

ROMANTICISM LIST

Note: In some cases, two or three authors are listed together as a single numbered entry; this is strictly for reasons of length and does not indicate a necessary thematic or other connection.

FICTION

1. ANONYMOUS, *The Woman of Colour*
2. JANE AUSTEN, *Northanger Abbey* or *Sense and Sensibility* or *Pride and Prejudice*
3. JANE AUSTEN, *Mansfield Park* or *Emma* or *Persuasion*
4. FRANCES BURNEY, *Evelina*
5. MARIA EDGEWORTH, *Castle Rackrent*
6. WILLIAM GODWIN, *Things as They Are; or, The Adventures of Caleb Williams*
7. ELIZABETH HAMILTON, *Translation of the Letters of a Hindoo Rajah*
8. M. G. LEWIS, *The Monk*
9. AMELIA OPIE, *Adeline Mowbray*
10. ANN RADCLIFFE, *The Romance of the Forest*
11. MARY ROBINSON, *Walsingham*
12. WALTER SCOTT, *Waverley*
13. MARY WOLLSTONECRAFT SHELLEY, *Frankenstein* (1818)
14. CHARLOTTE SMITH, *Desmond*
15. MARY WOLLSTONECRAFT, *The Wrongs of Woman: or, Maria*
16. SYDNEY OWENSON, *The Wild Irish Girl*
17. JAMES HOGG, *The Private Memoirs and Confessions of a Justified Sinner*

POETRY

(*) indicates that the poems listed up to that point appear in *The Age of Romanticism*, vol. 4 of *The Broadview Anthology of British Literature* (though not always in a single section)

18. ANNA LAETITIA BARBAULD, “Summer Evening’s Meditation,” “The Groans of the Tankard,” “To the Poor,” “Washing Day,” “Eighteen Hundred and Eleven,” “On the Death of the Princess Charlotte,” “To a Little Invisible Being Who Is Expected Soon to Become Visible,” “Life,” “The Rights of Woman,” “The Baby-House,” “The First Fire, October 1st 1815,” “The Caterpillar,” “Epistle to William Wilberforce”*
- MARY ROBINSON, “January, 1795”; from *Sappho and Phaon*: 4 (“Why, when I gaze on Phaon’s beauteous eyes”), 12 (“Now, o’er the tessellated pavement strew”), 18 (“Why art thou chang’d? O Phaon! tell me why?”), 30 (“O’er the tall cliff that bounds the billowy main”), 37 (“When, in the gloomy mansion of the dead”); “The Haunted Beach,” “All Alone,” “The Poor, Singing Dame,” “The Haunted Beach,” “To the Poet Coleridge,” “London Summer’s Morning”*
19. WILLIAM BLAKE, *Songs of Innocence and of Experience; The Book of Thel; The Marriage of Heaven and Hell; America*; “Auguries of Innocence”*; *Visions of the Daughters of Albion*
20. WILLIAM BLAKE, *Jerusalem*

Note: For all Blake entries we encourage consultation of visual materials on the [Blake Archive](#)

