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Required Texts:

- The Norton Anthology of Modern and Contemporary Poetry*, Third Edition, ed. Jahan Ramazani, Richard Ellmann, and Robert O'Clair. (Vol I: 0-393-97791-9) \*
- L. Frank Baum, *The Wizard of Oz*
- Frances Hodgson Burnett, *The Secret Garden* (WW Norton, 2006). (0-393-92635-4)
- Lucy Maud Montgomery, *Anne of Green Gables*
- Yeats's Poetry, Drama and Prose*, ed. James Pethica (WW Norton, 2000). (0-393-97497-9) \*\*
- Virginia Woolf, *To the Lighthouse*

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Week 1

- Session 1 (Monday, 9 July)
- Introduction to the course and distribution of materials.
  - The Nineteenth-Century Background I: What Romanticism Was
    - English Romanticism (*Webposting*).
      - The First Generation: Wordsworth (1770-1850): "We Are Seven," "My Heart Leaps Up," "I Wandered Lonely As a Cloud," Ode: Intimations of Immortality," "Lines Written in Early Spring," "The Boy of Winander" (*webpost*)
      - The Second Generation: Shelley (1793-1822): "Ozymandias," "Mont Blanc" (*webpost*)
    - Continental Romanticism: Baudelaire, "Correspondences" (*webpost*)
- Session 2 (Thursday, 12 July): The Nineteenth-Century Background II:
- Late Nineteenth Century Romanticism
    - American Romanticism
      - Whitman (1819-1892): "A Noiseless Patient Spider"
      - Poe (1809-1849): "Sonnet—To Science"
      - Emerson: "Each and All" } *webpost*
    - Late Victorian and Pre-Modernism: *Disinterestedness*
      - Arnold, "Dover Beach"; essay, "The Function of Criticism" (*webpost*)
      - Hardy: "Hap," "The Darkling Thrush," "Channel Firing," in *NAMP*.
  - Baum, *The Wizard of Oz*

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Week 2

- Session 3 (Monday, 16 July): Canonical or High Modernism
- The High Modernist Axis: Eliot, Pound, *et al*
    - T.S. Eliot (1887-1965): "The Love Song of J. Alfred Prufrock," *The Waste Land* in *NAMP*.
      - Essays, "Tradition and the Individual Talent," "Hamlet and His Problems," "Blake," (*webposts*)
    - Archibald MacLeish (1892-1982) : "Ars Poetica," in *NAMP* (or *webpost*)

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\* Hereinafter as *NAMP*.

\*\* Hereinafter as *Yeats*.

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**Suggested Reports:** Eliot and the Meaning(s) of Tradition; Modernism as a form of Neo-Classicism; The (Mostly Fascist) Politics of the High Modernists

- Session 4 (Thursday, 19 July): Canonical or High Modernism II
- Ezra Pound (1885-1972):
    - Poetry: “A Pact,” “In a Station of the Metro,”\* “The River Merchant’s Wife: A Letter,” in *NAMP*; The Garden (*webpost*) ; excerpt from *Canto VII* (*webpost*);
    - Prose: “A Retrospect,” “How to Read,” “The Serious Artist” (*webposts*).
  - John Crowe Ransom (1888-1974), “Philomela” (*webpost*)
  - E.E. Cummings (1894-1962): “In-Just” in *NAMP*

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Week 3

- Session 5 (Monday, 23 July): Introduction to Yeats:
- William Butler Yeats (1865-1939): Early Yeats—The Symbolist
    - Poetry: “The Song of the Happy Shepherd” (*webpost*), “Down by the Salley Gardens,” “To the Rose upon the Rood of Time,” “The Lake Isle of Innisfree,” “Who Goes with Fergus?” and “The Sorrows of Love” in *NAMP* and *webpost*.
    - Prose: excerpts from *Autobiographies*: “Four Years,” “Ireland after Parnell,” “Hodos Chameliontos” (*webposts*)
    - Pound’s “The Lake Isle” (*webpost*)
    - Yeats-Eliot-Pound on Symbols and Symbolism (*webpost*)

