FACULTY OF
ENGLISH LANGUAGE AND LITERATURE

M.St. & M.Phil.
Course Details
2019-20
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Disclaimer
The contents of this book may be updated over the course of the summer, for instance due to confirmation of times or venues of seminars. If any changes are made, we will issue an updated version and students will be informed.
INTRODUCTION

Course convenors

- **650–1550 / M.Phil. (Medieval):** Dr Siân Grønlie, Professor Vincent Gillespie
- **1550–1700:** Professor Lorna Hutson, Dr Joseph Moshenska
- **1700–1830:** Dr Freya Johnston, Professor Nicholas Halmi
- **1830–1914:** Dr Michèle Mendelssohn, Professor Anki Mukherjee
- **1900–Present:** Dr Marina Mackay, Dr David Dwan
- **English and American Studies:** Dr Nicholas Gaskill, Dr Erica McAlpine
- **World Literatures in English:** Dr Graham Riach, Dr Michelle Kelly

Post-doc mentors

In addition to the programme-convenors, each M. St. strand will also have a dedicated postdoctoral (academic) mentor, who will support the formal work of the convenors. The role of the mentor is to help foster a sense of group identity and cohesion; to establish an informal space for group interaction; to contribute to the academic mentoring and professional development of the students during the course; to help trouble-shoot and generally to help students navigate sources of information etc. Students are encouraged to approach the mentors over the academic year for advice and guidance.

- **650–1550 / M.Phil. (Medieval):** Dr Colleen Curran
- **1550–1700:** Dr Michael Hetherington
- **1700–1830:** Dr Natasha Simonova
- **1830–1914:** Dr Claire Broome Saunders
- **1900–Present:** Dr George Potts
- **English and American Studies:** Dr Jack Parlett
- **World Literatures in English:** Dr Emelia Quinn

COURSE-OUTLINE:

The course consists of four components, outlined briefly below; for further detail, you should consult the strand-specific descriptions. The *M.St./M.Phil. Handbook* will be circulated before the beginning of term and will provide further important information needed once you begin your course.
In every strand, attendance is compulsory. If you are unable to attend a class or seminar because of illness or other emergency, please let your course-convenors know. Non-attendance without good cause may trigger formal procedures.

A-Course: Literature, Contexts and Approaches

For all strands other than 650-1550, this will consist of 8 weeks of 2-hour classes, taught in Michaelmas Term.

The precise format of the A-course will vary across strands, but in general, the course is meant to stimulate open-ended but guided exploration of key primary and secondary texts, of critical and theoretical debates, and of literary historiography. The A-course therefore is not assessed formally. However, the pedagogic formation fostered by the A-course will be vital for the M.St. as a whole, and will inform, support and enrich the research you undertake for your B- and C-essays and the dissertation. For details of individual A-courses, please see below. You are strongly recommended to begin reading for the A-course before you commence the M.St. The reading-lists included in this document may be quite comprehensive, and you can expect further on-course guidance from your course-convenors and tutors according to your specific intellectual interests.

There is no formal assessment for the A-course, but written work and/or oral presentations may be required. Convenors will enter their informal assessment of performance on GSR, the Graduate Supervision Report system at the end of Michaelmas Term, and will provide feedback on class-presentations.

B-Course: Research Skills

The B-Course is a compulsory component of the course. It provides a thorough foundation in some of the key skills needed to undertake research.

Michaelmas Term
Strand specific classes on manuscript transcription and palaeography are taught in Michaelmas Term; formal assessment of this element of the B-Course takes the form of class tests. This assessment is pass/fail, and while students must pass in order to proceed with the course, scores on the test will not affect their final degree result. Further details about the examination of the B-Course are provided later in this booklet and in the M.St./M.Phil. Handbook.
Hilary Term
In Hilary, students take their strand’s specific B-Course, which is described in the ‘Strand Specific Course Descriptions’ section of this booklet.

Assessment
In Hilary Term, candidates will be required to submit an essay of 6,000–7,000 words on a topic related to the B-Course.

Further details about the structure of the B-Course for all strands can be found on page 56.

C-Course: Special Options
These will be taught as 2-hour classes in weeks 1–6 of Michaelmas and Hilary Terms. Students must choose one of these options in each term. All C-course options are open to students in all strands – you do not have to choose an option which sits neatly within your strand boundaries. However, it is recommended that you consult with the option convenors if you are choosing an option outside of your area(s) of expertise.

You must register your preferred options online for both terms by Monday 29th July 2019. You will need to list three preferences for each term. If a course is oversubscribed, places will be allocated by random ballot.

Please note: If you wish to change any of your options, you must first contact the Graduate Studies Office who will seek approval from your convenor and the tutor for the course you wish to take. Requests for option changes for Hilary Term must be submitted by the end of week 4 of Michaelmas Term. We do not accept any changes after this time. Please note that undersubscribed Hilary term courses may be withdrawn before the start of Michaelmas term.

Remember that you can request any C-Course(s), depending on your interests and research plans.

Assessment
- In Michaelmas Term, candidates will be required to submit an essay of 6,000–7,000 words on a topic related to the C-Course studied in that term.
- In Hilary Term, candidates will be required to submit an essay of 6,000–7,000 words on a topic related to the C-Course studied in that term.
Details on approval of topics and on the timing of submission for all components are found in the M.St. /M.Phil. Handbook.

The Faculty reserves the right not to run a Special Options C-Course if there are insufficient numbers enrolled or should a tutor become unavailable due to unforeseen circumstances; please bear this in mind when selecting your options. Students cannot assume that they will be enrolled in their first choice of option; please also bear this in mind when planning your reading before the course begins. We strongly recommend that you start with your A- and B-Course reading, and do not invest too much time in preparing for C-Course options until these have been confirmed.

Dissertation

Each student will write a 10,000-11,000-word dissertation on a subject to be defined in consultation with the strand convenors, written under the supervision of a specialist in the Faculty, and submitted for examination at the end of Trinity Term.

A student-led all-day conference will be held in Trinity Term (usually in the fourth week) at which all students will give brief papers on topics arising from their dissertation work, and will receive feedback from the course convenor(s).

M.Phil. in English Studies (Medieval Period)

In their first year candidates for the M.Phil. in English (Medieval Period) follow the same course as the M.St. in English (650-1550) students. Provided they achieve a pass mark in the first-year assessments, students may proceed to the second year.

The second year of the MPhil offers great freedom of specialization. Candidates choose three further courses to be studied during the year, and write a longer dissertation as the culmination of the degree. The three courses may include up to two of the M.St. C courses offered in that year (provided the candidate has not done the same course the year before); or they may choose to submit coursework essays in any medieval topic agreed with the convenors for which a supervisor is available. These courses are entered under the following titles (each of which may only be entered once, to ensure breadth as well as specialization). Candidates are strongly encouraged to consult with their course convenors in Trinity Term or early in the Long Vacation of the first year in order to make an informed and feasible choice of options.
1. The History of the Book in Britain before 1550 (Candidates will also be required to transcribe from, and comment on specimens written in English in a 1-hour examination)
2. Old English
3. The Literature of England after the Norman Conquest
4. Medieval Drama
5. Religious Writing in the Later Middle Ages
6. Medieval Romance
7. Old Norse sagas
8. Old Norse poetry
9. Old Norse special topic (only to be taken by candidates offering either option 7 or 8, or both)
10./11. One or two of the C-Course Special Options as on offer in any strand, as specified by the M.St. English for the year concerned; candidates may not re-take any option for which they have been examined as part of their first year.
12./13./14./15. Relevant options offered by other Faculties as agreed with the M.Phil. Convenors. The teaching and assessment of these options will follow the provisions and requirements as set by the Faculty offering the option.

Second Year Assessment
Students will be required to submit three essays of 6,000–7,000 words each in either Michaelmas Term or Hilary Term (depending on the term in which the course was offered). Students will write a dissertation of 13,000–15,000 words on a subject related to their subject of study.

Each candidate’s choice of subjects shall require the approval the Chair of the M.St./M.Phil. Examiners, care of the Graduate Studies Office. Details on approval of topics and timing of submission for all components are found in the M.St./M.Phil. Handbook.

Candidates are warned that they must avoid duplicating in their answers to one part of the examination material that they have used in another part of the examination. However, it is recognised that the dissertation may build on and develop work submitted for the first-year dissertation.
M.St. in English (650–1550) A-Course
Professor Vincent Gillespie & Dr Siân Grønlie

This M.St. ‘A’ course is designed to give you an introduction to key works, textual witnesses, concepts and critical debates in the 650–1550 period. It is deliberately wide in range in order to equip you with the best possible knowledge of this period and to provide a historical, cultural and critical context for the specialist interests that you will develop in the ‘C’ courses and in your dissertation. Topics will be covered in two-week sessions, with a primary focus each week on the pre- or post-Conquest period, as set out below. Each week, we will ask you to read in advance a few key primary texts and/or extracts and some secondary works. It is important that you participate in every session regardless of whether your interests in the medieval period are early or late, as the questions and debates have been chosen for their relevance to the period as a whole. The class will take the form of presentations from students with discussion to follow, and/or roundtable debate about key texts and ideas. Although you are not expected to read everything on the reading list, it is important that you engage with the topics to be discussed: this course is the main forum in which you can discuss your ideas with one another, make connections between texts and across the period, hone skills such as close reading, and get valuable feedback on oral presentations. In preparation for these seminars, we suggest that you familiarize yourself with some of the most influential works for the period as a whole, if you have not encountered them already. Introductory reading is provided below, and we encourage you to get started with this as soon as possible. You may find it useful to purchase one of the readers listed below to get started with reading Old and Middle English texts in the original language.

Seminars will take place on Thursdays, 10:30am–12:30pm, weeks 1–6, at St. Anne’s College.

Introductory Reading

- Virgil, *Aeneid* (available in multiple translations)
• *The Riverside Chaucer*, ed. Larry Benson and F. A. Robinson – read *Troilus and Criseyde* and *The Canterbury Tales*
• *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience*, ed. J. J. Andersson (London, 1996)
• Thomas More, *Utopia*
• *Tyndale’s New Testament*, ed. David Daniell

**Language Readers**


Many ME texts can be found online at [http://www.lib.rochester.edu](http://www.lib.rochester.edu)

**Introductions and Companions**

• Marc Amodio, *The Anglo-Saxon Literature Handbook* (Chichester, 2014)
• R. D. Fulk and Christopher Cain, *A History of Old English Literature* (Chichester, 2013)
Michaelmas Term

Weeks 1–2: Anthology, Miscellany & Meaning
Week 1: The Exeter Book of Old English Poetry and the Franks Casket
Week 2: The Auchinleck Manuscript and Flateyjarbók

Weeks 3–4: Tradition and Transmission
Week 3: Bede and Caedmon; Beowulf and Andreas
Week 4: Biblical Translations and Adaptations
(Texts to include Patience, Cleanness, Cycle Drama, Picture Bibles, Tyndale)

Weeks 5–6: Authors, Texts and Audiences
Week 5: Authorship and Revising the Text: Wulfstan’s Sermo Lupi ad Anglos and Cynewulf’s signed poems
Week 6: Women's Writing and Writing for Women
(Texts to include: Christina of Markyate, Katherine-Group, Margery Kempe)

Hilary Term

Weeks 1–2 Literary Form and Genre
Week 1: Wulf & Eadwacer, Wife's Lament, Riddles
Week 2: Breton lay, romance, Malory
(Texts to include: Marie de France, Chrétien de Troyes, Malory)

Weeks 3–4 The Politics of Medieval History and Historicisms
Week 3: Widsith, Orosius, Ælfric, Life of St Edmund, Anglo-Saxon Chronicle
Week 4: History and Saint’s Life
(Texts to include: *South English Legendary, The Golden Legend, Book of Martyrs*)

**Weeks 5-6: Multiculturalism and Cultural Context**

Week 5: Latin and the Vernaculars  
(Texts to include: *Gesta Herwardi* and *Grettis saga*; Celtic lyric and Latin elegiac)  
Week 6: Classical Myth and Legend  
(Texts to include: Chaucer, Henryson, *Sir Orfeo*)
M.St. in English (1550–1700) A-Course

Critical Questions in Early Modern Literature

Joe Moshenska, Lorna Hutson and others

The class meets on Thursdays, 10am–12pm, Seminar Room B, St Cross Building.

This course is designed both to help you think about how to identify a research topic in Renaissance/early modern literary studies and, as a part of that process, to introduce you to major critical debates about how to approach and interpret the literary texts of the period. To this end, our classes each week will focus on a key primary text or texts, but will situate these within a framework of critical debate. Each of you will be asked to present a brief position paper on the critical debate for a particular week; you will be able to choose your topic in the induction and first class. The course offers a unique opportunity to engage with leading scholars who are themselves actively engaged in shaping the critical reception of early modern literature and in formulating the research questions that define it as an object of study. By the end of the course, you should therefore be well-informed about shifts in critical, editorial, and cultural–historical frameworks through which writings of the period have been interpreted. You should have a better understanding of how crucially these shifts inform the work of canon-formation and determine political and aesthetic reception of the early modern. You will also have been introduced to, or re-acquainted with, exemplary literary productions of the period. You should be in a good position to start identifying a topic, approach and questions for your own dissertation in readiness for individual dissertation meetings with the course convenor in week 6. There will be feedback on individual presentations and in convenors’ reports on the Graduate Supervision System (GSS).

