



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

School of Humanities, Arts and Cultural Studies

Academic Unit New College Department

Subject ENG Number 494 Title Reading England's Literary Landscapes Units: 3*

Is this a cross-listed course? No
If yes, please identify course(s)

Is this a shared course? No
If so, list all academic units offering this course
Course description:

Taking up residence at Harlaxton College in Lincolnshire, England, students will deepen their understanding of the Anglophone literary tradition by examining the works of seven British authors and considering the shaping effects of location upon those works.

* The syllabus, whose intended audience is students, refers to this course as 6 credits. Students will enroll in two sections: Reading England's Literary Landscapes 1 and Reading England's Literary Landscapes 2 (topics approved).

Requested designation: Historical Awareness-H
Note- a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:
For Fall 2015 Effective Date: October 9, 2014
For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

- Checklists for general studies designations:
Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SO/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

- A complete proposal should include:
Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Christopher Hanlon Phone (602) 543-6092



ARIZONA STATE UNIVERSITY

Mail code 2151 E-mail: Christopher.Hanlon@asu.edu

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Louis G. Mendoza Date: 09/08/2014

Chair/Director (Signature):  _____

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	See course description ("Course Objectives" and "Student Expectations"); (2) Final Project guidelines; and (3) "Guardian/Times" assignment guidelines. Pertinent evidence marked "Criterion 1."
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	See (1) course description; (2) "Guardian/Times" assignment; (3) final project; and (4) sample lecture on the Picturesque. Pertinent evidence marked "Criterion 2."
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	See course description ("Course Schedule")-- course examines transformations in ways of thinking about landscape in England over the course of two centuries. Evidence marked "Criterion 3." Also see marked material on final project assignment.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	See sample lecture material: Keynote presentation on Emily Brontë's Wuthering Heights and English abolition
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
ENG	494	Reading England's Literary Landscapes	H

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	The course focuses on various experiences of English landscape and their literary permutations. Students read seven major texts that constitute a survey of British literary production from the nineteenth to the twentieth centuries, travel to sites that enjoy substantive connection with these sites, and study the historical, extra-literary circumstances surrounding the aesthetic and ideological aims of the texts. Students will come from the course with a strong sense for historical transformations in English ways of thinking about landscape, as well as for the economic, artistic, political, and cultural dimensions of those transformations.	The course description addresses these objectives. Also, guidelines for the final project and the Guardian/Times assignment emphasize historical research as a key aspect of literary and cultural study. Pertinent material in these documents is marked "Criterion 1."
2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	Lectures and class discussion will focus upon instances of literary production that engage broader swaths of culture. Students will be taught how the literary has responded to--and has helped to shape--periods of political transformation, of economic change, of shifts in aesthetic/artistic taste ("high" as well as "low").	To provide a sense of our historical focus in class, we attach visual presentations to accompany discussions dealing with (1) landscape architecture and the painterly and literary picturesque; and (2) North Atlantic anti-slavery thought and Emily Brontë's Wuthering Heights. Also, evidence of the course's commitment to a multifarious historiography is marked "Criterion 2" in (3) "Guardian/Times" assignment, (4) final project assignment; and (5) course description.
3. There is a disciplined systematic examination of human institutions as they change	Our study of English literature will proceed from variously romantic apprehensions of landscape dating from the middle of the nineteenth century to urban, post-colonial geographies of late-twentieth century London. In keeping with our sense that all historiography is provisional, we offer	See for example (1) "Final Project" assignment sheet; (2) "Guardian/Times" assignment sheet; (3) course description detailing field trips to historical sites. Evidence within these documents is marked "Criterion 3."

Historical Awareness [H]

Page 4

over time.	students multiple historical frames for their study of English literature and landscape, and we also invite them to devise their own, among other ways, by marshaling documentary evidence culled from contemporaneous British periodicals and other publications accessed through ASU Libraries portals.	
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	The course invites students to consider the history of a national literary culture--and the history of landscape--as part of a much broader cultural web that includes social, political, and economic circumstances.	Attached presentations to accompany class discussions on (1) Wordsworth and the picturesque and (2) abolition and Brontë's Wuthering Heights instance our interdisciplinary approach to texts and materials; (3) attached final project assignment makes explicit that students are required to think of the literary in terms of a consilience of cultural forces. Pertinent material in final project assignment is marked "Criterion 4."

Course Description: ENG 494, Reading England's Literary Landscapes
New College, Arizona State University
Summer Course at Harlaxton, 2015

COURSE OBJECTIVES

Taking up residence at Harlaxton College in Lincolnshire, England, students will deepen their understanding of the Anglophone literary tradition by examining the works of seven British authors and considering the shaping effects of location upon those works.

Students will also consider the extent to which these works reflect shifting attitudes toward landscape as well as changing economic, social, and political circumstances that also affect the ways human beings configure space. Attending regular class meetings and traveling to diverse English locations, students will engage in an ongoing consideration of literature and place, discussing such issues as: romantic renditions of nature in Britain; London as a multi-ethnic space of late and post-Empire; the gothic mode as an expression of national anxiety; the constructedness of picturesque grandeur; literature as a configuration of geography.

This course will carry 6 credits. We request that the course be confirmed as fulfilling requirements for area designation H.

STUDENT EXPECTATIONS:

Students will write a final essay of approximately 10 pages, or devise an alternative multimedia project of similar substance and scope, on a subject they will develop over the course of the five-week program. This project will integrate understandings of literary history with ecological, geographical, architectural, or topographical circumstances in England at some particular historical or cultural juncture and at some specific location. Further, it will require students to draw upon ASU Library resources in digital historical, literary, and critical archives as part of the research process.

In addition to this written requirement, students will write 5 weekly responses of approximately 2 pages in which they will consider relationships between place, theme, and literary form characterizing individual works. Lastly, they will also make a class presentation on some contemporary British cultural formation as well as its cultural-historical background.

Beyond these written requirements, much of the course will entail active participation in a developing conversation about British literature and its intersections with various landscapes. Scheduled class time will foster this conversation through lecture, discussion, and impromptu ungraded writing exercises, and discussion of course problems will continue during field trips to various sites across England.

