

English 760.301: National Tales

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Class meets: Mondays 9-12.

Location: For 10 September, we'll meet in 139 Fisher-Bennett Hall.

Office/Hours: Monday and Wednesdays, 3:30-5 pm, 336 Fisher-Bennett Hall, and by appointment.

Phone: Rodin 573-3576; Fisher-Bennett 746-3766

Course Description:

This seminar will explore nationalism and its cultural forms during the 18th and 19th centuries. How far we go back and how far forward will depend on the interests of the seminar members. Most of the time, England will stand in the course as a kind of negative center of gravity, shaping our sense of nationhood and literary form even as we devote particular attention to specific British, American and European national and colonial discourses. How did the changing face of Britain--embodied through the Scottish (1707) and Irish (1800) Acts of Union, heralded by the "rises" of the first (1763ff) and second (1815ff) British empires, and performed both at Theatre Royals and in Parliamentary hearings--affect literary production, consumption, and reception? How did individual writers, through their representations of key historical moments at home and abroad, transform notions of identity and "character," both individual and national?

For the first several weeks of the semester we'll read critical writers like Benedict Anderson, Linda Colley, Ian Duncan, Eric Hobsbaum, and Katie Trumpener alongside novelists and playwrights like Jane Austen, Joanna Baillie, Charles Brockden Brown, Frances Burney, George Colman, Wilkie Collins, Maria Edgeworth, Elizabeth Inchbald, Sydney Owenson, Walter Scott, Tobias Smollett, Germaine de Stael, and Bram Stoker. Somewhere after its midway point, however, the course will transform itself into a true seminar, our readings following the interests of each participant.

Books: Available at Penn Book Center (215) 222-7600

The Broadview Anthology of Romantic Drama (Broadview Press, 2003; ISBN 1-55111-298-1)

Robert Burns, *Poems, Chiefly in the Scottish Dialect* (Penguin; 0-14-043743-6)

John Galt, *Annals of the Parrish* (Hard Press; 1-40694-525-0)

Sydney Owenson, *The Wild Irish Girl* (OUP, 0-19-283283-2).

Ann Radcliffe, *The Italian* (OUP, 0192832549).

Walter Scott, *Waverley; or 'Tis Sixty Years Since* (OUP, 0192836013).

Tobias Smollett, *The Expedition of Humphry Clinker* (OUP, 0-19-2833594-7).

Laurence Sterne, *A Sentimental Journey* (Hackett; 0872208001).

Course Calendar, Weeks 1-7:

I've set the syllabus for the first half of class; we'll set the syllabus for weeks 7-13 during August, finalizing matters on September 10th. While I've ordered several books through Penn Book Center, there is no reason why we need stick to them; if you are leading discussion for a given week, you are in control of the assigning the reading and framing it appropriately for us.

Sept 10: Nations before Nationalism. This is our first class meeting, and I'd like you to read *Exodus*, *Daniel*, *Ezekiel*, *Revelation* for it. In the case of *Ezekiel*, which is very long, it's okay just read enough to gain a sense of the shape and argument of the book. Read also Benedict Anderson, "Introduction" to *Imagined Communities*, and Tony Stoneburner's Notes on Prophecy and Apocalypse in a Time of Anarchy and Revolution: A Trying Out." The King James is at

<http://etext.virginia.edu/kjv.browse.html>. All these are available on the Blackboard course website (<http://courseweb.upenn.edu>).

Sep 17: Copyright and the Canon: Read selections from Mark Rose, *Authors and Owners: The Invention of Copyright* (Blackboard; I've provided you with the full text of Rose's superb book; but the most important chapters are probably chapter 3 on the Statute of Queen Anne and 6-8, on the end of perpetual copyright. Then, read from William St. Clair, *The Reading Nation in the Romantic Period* (Blackboard). In the case of the St. Clair, I've again provided you with more than you can read, in the form of the first half of the book (200 pp) and some 250 pp of "data" in the form of his appendices. I usually will not do this to you -- handing your more than you can read -- but these are two important books, and even as I direct you to particular chapters I want you to have what will be of potential interest to you.

So, here's how you might wish to read: Rose's is a very good author-centered study that will be familiar to you in its ideas. Then, begin reading the *appendices* to St. Clair's book, but do not take all your time on them: pick and choose. You'll see from my marginalia the parts I've found most interesting (especially the first seven appendices). As each has a subject, don't be afraid to dip in where you're most drawn. But what I'm interested in here is having you look through the data and find those moments that are most suggestive to you in light of your reading of Rose. Most of you will probably not have read through "quantitative" data before, and I'm interested in providing you with experience in it; you're in for a fascinating, bewildering rollercoaster.

THEN, once you've come to your own sense of what's most interesting in the data, read the selections from St. Clair's text, concentrating on chapters 1-7.