General Notes: The first class is taught by the two course convenors. Thereafter classes are either taught by convenors, or by another period specialist with a convenor. This ensures coherence, oversight and exposure to a range of expertise.

Topics and Texts at-a-glance:

- Week 1. Introduction: ‘Renaissance Subjects’. [handout]
- Week 2. ‘Inkspots, Pedantry and Polyglottism’. [John Florio, Henry V]
- Week 3. ‘Spenser and Allegory’. [Spenser, Faerie Queene, book 1]
- Week 4. ‘Drama on Stage and Page’. [Shakespeare, Hamlet]
- Week 5. ‘Poetics, Form and Formalism’ [Spenser & Harvey, Campion & Daniel]
- Week 7. ‘Historicism: Stuart Restoration’. [Dryden, Cowley]
- Week 8. ‘The Female Signature: Gender and Style’. [Mary Queen of Scots; Katherine Philips]
Week 1: Renaissance Subjects (Joe Moshenska and Lorna Hutson)

A handout of short critical extracts will be distributed at the pre-course meeting for this introductory seminar.

Week 2: Pedants, Inkpots, and Polyglots (Kathryn Murphy & convenors)

John Florio, tutor in Italian and French, and the author of conversation manuals and translations of Montaigne and (probably) Boccaccio, wrote of English in 1578 that it was ‘a language that wyl do you good in England, but passe Dover, it is woorth nothing’. Ours is a period in which, despite its manifest literary richness, English was not a lingua franca, but marginal and isolated, not much understood by foreigners, still in the process of establishing its own ‘rules’ for style, rhetoric, rhyme, and prosody, and measuring itself, often negatively, against Latin, Greek, Italian, French. It is also during the sixteenth and seventeenth centuries that the English language underwent its widest expansion of vocabulary, in borrowings, calques, and coinages.

The purpose of this week’s class is to think about what this means for the period’s literature; how to think about English literature transnationally and translinguistically; and also, pragmatically speaking, how we are to handle literature that is thick with quotations in other languages, puns on etymology, and a heightened awareness of literature as in dialogue with European and classical forebears. All of the learned men of the Renaissance, and many gentry women, were fluent in reading and writing in languages other than English. Latin was the foundation of education in grammar schools, of learning in general, and of instruction at the universities. Many would also have encountered Greek and even some Hebrew in this scholarly context, and a grounding in ancient literature – Virgil, Ovid, Cicero, Horace – was the foundation of learning. At the same time, courtly life, education in gentry households, soldiery, mercantile exchange, diplomacy, the immigration of persecuted religious minorities from the Continent (e.g. Huguenots), travel, and the urge to read the literatures of other vernaculars, especially French, Italian, and Dutch, meant that proficiency in another language was very common, and hearing and encountering other languages was normal. The big cities of early modern England – London, Norwich – were polyglot, multilingual places.

We will approach these from two angles. First, we will consider aspects of what has been called the ‘inkpot controversy’, and the peculiar style of university wit which veers between the potently vernacular and an elevated style; and secondly, the representation of conversations between languages in dialogue and drama. At the beginning of the term I will supply, to support the first part of the class, a handout with various extracts, showing passages of linguistic experiment, and how polyglottism and linguistic difference were represented on the page. The passages from Florio will also be made available as handouts at the start of term. They can also be read on EEBO, where you can download complete texts by clicking the box beside the title after you have found it by searching, then going to your ‘marked list’.
Primary Texts

John Florio, First Fruites (London, 1578), 12v-19r, 49v-52r

John Florio, Second Frutes (London, 1591), 127-139.

William Shakespeare, Henry V, paying particular attention to the following scenes: III.iii, III.iv, IV.iv, V.ii

----- Cymbeline, paying particular attention to the following scenes: I.iv, II.iv

Further Relevant Material (not required for the class):


Thomas Nashe, ‘To the Gentlemen Students of both Universities’, in Robert Greene, Menaphon (London, 1589), **1r-A3r

If you find the mingling of vernacular and learned styles particularly interesting, you might also wish to read the opening of Robert Burton’s ‘Democritus Junior to the Reader’, in his Anatomy of Melancholy (1621-1651), and use Noel Malcolm’s The Origins of English Nonsense, which contains a mini-anthology of works in this vein: John Taylor, the Water-Poet, is particularly interesting here. Nashe’s second, revised preface to Christ's Teares Over Jerusalem (1594) is also useful.

Secondary Literature:

(Everyone should read the asterisked suggestions; otherwise you are free to pursue whatever angle you find most interesting; it can also work as a more general, miscellaneous, and introductory guide to literature on linguistic questions in the period)


Anne Coldiron, Printers without Borders: Translation and Textuality in the Renaissance (Cambridge, 2014)


Hannah Crawforth, *Etymology and the Invention of English in Early Modern Literature* (Cambridge, 2013) [inc. chapters on Spenser, Jonson, Donne, Milton]

Tania Demetriou and Rowan Tomlinson (eds), *The Culture of Translation in Early Modern England and France, 1500-1660* (Palgrave, 2015)


Eric MacPhail, *Dancing Around the Well: The Circulation of Commonplaces in Renaissance Humanism* (Leiden, 2014) [useful for Burton]


Lucy Munro, *Archaic Style in English Literature, 1590–1674* (Cambridge, 2013)


Daniel Tiffany, *Infidel Poetics: Riddles, Nightlife, Substance* (Chicago, 2009) – not focused on the early modern, but interesting on linguistic obscurity and the languages of cant

**Alvin Vos, ‘Humanistic Standards of Diction in the Inkhorn Controversy’, *Studies in Philology* 73/4 (1976), 376–96**

Week 3: Meddling with Allegory (Joe Moshenska & Lorna Hutson)

William Hazlitt, writing about readers of Edmund Spenser’s *Faerie Queene*, famously wrote: “If they do not *meddle* with the *allegory*, the *allegory* will not *meddle* with them.” As modern readers of Spenser we can hardly help meddling with his allegorical fictions, but, this seminar will suggest, the question of how best to do so remains an open one. Should we look backwards, towards Spenser’s classical and medieval predecessors? Or forwards, towards theoretical meddlers like Walter Benjamin and Paul de Man? Focusing on Book I, the Book of Holiness, we will consider the interpretative questions that Spenser’s allegory seems both to pose and elude, and how these can inflect our wider approaches to early modern texts.


**Required secondary Reading:**

Closer to the seminar I will circulate a document of short extracts on allegory from Quintilian, Puttenham and others.

Paul de Man; ‘The Rhetoric of Temporality,’ from *Blindness and Insight*.


**Suggested secondary Reading:**

Judith Anderson, *Reading the Allegorical Intertext*


Bill Brown, ‘The Dark Wood of Postmodernity (Space, Faith, Allegory),’ *PMLA* 120.3 (2005), 734 – 50.

*The Cambridge Companion to Allegory*, ed. Rita Copeland & Peter T. Struck (especially the chapters by Zeeman, Cummings, Murrin and Caygill)

Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*

C.S. Lewis, *The Allegory of Love*

Gordon Teskey, *Allegory and Violence*

Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique*
Week 4: Drama on stage and page (Sophie Duncan & convenors)


Bring along any examples of any other noteworthy textual interventions you find.

* Lukas Erne, *Shakespeare as Literary Dramatist* (2nd ed, 2013): read the introduction and chapters 8 and 9 on *Hamlet*.

Zachary Lesser and Peter Stallybrass, ‘The First Literary *Hamlet* and the commonplacing of professional plays’, *Shakespeare Quarterly* 59 (via JSTOR) (2008)


*Andrew Sofer ‘Dropping the Subject: the skull on the Jacobean Stage’ in his *The Stage Life of Props*

Tiffany Stern, ‘Sermons, Plays and Note-Takers: *Hamlet* Q1 as a “Noted” Text’, *Shakespeare Survey*, 66

Week 5: Poetics, Form and Formalism (Michael Hetherington & convenors)

The literature of the early modern period has often been crucial to wider debates about literary form and critical formalism. John Donne, for example, was notoriously central to T. S. Eliot’s literary and critical project in the 1920s, and thereafter helped give license to the great deluge of formalist work produced by the New Criticism of the mid-twentieth century; Cleanth Brooks borrowed from Donne’s ‘The Canonization’ the title of one of the central statements of New Critical method, *The Well Wrought Urn* (1947). Debates about form – no longer understood as an object of disinterested aesthetic experience, but as something with deep ideological entanglements – were equally lively during the heyday of New Historicism in the 1980s and 1990s, where again scholars of the early modern period were at the forefront of changes in critical method. More recently, there have been numerous attempts to advocate or describe a ‘return to form’, both in literary studies in general and in Renaissance literature in particular: ‘historical formalism’, ‘material formalism’, the study of style, and the relation of form and gender, are among many approaches that have been experimented with in recent years. The term ‘form’ remains, however, vexingly labile, as befits its complex philosophical origins; it is often used in diametrically opposed senses by different modern critics, and was similarly hard-to-pin-down in the early modern period too, its senses ranging between the most abstract and the most concrete aspects of literary art and experience.
In order to explore these questions, this class will look at two specific moments from Elizabethan England in which debates about literary form became particularly explicit: first, the near-simultaneous publication of Spenser’s *Shepheardes Calender* and of his correspondence with Gabriel Harvey in 1579/1580, and, second, Thomas Campion’s belated advocacy of quantitative metrics in 1602, together with Samuel Daniel’s powerful rejoinder of the following year. We will ask what was at stake – culturally, intellectually, politically, aesthetically – in these debates, and think about how our answers to that question might guide our own work.

**Primary Reading**


While they will not be the focus of this class, it would also be useful (for this class, but also for your general understanding of the period) to read Philip Sidney’s *Defence of Poesy* (c. 1580–82) and George Puttenham’s *Art of English Poesy* (1589), of which the latter is something of a formalist handbook.

**Required Secondary Reading**


**Suggested Secondary Reading**
The works listed below exemplify a range of possible approaches to form in relation to the literature of the period. Explore according to your own interests.

- Stephen Cohen (ed.), *Shakespeare and Historical Formalism* (Aldershot, 2007)
- Richard Danson-Brown and Julian Lethbridge (eds), *A Concordance to the Rhymes of ‘The Faerie Queene’* (Manchester, 2014)
- Stephen Greenblatt (ed.), *The Power of Forms in the English Renaissance* (Norman, OK, 1982) – see esp. Greenblatt’s brief but influential introduction, which sets out New Historicism’s concern with form

**Week 6: Early Modern Violence: a critical argument (Margaret Kean & convenors)**


Feisal Mohamed ‘Confronting Religious Violence in Milton’s *Samson Agonistes*’ *PMLA* 120.2 (2005), 327–40.

**Week 7: The Politics of Regime Change: Literature of the Stuart Restoration (Paulina Kewes & convenors) NB this class will take place in the Habakkuk Room at Jesus College.**

The Stuart Restoration in 1660 was greeted by a myriad of texts. These texts were all involved, in different ways, in efforts to determine the public perception of the interregnum, and to shape the image and values of the new king and the restored monarchy. They were also engaged in debates over the meanings and the nature of the British constitution. Though overwhelmingly celebratory and often overtly compliant, these publications performed important work, politically and culturally. In this class we shall concentrate on the Declaration of Breda and the Act of Indemnity and Oblivion, foundational documents of the new order, and the panegyrics by Abraham Cowley and the future Poet Laureate John Dryden as well as the writings by lesser lights. We shall consider how the legal or quasi-legal documents set the tone for public eulogy and shaped the treatment of national memory and expression of hopes for the new regime.

You should have a look at two relevant websites: [http://stuarts.exeter.ac.uk/](http://stuarts.exeter.ac.uk/) and: [http://stuarts-online.com/](http://stuarts-online.com/) and, using the online database available via the former, be prepared to discuss what the publications appearing in 1660–61 allow us to infer about the public understanding of, and attempts to shape, this latest regime change. Glance at one of the unfamiliar texts on EEBO and be ready to say a few words about it. And dip into *Literature of the Stuart Successions: An anthology*, ed. Andrew McRae and John West (MUP, 2017).
There will be three presentations:


As well as offering a close reading of the Declaration, please say a few words about its context. Chuck II is still on the Continent – not in Breda in fact – and furiously negotiating for his return. So he is making a number of public pitches, of which the DoB is the principal one. What is he promising? How is he speaking about the blood-soaked recent past? Figuring his relationship with his people? Parliament? What about his title/legitimacy? And how far might his periphrastic rhetoric shape the construction of his/the monarchy’s return in early Restoration poetry? Dryden had recently written an elegy for Cromwell – how is he welcoming the son of the royal martyr? Remember, the majority of the people had reconciled themselves to the Cromwellian regime, and while the royalists may have been harbouring vindictive feelings, those had to be held in check or else another revolution might follow. Have a look at the preamble to the Act of Indemnity and Oblivion (attached) – which echoes the DoB.


2. Please discuss Dryden’s response to, and construction of, the Restoration in *Astraea Redux*. Think in terms of genre, formal properties, cultural frames of reference, format and typography, etc.

