *The Apocalyptic Sublime*

Idea of patronage (see Prince Hoare's *Director* or *The Artist*, in Rare Books)

Boydell's Shakespeare (large prints after paintings of scenes from Shakespeare; see me for bib)

Morris Eaves, *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake*

Robert Essick, *The Language of Adam* (study of Blake in light of 18th century theories of language)

Rudolf Ackerman's Repository of Art

Prince Hoare (c. 19th c. art critic) on Cultivating the Public's Taste and the influence of Art on Morals

Thomas Rowlandson, biography, *The Microcosm*, or satires of Regent society

James Gillray and the satirical/political etchings

Paul Sandby, experiments as painter and/or etcher,

"Original Genius" (see Draper for bib)

Alexander Gerard, on Genius (see Hipple, Draper)

Edward Young, on Original Genius

#2

In Search for the Picturesque, M. Andrews

Grand tours and Cook's Tours, Lynne Withey

18th c. English Landscape Gardening (see J. Dixon Hunt)

Alexander Cozens or J. R. Cozens

Capability Brown, the landscape architect

Humphry Repton, landscape architect

The English country house (see Mark Girouard and Clive Wainwright)

The grand tour

The picturesque tour, or a specific tour once taken by a painter, poet, or connoisseur

The English Lake District of painters or poets

Dr. Syntax (a parody of William Gilpin, by Rowlandson and Coombs)

Anne Bermingham, *The Ideology of Landscape*

Drawing's role in the education of women (see Bermingham, Sha, and essays of V. Knox, E. Darwin,

John Burton, Hannah More, John Moir; de Bolla has a good bib on the subject)

Edward Dayes, on Taste or Drawing, from his *Works* (1805)

The Man of Taste

Archibald Alison, on Taste (see Hipple, Draper)

Edmund Burke

William Gilpin

Connoisseurship (see C. J. Gibson-Wood)

Uvedale Price, theorist of the picturesque (see Hipple, Draper)

Richard Paine Knight, theorist of the picturesque (see Hipple, Draper, N. Penny)

#3

The Gothic in art, architecture, or literature
Ruins, as image and/or idea, in romantic art or literature
Thomas Girtin's panoramas or watercolor landscapes
Turner's tours, or itinerary of one of his specific tours
Turner's poetry
Turner's prints
Constable's prints
Constable's skies
Constable's England
One of Constable's six-footer paintings (e.g., Haywain) and its preliminary sketch

#4

Coleridge and organic form
Coleridge, opium, and Dr. Highgate
Coleridge's late poetry
Coleridge's experiments in prosody
WW *Descriptive Sketches* and *Evening Walk*
WW *Ruined Cottage* or *Pedlar*
WW's *Guide to the Lakes*
Kantian Sublime
Wordsworth and the Sublime (Weiskel or Ferguson vs Wlecke)
Theresa Kelly, *Revisionary Aesthetics* (in Wordsworth)
Tintern Abbey as popular site visited by picturesque tourists-or one comparable
"Landscape, a Poem" (Gilpin)
WW and travel literature (see Coe)
WW and Constable (see Kroeber)
George Beaumont, art patron and friend of WW (see F. Owen and D. Brown)
Green Romanticism (see Kroeber's *Ecological Literary Imagination*)
James Thomson's *The Seasons*
18th c. Topographical poetry
John Clare

MISCELLANEOUS:

Ut Pictora Poesis (see Rensselaer W. Lee)
Wordsworth and "Romantic Religion"
Shee's *Rhymes on Art*, 1809
Thomas Stothard: The Mechanisms of Art Patronage in England, c. 1800. S. Bennett
The Discovery of Painting: The Growth of Interest in the Arts in England 1680-1768, Iain Pears
Selling Art in Georgian England: The Rise of Arthur Pond, L. Lippincott
Politics of the Picturesque, ed. Copley and Garside.
The Romantic Ethic and the Spirit of Modern Consumerism, Colin Campell
"Portrait Painting as a Business Enterprise in London in the 1780s" M. Pointon (Art History 7 1984)
Landscape Imagery and Urban Culture in early 19th-c. Britain, A. Hemingway
Forgery and the Philosophy of Art
Hogarth's *Analysis of Beauty*
Rousseau's *Essai sur l'origine des langues*, ch. 16 "Fausse analogie entre les couleurs et les sons"
Bromley, on painting's superiority over poetry