Christopher Hanlon 9/4/14 10:58 AM

Comment [1]: Criterion 1, 2

Christopher Hanlon 9/4/14 10:58 AM

Comment [2]: Criterion 1, 2

CLASS MEETINGS AT HARLAXTON ARE MANDATORY, as is attendance on all course trips. In the event of illness, students should visit Harlaxton's on-campus infirmary to procure a note from Harlaxton's nurse or physician's assistant, in which case the absence will be excused. Absences due to unforeseen complications relating to student travel (e.g., your flight from Prague was delayed, you missed your train from London, etc.) will not be excused.

GRADING FORMULAE:

Short writings.....	10% each x 5 = 50%
Final Essay.....	30%
Guardian/Times assignment.....	10%
Class Participation.....	10%
	100%

REQUIRED TEXTS:

Emily Brontë, *Wuthering Heights*

Thomas Malory, *Le Morte d'Arthur*

William Shakespeare, play to be announced with publication of 2015 Globe season

Zadie Smith, *White Teeth*

Bram Stoker, *Dracula*

Alfred, Lord Tennyson, *The Idylls of the King*

William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads*

COURSE SCHEDULE

Week 1

Sun June 7	Arrive Heathrow International Airport Travel by coach to Harlaxton College
Mon June 8	Thomas Malory, <i>Le Morte d'Arthur</i> (3 hours Gold Room Lecture and discussion)
Tues June 9	Alfred, Lord Tennyson, <i>The Idylls of the King</i> (3 hours Gold Room Lecture and discussion)
Wed June 10	Field trip to Lincoln Cathedral, visit to Tennyson Research Centre

Christopher Hanlon 9/4/14 10:59 AM

Comment [3]: Criterion 3

(lecture, discussion in coach and over the course of the day)

Thurs. June 11 Selections from Poems (1833 [sic], 1850-72, 1872-92); optional hike through Tennyson country, Lincolnshire, packed lunch

Fri June 12 First weekly writing due by 5 pm

Week 2

Mon June 15 Emily Brontë, *Wuthering Heights* (3 hours Gold Room lecture and discussion)

Tues June 16 Emily Brontë, *Wuthering Heights* (3 hours Gold Room lecture and discussion)

Wed June 17 Emily Brontë, *Wuthering Heights* (3 hours Gold Room lecture and discussion)

Thurs June 18 Field trip to Brontë Parsonage at Haworth, the moors (lecture, discussion in coach and over the course of the day)

Fri June 19 Second weekly writing due by 5 pm

Christopher Hanlon 9/4/14 10:59 AM

Comment [4]: Criterion 3

Week 3

Mon June 22 Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Tues June 23 Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Wed June 24 Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Thurs June 25 Field trip to Whitby Abby (1 overnight in Goatland) (multiple lectures over the course of visit at various locations significant to *Dracula*; return to Harlaxton Fri June 26)

Fri June 26 Third weekly writing due by 5 pm

Christopher Hanlon 9/4/14 10:59 AM

Comment [5]: Criterion 3

Week 4

Mon June 29	William Wordsworth and Samuel Taylor Coleridge, <i>Lyrical Ballads</i> (3 hours Gold Room lecture and discussion)
Tues June 30	William Wordsworth and Samuel Taylor Coleridge, <i>Lyrical Ballads</i> (3 hours Gold Room lecture and discussion)
Wed July 1- Fri July 3	Field trip to Lake District, overnight in Grasmere (2 nights) (multiple lectures at points of interest such as Dove Cottage, Rydal Mount, the Green Ghyll, Great Langdale, and other locations)
Fri July 3	Fourth weekly writing due by 5 pm

Christopher Hanlon 9/4/14 11:00 AM
Comment [6]: Criterion 3

Week 5

Mon July 6	Zadie Smith, <i>White Teeth</i> (3 hours Gold Room lecture and discussion)
Tues July 7	Zadie Smith, <i>White Teeth</i> (3 hours Gold Room lecture and discussion)
Wed July 8	Zadie Smith, <i>White Teeth</i> (3 hours Gold Room lecture and discussion)
Friday July 10	Depart Harlaxton Arrive London (2 nights Royal National Hotel)
Sat July 11	Attend Globe Theatre for Shakespeare performance
Sun July 12	Depart Heathrow International Airport
Mon July 13	Fifth weekly writing due by 5 pm U.S. Pacific Time
Fri July 17	Final essays due by electronic submission, 5 pm U.S. Pacific Time

Reading England's Literary Landscapes

Professors Francine McGregor and Christopher Hanlon

Summer, 2015

Final Assignment

Due by 21 July, two weeks after your repatriation.

The final assignment for our course in literary landscapes asks you to develop a statement about the ways two of the texts we've read intersect with a wider tradition of apprehending English landscape. Next week on Tuesday and Wednesday, we'll meet individually with all students to hear your ideas and make suggestions for research angles.

By necessity your project will place these texts into a context concerning the history of literary productivity in England. For instance, it could involve an exploration of Romantic modes of expression (including medievalism, gothic, the sublime, or the picturesque); it could involve the ways English landscapes have shaped our sense of aesthetics or of grandeur, or the ways the constructedness of many such landscapes belies our access to the natural world; for that matter it could involve the intersections of British and American conceptions of national identity or belonging, as mediated through particular ways of apprehending terrain. Or it could take up some other issue; our requirements concerning how you define your focus is that it should provide a sense of context that makes the texts you've chosen speak to one another productively and convincingly, that it should be historically informed and documented, and that it offers insight into how English literature has intersected with social, political, economic, or ideological forces at work in larger swaths of English culture.

We're also giving you serious latitude in terms of how you present this statement. What you produce must involve a substantial prose component of some sort and we'll discuss that more when talk about your ideas next week. But that written portion might intersect with a photo essay, a website, a powerpoint, a documentary, a podcast ... or, of course, it might stand on its own as an academic essay. If so, our sense is that ten double-spaced pages is enough. But if you decide to try your hand at some other medium, we'll come to advance agreement on what the equivalent should be.