3. Please do the same for Cowley.

**All presenters: please formulate questions to be discussed by the whole group.**

**Primary**


Abraham Cowley, *Ode Upon the Blessed Restoration and Returne of His Sacred Majestie Charls the Second* (1660).
A chosen text from Gerald MacLean (ed.), *The Return of the King: An Anthology of English Poems Commemorating the Restoration of Charles II* (Electronic Text Center, University of Virginia Library).  [http://cowley.lib.virginia.edu/MacKing/MacKing.html](http://cowley.lib.virginia.edu/MacKing/MacKing.html)

**If you have the time and inclination, you might also glance at:**

George Morley, Bishop of Worcester, *A sermon preached at the magnificent coronation of the most high and mighty King Charles the Ild King of Great Britain, France, and Ireland, Defender of the Faith, &c.: at the Collegiate Church of S. Peter Westminster the 23d of April, being S. George's Day, 1661* (London, 1661).


**Secondary**


Jessica Munns, ‘Accounting for Providence: Contemporary Descriptions of the Restoration of Charles II’, in Dan Doll and Jessica Munns (eds), *Recording and Reordering: Essays on the


See also the Stuart Successions database and bibliographies available at http://stuarts.exeter.ac.uk/.

Week 8: The Female Signature (Lorna Hutson & Joe Moshenska)

This class is not about adding women into the canon; rather, it asks students to think about how we gender literary utterance, assigning it ‘feminine’ or ‘masculine’ characteristics. After all, for many people, the most compelling ‘feminine’ voices of the period are those of Shakespeare’s women characters and criticism often treats these as ‘women’s voices’. Boys were taught at grammar school to imitate the ‘women’s’ voices created by Ovid’s Heroides or Letters of Heroines; Sidney and Donne imitate Sappho. At the same time, good style is linked to masculinity, as we see in Jonson’s Discoveries (1641). Can women themselves produce a ‘woman’s voice’? Can they be said to achieve their own ‘style’? For this class, we will consider Elizabeth Harvey’s theorization of the ‘ventriloquized voice’ and will focus on two case studies: first, the so-called ‘Casket Sonnets’, attributed to Mary Queen of Scots (1542–1587), and second, selected poems by the royalist Katherine Philips (1632–1664).

For Mary Stewart, students will compare the sonnets as they appear in Ane detectioun of the doingis of Marie Quene of Scottis : tuiching the murther of hir husband, and hir conspiracie, adulterie, an pretensit mariage with the Erle Bothwell. And ane defence of the trew Lordis, M.G.B. (St Andrews: Robert Lekprevik, 1572 or London, John Day, 1571) [On EEBO, and in the Weston Library]*

Katherine Philips, from The Collected Works of Katherine Phillips: the Matchless Orinda ed. Patrick Thomas (Stump Cross Books, 1990), read the following: 1. ‘Upon the double murther of K. Charles, in answer to a libellous rime made by V. P.;’ 33. ‘To Antenor, on a paper of mine w’ch J. Jones threatened to publish to his prejudice’; 36. ‘To my excellent Lucasia, on our friendship. 17th July 1651’; 38. ‘Injuria amici’; 54. ‘To my dearest Antenor on his parting.;’ 59. ‘To my Lucasia, in defence of declared friendship’; 69. ‘To my Lady Elizabeth Boyle, Singing --- Since affairs of the State &c.’ *
[You can also find these in *Poems by the most deservedly Admired Katherine Philips: The matchless Orinda* (London: 1667) which you can find on EEBO]

**Secondary Reading:** (asterisked items are required reading)


Sarah Dunningan, *Eros and Poetry at the Court of Mary Queen of Scots and James VI* (Palgrave, 2002)


Patricia Pender and Rosalind Smith, eds., *Material Cultures of Early Modern Women’s Writing* (Palgrave, 2014) [NB: chapters on Mary Stuart and Katherine Philips]

M.St. in English (1700–1830) A-Course
Dr Freya Johnston & Dr Nicholas Halmi

Michaelmas Term 2019

Classes will take place on Mondays, 11:00am–1:00pm

The A-course is designed to introduce some of the key genres, ideas, and critical debates that characterize literature written between 1700 and 1830. It is organized chronologically and thematically. Week by week, students will be asked to read in advance several primary texts and secondary works (details of the latter will be provided in the seminars). We will consider in various ways the emergence of a literary canon in the course of the long eighteenth century, and how such a canon has fared since then.

The A-Course is not formally assessed, but offers a chance for the whole MSt group to read, explore, and discuss the period both widely and closely: it should therefore stimulate and support work for the B-Course, C-Course, and dissertation. All students will give one presentation in the course of the term.

Week 1

• Alexander Pope, *The Rape of the Lock* (1714);
• John Gay, *Trivia, or the Art of Walking the Streets of London* (1716);

Week 2

• Thomas Gray, *Elegy Written In a Country Churchyard* (1751);
• Oliver Goldsmith, *The Vicar of Wakefield* (1766);

Week 3


Week 4

• James Boswell, *Journal of a Tour to the Hebrides* (1785);

Week 5

• William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798);
• Dorothy Wordsworth, *Alfoxden Journal* (1797–8)
• William Hazlitt, ‘My First Acquaintance with Poets’ (1823)
Week 6
• Jane Austen, *Sense and Sensibility: A Novel* (1811)
• Anna Laetitia Barbauld, *Eighteen Hundred and Eleven, A Poem* (1812)

Week 7
• George Gordon, Lord Byron, *Don Juan* (1818–24)

Week 8
• John Clare, ‘Bird’s Nest Poems’, *The Shepherd’s Calendar* (1827)
M.St. in English (1830–1914) A-Course
Dr Michèle Mendelssohn & Professor Ankhi Mukherjee

Michaelmas Term 2019

The class meets on Thursdays, 10am–12pm, Seminar Room L, St Cross Building.

This A-course aims to further students’ knowledge of the literature in the period 1830-1914, and to deepen their sense of established and emerging critical debates in the field. The course ranges across genres and modes, engaging with theatrical works, poetry, and prose writing. Unless specified below, students are required to bring their own copies of the primary texts to class (the editions listed below are highly recommended). Each class will open with one or two presentations by students, who are asked to engage critically with the material, not just to summarize it. Access to some materials for the classes will be provided via two routes: either via the URLs below, or as scanned documents via Weblearn.

Overview

- Week 1 – The changing form of Victorian studies (AM leading)
- Week 2 – National, transnational and global literatures. (MM leading)
- Week 3 – Victorian Dreams (AM leading)
- Week 4 – The private and the public sphere. (MM leading)
- Week 5 – Slave Narratives and Diasporic Modernity (AM leading)
- Week 6 – Performance and Melodrama (AM leading)
- Week 7 – Gender and sexualities (MM leading)
- Week 8 – Art, materialism and things. (MM leading)

Week 1 – The changing form of Victorian studies (AM leading)

Primary Reading:

- Caroline Levine, Forms: Whole, Rhythm, Hierarchy, Network (2015), Introduction
- Benjamin Morgan, The Outward Mind: Materialist Aesthetics in Victorian Science and Literature (2017), Introduction and Chapter 1

Optional Reading:

- George Levine, How to Read the Victorian Novel (2008)
• Christopher Ricks, selections from *The New Oxford Book of Victorian Verse* (1987)
• Kate Flint (ed.), selections from *The Cambridge History of Victorian Literature* (2012)

**Week 2 – National, transnational and global literatures. (MM leading)**

**Primary reading:**

• John Plotz, “The Semi-Detached Provincial Novel.” *Victorian Studies*, 53:3 (Fall 2011), 405-16 [print]

**Optional reading:**


**Week 3 – Victorian Dreams (AM leading)**

**Primary Reading**


Optional Reading


Week 4 – The private and the public sphere. (MM leading)

Primary reading:

John Stuart Mill, From *On Liberty* (1859): Chapter 3. Of Individuality as One of the Elements of Well-Being

John Ruskin, 'Of Queens' Gardens', *Sesame and Lilies* (1894), ch. II


Deborah Epstein Nord, “Class.” *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 625–629

Optional reading:


Thomas Carlyle. From *Past and Present* (1843): Democracy

Matthew Arnold. From *Culture and Anarchy* (1868) From Chapter 1. *Sweetness and Light*

Week 5 – Slave Narratives and Diasporic Modernity (AM leading)

Primary Reading:

Frederick Douglass, *Narrative of the Life of Fredrick Douglass* (1845)

Yogita Goyal, *Romance, Diaspora, and Black Atlantic Literature* (2010), chapter 2


**Optional Reading:**


**Week 6 – Performance and Melodrama (AM leading)**

**Primary reading:**

Colin Henry Hazlewood, *Lady Audley’s Secret: A Drama in Two Acts* (1889)

Arthur Wing Pinero, *The Second Mrs Tanqueray* (1893)


**Optional reading:**

Sos Eltis and Kirsten E. Shepherd-Barr, ‘What Was the New Drama?’ in *Late Victorian into Modern* (2016)

Week 7 – Gender and sexualities (MM leading)

Primary reading:


John Stuart Mill, from *The Subjection of Women* (1860): Chapter 1

Browning, Elizabeth Barrett. From *Aurora Leigh* (1857) Book 1. lines 251–500 + 730–1145

Mona Caird, from ‘Marriage’, *Westminster Review* 130 (August 1880) [print]

Ouida, ‘The New Woman’, *North American Review* 159 (May 1894) [print]

Henry James, “The Turn of the Screw” *Collier’s Weekly*, January 27–April 16, 1898.


Optional reading:


Ehnenn, Jill R. “From ‘We Other Victorians’ to ‘Pussy Grabs Back’: Thinking Gender, Thinking Sex, and Feminist Methodological Futures in Victorian Studies Today.” *Victorian Literature and Culture*, vol. 47, no. 1, 2019, pp. 35–62

Week 8 – Art, materialism and things (MM leading)

Primary reading:


John Plotz, ‘Can the Sofa Speak?’: A Look at Thing Theory’, *Criticism* 47/1 (2005), 109–18 [print]
Oscar Wilde, *The Picture of Dorian Gray* (1890–91), ch. 11.
http://www.gutenberg.org/ebooks/174

**Optional reading:**


Hilary Fraser, *Women Reading Art History in the Nineteenth Century: Looking Like A Woman* (Cambridge: Cambridge University Press, 2014)

**General information:**

You might also prepare for the A-course by reading the edited collections below:

- Carol Hares-Stryker, ed., *Anthology of Pre-Raphaelite Writings* (1997)


• Laura Marcus, Michèle Mendelssohn, and Kirsten E. Shepherd-Barr, eds. *Twenty-First Century Approaches to Literature: Late Victorian into Modern* (2016)

**Three particularly useful general studies:**

• Walter Houghton *The Victorian Frame of Mind, 1830–70* – highly recommended


• Robin Gilmour, *The Victorian Period* (1993)

**Other ‘companions’, handbooks, etc. – useful for initial orientation:**


See also the *Cambridge Companions Online* archive (available through SOLO). It contains all the *Cambridge Companions to Literature*, including volumes on *Victorian Culture, Victorian Poetry, Victorian and Edwardian Theatre*, and the *Victorian Novel*, as well as volumes on individual authors (Dickens, Wilde, Brontes, Eliot, Hardy, etc).

The *Oxford Bibliographies Online: Victorian Literature* is an excellent resource, accessed via SOLO and covering key authors and topics.

Also have a look at *The Broadview Anthology of British Literature: The Victorian Era* – useful sections on Darwin, Photography, The Aesthetic Movement, and much else besides.

Finally, two other superb sources of material:

• *The Norton Critical* and *Broadview* editions of particular texts.

• The *Critical Heritage* series on particular authors – highly recommended. A really good way to get a sense of how contemporaries responded to the work of writers. See, for example, volumes on Tennyson (ed. Jump), George Eliot (ed. Carroll),
Browning (ed. Litzinger), Hopkins (ed. Roberts), Dickens (ed. Collins), and Ibsen (ed. Egan.)
M.St. in English (1900-Present) A-Course

Literature, Contexts, and Approaches

Dr David Dwan (david.dwan@ell.ox.ac.uk) and Dr Marina MacKay (marina.mackay@ell.ox.ac.uk)

Thursday 11am–1pm, History of the Book Room

This course will explore significant texts, themes, and critical approaches in our period, drawing on expertise from across the Faculty in modern literary studies in order to open up a wide, though by no means exclusive, sense of the possibilities for dissertation research. You should read as much in the bibliography over the summer as you can—certainly the primary literary texts listed in the seminar reading for each week and those others that you can access easily. In weeks 2–8, a group of two or three members of the seminar will present for around 20 minutes in total on a question or topic inspired by the reading for the week in which they are presenting.

Week 1: Models of Modernity (Dr Dwan and Dr MacKay)

How can we tell the story of literature from 1900 to the present? The nature of the overview will vary according to which authors, which literatures, and which modes of writing. This seminar, without pretending to offer a complete picture, will consider a range of influential and emergent accounts of the modern.

