

<b>Veranstalter .....</b>	<b>Prof. Dr. Stephan Karschay</b>
<b>Thema .....</b>	<b>Romanticism and the Gothic Imagination</b> [ENG-6/a, AA-V3a/b, ENG-12, AA7, AA-10, LAA9, LAA12, AA-MA3, AA-MA4, AA-W, AA-WB]
<b>Art der Veranstaltung .....</b>	<b>Seminar II</b>
<b>Veranstaltungsnummer .....</b>	<b>53-549</b>
<b>Zeit .....</b>	<b>Mi 14-16</b>
<b>Raum .....</b>	<b>Ü35 - 01016</b>
<b>Beginn .....</b>	<b>18. Oktober 2017</b>

### Course Description:

The Romantic period (c.1780 to c.1830) witnessed the Gothic's first apex of popularity as a literary mode, neatly encapsulated in the turn of phrase 'Dark Romanticism'. However, this dark mode of storytelling was antithetically received by critics and the common reader: reviled by the former as dangerous for its emotional immediacy, the Gothic was devoured by the latter for producing delightful frights at a distance. As early as 1764, Horace Walpole had established many of the Gothic's tropes and stock features with *The Castle of Otranto* (subtitled *A Gothic Story*). As an anonymous critic disdainfully noted, the readers of Gothic fiction could be certain to find the staple ingredients of the genre in any newly published Gothic romance: "An old castle, half of it in ruins. A long gallery, with a great many doors, some secret ones. Three murdered bodies, quite fresh. As many skeletons, in chests and presses". What is here rattled off in critical scorn was soon artfully used by the most distinguished Gothic romancer of the 1790s, Ann Radcliffe, who promoted Gothic fiction's 'effulgence' (Robert Miles) in the 1790s.

Yet the Gothic was not restricted to the genre of narrative fiction; it extended its reach and seeped into other literary genres, most notably poetry. Thus, many of the most renowned Romantic poets helped to develop a Gothic aesthetic in literature that they simultaneously were keen to disavow. Both William Wordsworth and Samuel Taylor Coleridge tried to set themselves apart from the vogue for all things Gothic, while at the same time contributing significant texts to the Gothic canon.

In this seminar, we will examine the fault lines between Romanticism and the Gothic imagination in a wide variety of literary texts. We will read two Gothic novels (Ann Radcliffe's early *A Sicilian Romance* [1790] and Matthew Lewis's scandalous pot-boiler *The Monk* [1796]), one Romantic closet play (Lord Byron's *Manfred* [1817]) and a broad selection of Romantic poetry (for instance, William Wordsworth's *The Thorn* [1798] and "Peele Castle" [1807], Coleridge's *The Rime of the Ancient Mariner* and *Christabel* [1816], John Keats's *The Eve of St. Agnes*, "La belle dame sans merci" and *Lamia* [1820].)

### Set Texts (please purchase the following editions):

Radcliffe, Ann. *A Sicilian Romance* [<sup>1</sup>1790]. Ed. Alison Milbank. Oxford: Oxford U P, 1993. Print. [9780199537396]

Lewis, Matthew. *The Monk* [<sup>1</sup>1796]. Ed. Howard Anderson. Intr. Nick Groom. Oxford: Oxford U P, 2016. [9780198704454]

**Workload:**

Regular contributions to seminar discussions, lively participation in teamwork, an oral group presentation, a reading journal, an academic poster, and written course work.

**Introductory Reading:**

*On Romanticism* –

Hogle, Jerrold E. “Romanticism.” *The Encyclopedia of the Gothic*. Ed. William Hughes, Andrew Smith and David Punter. Malden: Wiley-Blackwell, 2012. 569-77. Print.

Kitson, Peter J. “The Romantic Period, 1780-1832.” *English Literature in Context*. Ed. Paul Poplawski. Cambridge: Cambridge UP, 2008. 306-402. Print.

*On the Gothic* –

Botting, Fred. “Gothic Writing in the 1790s” and “Romantic Transformations.” *Gothic*. London: Routledge, 2014. 57-103. Print. [Second edition, The New Critical Idiom Series]

McEvoy, Emma. “Gothic and the Romantics.” *The Routledge Companion to Gothic*. Ed. Catherine Spooner and Emma McEvoy. London: Routledge, 2007. 19-28. Print.

**Further Reading:**

Botting, Fred. “In Gothic Darkly: Heterotopia, History, Culture.” *A New Companion to the Gothic*. Ed. David Punter. Malden: Blackwell, 2013. 13-24. Print.

Botting, Fred. *Gothic*. London: Routledge, 2014. Print [Second edition, The New Critical Idiom Series]

Gamer, Michael. *Romanticism and the Gothic: Genre, Reception, and Canon Formation*. Cambridge: Cambridge UP, 2000. Print.