However you plan your media, the project must forward a statement, offer an argument, about the texts you've paired and the experience of English landscape against which these texts triangulate. And it should do so by drawing upon the kind of evidence that passes muster in an academic paper: textual evidence from the literature itself, certainly, but also the kind of documentary evidence that helps you to marshal authority concerning the histories that surround the texts and contain the landscapes. Much of that documentary evidence we've made available through the course website, but you can also find much more using ASU Libraries' portal for databases such Nineteenth Century British Periodicals, Nineteenth Century Collections Online, Early English Books Online, or Empire Online, the British Library, or the British Museum.

Christopher Hanlon 9/4/14 11:22 AM

Comment [1]: Criteria 1, 2, 4.

Christopher Hanlon 9/4/14 11:22 AM

Comment [2]: Criteria 3, 4.

Reading England's Literary Landscapes

Professors Francine McGregor and Christopher Hanlon

Summer, 2015

Guardian/Times Assignment

Due: Individual report dates to be assigned during Week 1

Over the coming five weeks you're required to read some of *The Guardian* or *The Times of London* every day, eventually speaking to the class about a contemporary British cultural formation and its longer, cultural-historical backgrounds. This is an assignment that does not necessarily have anything to do with landscape, but it's nevertheless one of our most important activities, for the following reasons.

Over the next several weeks we hope you avail yourself of that long American tradition of observing English example. Enjoy the accents (there may be a prize, at the end, for the best mimicry); try all the cuisine you can (including the blood pudding); submit to the picturesque pleasures of the English countryside, the varied spectacles of London; cheer as a groundling at Shakespeare's Globe. But we also want you to establish at least one routine to help you think of yourself not mainly as a tourist out for novelty, but a traveller engaged in serious meditation over some of the differences between contemporary Britain and the United States.

After all, we're *not* mere tourists; over the next five weeks, England is our home. This means that we now live in a country with national health care; a country currently debating whether to give up its arsenal of nuclear weapons; a country with a monarch; a country that for the most part doesn't care about Peyton Manning; a former empire that has devolved; a country whose sales tax rate is much higher than ours, but whose defense budget is much lower; a country confederated with three others (Wales, Northern Ireland, and Scotland) with their own distinctive cultures and identities. Reading the online *Guardian* or *Times* (London) newspapers every day is one way to embrace your temporary home by learning a lot about what's going on here right now. You can access the papers online or read the copies provided every morning in the common room.

But since you're a foreigner now, it's inevitable that much of what you read will be confusing. So starting in the first week, you'll find something interesting to you to learn more about, something that strikes you as the indicator of a serious or subtle difference between the United States and Britain. And though that cultural formation will come to you through contemporary reports, we also want you to learn about its history. By becoming learned about the background forces that have shaped your subject, you'll be in a strong position to use your travel in England as the occasion to reflect in new ways upon your own country. We'll have every member of the class speak about such things during the second, third, and fourth weeks of the course.

(over)

Christopher Hanlon 9/4/14 11:09 AM

Comment [1]: Criteria 1, 2, 3

These are our requirements:

1. That you identify something *different* about England, something to distinguish its cultural practices, politics, economy, infrastructure, or aesthetic senses (to name a few possible topics) from those of the United States;
2. That you learn something about the history behind that cultural formation, or economic circumstance, political reality, etc., so that you can speak about the issue learnedly. Using Wikipedia, back issues of the *Guardian* or the *Times* or other popular online sources here is makes perfect sense whatever helps you to begin the process of gaining expertise on an issue you're curious about. But you should also consult the online historical archives we'll leverage almost every day in this course as we learn about the more historically-distant versions of England that have pressured and otherwise helped shape contemporary Britain;
3. Eventually, you'll present what you've learned to the class. You should be prepared to teach us about something happening now in England, and that may well mean teaching us about multiple British perspectives on a controversy or various ways to orient your subject. But it should also involve placing your subject along a longer historical trajectory, teaching us something about its background, or even its origins. You should plan to talk about these things for between five and ten minutes.
4. Your presentation should offer documentary evidence for what you're teaching us, relayed to the class either through a handout or an overhead audio-visual presentation.

You don't need to make an argument. This isn't a mini-essay or a dissertation defense. Think of it as an attempt to get others interested in something they might otherwise have missed during their travels. Because you're an interesting person, you're also interested in the things around you. Show us why.

Christopher Hanlon 9/4/14 11:17 AM

Comment [2]: Criterion 3.

Wordsworth, Romanticism, and the Picturesque



William Wordsworth, 1770-1850



The Lake District

- Son of John Wordsworth and Ann Cookson of Cockermouth
 - 1790, walking tour of Europe
 - Revolutionary France, 1791
 - Annette Vallon (daughter Caroline)
 - St. John's College, Cambridge University, 1791
 - *Lyrical Ballads*, 1798, 1800, 1802, 1804
 - *Poems in Two Volumes*, 1807
 - Poet Laureate, 1843

It is a beauteous evening, calm and free

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven broods o'er the Sea:
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder--everlastingly.
Dear Child! dear Girl! that walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year;
And worship'st at the Temple's inner shrine,
God being with thee when we know it not.

1802, c.1807

Picturesque Landscapes



William Gilpin, *Tintern Abbey*, from *Observations on the River Wye*. London, 1782.

THREE ESSAYS:
ON
PICTURESQUE BEAUTY;
ON
PICTURESQUE TRAVEL;
AND ON
SKETCHING LANDSCAPE:
TO WHICH IS ADDED A POEM, ON
LANDSCAPE PAINTING.

BY WILLIAM GILPIN, M. A.
PREBENDARY OF SALISBURY; AND
VICAR OF BOLDRE IN NEW FOREST, NEAR LYMINGTON.

London;

PRINTED FOR R. BLAMIRE, IN THE STRAND.

M.DCC.XCII.

Disputes about beauty might perhaps be involved in less confusion, if a distinction were established, between such objects as are *beautiful*, and such as are *picturesque*—between those, which please from some quality, capable of being *illustrated in painting*.