Seminar reading


Week 2: Keywords and Contested Signs (Dr Michael Whitworth)

How can we focus the cultural history of the period using the history of linguistic signs? What are the strengths and weaknesses of such an approach? What methodological questions does it raise? In this session we will be studying entries from Raymond Williams’s classic study and from more recent projects in a similar vein, and reading criticisms of these works.
Seminar reading


John Patrick Leary, ‘Keywords for the Age of Austerity’
https://theageofausterity.wordpress.com/

Raymond Williams, *Keywords* (1976, or, ideally, the expanded 1983 edition).

Further reading


**Week 3: Modernist Narrative (Jeri Johnson)**

Seminar reading

James Joyce, *Ulysses* (1922)

Virginia Woolf, *Mrs Dalloway* (1925)

Further reading


J.Hillis Miller, *Fiction and Repetition: Seven English Novels* (Oxford: Blackwell, 1982) [Includes chapters on *Mrs Dalloway* and *Between the Acts*].


Week 4: Colonial Contact Zones (TBC)

This seminar will consider some of the ways what we now call modernist writing registered the impact of empire. Was modernism a response to a far more intensive and disruptive contact with other cultures than Europe had registered previously? In what ways were both the expansion of empire and modernist writing catalyzed by a global process of modernization?

Seminar reading

Joseph Conrad, *Heart of Darkness* (1899)
W.B. Yeats, Introduction to Rabindranath Tagore, *Gitanjali* (1912)

Further reading


Week 5: Formalism and Historicism (Dr Marina MacKay)

In this seminar, we shall be thinking about the relatively new designation of ‘late modernism’—both a period designation and a marker of specific formal difficulties—as a way of exploring the critical presuppositions and invitations of older and newer modes of formalist and historicist approach. If a ‘modernism’ receding into the past seems increasingly to require historical contextualization, how far might historicization annihilate rather than foreground its modernity? We will also, of course, be assessing the tenability and utility of distinctions between style and context.

Seminar reading

Henry Green, *Party Going* (1939)
Rita Felski, ‘Context Stinks’, *New Literary History*, 42.4 (Autumn 2011): 573–91. [This whole special issue of *NLH* is on ‘context’ and its uses and limits.]

Marjorie Levinson, ‘What is New Formalism?’, *PMLA* 122, 2 (March 2007): 558–69


**Further reading**


Week 6: Theatre and Society (Prof Kirsten Shepherd-Barr)

This seminar will attend to social changes in Britain since the Second World War as they are reflected in plays for theatre and in theatre history. The set texts will give us the opportunity to critique constructions of class, gender, and religion, and analyze how a playwright’s exploration of such issues requires innovations in form and performance. Contemporary reaction to these plays and their production histories will also be subjects for discussion, as we consider how the spirit of the age might be located in London’s theatreland, and beyond.

Seminar Reading


Caryl Churchill, *Vinegar Tom* (1978)

Further Reading

David Hare, *Racing Demon* (1990)


Alex Sierz, *Rewriting the Nation: British Theatre Today* (London: Methuen Drama, 2011)


Week 7: Literature and Visual Culture (Professor Laura Marcus)

Is modern culture a visual culture? If so, whose gaze does it privilege? In this seminar we’ll discuss some of the classic theoretical texts in visual culture studies in order to interrogate the association of modernity with the visual, the gendering of the gaze, and the impact of technological change. In a case study of Woolf’s *To the Lighthouse*, we’ll think about how literary texts are embedded in visual cultures and how they can depict and critique those cultures. We will also look at a recent novel, Don DeLillo’s *Point Omega* (2010), in order to assess the new and different ways in which contemporary fiction is engaging with and incorporating visual media.
Seminar reading

Virginia Woolf, *To the Lighthouse* (1927); ‘The Cinema’ (1926)

Don DeLillo, *Point Omega* (2010). [Douglas Gordon’s video installation *Psycho 24*, a remaking of Hitchcock’s *Psycho* in slow time, is central to the novel – clips of Gordon’s installation should be available on YouTube.]


Further reading


Laura Marcus, *The Tenth Muse: Writing about Cinema in the Modernist Period* (Oxford University Press, 2007) [Chapter 2 is on Virginia Woolf and cinema].


**Week 8: Late Styles (Dr David Dwan)**

This seminar aims to explore different and sometimes rival conceptions of ‘lateness’ in contemporary poetry – the poet’s reflections on his/her own aging; the maturity of his/her own voice or style; the lateness of a cultural movement or what we might call mannerism; the cultural practices of an epoch defined by a sense of its own lateness – or what we used to call postmodernism. How do these issues bear upon poetic form and our broader understanding of the function of poetry?

**Seminar reading**


**Further reading**


M.St. in World Literatures in English A-Course
Dr Michelle Kelly michelle.kelly@ell.ox.ac.uk and Dr Graham Riach graham.riach@ell.ox.ac.uk

Michaelmas Term 2019

The Colonial, the Postcolonial, the World:

Literature, Contexts and Approaches (A/Core Course)

The A course comprises 8 x 1.5-2-hour seminars and is intended to provide a range of perspectives on some of the core debates, themes and issues shaping the study of world and postcolonial literatures in English. In each case the seminar will be led by a member of the Faculty of English with relevant expertise, in dialogue with one or more short presentations from students on the week’s topic. There is no assessed A course work, but students are asked to give at least one presentation on the course, and to attend all the seminars. You should read as much as possible of the bibliography over the summer – certainly the primary literary texts listed in the seminar reading for each week. The allocation of presenters will be made in a meeting in week 0.

Seminars take place on Tuesdays from 11-1 in the English Faculty (room TBC), except the seminar in week 8, which is held at St Hugh’s College.

Week 1

Colonial Discourse (Ushashi Dasgupta)

In this seminar we will spend time thinking of the global and of worldliness through various imperial and historical lenses, most notably, for those of us in Anglophone studies, of the British Empire. We will also consider whether it is possible to think of the global separately from various forms of imperialism or of what is called colonial discourse. In what other ways has the world been interconnected in the past? Here we might think of trade and trade routes, of kinship networks, of pilgrimage and crusading.

Primary

Extracts from Empire Writing, ed. Elleke Boehmer (OUP), in particular by Trevelyan, Schreiner, Kipling, Conrad, Sorabji, Tagore.


Secondary


Anne McClintock. *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (New York and London: Routledge, 1995)

Edward Said, *Culture and Imperialism* (Cape, 1993)


**Week 2**
Theories of World Literature: What Is World Literature?...What Isn’t World Literature? (Graham Riach)

This seminar will consider what we mean when we say ‘world literature’, looking at models proposed by critics as Emily Apter, David Damrosch, the WReC collective, and others. The category of ‘world literature’ has been in constant evolution since Johan Wolfgang von Goethe popularised the term in the early 19th Century, and in this session we will explore some of the key debates in the field.

**Primary**


--- ‘What Isn’t World Literature’, lecture available at [https://www.youtube.com/watch?v=jfOuOJ6b-qY](https://www.youtube.com/watch?v=jfOuOJ6b-qY)


Extracts from Johan Wolfgang von Goethe, Karl Marx and Friedrich Engels, Franco Moretti, Pascale Cassanova, Emily Apter and others.

**Secondary**


**Week 3**
The (Un)translatability of World Literature (Adriana X. Jacobs)
This seminar will examine the role of translation in the development of the category of world literature with a particular focus on the term “translatability.” We will consider how translation into “global” English has shaped contemporary understandings of translatability and how to reconcile these with the more recent turn to “untranslatability” in literary scholarship. To what extent are the parameters of world literature contingent on a translation economy that privileges certain languages, authors and texts over authors? What room is there in current configurations of world literature for works that “do not measure up to certain metrics of translational circulation” (Zaritt)?

**Primary**


**Secondary**


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**Week 4**

World/War Literature: Images, Songs and Writings from South Asia (Santanu Das)
How does the ‘world’ in world literatures speak to the ‘world’ in the world wars? In this seminar, we will focus on the global war of 1914–18 and examine a range of material – objects, letters, photographs, paintings, sound-recordings, and literary writings, from South Asia and the UK – to test accepted categories and raise fresh questions. First, how do literatures from different countries and times respond to a shared world event and put pressure on our understanding of ‘world literature’, largely defined by processes of circulation, translation and untranslatability? Translation, for us, will revolve around questions not just of race and language but also processes of cognition, emotion and epistemology. Second, to excavate a more global literature in a context where the majority of the world’s population was not literate – but often robustly literary – do we need to re-think the category of ‘literature’ itself? Underlying these two questions will also be a redefinition of the ‘archive’ and the role of the literary in filling in the gaps of history.

**Primary (to be provided)**


Extracts from Mulk Raj Anand, *Across the Black Waters* (1940) (Chapters 1, 2, 4)

Rudyard Kipling, ‘The Fumes of the Heart’ from *Eyes of Asia* (1918).

Extract from Rabindranath Tagore, *Nationalism* (1917)


photographs and sound-recordings to be uploaded or provided in class)

**Critical Reading**


**Further Reading**


George Robb, 'Nation, Race, and Empire', *British Culture and the First World War* (2002)


Santanu Das, *India, Empire and First World War Culture: Writings, Images, Songs* (CUP, 2018)
Week 5

Writing Postcolonial Photography (Hermann Wittenberg)

Primary


Secondary


Ulrich Baer, Spectral Evidence: The Photography of Trauma, MIT Press, 2005


Week 6

Between Nation and World, English and Other Languages (Margaret Hillenbrand)

Many writers and critics feel anxious about the entrenched status of English as the language for World Literature, while others again remain unmoved by the lure of the planetary even as their work travels well beyond the limiting geography of the nation. In this seminar, we look at the idea of regional, continental, trans-oceanic, or area-based alignments for writers and thinkers, with a particular focus on Asia. On the one hand, such sub-global confederacies rely on the kind of rooted knowledge of texts and contexts that deracinated global English is threatening to make academically redundant. But on the other, these literary alliances seldom have a single language in common. What, then, might their critical terms of engagement be? What kind of communal, communicative spaces can writers and theorists open up between nation and world, English and other languages?

Primary


Secondary


**Week 7**

**Criticism in the World** (William Ghosh)

This seminar explores the historical and geographical origins of postcolonial criticism in the 1980s and early 1990s. It focusses on the critic and memoirist Sara Suleri, and on Edward Said’s essays on ‘secular’ or ‘worldly’ literature and criticism. It asks if we should read criticism as an instance of ‘world’ or ‘worldly’ literature, alongside memoir, fiction, and so on. What is the relationship between the criticism we ourselves write, and our own place in the world?

**Primary**


-- *The Rhetoric of English India* (Chicago: Chicago UP, 1992) chapters 1, 2, 4 & 5.


**Secondary**

William Ghosh, ‘The Formalist Genesis of Postcolonial Reading’ *English Literary History* 84.3 (Fall 2017) 765-89.

Simon Gikandi, ‘Globalization and the Claims of Postcoloniality’ *South Atlantic Quarterly* 100.3 (Summer 2001) 627-658.


Ankhi Mukherjee, ‘What is a Classic?’ *PMLA* 125.4 (October, 2010) 1026-1042.


Week 8

Creative Criticism and World Literary Studies (Peter D. McDonald – St Hugh’s)

NOTE: Venue for this week is St Hugh’s College. Exact details to follow.

The purpose of this seminar is to introduce the theory and practice of creative criticism and to consider its implications for world literary studies today.

Reading (all accessible from within the Oxford domain)


Peter D. McDonald, introduction to Artefacts of Writing (2017), 1-31. See also https://artefactofwriting.com/

Peter D. McDonald, ‘Seeing through the Concept of World Literature’, Journal of World Literature, 4.1 (2019), 13-34.

Preparation:

Main presenter: In a 1000-word position paper, explain what Blanchot meant by the phrase ‘creative criticism’.

All other participants: Bring one example of a piece of writing the literary operations of which challenge or open up concepts of the ‘world’ in interesting ways. You may use originals, translations, or a combination of the two. Set out your example and briefly explain your choice on a single-sided A4 (copies for everyone).
**M.St. in English & American Studies A-Course**

Dr Nicholas Gaskill, Dr Erica McAlpine

This course will introduce students to some of the major topics and texts in the study of American literature. We will begin with Melville’s *Moby-Dick*, which we will read alongside critical readings selected to give us a rough sense of how American literary studies has developed since its institutionalization in the mid-twentieth century. We will then look at texts from a range of genres and forms, each of which will provide an opportunity to engage with a particular sub-field or critical debate.

One of our goals will be to gain a sense of how the field of American literary studies has been constructed—and of how fields are constituted and contested more generally. What motivated the embrace of American Studies at mid-century? How were the initial assumptions of its practitioners challenged by later generations of scholars? And how do we think that the study of American literature should proceed today? What are our objects of study? What geographical, national, institutional, or cultural frames are best suited to analyze those objects? How do these questions change depending on if we’re talking about novels, essays, or poetry?

Each week we will expect you to have read the full primary text and selections from the secondary texts as listed below the bibliographic entry. If you do not have access to a library with the secondary materials before arriving in Oxford, you should concentrate on reading (or re-reading) the primary texts, all of which should be readily available. If you do have access to the secondary materials, we would recommend you start your reading of them as soon as possible.

