

English 166
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456 Wheeler

Scotland and Romanticism

Spring 2011
T/Th 11:-12:30
200 Wheeler
Tues. 2:00-4:00

[This is a course for upper-level undergraduates (seniors and juniors) at the University of California, Berkeley]

Between 1760 and 1830, Scotland was one of the centers of the European-North Atlantic 'Republic of Letters.' Here were invented some of the signature forms and discourses of the Enlightenment and Romanticism (terms for cultural movements and historical periods that were invented later): social history, anthropology, political economy, the indigenous epic, the poetry of popular life, and the historical novel. Scotland also became a notable place within the symbolic geography of Romanticism -- a site of lost worlds of tradition and allegiance, of ghosts and heroes -- an imaginary role it still holds today. Our course will consider the *production* of Romanticism by Scottish writers and institutions as well as its *consumption* in tourist itineraries and literary fantasies. We will discuss the problem that Scotland poses for the definition of Romanticism: on one hand, it is the original Romantic nation, and on the other (according to the critical orthodoxy of the past sixty years) the locus of an untimely or inauthentic Romanticism. We will read works from the key Scottish innovations in poetry and fiction (James Macpherson's 'Poems of Ossian'; Robert Burns and the vernacular poetry revival; Walter Scott, James Hogg, and historical fiction); consider the versions of Scotland discovered (and constructed) by English literary visitors (Samuel Johnson, William and Dorothy Wordsworth); and we'll consider some later revisitations of Scottish Romanticism, in Victorian and contemporary literature and film.

SYLLABUS

Tues., Jan. 18 introductory

Part 1: Poetry: The National, the Primitive, and the Popular

- Thurs., Jan. 20 Robert Burns, 'To a Mouse' (67); 'To a Louse' (85); 'Address to the Deil' (118); 'To a Mountain Daisy' (123); 'To a Haggis' (136)
- Tues., Jan. 25 Burns, 'Preface' and 'Dedication' to *Poems, Chiefly in the Scottish Dialect* (b-Space); Epistles: 'To Davie' (15), 'To John Lapraik' (29), 'To the Same' (33), 'to William Simson' (36); 'The Vision' (41); verses in memory of Fergusson (b-Space); Robert Fergusson, 'The Daft-Days'; Henry Mackenzie, 'Surprising Effects of Original Genius' (b-Space)
- Thurs., Jan. 27 Burns, 'Holy Willie's Prayer' (20), 'The Holy Fair' (57), 'The Twa Dogs' (92), 'The Cotter's Saturday Night' (100)
- Tues., Feb. 1 Burns, 'Death and Dr Hornbook' (23), 'Love and Liberty' (69), 'Tam o' Shanter: A Tale' (160)
- Thurs., Feb. 3 Burns, 'Love and Liberty' [audio]; selected songs [audio on b-Space]; poems by Janet Little (b-Space). **2-3 page paper due.**
- Tues., Feb. 8 Traditional ballad, 'Sir Patrick Spens'; Elizabeth Wardlaw, 'Hardyknote' (excerpt); James Beattie, *The Minstrel* (excerpt); William Collins, 'Ode on the Popular Superstitions of the Highlands of Scotland'; selections from Thomas Percy, Joseph Ritson and Walter Scott, on popular poetry; James

	Macpherson, <i>Fragments of Ancient Poetry, collected in the Highlands of Scotland</i> . (Course reader)
Thurs., Feb. 10	James Macpherson, <i>Fingal: An Ancient Epic Poem</i> ; Gaelic poetry by Alasdair Mac Mhaighstir Alasdair (Alexander MacDonald) and Donnchadh Bán Mac an t-Saoir (Duncan Bán Macintyre). (Course reader / b-Space)
Tues., Feb. 15	William Wordsworth, selections from <i>Lyrical Ballads</i> : ‘The Thorn,’ ‘The Idiot Boy,’ ‘Hart-Leap Well’; ‘Preface’ (1802); S.T. Coleridge, ‘Christabel’ (Course reader)
Thurs., Feb. 17	Walter Scott, <i>The Bride of Lammermoor</i>
Tues., Feb. 22	Scott, <i>The Bride of Lammermoor</i>
Thurs., Feb. 24	Scott, <i>The Bride of Lammermoor</i>

Part 2: The Scottish Tour and the Rise of the Scottish Novel.

Tues., March 1	Tobias Smollett, <i>The Expedition of Humphry Clinker</i>
Thurs., March 3	Smollett, <i>Humphry Clinker</i>
Tues., March 8	Samuel Johnson, <i>A Journey to the Western Islands of Scotland</i>
Thurs., March 10	Johnson, <i>Journey</i> ; James Boswell, <i>Journal of a Tour to the Hebrides</i> [for list of selections see b-Space]
Tues., March 15	Dorothy Wordsworth, <i>Recollections of a Tour Made in Scotland</i> (selections: Course reader), inc. poems by William Wordsworth.
Thurs., March 17	Mary Brunton, <i>Discipline</i> and Susan Ferrier, <i>Marriage</i> (selections: course reader); Michael Powell and Emeric Pressburger, <i>I Know Where I’m Going</i> (film: screening tba). Second paper due.
March 21 – 25	Spring Break: NO CLASS MEETINGS
Tues., March 29	Walter Scott, <i>Rob Roy</i>
Thurs., March 31	Scott, <i>Rob Roy</i>
Tues., April 5	Scott, <i>Rob Roy</i>
Thurs., April 7	CLASS WILL NOT MEET
Tues., April 12	James Hogg, <i>Private Memoirs and Confessions of a Justified Sinner</i>
Thurs., April 14	Hogg, <i>Confessions of a Justified Sinner</i>

Part 3: Legacies of Romantic Scotland

Tues., April 19	Victorians: Robert Louis Stevenson, <i>The Master of Ballantrae</i> (1889)
Thurs., April 21	Victorians: Margaret Oliphant, ‘The Library Window’ (1896) (course reader)
Tues., April 26	Scotland and Romanticism now: Irvine Welsh, <i>Trainspotting</i> (with screening of film)
Thurs., April 28	Scotland and Romanticism now: some contemporary poetry (by Robert Crawford, Kathleen Jamie, Don Paterson)
Tues., May 3	Review

Thurs., May 5 Review

Fri., May 13 **Final paper due**

Course requirements

One short (2-3 pp.) paper, due Feb. 3; one 5 page paper, and one 10 page paper: one of these is to be based on an in-class oral report. Attendance, reading, participation in discussion; occasional reading quizzes. All papers must be submitted in hardcopy; electronic files will not be accepted. Please make sure you familiarize yourself with the university and English department policies on plagiarism – see the course b-Space site and <http://students.berkeley.edu/osl/sja.asp?id=4068>

Texts

Robert Burns, ed. Crawford, *Selected Poems* (Penguin); Johnson & Boswell (Penguin); Smollett, Scott, Hogg (Oxford World's Classics); Stevenson (Everyman); other readings will be available in course reading packets and/or the course b-Space site. Audio recordings of ballads and Burns's songs will be accessible on b-Space.

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“They said it was wrong to cast Mel Gibson as Braveheart because he wasn't Scottish.
But just look at him now—an alcoholic racist!” [Frankie Boyle]