



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: Humanities, Fine Arts and Design-HU

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.

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
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	See (1) course description; (2) guidelines for weekly writings; (3) final essay assignment; (4) sample lecture presentation on the picturesque. Pertinent items are marked "Criterion 2"
<input type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	See (1) course description; (2) guidelines for weekly writings; (3) final essay assignment. Pertinent items are marked "Criterion 4d."

ASU - [HU] CRITERIA	
	THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, FINE ARTS AND DESIGN:
	<ul style="list-style-type: none">• Courses devoted primarily to developing skill in the use of a language.
	<ul style="list-style-type: none">• Courses devoted primarily to the acquisition of quantitative or experimental methods.
	<ul style="list-style-type: none">• Courses devoted primarily to teaching skills.

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

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 checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts, and/or the historical development of textual traditions.	<ul style="list-style-type: none"> • Students study representative texts from a range of English literary traditions spanning from medieval to the late-twentieth century; • Writing assignments focus on interpreting literature in light of historical contexts and intertextuality; • Lectures and field trips will emphasize the historical development of English aesthetic traditions including those associated with the picturesque and the sublime; romantic medievalism; the gothic; post-colonial diasporic writing, and other historical contexts of literary production. 	<ul style="list-style-type: none"> • Course description foregrounds these objectives; • See also guidelines for weekly writing assignments and for final essay requirement; • See sample visual presentation for lecture on the picturesque. • Pertinent material marked "Criterion 2."
S 4d: Concerns the analysis of literature and the development of literary traditions	<ul style="list-style-type: none"> • The course is focused upon the analysis of literature and the development of literary traditions. 	<ul style="list-style-type: none"> • See course description and schedule; • See assignment descriptions for weekly writing assignments and final essay requirement. • Pertinent material marked "Criterion 4d."

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.

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 HU.

STUDENT EXPECTATIONS:

Students will write a final essay of approximately 10 pages, or devise an alternative multi-media 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.

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

Christopher Hanlon 9/4/14 10:49 AM

Comment [1]: Criterion 2, 4d

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*

Christopher Hanlon 9/4/14 10:50 AM

Comment [2]: Criterion 2, 4d

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 (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

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

Week 4

- Mon June 29 William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (3 hours Gold Room lecture and discussion)
- Tues June 30 William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (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

Week 5

- Mon July 6 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Tues July 7 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Wed July 8 Zadie Smith, *White Teeth* (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

Weekly Writing Assignment

Due dates: 5 pm GMT on 6/12, 6/19, 6/26, 7/3, 7/11

One of the assignments for this course requires you to produce a weekly writing assignment that offers a statement and think of that as developing an observation or elaborating a problem about the text under discussion that week. These are due every Friday at 5 pm Greenwich Mean time, emailed to either Professor McGregor or Hanlon (except for the final short writing, which will be due on Saturday, 7/11, and which we recommend you write on the flight home). These short essays will be a place to gather your thoughts about the reading we're undertaking and our exploration of England, and yet they will also challenge you to articulate some ways in which the textual and historical subjects we examine intersect in order to shed light upon, challenge, affirm, or otherwise address a particular experience of England's landscape.

Christopher Hanlon 9/4/14 10:49 AM

Comment [1]: Criterion 2, 4d

We want to see you wrestling with the text you choose by focusing closely on specific passages, moments of narrative or poetic invention that raise questions for you about the relationship between literature and landscape. We also want to watch as you place the work of literature into relations both the historically-distant culture out of which it emerged *and* your own experience of English landscape today.

Christopher Hanlon 9/4/14 10:49 AM

Comment [2]: Criterion 2, 4d

Since these writings are only about two pages long, you need to focus on something distinct. And as you offer suppositions about the ways the text might relate to longer historical trajectories, or to particular ideas about England as an environmental or spatial experience, you should also marshal evidence: from the literature we're reading, from the Guardian, from your experience and your travels, and from other, more traditionally academic sources of information about contemporary and historical England.