In advance of Week 1, we will distribute a list of four questions we’ll use to guide our discussion of that week’s readings. We will provide a brief introduction to the readings at the beginning of each meeting. In Week 3, we will meet individually with each of you; we will not meet for seminar in Week 3. In Weeks 4–7, two or three students will work together to produce and distribute four discussion questions in advance, along with a relevant critical or primary text that they have chosen to accompany the week’s readings (preferably an excerpt around 25 pages, though longer readings can be recommended). They will also lead the discussion after our brief introduction.

In the final week of the course, each of you will present a report on a recent scholarly text. The list of texts you may choose from and the format of the reports are found at the end of this reading schedule. In addition to your A, B, and C Courses and Dissertation, you are expected to attend the American Literature Research Seminar. Any conflicts with attending the ALRS should be cleared in advance with us.
WEEK 1: *Moby-Dick* and the Institution of American Literary Studies


* A Brief History of American Literary Studies I:
  
  - Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (New York: Oxford UP, 1941), Book 3, Ch. X, sections 2–6 (pp. 402–59)
  
  
  
  - Donald E. Pease, “*Moby-Dick* and the Cold War,” in *The American Renaissance Reconsidered*, ed. Walter Benn Michaels and Donald E. Pease (Baltimore, MD: Johns Hopkins UP, 1985)
  
  


WEEK 2: *Moby-Dick* and the Reconfiguration of American Literary Studies


* A Brief History of American Literary Studies II:
  
  
  


**WEEK 3: Individual Meetings**

**WEEK 4: Dickinson and the Lyric**

Get to know at least thirty Dickinson poems very well; make sure to include among them 'Essential Oils -- are wrung,' 'After great pain, a formal feeling comes --', 'They shut me up in Prose --,' 'A Spider sewed at Night,' 'Safe in their Alabaster Chambers,' and 'A Route of Evanescence.' Discover the ones that best speak to you. We also recommend having a look at *The Gorgeous Nothings: Emily Dickinson’s Envelop Poems*, eds. Jen Bervin and Marta Werner.


**Week 5: The 1930s: Word and Image**


Week 6: Ellison and the Black Intellectual


- Richard Wright, “Blueprint for Negro Writing” (1937) and (recommended) either *Uncle Tom’s Children* (1938), *Native Son* (1940), or *Black Boy* (1945).


Week 7: The Futures of Queer Theory


Week 8: Reports on Secondary Texts

**FORMAT OF REPORTS**
Select three texts from the following list. You will be asked to submit your selections in rank order at the end of Week 2, and we will assign texts by Week 3. If there’s a book from the last five years that you would like to present on that’s not included below, let us know when you submit your ranked list. Please choose materials that you will not be working with in other courses. In Week 8 you will present a ten-minute summary and analysis of your assigned text.


Berlant, Lauren. *Cruel Optimism* (Duke 2011)


B-COURSES
Overview

Students will usually take the B-Course classes in Michaelmas and Hilary that cover the MSt. period-strand on which they are registered, but (subject to the strand and course convenors’ permission) they may choose to join another course if it is in the best interests of their research. Students should contact their convenors and the Graduate Studies Office (graduate.studies@ell.ox.ac.uk) if they wish to do so. Class times and locations are given in the Lecture List.

Further research skills courses that are relevant for B-Course work are run by the Bodleian Library, the English Faculty Library and Oxford University Computer Services throughout the year. Masterclasses on manuscripts and rare books are run by the Bodleian Centre for the Study of the Book on Monday afternoons in Michaelmas.

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M.St. in English (650–1550) and the M.Phil. in English (Medieval Period) B-Course

Professor Daniel Wakelin (daniel.wakelin@ell.ox.ac.uk)

Palaeography, Transcription, Codicology and the History of the Book

This course in palaeography, transcription, codicology and the history of the book will develop the scholarly skills essential for work in the medieval period and will introduce ways of thinking about the material form and transmission of texts in your research. The course assumes no prior knowledge.

**Teaching**

There will be thirty-six classes over weeks 1–6 of Michaelmas term 2019 and weeks 1–4 of Hilary term 2020. There will also be informal visits to see manuscripts in the Bodleian Library. In the middle of each term, there will be short one-to-one meetings to discuss your plans for the coursework.

**Assessment**

(1) You will sit a short test in transcribing and describing handwriting in week 5 of Hilary term 2020. The test will have passages in Old English, earlier Middle English and later Middle English; you will have to transcribe and describe any two of the three. The test will be assessed as simply as pass or fail. (2) You will submit an essay or editing project soon after the end of Hilary term 2020 (date TBC). The coursework should be a piece of research which draws on any of your skills and expertise in the history of the book or textual transmission. While the classes will primarily focus on sources in English, it will be permissible to focus your coursework on materials in any language from, or brought to, the medieval British Isles.

**Preparing for transcription**

The most useful preliminary work is to practise reading Old English and/or Middle English in the original languages and spelling. If you have not read widely in the original languages, for convenience and variety of sources you might begin with anthologies, such as:

- R.D. Fulk, ed., *An Introduction to Middle English* (Broadview, 2012)
You need familiarity with the ‘look’ of older varieties of English – likely spelling, likely words, likely content – as a preliminary to transcribing. Understanding the language is crucial in understanding the handwriting.

Many students find Jane Roberts, *A Guide to Scripts Used in English Writings up to 1500* (2005; Liverpool UP, 2011), useful for practising transcription and description before the test. Our classes will, however, cover the topics that this textbook does. For an imaginative if challenging survey of palaeography, something to read at leisure is M.B. Parkes, *Their Hands before Our Eyes: A Closer Look at Scribes* (Scolar, 2008).

**Preparing for the coursework**

Before the course begins, please read three or four – whichever prove accessible – of the following preliminary overviews and theoretical reflections, to familiarize yourself with what the course will cover. *There is no need to read all of the items listed.* A more specialist reading list will be provided in class.

Theoretical reflections on the rationale of this course:


Theoretical reflections on the study of material texts in general:


Historical overviews of the making and use of medieval manuscripts in general:

- Raymond Clemens and Timothy Graham, *An Introduction to Manuscript Studies* (Cornell UP, 2007), esp. chaps 1–9

Historical overviews of the making and use of books in English, with consideration of the implications:


**Textual editing and transmission:**

Vincent Gillespie and Anne Hudson, ed., *Probable Truth: Editing Texts from Medieval Britain* (Brepols, 2013)


Tim William Machan, *Textual Criticism and Middle English Texts* (UP of Virginia, 1994)


Our research is often shaped by reading ‘off topic’. None of these books is at all essential or even relevant to the course, but each has influenced my approach to it:

Ann Blair, *Too Much to Know*

Nicole Boivin, *Material Cultures, Material Minds*

Johanna Drucker, *Graphesis*

Stanley Fish, *Is There a Text in this Class?*

Juliet Fleming, *Cultural Graphology*

Alfred Gell, *Art and Agency*

Lisa Gitelman, *Paper Matters*

Heather Jackson, *Marginalia*
• Bonnie Mak, *How the Page Matters*
• Stanley Morison, *Politics and Script*
• Alexander Nagel and Christopher Wood, *Anachronic Renaissance*
• David Pye, *The Nature and Art of Workmanship* and *The Nature and Aesthetics of Design*
• Richard Sennett, *The Craftsman*
• Sebastiano Timpanaro, *The Freudian Slip*

I’d be curious to know what would be on your list of wider influences.
M.St. in English (1550–1700) B-Course

Michaelmas Term 2019 - Material Texts
Professor Adam Smyth

Some of the most exciting work in early modern studies in recent years has involved the study and interpretation of the material text. The B-Course explores bibliography, book history and textual criticism for the study of literature. The first term in general examines broader approaches and theories, while the second (Hilary) term zooms in to work through a series of case studies.

Weekly readings (below) are offered as general or theoretical introductions and as jumping-off points for your own explorations: the list is neither prescriptive nor exhaustive and will often be supplemented by further reading lists provided during the course.

Readings marked with an asterisk are particularly recommended. Articles in periodicals are generally available online through SOLO, as are an increasing number of books.

As preparation for the course, please read at least one of the following:


Throughout the course, keep in mind the following questions:

- How do we read and describe materiality? What significances do we attach to particular material features? Are there material features we tend to overlook? What kinds of literacies are required to read material texts?

- To what degree is the process of production legible in the material text – or is the labour of making concealed beneath the finished book?

- What relationships might we propose between material and literary form? What new questions can a literary scholar ask in the light of the topics we cover on this B course?

- What does it mean to study the history of the book in the digital age?

**Weekly readings**

**1. What is the history of the material text?**

In addition to the set reading, please survey recent editions of *The Library*, or *Papers of the Bibliographical Society of America*, and identify three strands, or tendencies, of recent published research: what kinds of questions are scholars asking today? We'll discuss this in class.


**2. How do we read materiality?: format, paper, type**


**3. Theories of editing**


4. The history of reading and of book use


Jennifer Richards and Fred Schurink (eds), *The Textuality and Materiality of Reading in Early Modern England* [Special Issue], in *Huntington Library Quarterly* 73.3 (2010), 345–552: several compelling articles giving a good sense on the variety of approaches to the subject.


Ann Blair, ‘Reading Strategies for Coping with Information Overload ca. 1550-1700,’ in *Journal of the History of Ideas* 64, (2003), 11–28


5. Collecting, describing, preserving, and transmitting the text

Roger Chartier and Lydia G Cochrane, *The Order of Books: Readers, Authors, and Libraries in Europe Between the Fourteenth and Eighteenth centuries* (Polity, 1994)


6. Collections in College Libraries: the case of Nicholas Crouch

We will base this week’s discussion around the printed and manuscript collections of Nicholas Crouch, held at Balliol College. We’ll explore particular bibliographical resources, including the College Library’s donor register, and the various lists Crouch made, including a list of books he lent, from 1653 to 1689. We will consider Crouch’s own organisation of his books in lists he made and through shelf marks he added to volumes, and we will also think about issues of conservation and cataloguing. Are collections expressive of personality? Is there a legible ideological consistency to Crouch’s manuscripts and books? How do modern curators strike a balance between preserving Crouch’s collection as it was, and organising it for readers today? How does Crouch’s collection open up new perspectives on bibliographical culture?


Hilary Term 2020 – Early Modern Textual Cultures: Writing, Circulating, Reading

This course continues the work begun in Michaelmas Term by focussing on particular case studies that show some of the challenges and opportunities of the broader fields introduced last term. This means most weeks this term will be based around a particular text, figure, institution, or body of work.

Your B-Course will be assessed by a written piece of work, due in 10th week of Hilary Term, on a topic expressive of the thinking and research you have conducted on the B–
Course. Although there is no necessity to submit your title until 6th week of Hilary Term, the earlier you clarify your ideas, the more time you will have to develop them, and it is worth thinking about this during Michaelmas Term. Your course tutors will help you develop your essay topic in the early weeks of Hilary Term.

You will be expected to read about 150 pages of specified material for each class, which will form the basis of discussion in the first hour. Each student will be expected to deliver a short (7-minute) presentation, on the subject of their own B-course essay, during the course of the term; these presentations, and a Q&A session following them, will take up the second hour.

Items marked with an asterisk are particularly recommended.

**Week 1: Manuscript culture**

We will start by thinking about early modern manuscript culture: how were handwritten texts composed, copied, altered, circulated, read? How public were these texts? What kinds of communities and coterie consumed them? How much control did authors have over circulation? How did texts move between readers? How stable were manuscripts?


S. P. Cerasano and Steven W. May (eds), *In the Prayse of Writing: Early Modern Manuscript Studies* (British Library, 2012)

Week 2: Textual transmission: print, manuscript, orality

How, and with what consequences, did texts move between different media? What relationship existed between these different forms of publication? How was the act of writing in manuscript changed by the culture of print? Is early modern literary scholarship built around print-centric assumptions? How do we respond — as readers, textual scholars, literary critics, editors — to the fact that many early modern texts exist in multiple, variant forms?


Week 3: Agents of book-making: authors, stationers, publishers, printers, sellers

How clearly can we define the roles of author, stationer, publisher, printer, bookseller? What range of activities did they perform? How much did they overlap? How did these categories shift over time? How useful is biography as a variable for thinking about print culture? Is the history of print becoming the history of individual agents? Or is there an emerging emphasis on the always-collaborative nature of textual production?

* Margaret Ezell, *Social Authorship and the Advent of Print* (Johns Hopkins University Press, 1999), pp. 1–40

* Dip into Henry R. Plomer et al., *A Dictionary of Printers and Booksellers*, either 1557–1640 (Bibliographical Society, 1910), or 1641 to 1667 (Bibliographical Society, 1907) – and think about (i) networks of printers and sellers (how do individuals connect to other individuals, and with what consequences?); (ii) the degree to which biography is a helpful variable for thinking about book production.


**Week 4: the Stationers’ Register**

Our discussion this week will focus on the Stationers’ Register, set within the context of the many kinds of documents associated with the Stationers’ Company. What kind of a resource is the Stationers’ Register? What can it tell us? What kinds of project does it enable? And what are the potentials and pitfalls of using Arber’s *Transcript*?

* Edward Arber, *A Transcript of the Registers of the Company of Stationers of London, 1554–1640 AD*, 4 vols (privately printed, 1875–94; rpt. Peter Smith, 1950) – essential that you spend considerable time wandering around this text. It will be the basis of our discussion.


