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

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>New College</th>
<th>Department</th>
<th>School of Humanities, Arts and Cultural Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>ENG</td>
<td>Number</td>
<td>494</td>
</tr>
<tr>
<td>Title</td>
<td>Reading England's Literary Landscapes</td>
<td>Units:</td>
<td>3*</td>
</tr>
</tbody>
</table>

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

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

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. 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.

* 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

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

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12, 5/14
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 either 1, 2 or 3 and 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.**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>1.</strong> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</td>
</tr>
<tr>
<td>✔️</td>
<td></td>
<td>See (1) course description; (2) guidelines for weekly writings; (3) final essay assignment; (4) sample lecture presentation on the picturesque. Pertinent items are marked &quot;Criterion 2.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>2.</strong> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td></td>
<td>✔️</td>
<td><strong>3.</strong> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
</tr>
<tr>
<td></td>
<td>✔️</td>
<td><strong>4.</strong> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td></td>
<td>✔️</td>
<td>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td></td>
<td>✔️</td>
<td>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</td>
</tr>
<tr>
<td></td>
<td>✔️</td>
<td>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</td>
</tr>
<tr>
<td></td>
<td>✔️</td>
<td>d. Concerns the analysis of literature and the development of literary traditions.</td>
</tr>
</tbody>
</table>

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:

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
<td>• 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.</td>
<td>• 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 &quot;Criterion 2.&quot;</td>
</tr>
<tr>
<td>S 4d: Concerns the analysis of literature and the development of literary traditions</td>
<td>• The course is focused upon the analysis of literature and the development of literary traditions.</td>
<td>• See course description and schedule; • See assignment descriptions for weekly writing assignments and final essay requirement. • Pertinent material marked &quot;Criterion 4d.&quot;</td>
</tr>
</tbody>
</table>
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
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 Idyls 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, *Le Morte d’Arthur* (3 hours Gold Room
              Lecture and discussion)

Tues June 9   Alfred, Lord Tennyson, *The Idyls of the King* (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 Abbey (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.

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.

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.
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.
Wordsworth, Romanticism, and the Picturesque
• 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
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.
MDCCXCII.
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.

[...] 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.