Keep these to about 2 double-spaced pages, though be on the lookout for one that might provide you the germ of a final essay. Revise your prose to make it shimmer. We'll return these mini-essays with commentary by Monday of the following week.

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 only requirement 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.

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 10:49 AM

Comment [1]: Criterion 2, 4d

Christopher Hanlon 9/4/14 10:48 AM

Comment [2]: Criterion 2, 4d

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*



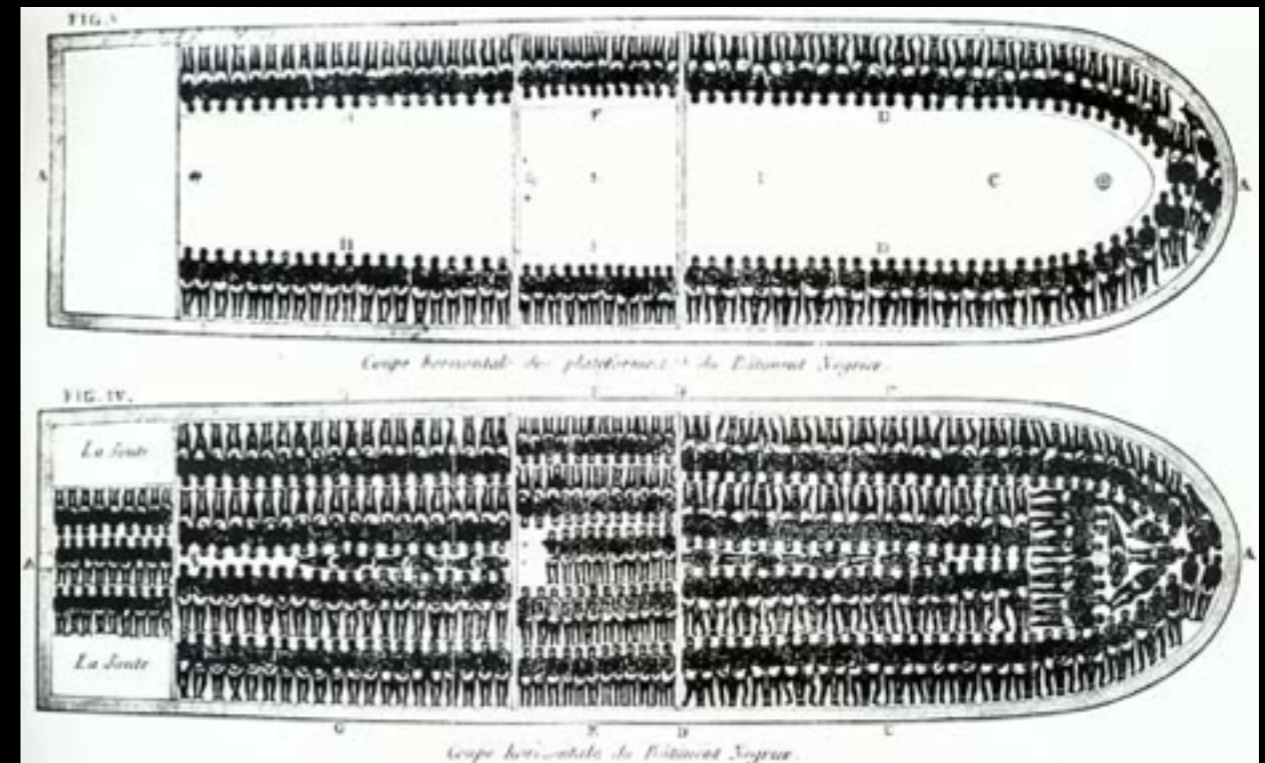
William Gilpin, engraving from *Observations on the Lakes and Mountains of Cumberland* (1786)