William Gilpin, *Three Essays on Picturesque Beauty* (London: R. Blamire, 1792), 3.

[...] we do not scruple to assert, that *roughness* forms the most essential point of difference between the beautiful, and the picturesque; as it seems to be that particular quality, which makes objects chiefly pleasing in painting.—I use the general term *roughness*; but properly speaking roughness only relates to the surfaces of bodies: when we speak of their delineation, we use the word *ruggedness*. Both ideas however equally enter into the picturesque; and both are observable in the smaller, as well as the larger parts of nature—in the outline, and bark of a tree, as in the rude summit, and craggy sides of a mountain.

William Gilpin, *Three Essays on Picturesque Beauty*, 6-7.

A piece of Palladian architecture may be elegant in the last degree. the proportion of it's [sic] parts—the property of it's [sic] ornaments—and the symmetry of the whole, may be highly pleasuring. But if we introduce it in a picture, it immediately becomes a formal object, and ceases to please. Should we wish to give it picturesque beauty, we must use the mallet, instead of the chisel: we must beat down one half of it, deface the other, and throw the mutilated members around in heaps. In short, from a *smooth* building we must turn it into a *rough* ruin. No painter, who had the choice of the two objects, would hesitate a moment.

William Gilpin, *Three Essays on Picturesque Beauty*, 7-8.



William Gilpin, *View of Dovedale, Derbyshire*



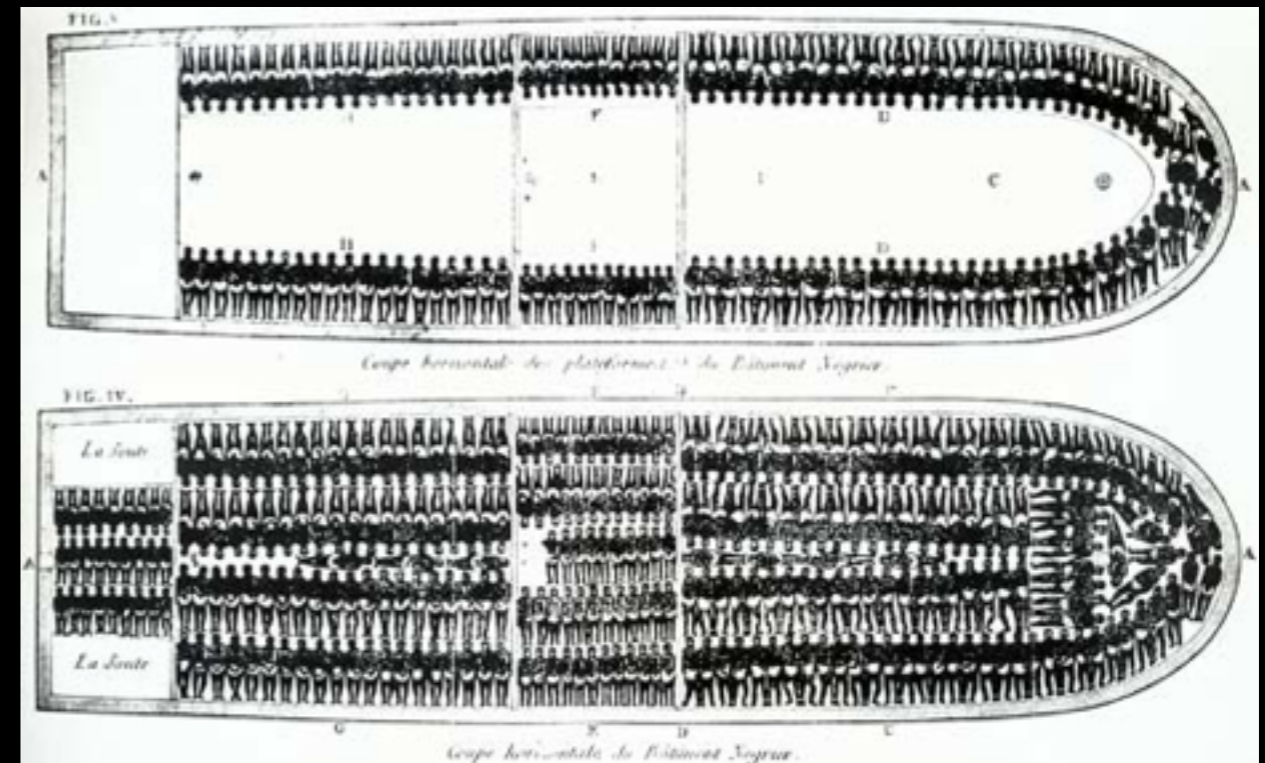
William Gilpin, engraving from *Observations on the Lakes and Mountains of Cumberland* (1786)

Knotty Trees

Among trees, it is not the smooth young beech, or the fresh and tender ash, but the rugged old oak, or knotty wych elm, that are picturesque; not is it necessary they should be of great bulk; it is sufficient if they are rough, mossy, with a character of age, and with sudden variations in their forms. The limbs of huge trees, shattered by lightning or tempestuous winds, are in the highest degree picturesque; but whatever caused those dreaded powers of destruction, must always have a tincture of the sublime.

Uvedale Price, *An Essay on the Picturesque* (London: J. Robson, 1796), 69-70.

- War with Spain, exploration, slave trade: English shipbuilding industry expanded during Early Modern period
- Masts, decking, and keel construction calls for dense, straight planks
- By 1800, much of England deforested; higher percentage of remaining trees are knotty or otherwise gnarled, unsuited for shipbuilding



There is a Thorn—it looks so old,
In truth, you'd find it hard to say
How it could ever have been young,
It looks so old and grey.
Not higher than a two years' child
It stands erect, this aged Thorn;
No leaves it has, no prickly points;
It is a mass of knotted joints,
A wretched thing forlorn.
It stands erect, and like a stone
With lichens is it overgrown.