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

• 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
Lorrain Glass (Victoria and Albert Image Collection) and catalogue listings.
The Picturesque and the Country Estate
Humphrey Repton, Red-book showing site at Wentworth, South Yorkshire, before and after proposed landscaping
Humphrey Repton, Comparison of Grecian and Gothic Landscapes, 1816.
Humphrey Repton, Red-book for Panshanger, 1799.
The Picturesque and Landscape Painting
Thomas Gainsborough, Landscape in Suffolk. 1836. Oil on Canvas, 66 cm x 95 cm. Kuntsthistorisches Museum Wien, Vienna.
The Picturesque and Public Works
Frederick Law Olmsted with Calvert Vaux, Plans for Central Park, NY, 1857.
Picturesque Portraiture
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Jonathan Harker’s Journal</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>Jonathan Harker’s Journal</td>
<td>14</td>
</tr>
<tr>
<td>III</td>
<td>Jonathan Harker’s Journal</td>
<td>26</td>
</tr>
<tr>
<td>IV</td>
<td>Jonathan Harker’s Journal</td>
<td>38</td>
</tr>
<tr>
<td>V</td>
<td>Letters—Lucy and Mina</td>
<td>51</td>
</tr>
<tr>
<td>VI</td>
<td>Mina Murray’s Journal</td>
<td>59</td>
</tr>
<tr>
<td>VII</td>
<td>Cutting from “The Dailygraph,” 8 August</td>
<td>71</td>
</tr>
<tr>
<td>VIII</td>
<td>Mina Murray’s Journal</td>
<td>84</td>
</tr>
<tr>
<td>IX</td>
<td>Mina Murray’s Journal</td>
<td>98</td>
</tr>
<tr>
<td>X</td>
<td>Mina Murray’s Journal</td>
<td>11</td>
</tr>
<tr>
<td>XI</td>
<td>Lucy Westenra’s Diary</td>
<td>12</td>
</tr>
<tr>
<td>XII</td>
<td>Dr. Seward’s Diary</td>
<td>13</td>
</tr>
<tr>
<td>XIII</td>
<td>Dr. Seward’s Diary</td>
<td>15</td>
</tr>
<tr>
<td>XIV</td>
<td>Dr. Seward’s Diary</td>
<td>16</td>
</tr>
<tr>
<td>XV</td>
<td>Mina Harker’s Journal</td>
<td>18</td>
</tr>
<tr>
<td>XVI</td>
<td>Dr. Seward’s Diary</td>
<td>19</td>
</tr>
<tr>
<td>XVII</td>
<td>Dr. Seward’s Diary</td>
<td>20</td>
</tr>
<tr>
<td>XVIII</td>
<td>Dr. Seward’s Diary</td>
<td>20</td>
</tr>
<tr>
<td>Chapter</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>19</td>
<td>Dr. Seward’s Diary</td>
<td>21</td>
</tr>
<tr>
<td>19</td>
<td>Jonathan Harker’s Journal</td>
<td>23</td>
</tr>
<tr>
<td>20</td>
<td>Dr. Seward’s Diary</td>
<td>25</td>
</tr>
<tr>
<td>21</td>
<td>Jonathan Harker’s Journal</td>
<td>26</td>
</tr>
<tr>
<td>22</td>
<td>Dr. Seward’s Diary</td>
<td>28</td>
</tr>
<tr>
<td>23</td>
<td>Jonathan Harker’s Journal</td>
<td>30</td>
</tr>
<tr>
<td>24</td>
<td>Dr. Seward’s Diary</td>
<td>31</td>
</tr>
<tr>
<td>25</td>
<td>Jonathan Harker’s Journal</td>
<td>33</td>
</tr>
<tr>
<td>26</td>
<td>Dr. Seward’s Diary</td>
<td>34</td>
</tr>
<tr>
<td>27</td>
<td>Mina Harker’s Journal</td>
<td>35</td>
</tr>
<tr>
<td>28</td>
<td>Dr. Seward’s Diary</td>
<td>36</td>
</tr>
<tr>
<td>29</td>
<td>Dr. Seward’s Phonograph Diary, spoken by Van Helsing</td>
<td>37</td>
</tr>
<tr>
<td>30</td>
<td>Dr. Seward’s Diary</td>
<td>39</td>
</tr>
<tr>
<td>31</td>
<td>Dr. Seward’s Diary</td>
<td>40</td>
</tr>
<tr>
<td>32</td>
<td>Dr. Seward’s Diary</td>
<td>42</td>
</tr>
<tr>
<td>33</td>
<td>Mina Harker’s Journal</td>
<td>43</td>
</tr>
</tbody>
</table>
Table of Contents:

ARCHIE 1974, 1945
1. The Peculiar Second Marriage of Archie Jones, 3
2. Teething Trouble, 23
3. Two Families, 39
4. Three Coming, 57
5. The Root Canals of Alfred Archibald Jones and Samad Miah Iqbal, 71

SAMAD 1984, 1857
6. The Temptation of Samad Iqbal, 005
7. Molars, 135
8. Mitosis, 153
9. Mutiny!, 75
10. The Root Canals of Mangal Pande, 203

IRIE 1990, 1907
11. The Miseducation of Irie Jones, 221
12. Canines: The Ripping Teeth, 257
13. The Root Canals of Hortense Bowden, 295
14. More English Than the English, 303
15. ChalfenismVersus Bowdenism, 315

MAGID, MILLAT, AND MARCUS 1992, 1999
16. The Return ofMagid Mahfooz Murshed Mubtasim Iqbal, 343
17. Crisis Talksand Eleventh-Hour Tactics, 361
18. The End of History Versus The Last Man, 387
19. The Final Space, 407
20. Of Mice and Memory, 431.
CONTENTS.

Biographical Notice of Ellis and Acton Bell, by

Currer Bell . . . . . . . . v

Currer Bell's Preface to Wuthering Heights . xiv

Wuthering Heights, by Ellis Bell . . . . 1

Agnes Grey, by Acton Bell . . . . . 283
CONTENTS.

INTRODUCTION, . . . . . . vii
Preface of William Caxton, . . . . . 1
Part I.—King Arthur, . . . . . 7
Part II.—The Noble Tale of the Sangreal, . 38
Part III.—Launcelot and Elaine, . . . . . 101
Part IV.—The War between King Arthur and Sir Launcelot, . . . . . 125
Part V.—Of the Death of King Arthur and Queen Guenever, and of the Death of Sir Launcelot, . . . . . 161
List of Abbreviations and Books Used or Referred to in the Introduction, Notes, and Glossary, 188
Notes on Malory’s Grammar, . . . . . 189
General Notes, . . . . . . 204
Appendix on the Various Versions of the Legend of the Holy Grail, . . . . . 234
Glossary, . . . . . . 239
Index of Proper Names, . . . . . 250
Table showing the Books of Malory from which these Selections have been made, . . . 254
## Table of Contents