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

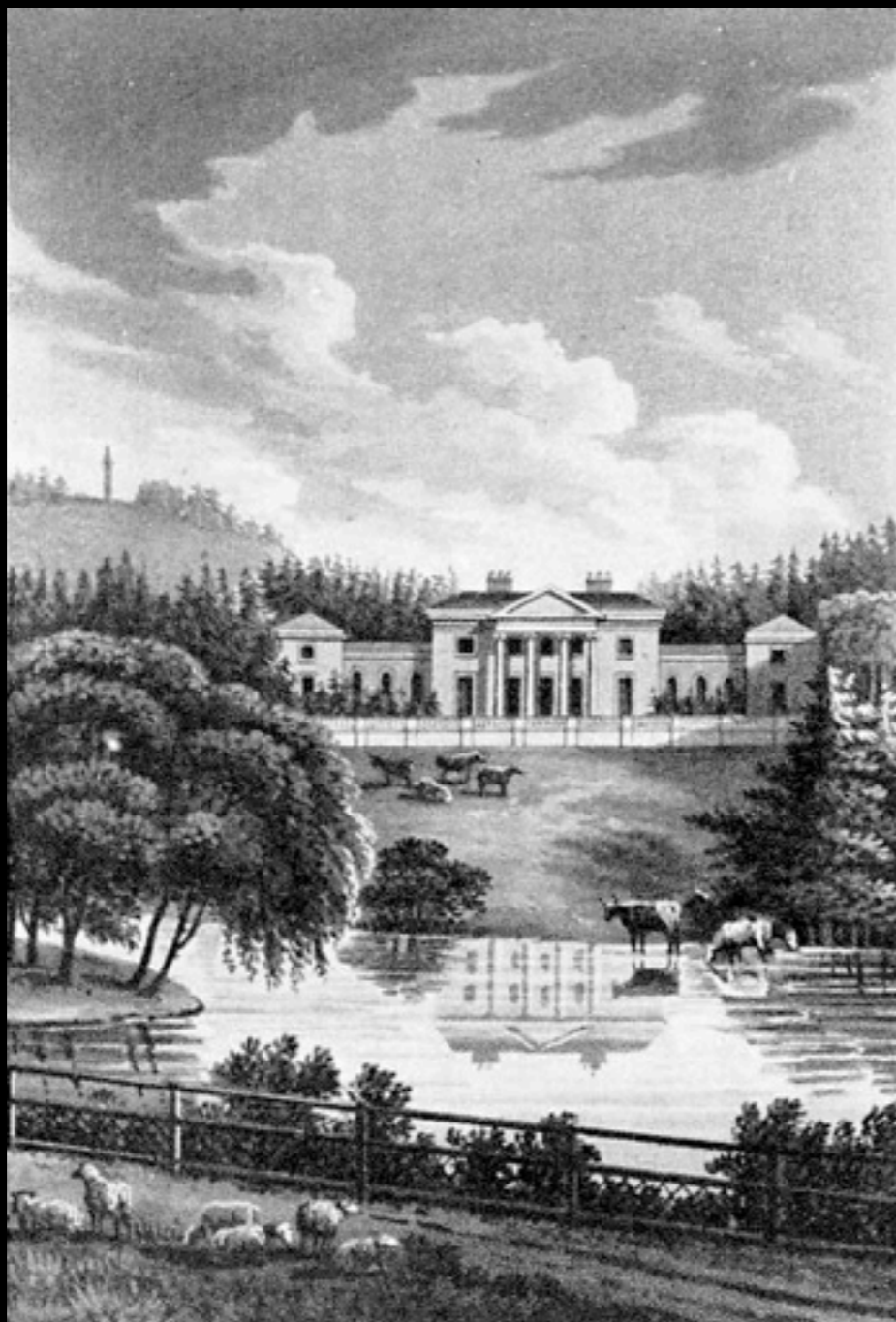


Humphrey Repton, Red-book for Latham House. 1792.