Wordsworth, "The Thorn," 1800

Picturesque Tourism



OPTIQUE.

fig. 94.

	fr.
21572. Miroirs convexes , pour les peintres,	15
en glace naturelle (<i>fig. 94</i>),	
{ de 44 centimètres sur 45.	25
{ de 16 — sur 22.	
Ces miroirs donnent des tons chauds d'un très-bel effet.	
21573. Trois miroirs , un plan, un convexe	460
et un concave, montés sur pied	
vernis, boutons et arc en cuivre,	
{ de 22 centimètres	480
{ de 32 centim., montés de	
même, mais en acajou.	

CLAUDE LORRAINE, or LANDSCAPE MIRROR.

No. 660. Claude Lorraine, or Landscape Mirror. A pleasing and beautiful instrument, for viewing clouds, landscapes, &c.; particularly adapted for use in the country and at the sea-shore. As the Mirror condenses or diminishes the view into a true perspective effect, the instrument is invaluable to the artist, and a very desirable companion for the tourist. The Mirror produces, instantaneously, the most charming reflection of scenery, buildings, &c., 2 25 to 6 00.

Lorrain Glass (Victoria and Albert Image Collection) and catalogue listings.



The Picturesque and the Country Estate

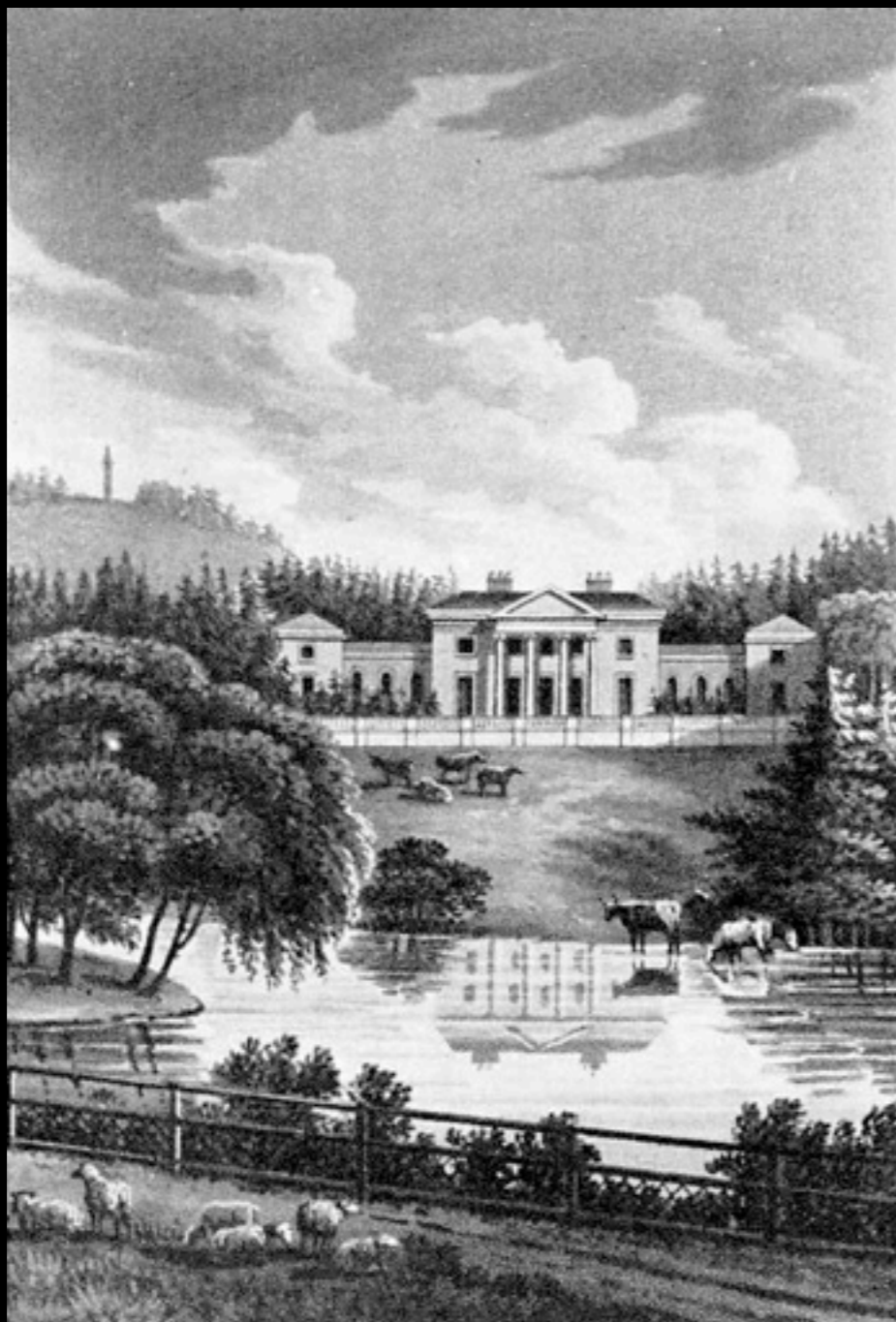


Humphrey Repton, Red-book for Latham House. 1792.