Week 5: non-books and baffling texts, and the reach of bibliography

We will consider a number of texts that resist the category of ‘book’, and that challenge the reach and methods of bibliography. How can we account for these kinds of items? What new questions does bibliography need to learn to ask? What are the blind-spots of our discipline?

* Juliet Fleming, Cultural Graphology: Writing After Derrida (Chicago: Chicago UP, 2016). Please read all of this.


Week 6: building an early modern collection today – a seminar with Mark Byford.

Reading to follow.
M.St. in English (1700–1830) B-Course
Dr Carly Watson (carly.watson@ell.ox.ac.uk)

Michaelmas Term – Material Texts, 1700–1830
The B Course is compulsory for all M.St. students. It provides an introduction to bibliography, book history, and textual scholarship as they apply to the study of literature.

This course is designed to enable you to

- use and appraise a range of approaches to studying the material form of books;
- understand the process of making books in the hand-press era (1500–1800);
- precisely describe the physical features of printed books;
- analyse how the meaning of a text is shaped by its medium (print or manuscript);
- understand the roles of authors, printers, and publishers in the production and distribution of books;
- apply and evaluate textual critical approaches to dealing with the problems of material texts.

Course Details
The course is taught in 1.5-hour classes over six weeks. The required reading for each class is detailed below. Copies of the texts marked [supplied] will be provided during term, along with more extensive reading lists designed to enable further exploration of the topics. The most substantial readings are those for Weeks 1 and 3; it is recommended that you familiarise yourself with this material during the vacation.

Week 1  Bibliography, book history, and literary study
Scholarly work in bibliography and book history seeks to understand the meanings contained in the material form of books. What does this involve? And how can it enhance our understanding of literature?

Required reading
Robert Darnton, ‘What is the History of Books?’, *Daedalus*, 111 (1982), 65–83 [available online via OxLIP and JSTOR]


**Week 2       Manuscript, print, and meaning**

In our period, texts destined for print publication were handwritten before being reproduced in print. Can the same text have different meanings in manuscript and print? How might the transition from one medium to another have influenced how authors thought about and revised their works?

*Required reading*


Compare the manuscript and printed versions of Wordsworth’s ‘Ode to Duty’ (in the editorial notes on the transcription of the manuscript text, ‘SH’ is Sara Hutchinson, ‘MW’ is Mary Wordsworth, and ‘STC’ is Samuel Taylor Coleridge). Can Wordsworth’s detailed instructions to the printer concerning the layout of Poems (1807) help us to understand the changes he made to the poem before its publication?

**Week 3       Making books**

At the end of the eighteenth century, printed books were made in much the same way as they had been in the sixteenth century. However, the early nineteenth century saw the advent of new printing and papermaking technologies. What effects did these new technologies have on the material form of books?

*Required reading*

**Week 4  Describing books**

Bibliographers have developed conventions for precisely describing the physical features of printed books. In this class you will learn how to write a bibliographic description and how the information recorded in such descriptions can be useful.

*There is no required reading for this class.*

**Week 5  Authors, publishers, and copyright**

Our period is often characterised as an era of profound change for authors, with copyright legislation providing new legal protections and the expansion of the book trade offering new opportunities to publish and make money from writing. But to what extent did changes in the law and the book trade really benefit authors in this period?

*Required reading*


**Week 6  Textual criticism and theories of editing**

The materiality of texts—their existence in multiple copies, which can differ in a wide variety of ways—poses a challenge for editors. In this class you will test out some of the theories that editors have developed to deal with the problems of material texts.

*Required reading*


**Hilary Term – Textual Cultures, 1700–1830**

This course follows on from Michaelmas Term’s introduction to bibliography and book history by delving deeper into the print and manuscript cultures of the period.

The B Course is assessed by an extended essay (6,000–7,000 words), due in Week 10 of Hilary Term, on a topic of your choice, showcasing evidence and analytical methods drawn from bibliography, book history, and/or textual scholarship. You will be expected to give a short presentation on your topic in class; this will be an opportunity to clarify your ideas and gain feedback from your tutor and peers.
Course Outline

The course is taught in 2-hour classes over six weeks. There is no required reading; instead, you are expected to undertake research for your essay by exploring primary materials and reading relevant secondary literature. Your tutor will help you develop your topic in Weeks 1–6.

Week 1  The book trade and publishing trends
Week 2  Cheap print and popular culture
Week 3  Manuscript, print, and authorial revision
Week 4  Manuscript culture and literary coteries
Week 5  Ornament and illustration
Week 6  Periodicals and the circulation of texts

General Reading

This list offers a selection of works relevant to the topics covered by the course. You are encouraged to refer to it throughout the course and use it as a starting-point for your own explorations.


Margaret Ezell, *Social Authorship and the Advent of Print* (Baltimore, MD: Johns Hopkins University Press, 1999)


Christina Ionescu, ed., *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text* (Newcastle: Cambridge Scholars, 2011) [available online via SOLO]


M.St. in English (1830–1914) B-Course

This course for the MSt 1830-1914 strand has three different components:

(i) Material Texts 1830–1914 (Michaelmas Term, weeks 1–6)
(ii) Transcription (Michaelmas Term, weeks 1–8)
(iii) Bibliography, Theories of Text, History of the Book, Manuscript Studies: 1830–1914 (Michaelmas Term weeks 7–8 and Hilary Term weeks 1–5)

(i) Material Texts 1830–1914
Professor Dirk Van Hulle

The starting point of this introduction to bibliography, book history, textual scholarship, digital scholarly editing and genetic criticism is that these areas of study are interconnected, rather than compartmentalised, fields of research. Together, they can inform your study of literature in innovative ways. But in order to appreciate how they interconnect, it is necessary to zoom in on each of them separately first. The aim of the course is to show students of literature from 1830 to 1914 how these fields may be usefully deployed for literary criticism.

Teaching
The course is taught in 2-hour classes over 6 weeks in Michaelmas Term, consisting of short lectures and seminars, exploring the following topics, applied to literature from 1830–1914:

Week 1 Bibliography (texts from 1830–1914)
Week 2 History of the book: ‘The Book Unbound’ (Weston Visiting Scholars Centre)
Week 3 Textual scholarship and Digital scholarly editing (texts from 1830–1914)
Week 4 Genetic criticism (texts from 1830–1914)
Week 5 Approaches to research: ‘Off the shelf’ (Weston Visiting Scholars Centre)
Week 6 Discussion of essay topics

The exploration of these fields of study relating to Material Texts includes classes introducing various approaches to research by means of original documents from the Bodleian’s collections of modern manuscripts, archives, printed ephemera and ‘born-digital’ material (weeks 2 and 5; at the Weston Visiting Scholars Centre). The course is geared towards the last session (week 6), in which you (all students) submit and present a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see https://ego.english.ox.ac.uk/resources).

Preparing for the coursework
The course assumes no prior knowledge of manuscript studies. Before the course begins, please read two of the suggested works on Bibliography (the first section on the reading list
During the course, the list will be referred to and supplemented by further suggestions. There is no required reading; instead, you are expected to undertake research to find a topic for your essay by exploring primary materials and reading relevant secondary literature. The following, non-exhaustive list of suggested reading is not prescriptive and is offered as a starting point for your own research, discovery and exploration:

**Bibliography**


**History of the Book**


**Textual Scholarship**


*(Digital) Scholarly Editing*


**Genetic Criticism**


**(ii) Transcription**

*Clive Hurst*

**(iii) Bibliography, Theories of Text, History of the Book, Manuscript Studies: 1830–1914**

*Dr Freya Johnston (Course convenor)*

The strand-specific portion of the B-course focuses on aspects of book history, manuscript studies, and theories and practices of editing from the nineteenth century to the present. Classes consider serial and periodical publication; the various and expanding audiences of printed material; the challenges faced by writers and publishers in disseminating literary works; and the difficulties and opportunities presented to modern editors and textual critics working on literature of the period.

The course includes an introduction to working with manuscript sources and archival resources in Oxford and beyond. In Hilary Term, students write an essay investigating any of the topics covered across the course. This might involve preparing an edition or considering a topic relating to book history or manuscript studies, usually based on empirical or archival research. The course convenor will advise students on how to develop their essays.
The group meets in the last two weeks of Michaelmas Term (in weeks 7 and 8) and the course continues in Weeks 1–5 of Hilary. There will be six classes, followed by a final meeting in which students present their work in progress:

1. Books, Manuscripts, and Editing (1)
2. Illustrations
3. From Manuscript to Print
4. Nineteenth-Century Periodicals and Reviews
5. Serialisation
6. Books, Manuscripts, and Editing (2)
7. Student Presentations

Further Reading

Books and book history

Editing
Ricks, Christopher, ‘Neurotic Editing’, *Essays in Criticism*, 62 (2012), 474–482

Victorian publishing: publishers, periodicals and serials
-----, Victorian Publishing and Elizabeth Gaskell’s Work (1999)
Patten, Robert, Charles Dickens and his Publishers (1978)
Sutherland, John, Victorian Novelists and Publishers (1976)

Readers and reading practices
Buckland, Adelene and Beth Palmer, A Return to the Common Reader: Print Culture and the Novel, 1850–1900 (2011)
Butler, Marilyn, Peacock Displayed: A Satirist in his Context (1979)
Flint, Kate, The Woman Reader, 1837–1914 (1993)
Raven, James, Helen Small, and Naomi Tadmor, The Practice and Representation of Reading in England (1996)
Wicke, Jennifer, Advertising Fictions: Literature, Advertisement, and Social Reading (1988)
[See also volumes in The Critical Heritage series, gen. ed. B. C Southam, for the reception histories of individual authors]

Manuscripts and revisions
Bushell, Sally, Text as Process: Creative Composition in Wordsworth, Tennyson and Dickinson (2009)
Horne, Philip, Henry James and Revision (1990)
Kennedy, Judith, ed., Victorian Authors and their Works: Revision, Motivations and Modes (1991)
Ricks, Christopher, Tennyson’s Methods of Composition (1966)
Stillinger, Jack, Multiple Authorship and the Myth of Solitary Genius (1991)
M.St. in English (1900–present day) B-Course

This course for the MSt 1900–Present strand has three different components:

(i) Material Texts 1900–Present (Michaelmas Term, weeks 1–6)
(ii) Material Methodology (Michaelmas Term, weeks 1–8)
(iii) History of the Book 1900 – present day (Michaelmas Term weeks 7–8 and Hilary Term weeks 1–6)

(i) Material Texts 1900–Present

Professor Dirk Van Hulle

In literary studies, it is often obvious that a particular work somehow seems to hit a nerve, but it is more challenging to pinpoint exactly why it ‘works’. The rationale behind the Material Texts course, therefore, is that knowing how something was made can help us understand how and why it works. In that sense, the study of the materiality of manuscripts and books can serve as a reading strategy, also for students who are not primarily interested in doing bibliographical research. Together, we will explore how bibliography, book history, genetic criticism, textual scholarship and digital scholarly editing are interconnected, rather than compartmentalised, fields; how they can interact in innovative ways; and how they can inform your research into literature of the period 1900 to the present day.

Teaching

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term, consisting of short lectures and seminars, exploring the following topics, applied to texts from 1900 to the present:

Week 1 Bibliography (literature from 1900 to the present)
Week 2 History of the book: ‘The Book Unbound’ (Weston Visiting Scholars Centre)
Week 3 Textual scholarship and Digital scholarly editing (literature from 1900 – present)
Week 4 Genetic criticism (literature from 1900 to the present)
Week 5 Approaches to research: ‘Off the shelf’ (Weston Visiting Scholars Centre)
Week 6 Discussion of essay topics

The exploration of these fields of study relating to Material Texts includes classes introducing various approaches to research by means of original documents from the Bodleian’s collections of modern manuscripts, archives, printed ephemera and ‘born-digital’ material (weeks 2 and 5; at the Weston Visiting Scholars Centre). The course is geared
towards the last session (week 6), in which you (all students) submit and present a preliminary abstract about the topic you would like to investigate and develop for your essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see https://ego.english.ox.ac.uk/resources).

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies. Before the course begins, please read two of the suggested works on Bibliography (the first section on the reading list below). During the course, the list will be referred to and supplemented by further suggestions. There is no required reading; instead, you are expected to undertake research to find a topic for your essay by exploring primary materials and reading relevant secondary literature. The following, non-exhaustive list of suggested reading is not prescriptive and is offered as a starting point for your own research, discovery and exploration:

Bibliography


History of the Book


**Textual Scholarship**


(Digital) Scholarly Editing


Genetic Criticism


(ii) **Material Methodology**

*Judith Priestman*

The purpose of this part of the M.St. course is to familiarise postgraduates with some of the techniques and methodologies involved in researching primary sources, particularly manuscripts and archives. As well as increasing students’ knowledge of what is reseachable beyond the published canon, the main emphasis of the course is on transcribing and editing manuscripts, where transcription is understood to be a tool for analysing an author’s compositional technique. We look at original manuscripts where possible and run through the text to be transcribed in class; students then take a facsimile of it home and work on it there, transcribing and editing it, then hand in the results the following week. Written feedback and marks are provided. A transcription test is set in Week 8, which students are required to pass. All classes apart from a visit to the Conservation workshop in Week 6 take place in the Horton Room, Weston Library.