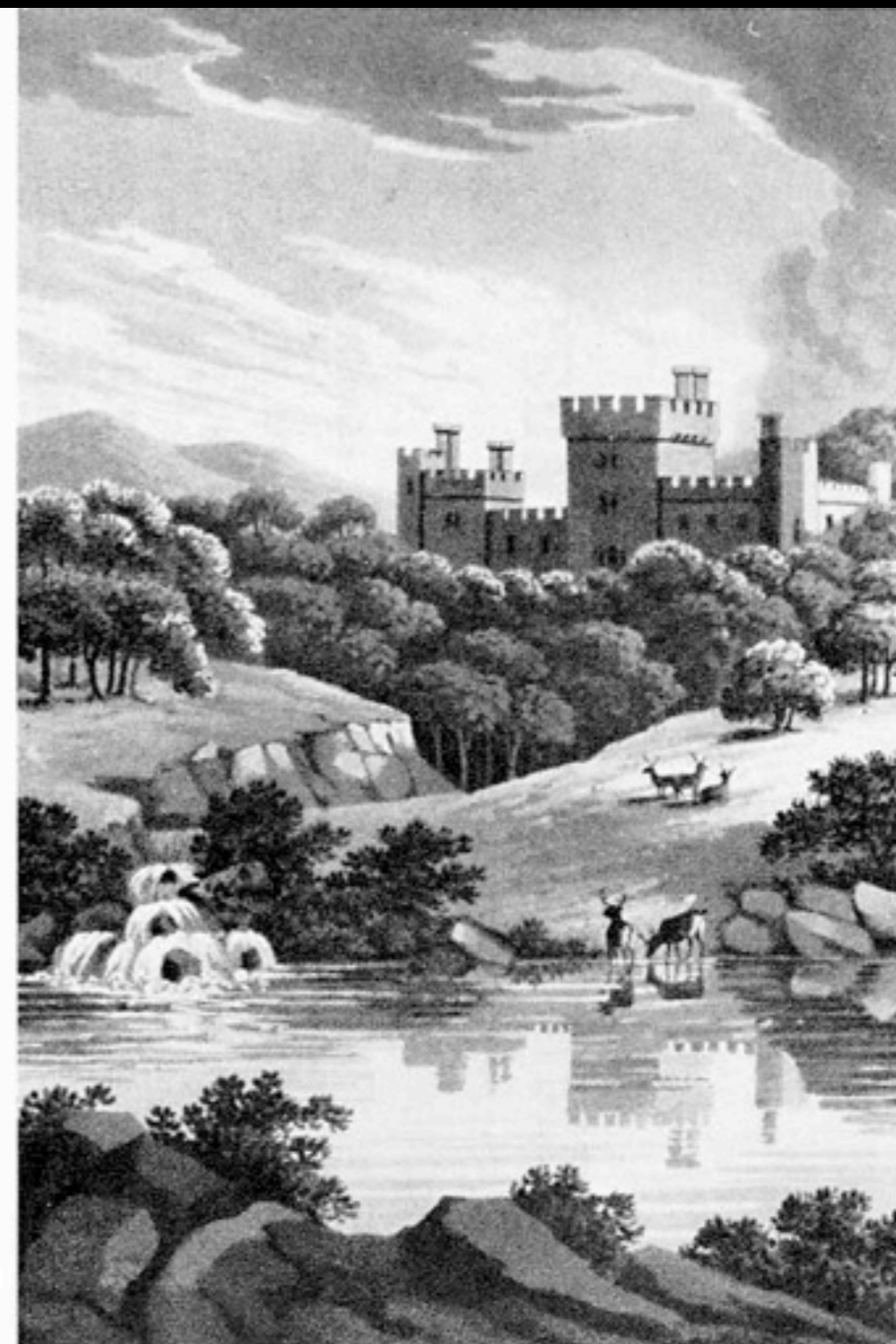
Humphrey Repton, Red-book showing site at Wentworth, South Yorkshire, before and after proposed landscaping





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.