*ENG 494, Reading England's Literary Landscapes, Christopher Hanlon*

Alfred Tennyson, *Idylls of the King*

<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enid</td>
<td>1</td>
</tr>
<tr>
<td>Vivien</td>
<td>101</td>
</tr>
<tr>
<td>Elaine</td>
<td>147</td>
</tr>
<tr>
<td>Guinevere</td>
<td>225</td>
</tr>
</tbody>
</table>

GS Proposal, 9/8/14
# CONTENTS

**Introduction**, ix

**Bibliographical Note**, lv

**LYRICAL BALLADS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title-Page</td>
<td>lxi</td>
</tr>
<tr>
<td>Advertisement</td>
<td>lxii</td>
</tr>
<tr>
<td>The Rime of the Ancient Marinere</td>
<td>1</td>
</tr>
<tr>
<td>The Foster-Mother's Tale</td>
<td>28</td>
</tr>
<tr>
<td>Lines Left Upon a Seat in a Yew-Tree</td>
<td>32</td>
</tr>
<tr>
<td>The Nightingale</td>
<td>35</td>
</tr>
<tr>
<td>The Female Vagrant</td>
<td>40</td>
</tr>
<tr>
<td>Goody Blake and Harry Gill</td>
<td>52</td>
</tr>
<tr>
<td>Lines Written at a Small Distance from My House</td>
<td>57</td>
</tr>
<tr>
<td>Simon Lee</td>
<td>59</td>
</tr>
<tr>
<td>Anecdote for Fathers</td>
<td>63</td>
</tr>
<tr>
<td>We are Seven</td>
<td>66</td>
</tr>
<tr>
<td>Lines Written in Early Spring</td>
<td>69</td>
</tr>
<tr>
<td>The Thorn</td>
<td>71</td>
</tr>
<tr>
<td>The Last of the Flock</td>
<td>82</td>
</tr>
<tr>
<td>The Dungeon</td>
<td>86</td>
</tr>
<tr>
<td>The Mad Mother</td>
<td>88</td>
</tr>
</tbody>
</table>
William Wordsworth and Samuel Taylor
Coleridge, *Lyrical Ballads*
continued

vi

**LYRICAL BALLADS**

**LYRICAL BALLADS—continued**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Idiot Boy</td>
<td>92</td>
</tr>
<tr>
<td>Lines Written Near Richmond</td>
<td>111</td>
</tr>
<tr>
<td>Expostulation and Reply</td>
<td>113</td>
</tr>
<tr>
<td>The Tables Turned</td>
<td>115</td>
</tr>
<tr>
<td>Old Man Travelling</td>
<td>117</td>
</tr>
<tr>
<td>The Complaint of a Forsaken Indian Woman</td>
<td>118</td>
</tr>
<tr>
<td>The Convict</td>
<td>122</td>
</tr>
<tr>
<td>A Lines Written A Few Miles Above Tintern Abbey</td>
<td>125</td>
</tr>
</tbody>
</table>

**APPENDIX**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Bell</td>
<td>135</td>
</tr>
<tr>
<td>The Three Graves</td>
<td>179</td>
</tr>
<tr>
<td>The Wanderings of Cain</td>
<td>193</td>
</tr>
<tr>
<td>Lewti</td>
<td>202</td>
</tr>
</tbody>
</table>

**EDITOR’S NOTES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Ancient Mariner</td>
<td>207</td>
</tr>
<tr>
<td>The Foster-Mother’s Tale</td>
<td>219</td>
</tr>
<tr>
<td>Lines on a Yew Tree</td>
<td>219</td>
</tr>
<tr>
<td>The Nightingale</td>
<td>221</td>
</tr>
<tr>
<td>The Female Vagrant</td>
<td>226</td>
</tr>
<tr>
<td>Goody Blake and Harry Gill</td>
<td>228</td>
</tr>
<tr>
<td>Lines Written at a Small Distance from My House</td>
<td>230</td>
</tr>
<tr>
<td>Simon Lee</td>
<td>232</td>
</tr>
<tr>
<td>Anecdote for Fathers</td>
<td>234</td>
</tr>
</tbody>
</table>
William Wordsworth and Samuel Taylor
Coleridge, *Lyrical Ballads*
continued