Women Poets of the Early Romantic Era (BMA–ANGD17–CI6a.04)

Mon 9:00–10:30, 315

Bálint Gárdos

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Office: Rm 340; Office Hour: Wed 12:00–14:00

* Introduction
* Sonnets 1) Charlotte Smith: *Elegiac Sonnets +* Thomas Warton, ‘While summer-suns o'er the gay prospect played'; S.T. Coleridge, ‘To the River Otter’ (Michael O’Neill, ’The Romantic sonnet’, in A. Cousins and P. Howarth (eds.), *The Cambridge Companion to the Sonnet.* Cambridge: Cambridge University Press. 2011. 185-203. Stuart Curran: *Poetic Form and British Romanticism*. Oxford: Oxford University Press, 1986. 29-56.)
* Sonnets 2) Mary Robinson: *Sappho and Phaon* + William Wordsworth, “Alcaeus to Sappho” (Edoardo Zuccato, *Petrarch in Romantic England*. Basingstoke: Palgrave Macmillan, 2008. 73–93. Gill Perry. ‘“The British Sappho”: Borrowed Identities and the Representation of Women Artists in Late Eighteenth-Century British Art’. *Oxford Art Journal* 18.1 (1995) 44–57.
* Issues: 1) Abolition: Anna Laetitia Barbauld: ‘Epistle to William Wilberforce, Esq., on the Rejection of the Bill for Abolishing the Slave Trade’; Mary Robinson, ‘The Storm’ and ‘The Negro Girl’; Hannah More, *Slavery, A Poem* (1788); Ann Yearsley, ‘Poem on the Inhumanity of the Slave‐trade’ (Brycchan Carey, Markman Ellis, and Sara Salih (eds.), *Discourses of Slavery and Abolition Britain and its Colonies, 1760–1838.* Basingstoke: Palgrave, 2004. 1–24. Brycchan Carey, *British Abolitionism and the Rhetoric of Sensibility Writing, Sentiment, and Slavery, 1760–1807*. Basingstoke: Palgrave, 2005. 73–106).
* Issues: 2) Refugees: Charlotte Smith, *The Emigrants* (Katharina Rennhak, ‘Tropes of Exile in the 1790s: English Women Writers and French Emigrants’. *European Romantic Review* 17.5 (2006) 575–592; Susan J. Wolfson, ‘Charlotte Smith's “Emigrants”: Forging Connections at the Borders of a Female Tradition’. *Huntington Library Quarterly* 63.4 (2000) 509–546).
* Issues: 3) Science and History: Charlotte Smith, *Beachy Head* (Alexandra Paterson, ‘Tracing the Earth: Narratives of Personal and Geological History in Charlotte Smith's *Beachy Head*’. *Romanticism* 25.1 (2019) 22–31. Kevis Goodman, ‘Conjectures on Beachy Head: Charlotte Smith’s Geological Poetics and the Ground of the Present’. *ELH* 81.3 (2014) 983–1006.
* The Quotidian and the Domestic: Anna Laetitia Barbauld, ‘Washing Day’, ‘The Mouse’s Petition’ (Stuart Curran, ‘The I Altered,’ in *Romanticism and Feminism*, ed. Anne K. Mellor. Bloomington: Indiana University Press, 1988. 185–207)
* Ballads 1: Charlotte Smith, ‘Lydia’; Mary Robinson, ‘All Alone’, William Wordsworth, ‘The Thorn’ and ‘We are Seven’ (Fogarasi György, ‘A ballada a brit hagyományban I-II.’ *Tiszatáj* 2019. April-May)
* Ballads 2: S.T. Coleridge, ‘Kubla Khan’; Mary Robinson, ‘Mrs Robinson to the Poet Coleridge”; ‘Ode, Inscribed to the Infant Son of S. T. Coleridge, Esq.’ (Daniel Robinson: *The Poetry of Mary Robinson: Form and Fame*. Basingstoke: Palgrave-Macmillan, 2011. 223–240).
* Ballads 3: S.T. Coleridge: ‘The Rime of the Ancient Mariner’; Charlotte Smith: from *Beachy Head*, Mary Robinson, ‘The Haunted Beach’ (James Vigus, ’Samuel Taylor Coleridge, “The Rime of the Ancient Mariner” (1798)’ in *Handbook of British Romanticism*, ed. Ralf Haekel. Berlin; Boston: De Gruyter, 2017. 360–375)
* Mythology: Mary Tighe: *Psyche*, Canto I. and John Keats, ‘Ode to Psyche’ (Harriet Kramer Linkin, ‘[Romanticism and Mary Tighe's “Psyche”: Peering at the Hem of Her Blue Stockings](https://encore.lib.warwick.ac.uk/iii/encore/eds/C__Smary%20tighe%20psyche__Orightresult__X0?lang=eng&link=http%3A%2F%2F0-search.ebscohost.com.pugwash.lib.warwick.ac.uk%2Flogin.aspx%3Fdirect%3Dtrue%26site%3Deds-live%26db%3Dedsjsr%26AN%3Dedsjsr.10.2307.25601154%26group%3Dtrial&suite=cobalt)’. *Studies in Romanticism* 35.1 (1996) 55–72; Erin M. Goss, ‘A Training in “feminitee”: Edmund Spenser, Mary Tighe, and Reading as a Lover’. *Texas Studies in Literature and Language* 56.3 (2014) 259–291).
* Prophecy and Politics: Anna Laetitia Barbauld, *Eighteen Hundred and Eleven, A Poem* (Smith, Orianne. *Romantic Women Writers, Revolution, and Prophecy: Rebellious Daughters, 1786–1826*. Cambridge: Cambridge University Press, 2013. 1–36.)

**Requirements**:

Grading is based on in-class discussions, a presentation on one of the subjects and a 5+ page seminar paper (can be a continuation of the presentation).

**Materials:**

Not all of the primary and secondary literature is easily accessible. Students, therefore, will be provided with a scanned (pdf) text of most of the necessary materials. The pdf files can be downloaded from http://seas3.elte.hu/coursematerial/GardosBalint/index.html (under Romantic Women Poets/Set Texts). Students are asked to contact me (at balintgardos@gmail.com) for the critical literature (articles or book chapters) they will be using for their presentations.