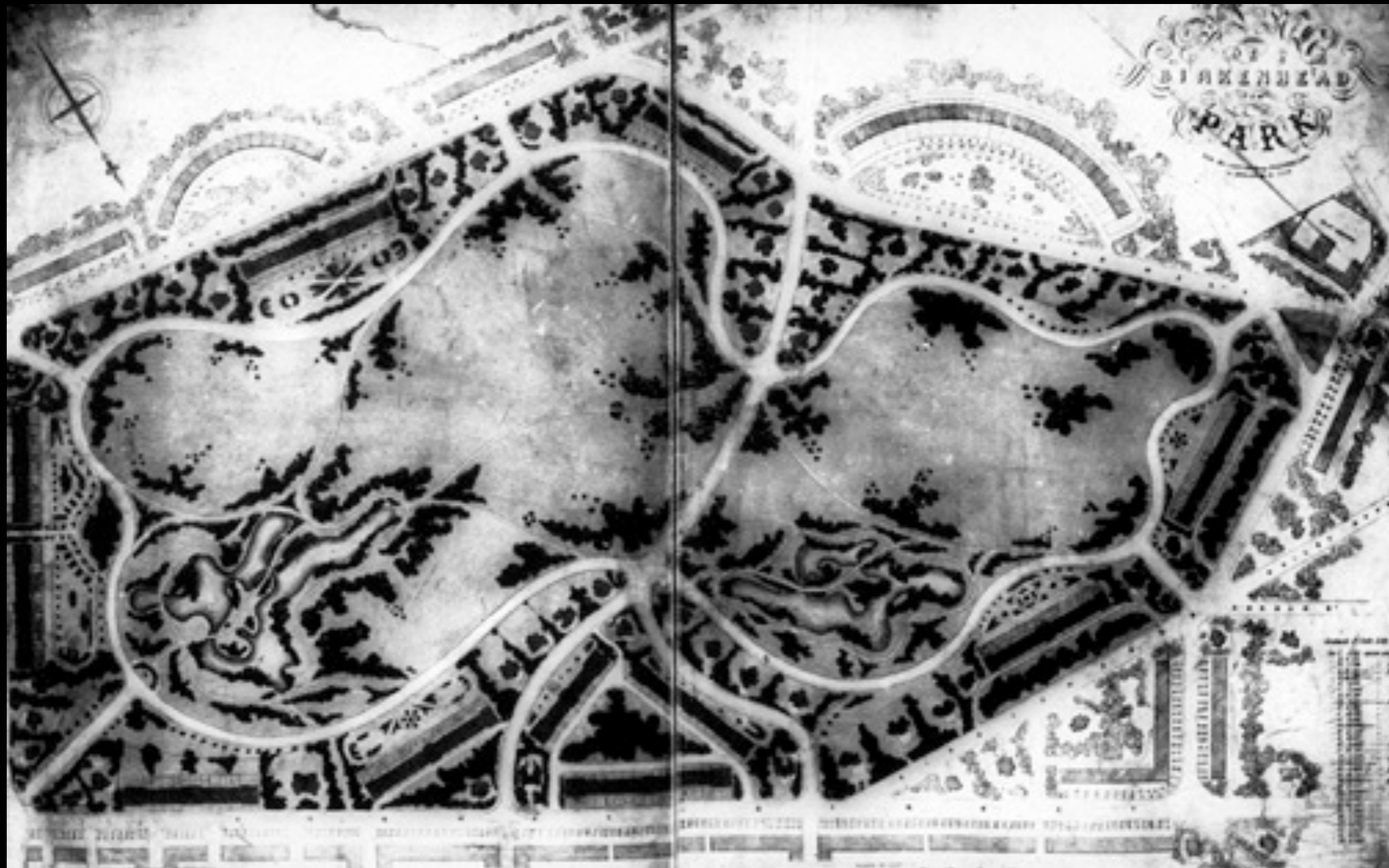


Thomas Gainsborough, *Landscape in Suffolk*. 1836. Oil on Canvas, 66 cm x 95 cm.
Kunsthistorisches Museum Wien, Vienna.