(iii) **History of the Book 1900 – present day**

*Professor Dirk Van Hulle (Course convenor)*
The study of book production can be, and has been, roughly divided into the study of the physical aspects that readers usually do not notice (which is mainly the province of Bibliography) and the study of those aspects that readers can be expected to be influenced by (examined by Historians of the Book). In this course, we will explore several facets of this rich field of Book History, focusing on literature from 1900 to the present.

**Teaching**

The course is taught in 1.5-hour classes over 8 weeks (Michaelmas Term weeks 7–8 and Hilary Term weeks 1–6), exploring the following topics:

- **MT Week 7**  From genesis to epigenesis: acts of revision. Dirk Van Hulle
- **MT Week 8**  The institution of literature. Peter McDonald
- **HT Week 1**  *Ulysses* and the problem of the text. Jeri Johnson
- **HT Week 2**  Publishers’ archives and contracts. Michael Whitworth
- **HT Week 3**  Reading paratexts. Michael Whitworth
- **HT Week 4**  Periodicals as research materials. Michael Whitworth
- **HT Week 5**  Student presentations. Dirk Van Hulle
- **HT Week 6**  Student presentations. Dirk Van Hulle
M.St. in World Literatures in English B-Course

This course for the MSt in World Literatures has three different components:

(i) Material Texts in English and American Studies and World Literatures (Michaelmas Term, weeks 1-6)
(ii) Material Methodology (Michaelmas Term, weeks 1-8)
(iii) World Literature Book History (Michaelmas Term weeks 7-8 and Hilary Term weeks 1-6)

(i) Material Texts in English and American Studies and World Literatures
Professor Dirk Van Hulle

This is an introduction to bibliography, book history, genetic criticism, textual scholarship and digital scholarly editing for students of literature focusing on World Literatures and English and American Studies. The aim of the course is to discover how these interrelated fields can inform your reading of literary texts and more specifically your research into World Literatures and English and American Studies.

Teaching

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term, consisting of short lectures and seminars, exploring the following topics, applied to English and American Studies and World Literatures:

Week 1 Bibliography (English & American Studies; World Literatures)
Week 2 History of the book: ‘The Book Unbound’ (Weston Visiting Scholars Centre)
Week 3 Textual scholarship and Digital scholarly editing (Eng. & Am.; World Literatures)
Week 4 Genetic criticism (English & American Studies; World Literatures)
Week 5 Approaches to research: ‘Off the shelf’ (Weston Visiting Scholars Centre)
Week 6 Discussion of essay topics

The exploration of these fields of study relating to Material Texts includes classes introducing various approaches to research by means of original documents from the Bodleian’s collections of modern manuscripts, archives, printed ephemera and ‘born-digital’ material (weeks 2 and 5; at the Weston Visiting Scholars Centre). The course is geared towards the last session (week 6), in which you (all students) submit and present a preliminary abstract about the topic you would like to investigate and develop for your
essay. This gives you the opportunity to get feedback before the Christmas break and start your archive exploration, possibly with the support of the Maxwell and Meyerstein fund or other funding bodies (for more information, see https://ego.english.ox.ac.uk/resources).

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies. Before the course begins, please read two of the suggested works on Bibliography (the first section on the reading list). During the course, the list will be referred to and supplemented by further suggestions. There is no required reading; instead, you are expected to undertake research to come up with a topic for your essay by exploring primary materials and reading relevant secondary literature. The following, non-exhaustive list of suggested reading is not prescriptive and is offered as a starting point for your own research, discovery and exploration:

Bibliography


History of the Book


**Textual Scholarship**


(Digital) Scholarly Editing


Genetic Criticism


(ii) **Material Methodology**

**Dr Michelle Kelly**

(Michaelmas Term, weeks 1-8)

An introduction to manuscript study and archive use in world literature, with weekly classes on the transcription, editing and use of manuscript materials. The course will focus on practical transcription skills, and will conclude with a compulsory examination on these methods in week 8. But we will also consider critical approaches to literary manuscripts, the way in which literary manuscripts might inform your research, and the kinds of research questions made possible through the use of archival materials more generally.

Week 1       Introduction
Week 2       Manuscript Transcription
Week 3       Manuscript Transcription
Week 4       Manuscript Transcription
Week 5       Manuscript Transcription
Course materials will be circulated from week to week. Please read J. M. Coetzee’s *Waiting for the Barbarians* (1980) in any edition to prepare for the use of related archival materials during the course.

**Reading Suggestions: Archives, Editing and Textual Scholarship**


Gregory Crane, ’Give us editors! Re-inventing the edition and re- thinking the humanities’, in *Online Humanities Scholarship: The Shape of Things to Come*, (University of Virginia/Mellon Foundation, 2010-03), [http://cnx.org/content/m34316/latest/](http://cnx.org/content/m34316/latest/)
(iv) World Book History
Dr Michelle Kelly and Professor Peter D. McDonald
(Michaelmas Term, weeks 7–8 and Hilary Term, weeks 1–6)

Michaelmas Term

Week 7
Instituting World Literature I (Professor Peter McDonald)
Monday 11–1, St Hugh’s College (venue tbc)

Week 8
OUP Archive visit (Martin Maw)
Monday 11–1 OUP, Walton Street (use Great Clarendon Street entrance)

Hilary Term 2019

Week 1
The Industry of Postcolonial/World Literature (Dr Michelle Kelly)
Tuesday 11–1, St Hugh’s (Room tbc)
Oxford Brookes Booker Prize Archive
Friday, 2–5pm, Oxford Brookes

Week 2
Organisations, Charters, and Literary Internationalism (Dr Michelle Kelly and Professor Peter McDonald)
Tuesday 11–1, St Hugh’s (venue tbc)

Week 3
Instituting World Literature II (Professor Peter McDonald)
Tuesday 11–1, St Hugh’s (venue tbc)

Weeks 4–6
Student presentations
Tuesday 11–1, St Hugh’s (venue tbc)

Background Reading

Roger Chartier, ‘Languages, Books, and reading from the Printed Word to the Digital Text.’


**Further Reading**


**Required Reading for World Book History:**

David Damrosch, et. al., eds. *The Longman Anthology of World Literature* (6 vols., 2004-).

Please read all the prefatory material, think about the overall structure, and browse the volumes, considering the various ways in which they fashion a knowledge of ‘world literature’ and how they have changed since the first edition in 2004.

**Some questions to consider:**

- How do the prefaces, the headnotes, and the table of contents frame a knowledge of ‘world literature’ and/or some specific texts?
- Who and where are its editors?
- How has the anthology changed since it first appeared in 2004?
- What are we to make of the fact that it appears under the Longman imprint?
- How is the print edition supplemented digitally?
- Are there any significant issues arising from the ways in which it uses its source materials?
- How does it compare to other major anthologies targeting the same markets (e.g. Norton)?
M.St. in English and American Studies B-Course

This course for the MSt in English and American Studies has three different components:

(i) Material Texts in English and American Studies and World Literatures (Michaelmas Term, weeks 1-6)
(ii) Material Methodology (Michaelmas Term, weeks 1-8)
(iii) Strand-specific B-Course (Michaelmas Term weeks 7-8 and Hilary Term weeks 1-6)

(i) Material Texts in English and American Studies and World Literatures
This course is taught alongside students in the World Literatures MSt. Please see page 88 for details.

(ii) Material Methodology
This course is taught alongside students in the World Literatures MSt. Please see page 92 for details.

(iii) Scales of Attention
Dr Michael Kalisch

This MSt B course seminar and workshop series is an opportunity to reconsider what exactly we do when we read. You will be asked to question and explore the assumptions and commitments underwriting your own critical practice, and be encouraged to deconstruct the scenes of reading and writing that constitute your engagements with literary objects. In particular, we will be thinking about a loose repertoire of ideas clustered around two keywords, Attention and Scale. Attention will lead us to consider the critical and uncritical modes of absorption, concentration, reverie, distraction, and boredom that different kinds of literary objects compel and provoke. Scale, meanwhile, will lead us to look again at the parameters of critique, including the spatial, temporal, and disciplinary limits ‘we’ – as individuals, as students and teachers of literature, as graduate members of an institution – impose on our responses to texts.

In Weeks 1–3, we will discuss a range of texts that respond in different ways to these questions. In each of these weeks, one or two people will give a presentation on these assigned texts, and one or two people will offer a response to the presentation. In Weeks 4–6, our focus will shift to your own B Course papers. Each week, members of the class will give a presentation offering an outline of their paper, while one or two people will offer a response.

As well as taking place in a classroom, the course will also happen in an online working forum. A Wordpress dedicated to the course will function not only as a noticeboard and clearing house for pre-circulated presentations and reading materials, but also as a
collective space for alternative forms of critical practice. Each week, members of the class who are not presenting or responding will write short blogposts on the forum before or after class, detailing either their thoughts on the assigned reading and that week’s pre-circulated presentation, or their reflections and further thoughts on the class discussion. In keeping with the themes of the course, students are encouraged to experiment with different modes and models of critique and analysis, and to share interdisciplinary supplementary material. I will also offer my own reflections after each class. The idea is that the forum operates as a collectively-created space adjacent to the classroom, in which we can continue and broaden our weekly discussion; additionally, the website will provide a valuable archive you may wish to revisit during your graduate study.

**Seminar 1**


**Seminar 2**


**Seminar 3**


**Seminars 4, 5, 6**: Workshops
C-COURSES

Michaelmas Term C-Courses

Old English poetry: Cynewulf and the ‘Cynewulf canon’

Dr Daniel Thomas – daniel.thomas@ell.ox.ac.uk

In the generally anonymous corpus of Anglo-Saxon vernacular (‘Old English’) poetry, one name stands out: Cynewulf. Four surviving Old English poems bear the ‘signature’ of Cynewulf (or ‘Cynwulf’) in the form of runic characters embedded more-or-less seamlessly into apparently autobiographical ‘epilogues’. These poems are Christ II or The Ascension (a poetic account of Christ’s Ascension that draws significantly upon a homily of Gregory the Great), Juliana (an adaptation of the Latin passio of the virgin martyr St Juliana), Elene (an account of St Helena’s discovery of the true Cross based upon a Latin inventio narrative), and The Fates of the Apostles (which recounts the missionary activity, and death, of Christ’s Apostles). The precise purpose(s) of the autobiographical epilogues and their relationship with the preceding poetic narratives are still matters for scholarly debate, as is the identity of ‘Cynewulf’ himself, but almost all scholars would admit that the four poems in question stand as a (perhaps partial) record of the career of one particular Anglo-Saxon author.

The survival of this small but impressive body of work provides modern scholars with a unique opportunity to assess in some detail the interests, literary techniques, and poetic style of an individual Old English poet. Cynewulf was clearly not, however, a poet working in isolation. His work stands not only as part of the wider tradition of Old English verse, but also, more specifically, at the heart of a group of surviving poems apparently linked by shared thematic and rhetorical concerns and by the use of a discernibly similar poetic vocabulary and style. Moreover, recent scholarship has increasingly uncovered what look like deliberate echoes (both of theme and lexis) not only within the so-called ‘Cynewulf group’, but also between these poems and other Old English texts such as Beowulf and Christ I and II.

This course will provide you with critical and analytical ways of approaching the signed works of Cynewulf, assessing their relationship to the ‘Cynewulf group’ and other poems, and considering the implications of recent scholarship relating to the literary relationships between these text for our understanding of the Old English poetic tradition. Texts will be studied in Old English, so some prior study of the language is required. If you need to refresh your knowledge of Old English, you might want to look at an introductory guide such as Mark Atherton’s Complete Old English (London: Hodder Education, 2010) or Peter Baker’s Introduction to Old English (Chichester: Wiley-Blackwell, 2012). For a more detailed (but still user-friendly) look at how the language works, see Jeremy J. Smith’s Old English: A Linguistic Introduction (Cambridge: Cambridge University Press, 2009).
The Old English poetic corpus is small, so it is possible to know it in some detail. Alongside the ‘signed’ works of Cynewulf, you should try to familiarize yourself with other ‘Cynewulfian’ poems such as Guthlac B, Andreas, The Dream of the Rood, and The Phoenix, as well as Beowulf, Judith, and Christ I (Advent) and Christ III (Christ in Judgement). Parallel text editions such as those produced for the ‘Dumbarton Oaks Medieval Library’ will be particularly useful for this:


Full course details will be provided in due course, but please feel free to email me with any questions at the address given above.

Introductory Bibliography

On the Old English poetic tradition:


Bredehoft, Thomas A.: Authors, Audiences, and Old English Verse (Toronto: University of Toronto Press, 2009).


*Editions of Cynewulf’s poetry:*

In addition to the Dumbarton Oaks volume edited by Robert E. Bjork (see above), the four signed poems all appear in the relevant volumes of *The Anglo-Saxon Poetic Record*.


Cynewulf has not always been well-served by modern editors. The most recent full critical editions of the individual poems are:


*Selected reading on Cynewulf and the Cynewulf canon:*


After the Conquest: Reinventing fiction and history

Professor Laura Ashe

MSt C Course Michaelmas Term 2019, weeks 1–6.