Sep 24: Domestic Expeditions: Read Tobias Smollett, *The Expedition of Humphry Clinker* (1771) and the selections from Gellner and Hobsbawm on nationalism (Blackboard). If you find yourself pressed for time, do have recourse to the selections I've provided in the *Encyclopedia of Nationalism* -- in lieu of reading the H&G. Not assigned but excellent: if you do have time, read the chapter from Charlotte Sussman's *Consuming Anxieties*.

Oct 1: The Nabob: Read the introduction to the *Broadview Anthology of Romantic Drama*, and Samuel Foote's short farce, *The Nabob* (ECCO; Blackboard); and the speeches by Burke on Ireland and India (Blackboard; ignore the parts on Ireland, as we'll read them later), and Maria Edgeworth's novella *Lame Jervas* (Blackboard). Not assigned but excellent: If you have time or are having trouble getting under the light surface of the Foote, I've also provided an essay on *The Nabob* by Daniel O'Quinn that's excellent and contentious.

Oct 8: Forging National Authors: Ireland in Baillie. Read William Henry Ireland, *Vortigern* (1796; ECCO and Blackboard) and selections from Schoenbaum's *Shakespeare's Lives* (Blackboard); then read Joanna Baillie, "Introductory Discourse" (*Broadview Anthology*, in "Appendices"), *Orra* (*Broadview Anthology*), and the reviews of Baillie "Introductory Discourse" (*Broadview Anthology*, in "Appendices") and *Orra* (*Broadview Anthology*, in "Appendices"). **Guest Scholar:** Jack Lynch. I've provided a text and a lecture by Jack on the Ireland Shakespeare papers.

Oct 15: FALL BREAK. See October 18th

Oct 18: Proposed evening for makeup class: Revolution and Internationalism in the problem of mixed form. For background, read the short packet on the French Revolution debate in England. Then read Elizabeth Inchbald, *Every One Has His Fault* (1793; ECCO and *Anthology*) William Wordsworth, *Adventures on Salisbury Plain* (1795; Blackboard) and

selections from *Lyrical Ballads* (1798; Blackboard). Please read the following critical essays: "Bread" by Daniel O'Quinn (Blackboard); and "Public Transport" by Karen Swann (Blackboard).

Oct 22: The Orient in two farces and one tragedy. Read George Colman the Younger, *Blue-beard, or Female Curiosity!* (1798; ECCO and *Anthology*); Hannah Cowley, *A Day in Turkey* (1791; ECCO and Blackboard); and Lord Byron *Sardanapalus* (1821; *Anthology*). **Guest Scholar:** Jeffrey Cox.

Course Calendar, Weeks 8-13:

Oct 29: Georgic Travels in the Americas. Selections from James Grainger, *The Sugar Cane* (1765; ECCO and Blackboard), William Bartram, *Travels through North and South Carolina, Georgia, East and West Florida, the Cherokee country* (1792; ECCO), and William Wordsworth, "Michael" (1800). **JASON.**

Nov 5: **(By this week you should have discussed with me your essay project.)** Read Sydney Owenson, *The Wild Irish Girl*. Please also read the speeches from the Edmund Burke packet (see October 1st) on Ireland (ask yourself how the Anglo-Irish Burke's view of Ireland is different from his views of India).

Nov 12: Walter Scott, *Waverley; or 'Tis Sixty Years Since* (1814), and short packet I've provided on anthologies of the British novel between 1779 and 1830. For those still with time, I've provided a chapter by Ian Duncan on the novel that is excellent. **DAVE**

Nov 19: Read Jane Austen, *Persuasion* (1818), and the chapter by Franco Moretti on Blackboard.

Nov 26: Read selections from Robert Burns's *Poems, Chiefly in the Scottish Dialect* (1786-7; ECCO and Blackboard) and John Galt, *Annals of the Parrish* (1821; Blackboard). **KATE and CHRISTEN.**

Dec 3: **Abstract due.** The Sentimental West Indies. Read Laurence Sterne, *A Sentimental Journey* (1768) and Henry Lewis Coleridge, *Six Months in the West Indies* (1825). **CHRIS.**

Dec 10: End of term conference.

Dec 17: Final Essay Due.

Critical books and essays to consider:

While I've put together a small collection of readings, there are a number of excellent recent books on national literatures, identities, and cultures. This is but a few.

