

(Bate), anxieties of influence and history (Bloom, Levinson, Liu), even a lyrical structure that insists upon revisitation of time and place, of consciousness first and foremost, perhaps we have heard a great deal. This course will seek to

future, its own not least. Thus, we will be concerned with how that future relates to Romanticism, in particular with how Romanticism is taken up in by later periods, especially in the 20th century (and beyond). Even more, it will ask how Romanticism only becomes fully Romantic in that reading, just as those reading it are only able to conceive of themselves (as Modern, say, or even postmodern, or . . .) by way of a reading of Romanticism. Thus, for

and both Kleist and, through him, Molière will be written into the future and past by contemporary novelist John Banville. Less directly, but no less importantly, we might examine how Wallace Stevens takes up Romantic figures of nature and art. A similar gesture will be made by much c we will attempt to trace in the course will be the development of theory, deconstruction and New Historicism, in particular, in their