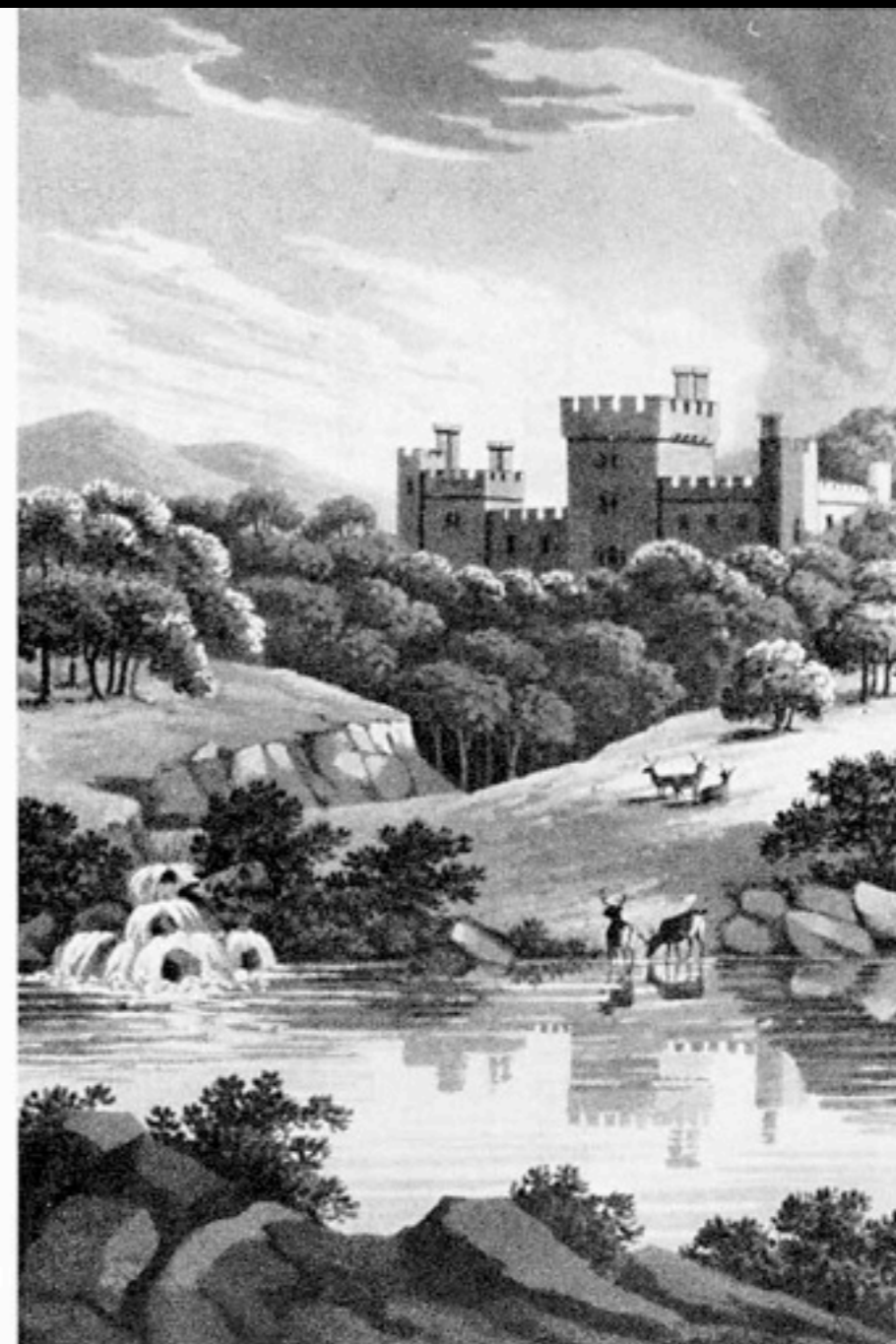
Humphrey Repton, Red-book showing site at Wentworth, South Yorkshire, before and after proposed landscaping





GRECIAN

London Published by J. Taylor, Feb. 1. 1816



GOTHIC

Humphrey Repton, Comparison of Grecian and Gothic Landscapes, 1816.



Humphrey Repton, Red-book for Panshanger, 1799.



Joseph Mallory William Turner, *The Chancel and Crossing of Tintern Abbey, Looking towards the East Window. 1794.*

The Picturesque and Landscape Painting



Joseph Mallory Turner, *Ivy-Bridge*. 1813.



Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm (The Oxbow)*. 1836. Metropolitan Museum of Art, New York.



John Constable, *The Hay-Wain*. The National Gallery, London, 1821.



John Constable, *The Cornfield*. 1826. Oil on canvas, 143 cm x 122 cm. National Gallery, London.