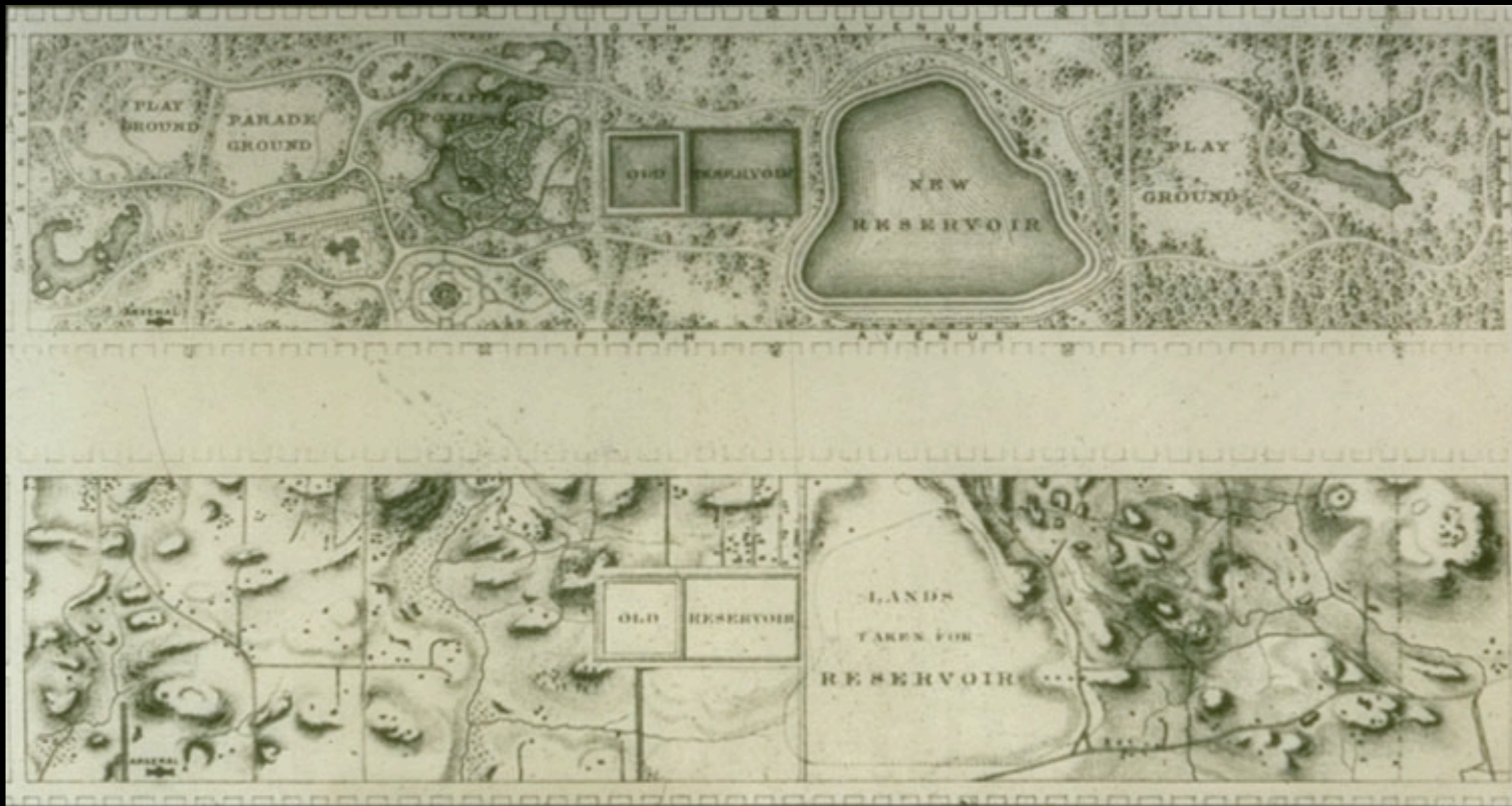


Thomas Gainsborough, *The Watering Place*. Before 1777. Oil on canvas, 147.3 x 180.3 cm.
The National Gallery, London.

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.

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