**Suggested Reports:** Yeats’s relationship to Blake and Wordsworth; Yeats in the *Autobiographies*

- Session 6 (Thursday, 26 July): Yeats II
- William Butler Yeats (1865-1939): Middle Yeats
    - Poetry: “The Wild Swans at Coole,” “Ego Dominus Tuus,” “The Man Who Dreamed of Faeryland,” “The Magi,” “The Cold Heaven,” “The Second Coming,” “Leda and the Swan” in *Yeats*
    - Prose: *t.b.a.*
    - Drama: *Calvary, The Resurrection* (*individual webposts*)

\*\*\* **First paper due** \*\*\*

**Suggested Reports:** Rough Beasts and Visions of Apocalypse: Eliot’s *Wasteland* and Yeats’s “The Second Coming”

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Week 4

- Session 7 (Monday, 30 July): Yeats III
- William Butler Yeats (1865-1939): Late Yeats
    - Poetry: “A Dialogue of Self and Soul,” “Byzantium,” “Sailing to Byzantium,” “Among School Children,” in *Yeats*.
    - Prose: excerpt from *On the Boiler* (in *Yeats*, 315-17)

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\* For an extended online discussion of “In a Station of the Metro,” see Cary Nelson’s Modern American Poetry Site at [http://www.english.uiuc.edu/maps/poets/m\\_r/pound/metro.htm](http://www.english.uiuc.edu/maps/poets/m_r/pound/metro.htm) .

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- Drama: *Purgatory* (in *Yeats*, 169-74)

**Suggested Report:** Bloom's Condemnation of Yeats (in Bloom, *Yeats*); Yeats's Religion.

- Session 8 (Thursday, 2 August): Yeats IV: Epilogue
  - Children's Literature and Romantic Tradition
    - Frances Hodgson Burnett, *The Secret Garden*
    - Lucy Maud Montgomery, *Anne of Green Gables*

**Suggested Reports:** Children's Literature and the Recrudescence of Romanticism; a contemporary Children's (or YA) novel influenced by Romanticism

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Week 5

- Session 9 (Monday, 6 August): "Is there no change of Death in Paradise?": Paradises and Endangered Idylls
  - Robert Frost (1874-1963): "The Birches" and "Design" in *NAMP*
  - Hart Crane (1899-1932): "Passage" (*webpost*), *Voyages I-VI* in *NAMP*
  - Virginia Woolf (1882-1941), *To the Lighthouse*
  - Round-Table: Final Project Prospectus

**Suggested Report:** Burnett and Montgomery's versions of Wordsworthian Pastoral

- Session 10 (Thursday, 9 August): Wallace Stevens (1879-1955) and American Late Romanticism
  - Poems: "Sunday Morning," "A Postcard from the Volcano," "Tea in the Palace of Hoon," "The Idea of Order at Key West," "The Snowman," "Anecdote of the Jar," and *t.b.a.* in *NAMP*
  - Prose: "The Noble Rider and the Sound of Words" (*webpost*)

**\*\*\* Second paper due \*\*\***

**Suggested Report:** Stevens the Solipsist; Stevens "Grecian Urn" (a comparison of Keats's *Ode* to "Anecdote of the Jar" : A Contemporary poet in the Romantic Tradition

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Week 6

- Session 11 (Monday, 13 August): Where We Are: The Romantic Legacy Summations
  - Bloom *The Anxiety of Influence*
  - The Critical Tradition (*webpost*)
  - Poems of A.R. Ammons ("Gravelly Run"), James Wright, Sylvia Plath, and others.