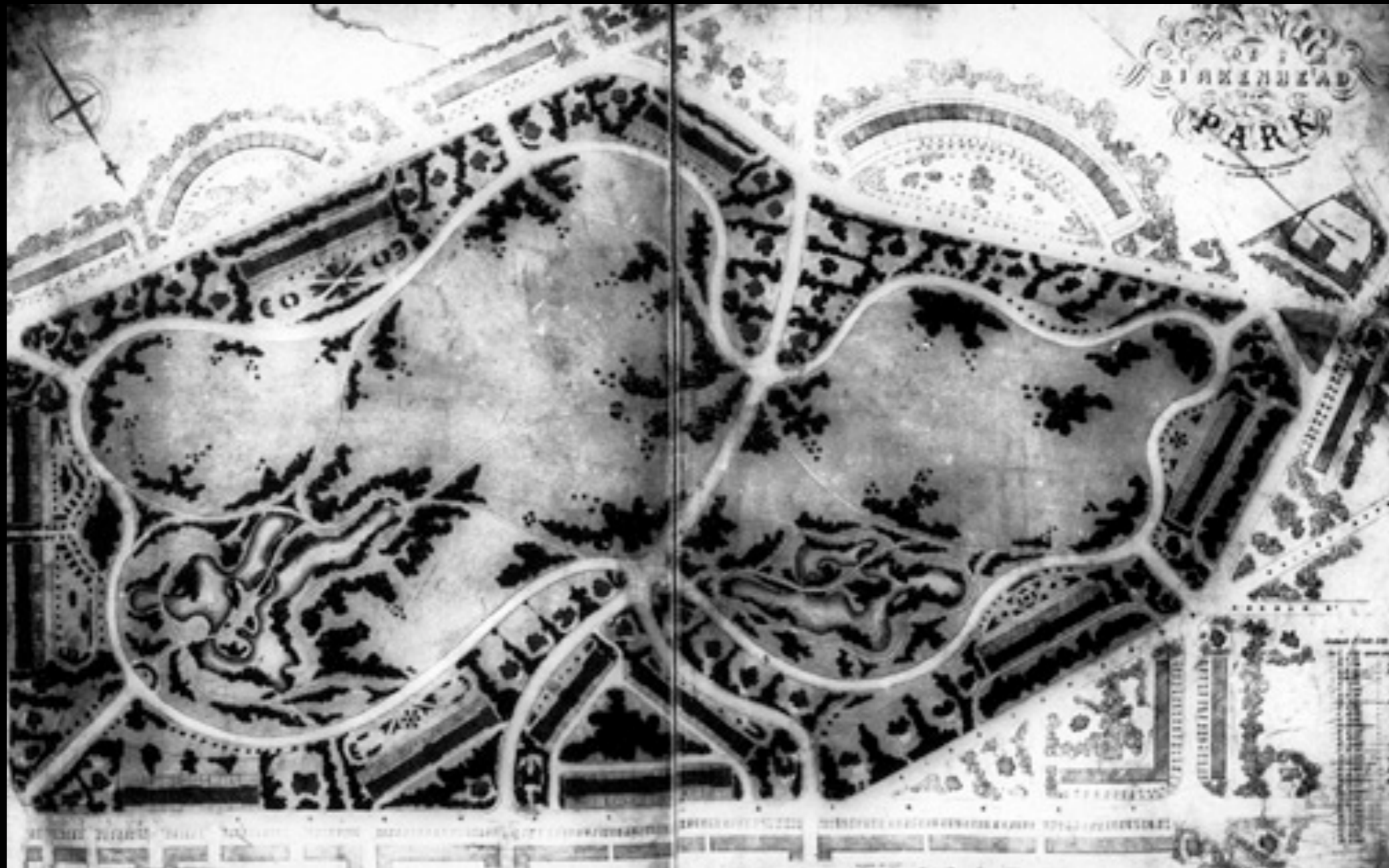


Thomas Gainsborough, *Landscape in Suffolk*. 1836. Oil on Canvas, 66 cm x 95 cm.
Kunsthistorisches Museum Wien, Vienna.

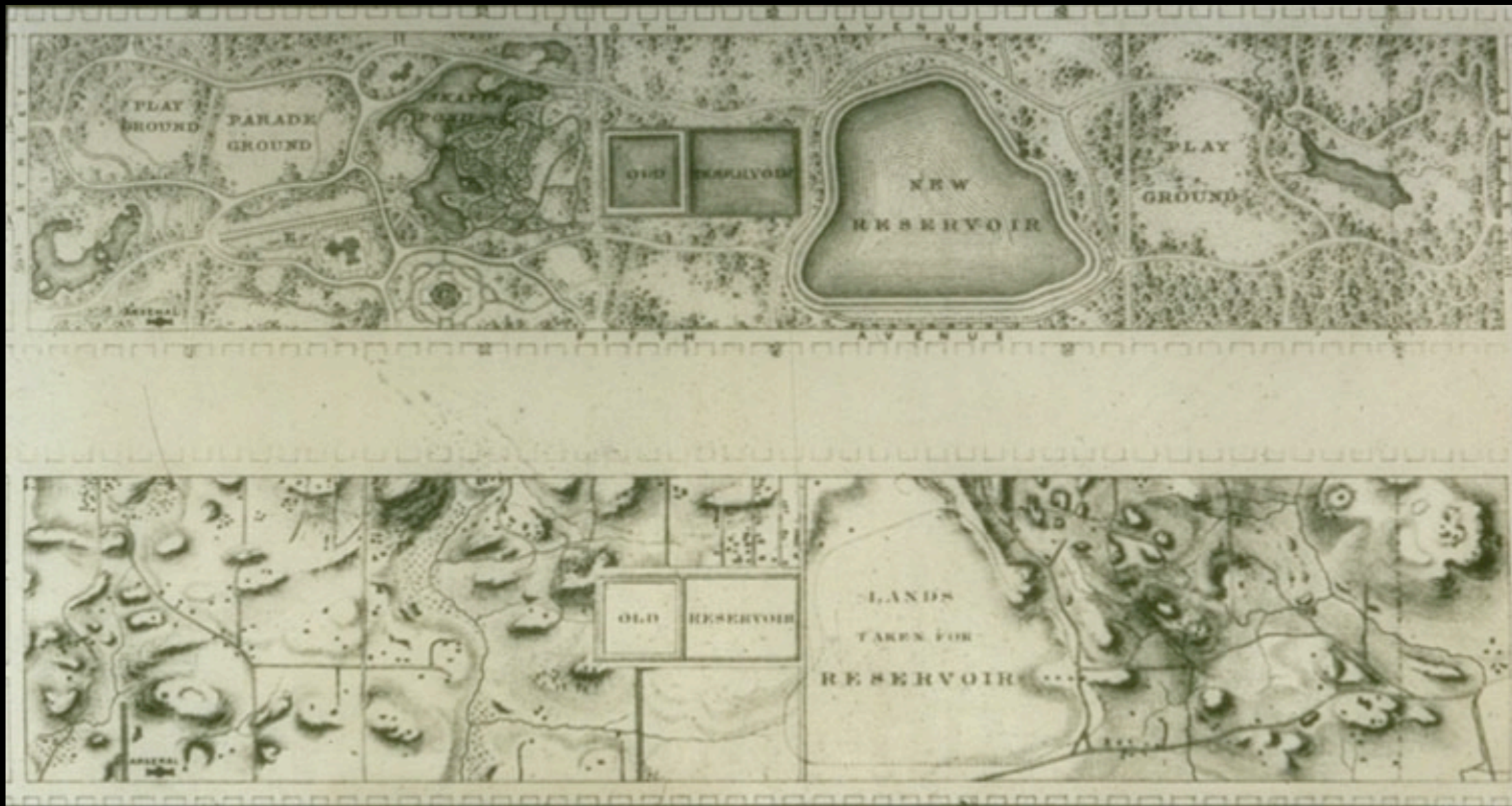


Thomas Gainsborough, *The Watering Place*. Before 1777. Oil on canvas, 147.3 x 180.3 cm.
The National Gallery, London.

The Picturesque and Public Works



Sir Joseph Paxton, Plans for Birkenhead Park, London, 1846.



Frederick Law Olmsted with Calvert Vaux, Plans for Central Park, NY, 1857.

Picturesque Portraiture



Thomas Gainsborough, *Self-portrait*. c. 1758-59. Oil on canvas, 76.2 x 63.5 cm.
The National Gallery, London.



