

AMERICAN ROMANTICISM AND TRANSCENDENTALISM

Professor: Michael Sharp. Office: SGG 3 Office hours: M/W 11-1 and by appointment

Texts: *The Norton Anthology of English Literature* (Volume 2) and *The Norton Anthology of American Literature* (1820-1865), Sixth edition, Volume B

This course concerns two –isms which might seem “highfaluting, foreign, and obscurely dangerous” so it will be interesting to make sense of them through the eyes of those men and women we now recognize as either Romantics or Transcendentalists in America in the nineteenth century.

There will be one paper on an author or an idea that most appeals to you.

From William Blake’s *The Marriage of Heaven and Hell*,

From the “Preface” to Coleridge and Wordsworth’s *Lyrical Ballads*

Wordsworth’s *Lines Composed a Few Miles above Tintern Abbey* and “Nutting”

From Coleridge’s *Rime of the Ancient Mariner* and *Biographia Literaria* (Chapter 13)

From Byron’s *Manfred*

Keats’ “To Autumn”

From Edwards’ *Sinners in the Hands of an Angry God* and Crèvecoeur’s *Letters from an American Farmer*

Irving’s *The Legend of Sleepy Hollow*

Bryant’s “Thanatopsis”

Emerson’s *Nature*, *Self-Reliance*, and *The Poet*

Hawthorne’s *Young Goodman Brown* and excerpts from *The Blithedale Romance*

Poe’s “The Raven”, *The Masque of the Red Death*, *The Cask of Amontillado*, and “The Poetic Principle”

From Fuller’s *Woman in the Nineteenth Century*

From Stowe’s *Uncle Tom’s Cabin*

From Jacobs’ *Incidents in the Life of a Slave Girl*

Thoreau’s “Resistance to Civil Government” and excerpts from *Walden*

From Douglass’ *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*

From Whitman’s *Leaves of Grass*

From Melville’s *Moby Dick*

From Dickinson’s poems