**Suggested Reports:** Open

**\*\* Final Paper Due \*\***

**THE ASSIGNMENTS:** You will be required to produce two short papers and a longer final research paper to receive course credit. One of the papers must be a written version, 3-4 pages long, of your seminar summary. *It cannot be your seminar summary.* The second paper should be a close reading of 5-8 pages of a poem (or poems) in *NAMP* or *Yeats* or of one of the essays on the reading list. Your final project (9-12 pages) ideally will be an extension and refinement of either of the first two papers, though you are free to determine its direction. All analyses of poems and prose should reflect convincing intimacy with the secondary sources surrounding the texts.

**THE READINGS:** The work load is designed to ensure maximum coverage of a writer's work and of the periods. I am counting on the class's collective curiosity and interest to assume responsibility for — or to make sense of — assigned works that I may not incorporate directly into lectures, some of which will of necessity be scripted.

**SEMINAR SUMMARIES** are informal presentations of your views of a particular poet's work. Be ready to distribute individual xeroxed or dittoed *summaries* of your reports—not scripts—for each member of the class for circulation. This work must be typed, always double-spaced, and must be handed out with your presentation either on the spot as a hard copy or as an email attachment sent to the course listserv address ([grad-summer-seminar@camden.rutgers.edu](mailto:grad-summer-seminar@camden.rutgers.edu)) prior to your class presentation.

**WEB POSTINGS** are primary and secondary course texts of handout length available as downloads from [http://crab.rutgers.edu/~barbares/New%20Modernism/Rom\\_Mods\\_index.html](http://crab.rutgers.edu/~barbares/New%20Modernism/Rom_Mods_index.html) as Microsoft Word documents or as PDF files. Occasionally I will also distribute texts, often the same ones, through the course listserv address ([grad-summer-seminar@camden.rutgers.edu](mailto:grad-summer-seminar@camden.rutgers.edu)).

**Primary Documents Available as PDF Web Postings:\***

Week 1: Backgrounds

- Wordsworth, [Selected Poems](#)
- Shelley, [Three Poems](#)
- Baudelaire, ["Correspondences"](#)
- Whitman and Poe, [Two Poems](#)
- Arnold, ["The Function of Criticism"](#)
- Emerson, ["Each and All" and excerpt from Nature](#)
- Pater, from [The Renaissance](#)
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Week 2 through 6:

- Yeats, *Autobiographies* (three excerpts): from ["Four Years"](#), ["Ireland After Parnell,"](#) and ["Hodos Chameliontos."](#)
- Yeats, essays: ["The Philosophy of Shelley's Poetry"](#), ["Art and Ideas."](#)

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\* Both primary and secondary sources will be supplemented through the term.

† Recommended.

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- Yeats, [Calvary](#) and [The Resurrection](#)
  - T.S. Eliot, "[Tradition and the Individual Talent](#)," "[Hamlet and His Problems](#)," "[Blake](#)," "[The Use of Poetry and the Use of Criticism](#)."
  - Ezra Pound, "[A Retrospect](#)," "[How to Read](#)," "[The Serious Artist](#)."
  - Stevens, "[The Noble Rider and the Sound of Words](#)"

**Some Secondary Materials Available as PDF Web Postings:**

- [Bloom](#), "Reflections on T. S. Eliot," *Raritan* 8.2 (1988).
- [Bloom](#), "The Internalization of Quest Romance," from *Romanticism and Consciousness*.
- [Bromwitch](#), "On Disinterestedness," from *Raritan* (1982)
- [Forster](#), "T.S. Eliot," from *Abinger Harvest*
- [Irwin](#), "On Hart Crane's *The Bridge*: I," from *Raritan* (1989)
- [Irwin](#), "On Hart Crane's *The Bridge*: II," from *Raritan* (1989)

