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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) \*  
*Yeats's Poetry, Drama and Prose*, ed. James Pethica (WW Norton, 2000). (0-393-97497-9)  
Virginia Woolf, *To the Lighthouse*, Annotated by Mark Hussey Centenary Editions Series, Book, ISBN: 0156907399  
*Selected Prose of T.S. Eliot*, ed. and intro. Frank Kermode.

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Week 1

- Session 1 (Monday, 7 July):
  - Introductions
  - The Nineteenth-Century Background
    - American Romanticism
      - Whitman (1819-1892): "A Noiseless Patient Spider"
      - Poe (1809-1849): "Sonnet—To Science"
      - Arnold (1822-1888), "Dover Beach"
      - Emerson: "Each and All" (time permitting)
- Session 2 (Thursday, 10 July): Canonical or High Modernism
  - Late Victorian and Pre-Modernism: *Disinterestedness*
    - Arnold, "The Function of Criticism" (*webpost*)
    - Hardy: "Hap," "The Darkling Thrush," "Channel Firing," in *NAMP*
  - The High Modernist Axis: Eliot, Pound, *et al*
    - T.S. Eliot (1887-1965): "The Love Song of J. Alfred Prufrock," and *t.b.a.*

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Week 2

- Session 3 (Monday, 14 July): Eliot's Critical Agenda
  - T.S. Eliot, *The Waste Land*
  - Archibald MacLeish (1892-1982): "Ars Poetica," in *NAMP* (or *webpost*). The Backgrounds of the New Criticism
  - Yeats-Eliot-Pound on Symbols and Symbolism (*webpost*)
  - Essays, "Tradition and the Individual Talent," "Hamlet and His Problems," "Blake," (*webposts*)

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



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\* Hereinafter as *NAMP*.

➤ Session 4 (Thursday, 17 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*

Week 3

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➤ Session 5 (Monday, 21 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*)

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

➤ Session 6 (Thursday, 24 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*)

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

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

Week 4

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➤ Session 7 (Monday, 28 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*.

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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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- Prose: excerpt from *On the Boiler* (in *Yeats*, 315-17)
  - Drama: *Purgatory* (in *Yeats*, 169-74)

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

- Session 8 (Thursday, 31 July): Yeats IV: Epilogue
- Robert Frost (1874-1963): "The Birches" and "Design" in *NAMP*
  - Hart Crane (1899-1932): "Passage" (*webpost*), *Voyages I-VI* in *NAMP*

**Suggested Reports:** Hart Crane and American Romanticism

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## Week 5

- Session 9 (Monday, 4 August): "Is there no change of Death in Paradise?": Paradises and Endangered Idylls
- Virginia Woolf (1882-1941), *To the Lighthouse*
  - Round-Table: Final Project Prospectus
  - A Brief Introduction to Freudian/Antithetical Criticism

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

- Session 10 (Thursday, 7 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, 11 August): Where We Are:
- Summations: The Two Modernisms
    - 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 \*\***<sup>1</sup>

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<sup>1</sup> Technically, graduate students may request an Incomplete grade and complete the final paper within *one year* of the conclusion of any graduate course.

**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.

- ID Exercises: occasionally I will distribute a list of quotations from the reading that I will ask you to identify. These exercises—"quizzes" for want of a better term—are entirely for your benefit and will not count toward your final grade.

**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/Modernism%202008/Mods2008\\_index.html](http://crab.rutgers.edu/~barbares/Modernism%202008/Mods2008_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

- [Backgrounds: Whitman, Poe, Arnold and Baudelaire](#)
- Arnold, ["The Function of Criticism"](#)
- Hardy, ["Channel Firing," "Hap" and "The Darkling Thrush"](#)
- Emerson, ["Each and All" and excerpt from \*Nature\*](#)

Week 2 through 8:

- 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."](#)

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

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- Yeats, *Autobiographies* (three excerpts): from "["Four Years,"](#)" ["Ireland After Parnell,"](#) and ["Hodos Chameliontos."](#)
  - Yeats, essays: <sup>†</sup> ["The Philosophy of Shelley's Poetry,"](#) ["Art and Ideas."](#)
  - Yeats, [Calvary](#) and [The Resurrection](#)
  - Wordsworth, [Selected Poems](#)
  - Shelley, [Three Poems](#)
  - Some [Theophanies](#), and Keats on Negative Capability
  - 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*.
- [Bromwich](#), "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

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<sup>†</sup> Recommended.

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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
<u>Week 1</u>				
1. Monday, 7 July		Introductions Baudelaire Whitman, Poe Emerson	Syllabus, Bibliography, handouts “Correspondences” “Noiseless Patient Spider,” “Sonnet—Science” “Each and All”	
2. Thursday, 10 July		<b>Canonical Modernism</b> Arnold, Hardy	Eliot, poems and prose “Dover Beach,” <i>t.b.a.</i>	
<u>Week 2</u>				
3. Monday, 14 July		Eliot’s Critical Agenda		<b>Report(s)</b>
4. Thursday, 17 July:		<b>Canonical II</b>	Pound, MacLeish, Cummings	<b>Report(s)</b>
<u>Week 3</u>				
5. Monday, 21 July:		<b>Yeats I</b>	Early Yeats	<b>Report(s)</b>
6. Thursday, 24 July:		<b>Yeats II</b>	Middle Yeats	<b>Report(s)</b>
<b>*** First paper due ***</b>				
<u>Week 4</u>				
7. Monday, 28 July:		<b>Yeats III</b>	Late Yeats	<b>Report(s)</b>
8. Thursday, 31 July		<b>Yeats: Epilogue</b> <b>The Romantic Moderns</b>	<b>Frost, Crane</b>	<b>Report(s)</b>
<u>Week 5</u>				
9. Monday, 4 August		<b>Romantic Moderns II</b>	<b>Woolf</b>	<b>Report(s)</b>
<b>*** Second Paper due ***</b>				
10. Thursday, 7 August:		<b>Romantic Moderns III</b>	<b>Stevens</b>	
<u>Week 6</u>				
11. Monday, 11 August:		<b>The Modernist Legacy</b> Contemporaneity	Bloom <i>The Anxiety of Influence</i> Ammons, Wright, Plath	
<b>** Final Paper Due **</b>				