21. ROBERT BURNS, “Green Grow the Rashes,” “To a Mouse,” “To a Louse,” “The Fornicator,” “The Holy Fair,” “Halloween,” “Address to the De’il,” “Holy Willie’s Prayer,” “Tam O’Shanter, A Tale,” “Fareweel to a’ Our Scottish Fame,” “Flow gently, sweet Afton,” “Ae Fond Kiss,” “Robert Bruce’s March to Bannockburn,” “A Man’s a Man for A’ That,” “Comin’ thro’ the Rye,” “A Red, Red Rose,” “Auld Lang Syne,” “Love and Liberty. A Cantata”*
22. LORD BYRON, *The Giaour*; “Sun of the Sleepless,” “Stanzas for Music” [“I speak not—I trace not—”], “She walks in beauty,” “When we two parted,” “Stanzas for Music” [“There’s not a joy the world can give like that it takes away”], “Darkness,” “Prometheus,” “Stanzas to —,” “So, we’ll go no more a roving,” “When a man hath no freedom to fight for at home,” “January 22nd 1824. Missolonghi,” “Epistle to Augusta”*
23. LORD BYRON, *Don Juan*
24. JOHN CLARE: “Written in November,” “[The Lament of Swordy Well],” “Remembrances,” “The Badger,” “Written in a Thunder Storm July 15th 1841,” “Don Juan A Poem,” “Journey Out of Essex,” “Sonnet [I am],” “To Mary,” “I Am,” “Clock A Clay,” “An Invite to Eternity”*
- ANN CROMARTY YEARSLEY, *A Poem on the Inhumanity of the Slave-Trade*
25. SAMUEL TAYLOR COLERIDGE, “Fears in Solitude,” “Frost at Midnight,” “This Lime-Tree Bower My Prison,” “Dejection: An Ode,” “Effusion XXXV” (“The Eolian Harp”), *Christabel*, “Kubla Khan,” *The Rime of the Ancient Mariner* (1817)*
26. FELICIA HEMANS, “The Widow of Crescentius,” “The Homes of England,” “The Land of Dreams,” “Evening Prayer at a Girls’ School,” “Casabianca,” “Corinne at the Capitol,” “The Effigies,” “The Image in Lava,” “The Grave of a Poetess,” “The Bride of the Greek Isle,” “Properzia Rossi,” “Indian Woman’s Death-Song,” “Joan of Arc in Rheims,” “The American Forest Girl,” “Woman and Fame”*
- LETITIA ELIZABETH LANDON, “Lines Written under a Picture of a Girl Burning a Love Letter,” “A Child Screening a Dove from a Hawk,” “Love’s Last Lesson,” “Lines of Life,” “Revenge,” “The Little Shroud,” “Corinne at the Cape of Misena,” “Fragment of Corinne’s Song at Naples”*
27. JOHN KEATS: “On First Looking into Chapman’s Homer,” “On the Grasshopper and Cricket,” “Sleep and Poetry,” “On Seeing the Elgin Marbles,” “On Sitting Down to Read King Lear Once Again,” “When I Have Fears That I May Cease to Be,” “Epistle to John Hamilton Reynolds,” “To Homer,” “The Eve of St. Agnes,” “Bright Star,” “La Belle Dame sans Merci,” “La Belle Dame sans Mercy,” “Incipit altera Sonnetta,” “Ode to Psyche,” “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “Ode on Indolence,” “To Autumn,” *Lamia*, *Hyperion: A Fragment*, *The Fall of Hyperion*, “This Living Hand”*
28. JOHN KEATS, from letters (to B. Bailey, Nov. 22, 1817; to G. and T. Keats, Dec. 21, 27, 1817; to J. H. Reynolds, Feb. 3, 1818; to J. Taylor, Feb. 27, 1818; to J. H. Reynolds, May 3, 1818; to R. Woodhouse, Oct. 27, 1818; to G. and G. Keats, Feb.-May 1819; to F. Brawne, July 25, 1819; to P. B. Shelley, Aug. 16, 1820; to C. Brown, 30 Nov. 1820)*
29. THOMAS MOORE, “A Canadian Boat Song,” “’Tis the Last Rose of Summer,” “Oh! Breathe Not His Name,” “The Harp That Once through Tara’s Halls,” “The Minstrel Boy,” “The Time I’ve Lost in Wooing,” “When Midst the Gay I Meet”*
- HANNAH MORE: “Inscription on a Cenotaph in a Garden,” “Slavery: A Poem,” “The Hackney Coachman,” “Dan and Jane”*

- JOANNA BAILLIE, “A Mother to Her Waking Infant,” “A Child to His Sick Grandfather,” “Thunder,” “A Winter Day,” “A Summer Day,” “Song: Woo’d and Married and A””*
30. PERCY BYSSHE SHELLEY, “To Wordsworth,” *Alastor; or, The Spirit of Solitude*, “Mutability,” “Mont Blanc,” “Hymn to Intellectual Beauty,” “Ozymandias,” “Ode to the West Wind,” “The Cloud,” “To a Skylark,” *Adonais*, “Mutability” [“The flower that smiles to-day”], “Stanzas, Written in Dejection—December 1818, near Naples,” “Sonnet” [“Lift Not the Painted Veil”], “To Night,” “To ——” [“Music, when soft voices die”], “The Mask of Anarchy,” “Song to the Men of England,” “England in 1819,” “The Triumph of Life”*
31. CHARLOTTE SMITH, from *Elegiac Sonnets*: 1 (“The partial Muse, has from my earliest hours”), 2 “Written at the Close of Spring,” 3 “To a Nightingale,” 8 “To Spring,” 11 “To Sleep,” 39 “To Night,” 44 “Written in the Church-yard at Middleton in Sussex,” 59 “Written September 1791,” 70 “On being cautioned against walking on an headland overlooking the sea,” 74 “The Winter Night,” 84 “To the Muse”; *Beachy Head; The Emigrants**
32. WILLIAM WORDSWORTH, *Lyrical Ballads* (1800), including Preface (1800 with 1802 additions);
33. WILLIAM WORDSWORTH, from *Poems in Two Volumes* (1807): “I travell’d among unknown Men,” “Beggars,” “Resolution and Independence,” “Composed upon Westminster Bridge, Sept. 3, 1802,” “The world is too much with us; late and soon,” “It is a beauteous Evening, calm and free,” “To Toussaint L’Ouverture,” “London, 1802,” “The Solitary Reaper,” “To a Butterfly” [“Stay near me—do not take thy flight!”], “My heart leaps up when I behold,” “I wandered lonely as a Cloud,” “To a Butterfly” [“I’ve watch’d you now a full half hour”], “To Thomas Clarkson,” “Elegiac Stanzas, Suggested by a Picture of Peele Castle, in a Storm,” “Ode”*
34. WILLIAM WORDSWORTH, *The Prelude* (1805,1850; please use a parallel text edition such as the Norton)