Course Description and Prospectus

Beginning in the the late 60s criticism has had to adjust its evaluation of the impact of Romanticism on canonical Modernism and to reexamine the High Modernists' dismissal of Romantic poetry and severely qualified regard for Romantic criticism. The change is so nearly complete that Modernism and Romanticism seem suddenly complementary rather than competitive enterprises, and once settled reputations, such as Pound's and Eliot's, now compete with poets of heretofore ambiguous stature, such as Hart Crane. As a result, a newer reading of the literary inheritance of the twentieth century suggest a canonical division into two realms. One claims descent from "Classical" models, including classics of the Renaissance, emphasizes the importance of form as the somatic inheritance of living tradition, and entirely circumvents the Romantic contribution. The other emphasizes all that the other excludes and argues for a relationship rather than simple historical alignment between the periods. The former is the High Modernism acknowledged as canonical for decades; the latter, representable by the work of Yeats, Stevens, Crane, Fitzgerald and others, might be called Hidden or Romanced Modernism. Implicit to the activity of partisans of either view is an acceptance of the shared goal of poetry since the end of the eighteenth century: the assertion of its cognitive value as an embodiment of more than "aesthetic" truths, an assertion made nowhere more emphatically in the nineteenth century than in the work of Shelley and Coleridge, and in the twentieth, in the work of Yeats, Pound and Crane.

The course will therefore try to examine all the ramifications of an Anglo-American Modernism whose cosmopolitan and theoretical backgrounds—from French Symbolism to Greco-Roman Classicism to British and American Romanticism—produced a varied twentieth-century response (*The Georgian Anthology*, Imagism). The commanding presence will be Yeats, representing Romantic idealism in Modern thought and as an alternative to the major question raised in the 19<sup>th</sup> century concerning the cognitive value of poetry its relationship to other instrumentalities of human knowledge. Is the aesthetic life more or less than a pastime, or does it yield knowledge of social, political, historical and spiritual or transcendent value? Yeats's poetry, plays, and autobiographical writing will serve as the center from which the contributions of other figures will be viewed. As often as possible discussions of poets will concentrate on the book of poetry or the particular poem that identifies his or her contribution.

Session	Date	Author	Text	Assignments due
<i>Week 1</i>				
1.	Monday, 9 July	Introductions Wordsworth Shelley Baudelaire	Syllabus, Bibliography, handouts Poems ( <i>webpost</i> ) "Ozymandias," "Mont Blanc" "Correspondences"	
	<b>Backgrounds</b>			
2.	Thursday, 12 July	Whitman, Poe Emerson Arnold, Hardy Baum	"Noiseless Patient Spider," "Sonnet—Science" "Each and All" "Dover Beach," <i>t.b.a.</i> <i>The Wizard of Oz</i>	
<i>Week 2</i>				
3.	Monday, 16 July:	Canonical Modernism	Eliot, poems and prose	<b>Report(s)</b>
4.	Thursday, 19 July:	Canonical Modernism II	Pound, MacLeish, Cummings	<b>Report(s)</b>
<i>Week 3</i>				
5.	Monday, 23 July:	Romanced Modernism	<b>Yeats I</b>	<b>Report(s)</b>
6.	Thursday, 26 July:	<b>Yeats II</b> *** <b>First paper due</b> ***	Middle Yeats	<b>Report(s)</b>
<i>Week 4</i>				
7.	Monday, 30 July:	<b>Yeats III</b>	Late Yeats	<b>Report(s)</b>
8.	Thursday, 2 August	<b>Yeats: Epilogue</b> Children's Literature and Romantic Tradition	Burnett, Montgomery Woolf	<b>Report(s)</b>
<i>Week 5</i>				
9.	Monday, 6 August	Endangered Idylls	<b>Frost, Crane</b> <b>Woolf</b>	<b>Report(s)</b>
10.	Thursday, 9 August:	<b>Stevens</b> *** <b>Second Paper due</b> ***		
<i>Week 6</i>				
11.	Monday, 13 August:	The Romantic Legacy Bloom  Contemporaneity	<i>The Anxiety of Influence</i> The Critical Tradition Ammons, Wright, Plath	<b>** Final Paper Due **</b>