David Armitage, *Greater Britain, 1516-1776: Essays in Atlantic History*

Linda Colley, *Britons* (1992)

Jeffrey N. Cox, *Poetry and Poetics of the Cockney Circle* (1997)

Mary Jean Corbett, *Allegories of Union in Irish and English writing* (2000)

Robert Crawford, *The Scottish Invention of English Literature* (1998)

Ina Ferris, *The Romantic National Tale and the Question of Ireland* (2003)

Angela Keane, *Women Writers and the English Nation* (2000)
Colin Kidd, *British Identities before Nationalism* (1999)
Nigel Leask, *British Romantic Writers and the East* (1992)
Peter Linebaugh and Marcus Rediker, *The Many-Headed Hydra* (2000)
Franco Moretti, *An Atlas of the European Novel 1800-1900* (1998)
Timothy Morton, *The Poetics of Spice* (2000)
James Raven, *London Booksellers and American Customers: Transatlantic Literary Community and the Charleston Library Society, 1748-1811* (2002)
Joseph Roach, *Cities of the Dead: Circum-Atlantic Performance* (1996)
Nicholas Roe, *Fiery Heart: The First Life of Leigh Hunt* (2005)
Katie Trumpener, *Bardic Nationalism: The Romantic Novel and the British Empire* (1997)

Course Requirements:

Assignments:

Three Responses: Part of the preparation for our meetings will be for you (1) to write a response to the readings three times during the semester that you will send to the e-mail address eng1760-301-07c@lists.upenn.edu. These responses should be short -- no more than 600 words, really -- and aimed at focusing discussion and setting an agenda for it. During the weeks you don't write a response, you should print and read through the responses and bring them to class with informal response to the responses for that week. When seminar participants begin presenting and leading discussion, they will provide a prospectus a week in advance designed to raise questions and otherwise set up discussion; those wishing to write responses should use that prospectus (as well as the readings) as a springboard for their responses. **The responses will be due 36 hours before we meet -- Saturday night when we meet Monday, and otherwise two nights before we meet.** I'll usually start either the first or second half of class by asking non-responders where they would like to focus the beginnings of discussion. You will also find, if you look on your e-mail before you compose your response, that many times the responses of your colleagues will prove to be as much a catalyst to your own writing as the reading itself. Before class on Monday, then, you will be required to read through the responses, to print them, and to bring them in.

So, the rhythm of the seminar (hopefully) will usually go as follows:

1. On Saturday evening, we'll post responses.
2. Sometime between Saturday evening and Monday morning, we'll all read the responses and prepare for class.
3. On Monday morning, we'll meet.

Choosing the focus of your presentation: Two or three weeks before you present, you should meet with me to talk about what you'd like to do during the time you lead class discussion -- particularly whether you wish to assign any additional readings for your presentation. We'll need to talk about ordering books and coursepacking additional materials, as well as what is enough and what is too much to do in the time allotted. You might want to think of this as a step in your graduate teaching career, since you'll effectively be choosing the readings and otherwise shaping a week of the seminar. Obviously, I'll provide as much help as you need.

The prospectus for you presentation: The week before you present, you should come to class with copies of a prospectus, the purpose of which is to provide guidelines for what you'll be doing in your presentation. You should keep this under 500 words, and keep in mind that its purpose is to direct our reading and to provide us with questions to consider while we read.

The presentation: For one of the class meetings, you'll be doing a short (15 minutes is ideal; please no more than 20 minutes -- be warned I will cut you off) presentation setting up discussion about the readings. They'll also provide a presentation write-up (see below).

The presentation write-up and bibliography: This is not a write up of your presentation literally, but rather an assignment that asks you to "surround" a text contextually. Instead, I'd like you to research your main text's 1) production and publication history, 2) reception history, and 3) critical history. Having researched these, I'd like you to decide which of the three interests you the most. Once you've made this decision, you can write up the assignment.

For the least interesting two histories, I'd like you to write up a short narrative regarding each of them -- anywhere from 10 to 500 words, followed by a bibliography. The length of these should depend entirely on how much there is to say. For example, in the case of the production history of Cowley's *A Bold Stroke for a Husband* (1783), there are some items of interest. On one hand, we have no manuscripts in Cowley's hand, although there is a fair-copy of the play that was submitted to the Lord Chamberlain's Office by the manager of Covent-Garden theater for approval, now located in the Huntington Library in the Larpent Collection (LA #617). The Huntington Larpent Catalogue notes that, when compared to the play's first edition of 1784, the manuscript shows considerable portions of the play cut for stage production. But that's about all there is to say. Later editions of the play show no real changes or revisions. On the other hand, *The London Stage* provides us with considerable detail about each night of *A Bold Stroke's* initial run, including total receipts, etc. Thus, in writing up the production history, you could probably do so in fewer than 300 words.

For the most interesting of the three histories, however, I'd like you to write an actual essay (approximately 5 pages), in which you make a case for why this particular aspect of the text is most interesting and most central to interpreting it; then, map its primary points of interest. What questions do these points of interest raise and why? What would answering these questions illuminate? What questions do you wish to ask, and what are your answers. Finally, instead of a bibliography, I would like you to provide an annotated bibliography of the section, consisting of 6-12 entries, with each entry being no more than 100 words.

The abstract, conference, and essay: Rather than simply assign a long essay, I'd like to provide you an opportunity to practice writing a conference abstract, presenting a conference paper, and then turning it into an article. The conference itself will be a festive occasion; the conference paper should be no more than 8 pages. Ideally, you should do your conference paper and essay on a different set of texts than your presentation (if this is not possible, please see me). Final essay length: 20-30 pages.