Thomas Gainsborough,. Portrait of Gainsborough Dupont. 1770. Oil on canvas,
Tate Britain, London.

Anti-Slavery Thought and Emily Brontë

We crowded round, and over Miss Cathy's head I had a peep at a dirty, ragged, black-haired child; big enough both to walk and talk: indeed, its face looked older than Catherine's; yet when it was set on its feet, it only stared round, and repeated over and over again some gibberish that nobody could understand. I was frightened, and Mrs. Earnshaw was ready to fling it out of doors: she did fly up, asking how he could fashion to bring that gipsy brat into the house, when they had their own bairns to feed and fend for? What he meant to do with it, and whether he were mad?

Emily Brontë, *Wuthering Heights*, chap. 4

Cathy, catching a glimpse of her friend in his concealment, flew to embrace him; she bestowed seven or eight kisses on his cheek within the second, and then stopped, and drawing back, burst into a laugh, exclaiming, 'Why, how very black and cross you look! and how—how funny and grim! But that's because I'm used to Edgar and Isabella Linton. Well, Heathcliff, have you forgotten me?'

Wuthering Heights, chap. 7

In play, [Cathy] liked exceedingly to act the little mistress; using her hands freely, and commanding her companions: she did so to me, but I would not bear slapping and ordering; and so I let her know.

Wuthering Heights, chap. 5

'I seek no revenge on you,' replied Heathcliff, less vehemently. 'That's not the plan. The tyrant grinds down his slaves and they don't turn against him; they crush those beneath them. You are welcome to torture me to death for your amusement, only allow me to amuse myself a little in the same style, and refrain from insult as much as you are able.'

Wuthering Heights, chap. 11

From the crown of my head to my feet, I was covered with blood. My hair was all clotted with dust and blood; my shirt was stiff with blood. I suppose I looked like a man who had escaped a den of wild beasts, and barely escaped them. In this state I appeared before my master, humbly entreating him to interpose his authority for my protection. I told him all the circumstances as well as I could, and it seemed, as I spoke, at times to affect him. He would then walk the floor, and seek to justify Covey by saying he expected I deserved it. He asked me what I wanted. I told him, to let me get a new home; that as sure as I lived with Mr. Covey again, I should live with but to die with him; that Covey would surely kill me; he was in a fair way for it.

Frederick Douglass, *The Narrative of the Life of Frederick Douglass, Written by Himself* (1847)

Covey at length let me go, puffing and blowing at a great rate, saying that if I had not resisted, he would not have whipped me half so much. The truth was, that he had not whipped me at all. I considered him as getting entirely the worst end of the bargain; for he had drawn no blood from me, but I had from him. The whole six months afterwards, that I spent with Mr. Covey, he never laid the weight of his finger upon me in anger. He would occasionally say, he didn't want to get hold of me again. "No," thought I, "you need not; for you will come off worse than you did before."

This battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It recalled the departed self-confidence, and inspired me again with a determination to be free.

Frederick Douglass, *Narrative of the Life of Frederick Douglass, Written by Himself* (1847)

Events in the History of North Atlantic Anti-Slavery

1772: Somerset decision, slavery abolished in England

1807: Abolition of the Slave Trade Act

1833: Slavery Abolition Act

1840s-50s: Speaking tours across northern England by U.S. abolitionists, many of them former slaves



William Wilberforce



Pitcher by Josiah Wedgwood, 1784. Oxford University, Ashmolean Museum



Medallion by Josiah Wedgwood, 1787. Victoria and Albert Museum.



Tobacco Pipe, English, circa late 18th century. Victoria and Albert Museum.



Anti-slavery medallion, 1829. Boston Museum of Fine Arts.



Weekly contribution box, Massachusetts Anti-Slavery Society, 1840s.

“Do you never laugh, Miss Eyre? Don't trouble yourself to answer--I see you laugh rarely; but you can laugh very merrily: believe me, you are not naturally austere, any more than I am naturally vicious. The Lowood constraint still clings to you somewhat; controlling your features, muffling your voice, and restricting your limbs; and you fear in the presence of **a man and a brother**—or father, or master, or what you will--to smile too gaily, speak too freely, or move too quickly: but, in time, I think you will learn to be natural with me [...].”

Charlotte Brontë, *Jane Eyre*, 1849



Benjamin Robert Haydon, *The Anti-Slavery Society Convention, 1840* Oil on canvas, 1841.
117 in x 151 in. National Portrait Gallery (London).

I am rejoiced to know that [slavery] is attracting attention extensively at this moment in Great Britain; and of all of the nations of the earth England should be foremost in advancing the great cause of emancipation...but the spirit which dashed down the fetters of slavery in the West Indies, and proclaimed freedom to 800,000 slaves, has since lain dormant and inactive, and the anti-slavery spirit has scarcely a tangible existence in one town of twenty in all England. This should not be so, and it is the object of the Anti-Slavery League, recently formed in London, to impart new life and energy to give a new object and impetus to the abolitionists, and to induce a new and more powerful activity of spirit than they now know. I will not attempt to show why this spirit has died out, nor inquire by whose fault it is, that the flame has not been kept alive. But there stands the fact that in all England the anti-slavery feeling lies dormant, as if it had nothing on which to vent itself. I have come here to call your attention to America, where there are 3,000,000 of persons in slavery – 3,000,000 of human beings liable to be put on the auctioneer's block and sold as beasts and swine – and this in a nation which declares that all men are equal!

Frederick Douglass, "England Should Lead the Cause of Emancipation", Leeds, England, December 23 1846

Of all nations on the face of the globe, America stood forth self-convicted of being the most hypocritical; for where was there a nation on the earth that made such a boast of liberty as she? On every coin, from the cent to the dollar, was stamped “liberty”, on every star-spangled banner was the liberty-cap; and on the return of each anniversary of her independence, the war of every cannon and the sound of every “church-going bell” greeted a nation proud of its freedom...

Frederick Douglass, “American Slavery is America’s Disgrace” (Sheffield, England 25 March 1847)

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