NON-FICTION

35. EDMUND BURKE, *Reflections on the Revolution in France*
36. SAMUEL TAYLOR COLERIDGE, from *Biographia Literaria*: Chapters 1, 4, 10, 11, 13, 14, 17, 22
37. THOMAS DEQUINCEY, *Confessions of an English Opium-Eater* (in full); from *Suspira de Profundis*; from *The Poetry of Pope* (the last two excerpted in the Broadview *Age of Romanticism*)
38. MARIA EDGEWORTH, “The Grateful Negro”
MARY PRINCE, *The History of Mary Prince*
39. OLAUDAH EQUIANO, *The Interesting Narrative of the Life of Olaudah Equiano*
40. WILLIAM GODWIN, from *An Enquiry Concerning Political Justice*: Book I “Of the Importance of Political Institutions”; Book II “Principles of Society”; Book IV “Miscellaneous Principles”; Book VIII “Of Property” (Oxford’s World Classics, ed. Mark Philp)
41. WILLIAM HAZLITT, “Why the Arts Are Not Progressive?” “On Gusto,” “Character of Mr. Burke,” “What is the People?” “My First Acquaintance with Poets,” “The Spirit of Controversy,” (all available in *The Spirit of Controversy and Other Essays*, ed. Jon Mee and James Grande, Oxford World’s Classics)

42. LEIGH HUNT, from *The Examiner*: “Young Poets” (1 Dec. 1816), “On Mr Shelley’s New Poem Entitled *Adonais*”
 PERCY BYSSHE SHELLEY, *A Defence of Poetry*
43. THOMAS PAINE, *Rights of Man*, Part I
44. JOHN THELWALL, *The Rights of Nature*, Letter the First
 HANNAH MORE, from *Cheap Repository Tracts*: “Patient Joe,” “The Riot,” “The Gin Shop”; from *Strictures on the Modern System of Female Education* Vol 1. Chapters 1, 2 and 4; volume 2 chapters 13-25
45. MARY WOLLSTONECRAFT, *A Vindication of the Rights of Woman*
46. DOROTHY WORDSWORTH, *The Grasmere Journals*

DRAMA

(**) indicates that the play appears in *Broadview Anthology of Romantic Drama*, ed. Jeffrey N Cox and Michael Gamer (2003).

47. JOANNA BAILLIE, from *A Series of Plays* (aka *Plays on the Passions*): “Introductory Discourse”; *De Montfort*
 HANNAH COWLEY, *A Bold Stroke for A Husband***
 THOMAS HOLCROFT, *Road to Ruin*
48. THOMAS JOHN DIBDIN, *Harlequin and Humpo***
 PERCY BYSSHE SHELLEY, *The Cenci***; *Prometheus Unbound*
49. ELIZABETH INCHBALD, *Everyone Has His Fault* ** or *Lover’s Vows* (note: *Lover’s Vows* is especially encouraged if you read Austen’s *Mansfield Park*)
 GEORGE COLMAN THE YOUNGER, *Blue-Beard***
 MATTHEW LEWIS, *Timor the Tatar***
50. W.T. MONCREIFF, *Tom and Jerry, or, Life in London*
 LORD BYRON, *Manfred*; *Cain*

CONTEXTS

51. From the *Broadview Age of Romanticism* anthology: “The Natural, the Human, the Supernatural, and the Sublime”; “Steam Power and the Machine Age”; “Disability”

SCHOLARSHIP

We strongly recommend adding the following title to the supplementary list (of 20 works chosen in collaboration with the director and committee) as representative of major criticism and debates in the field:

MARK CANUEL, ed. *British Romanticism: Criticism and Debates* (2015)

Also recommended

M. H. ABRAMS, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953); *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (1971)

MARILYN BUTLER, *Romantics, Rebels, and Reactionaries: English Literature and Its Background, 1760-1830* (1981)

JAMES CHANDLER, *England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism* (1998)

J. C. D. CLARK, *English Society 1660–1832: Religion, Ideology and Politics During the Ancien Regime* (1985; rev. edn. 2000)

STUART CURRAN, *Poetic Form and British Romanticism* (1986)

JEROME MCGANN, *The Romantic Ideology* (1983)

JON MEE, *Romanticism, Enthusiasm, and Regulation: Poetics and the Policing of Culture in the Romantic Period* (2003)

ANNE MELLOR, *Romanticism and Gender* (1993)

ALAN RICHARDSON and SONIA HOFKOSH, eds. *Romanticism, Race, and Imperial Culture, 1780-1834* (1996)

KATIE TRUMPENER, *Bardic Nationalism: The Romantic Novel and the British Empire* (1997)

Note: The following anthologies may also be useful:

The Romantics and Their Contemporaries, ed. Susan Wolfson and Peter Manning, vol. 2A of *The Longman Anthology of British Literature*

The Romantic Period, ed. Deidre Shauna Lynch and Jack Stillinger, vol. D of *The Norton Anthology of English Literature*

British Literature 1780-1840, ed. Anne K. Mellor and Richard E. Matlak, especially “Historical and Cultural Context” chapter