Tuesdays, 4pm, 10.3, Worcester College

This course will consider the dramatic literary developments of the post-Conquest period, in terms of the cultural, political, and ideological challenges of Norman England. It will include the birth of the romance genre, the development of fictional narrative, and of life-writing, and the emergence of such cultural phenomena as chivalry, written interiority and individuality, and the elevation of heterosexual love. Texts considered will include many written in Latin and French (which can be studied in parallel text and translation), as well as Middle English; genres include foundation myths and pseudo–histories; chronicles and epics; lives of saints, knights, and kings; insular and continental romances and lais, such as the various versions of the Tristan legend, the Arthurian romance, and the romances of ‘English’ history; and devotional prose and lyrics.

Texts are to be chosen by agreement from amongst those listed; the secondary reading lists are inclusive, not prescriptive, and intended to aid in the process of writing the final course essay.

1. Historiography, myth, and translatio: Geoffrey of Monmouth, Historia regum Britanniae; Wace, Brut; Roman d’Eneas.

2. Fiction, romance, and the rise of chivalry: Chrétien de Troyes, Erec, Yvain, Lancelot, Cligès; Le Roman des eles and Ordene de chevalerie.


4. Interiority, selfhood, love, and suffering: (from) Thomas of Britain, Tristran, Ancrene Wisse; Richard of St Victor, The Four Degrees of Violent Love; Middle English lyrics.

5. Life writing: (from) Vita Ædwardi, Life of Christina of Markyte, Life of Wulfric of Haslebury, Lives of Thomas Becket; The History of William Marshal, Vita Haroldi.

6. Developments in romance: (from) Marie de France, Lais; Beroul, Tristan, and the Folies Tristan; Gui de Warewic, Boeve de Haumtoune; Havelok; King Horn; Sir Orfeo.
1. Historiography, myth, and *translatio*

**Texts**


**Criticism**


———, *Virgil in Medieval England: Figuring the Aeneid from the Twelfth Century to Chaucer* (Cambridge, 1995)


Bono, Barbara J., *Literary Transvaluation: From Vergilian Epic to Shakespearean Tragicomedy* (Berkeley, 1984)


Caldwell, Robert A., ‘Wace's *Roman de Brut* and the Variant Version of Geoffrey of Monmouth’s *Historia Regum Britanniae*, *Speculum* 31 (1956), 675–82

Cormier, Raymond J., *One Heart, One Mind: The Rebirth of Virgil’s Hero in Medieval French Romance*. Romance Monographs 3 (University MS, 1973)


Desmond, Marylinn, *Reading Dido: Gender, Textuality, and the Medieval Aeneid* (Minneapolis, 1994)


———, *Gender and Genre in Medieval French Literature* (Cambridge, 1995)


Ingham, Patricia Clare, *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (Philadelphia, 2001), chapter one


Petit, Aimé, ‘Eneas dans le “Roman d’Enées”’, Moyen Age 96 (1990), 67–79


2. **Fiction, romance, and the rise of chivalry**

*Texts*

- Chrétien de Troyes, *Erec & Enide; Cligès; Lancelot, or Le chevalier de la charrette; Yvain, or Le chevalier au Lion*. Various editions: parallel OF/ModF text in Livre de Poche (Paris, 1994); English translation by W.W. Kibler and Carleton Carroll (London, 1991)

**Criticism**


Keen, Maurice, *Chivalry* (New Haven: Yale University Press, 1984)


3. History, nation, and the rise of the king

Texts

- The Song of Roland, ed./trans. Gerard J. Brault (University Park PA, 1984)

Criticism

Ashe, Laura, Fiction and History in England, 1066–1200 (Cambridge, 2007)


Donoghue, Daniel, ‘Layamon’s Ambivalence’, Speculum 65 (1990), 537–563


Haidu, Peter, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington IN, 1993)


Rector, Geoff, “Faites le mien desir”: studious persuasion and baronial desire in Jordan Fantosme’s *Chronicle*, Journal of Medieval History 34 (2008), 311–46

Sheppard, Alice, ‘Of this is a king’s body made: lordship and succession in Lawman’s Arthur and Leir’, Arthuriana 10:2, (2000), 50–65


4. Love, selfhood, and suffering

Texts

- Early French Tristan Poems, ed. Norris J. Lacy, 2 vols (Cambridge: D.S.Brewer, 1998) [Contains all the OF Tristan poems in parallel text/translation: Thomas of Britain, Béroul, Marie de France, the Fолies, etc]


Criticism

Adams, Tracy, “‘Pur zostre cor su jo em paine’: The Augustinian Subtext of Thomas’s Tristan,” Medium Aevum 68 (1999), 278–91
5. **Life writing**

**Texts**


• *Vita Haroldi*, ed./trans. Walter de Gray Birch (London: Elliot Stock, 1885); available to be downloaded in pdf at www.archive.org

**Criticism**

Ashe, Laura, *Fiction and History in England, 1066-1200* (Cambridge, 2007), ch. 1


———, ‘Chronology and discourse in the *Vita Ædwardi Regis*, Journal of Medieval Latin 8 (1998), 122–155


———, *Thomas Becket and his Biographers* (Woodbridge: Boydell, 2006)


6. Developments in romance

**Texts**


M.St. & M.Phil Course Details 2019–2020

**Criticism**


Burgess, Glyn S., The ‘Lais’ of Marie de France – Text and Context (Manchester, 1987)

———, Marie de France: An Analytical Bibliography, supplement no. 3 (Cambridge, 2007)


Noble, Peter S., Beroul’s Tristan and the Folie Tristan de Berne. Critical Guides to French Texts 15 (London, 1982)

Pensom, Roger, Reading Béroul’s Tristran : a poetic narrative and the anthropology of its reception (Bern: Peter Lang, 1995)


Speed, Diane, ‘The Saracens of King Horn’, Speculum 65 (1990), 564–95


Chaucer before the Tales
A Superficial Bibliography for Beginners

Professor Vincent Gillespie: Vincent.gillespie@ell.ox.ac.uk

Course description:
A close look at the poems written by Chaucer up to the mid 1380s, including The Book of the Duchess, The House of Fame, Troilus and Criseyde, The Legend of Good Women. The course will explore Chaucer’s experiments with form and style, and the gradual evolution of his poetic theory. You may also want to look at the translations of Boethius and The Roman de la Rose.

The bibliography is vast and ever expanding. This is only a toe in the water.

* = particularly useful


The Faculty Library holdings on Chaucer are pretty strong.

There are numerous online resources for Chaucer. Try beginning with the Harvard Chaucer site <http://www.courses.fas.harvard.edu/~chaucer/>, and expand out from there. Be aware that many of the online texts of Chaucer use Skeat’s very old edition which has been textually superseded, so you will need to check your readings against Riverside or relevant Variorum volumes.

For searchable bibliography, also consult:
https://newchaucersociety.org/pages(entry/chaucer-bibliography

http://chaucer.lib.utsa.edu/omeka/collections/show/8

This working bibliography focuses primarily on monographs and editions, but you will also need to read widely in the journal literature. The two major periodicals are Chaucer Review and Studies in the Age of Chaucer. Much of the most interesting recent work is found here. Also look at New Medieval Literatures, a lively annual containing some good work, Parergon, and the other “standard” journals.
I. PRIMARY WORKS
When you want to read outside the text of Chaucer, start here. You will find it more illuminating than most modern criticism.

***Boethius, The Consolation of Philosophy: Chaucer's own translation is not easy to read, but the Penguin by V.E. Watts is good, as is the new Oxford World’s Classics by P. G. Walsh. One of the books that King Alfred said was “most needful for all men to know”.


*Boccaccio, Il Filostrato. translated by H.E. Griffin & A.B. Myrick. Also in The Story of Troilus, ed., R.K. Gordon, along with other material relating to the same story. See especially N.R. Haveley, Chaucer's Boccaccio: Sources of Troilus, the Knight's and Franklin's Tales (1980)

Boccaccio, The Decameront. the best translations are by J.M. Rigg (Everyman) and G.M. McWilliam (Penguin).

II. SOURCES and BACKGROUNDS (including some more primary works)
C.G. Osgood (ed. and trans.), Boccaccio on Poetry, 1930.


*B.A. Windeatt; Chaucer's Dream Poetry: Sources and Analogues (1982)

C.S. Lewis, The Discarded Image, 1964. [a useful primer for those who know little about the medieval world picture]

There is now a new series of Sources and Analogues in several volumes.

III. BIOGRAPHY and CONTEXT
*Marion Turner, Chaucer: A European Life (2019) is the new big take on him.


----------, Chaucer and his World, 1977.

G. Kane, Chaucer (Past Masters Series), 1984.

*D.S. Brewer, ed., Writers and their Backgrounds: Geoffrey Chaucer, 1974

**IV. CRITICISM**

As a starting point, consult the excellent **Oxford Guides to Chaucer. The Canterbury Tales** by Helen Cooper; Troilus and Criseyde by Barry Windeatt; and The Minor Poems by Alastair Minnis.

For general orientation in the period, use **David Wallace (ed.), The Cambridge History of Medieval English Literature** (1999), an excellent collection of state-of-the-art short essays.

The following are also useful:


There are now several topical guides to Chaucer, which will contain useful bibliographical guidance:


Chaucer, ed. Corinne Saunders (2001)


Please also note the series of monographs in the D.S.Brewer Chaucer Studies imprint. Again, lively new work can be found here.

**Cultural Context:**

*A.C. Spearing, Medieval Dream Poetry, 1976 (any study by Spearing is worth looking at, and he invariably comes back to Chaucer).


J. Mann, Chaucer and Medieval Estates Satire (1973).


Alastair J Minnis, *Fallible Authors: Chaucer's Pardoner and Wife of Bath* (the Middle Ages Series) (2007)

Kenneth Patrick Clarke, *Chaucer and Italian Textuality* (2011)


**Audience and Reception:**


G. Olson ‘Making and Poetry in the Age of Chaucer’, *Comparative Literature*, 31, (1979)

D. Pearsall, ‘The Troilus Frontispiece and Chaucer's Audience’, *Year's Work in English Studies*, 7 (1977)


**Language:**


J.D. Burnley, *Chaucer's Language and the Philosopher's Tradition*.


Simon Horobin, *The Language of the Chaucer Tradition* (2003 et seq.)

**Famous Landmarks in Chaucer Criticism:**


**D. Lawton, *Chaucer's Narrators* (1985) [still one of the very best books on Chaucer]

**Some more theoretical studies:**


*R. Burlin, *Chaucerian Fiction


I can give direction and more specific bibliographic guidance relating to specific texts or issues on request.
Milton and the Philosophers

Dr Noel Sugimura

This M.St option is designed for graduate students interested in reading and reflecting on the intersection of philosophy and literature in Milton’s poetry, particularly in his magnificent epic poem, *Paradise Lost*. Although the title of this option is ‘Milton and Philosophy’, the term ‘philosophy’ is used heuristically: we will explore what it means for a poem to be ‘philosophical’, and how different modes of philosophic discourse are present in, or emergent from, Milton’s poetry. In this context, the term, ‘philosophy’, will be opened up to include a range of ‘philosophies’ or philosophical commitments (ontological, epistemological, etc), many of which may seem at odds with one another. A previous knowledge of Milton is recommended, though no previous knowledge of philosophy is necessary. The course presumes that you will have read Milton’s *Paradise Lost* in its entirety over the long vacation, including also his *Masque* (aka *Comus*), *Paradise Regained*, and *Samson Agonistes*. One substantial aim of this M.St option is to integrate close readings of the poetry with an understanding of Milton’s own historical, political, philosophical, and theological engagements. The result is that primary readings are drawn from Milton’s oeuvre as well as major philosophical works (classical as well as early modern). Secondary literature includes seminal studies by historians, philosophers, and literary critics, all of which are meant to present you with a variety of critical approaches to Milton. I ask that you assess what purchase each of these theories has on Milton’s poetry, including its limitations (if any). Participation in class discussion is mandatory and will revolve around the ‘focus questions’ for each week (given at the end of the reading list under the week in question) or from our in-class presentations (to be assigned). Please note that the primary reading and recommendations for supplementary reading are given under the week in which those texts will be discussed in class.

Course Outline and Reading List

Recommended Texts


Milton’s prose works are available in the *Complete Prose Works of John Milton*, gen. ed. D. M. Wolfe (New Haven, CT: Yale UP, 1953–). Please note that these volumes are gradually being superseded by the more recent Oxford editions (volumes 2 and 7 will be of particular interest to you in this course).

For readings in Aristotle, I recommend *The Works of Aristotle*, tr. W. D. Ross (Oxford: Clarendon Press, 1905–52). As with the other classical texts on this list, the Loeb editions will suffice as well.
For readings in Augustine, a good edition is the *City of God*, ed. G. R. Evans (Penguin, 2004) or, alternatively, the Loeb edition.

**Weekly Assignments**

**Week 1: *Comus*: Philosophy, Rhetoric, and Poetry**

**Primary Reading**

Milton, *Comus: A Masque Presented at Ludlow Castle*. Please also read:


Cicero, *De Oratore* book 1 (on rhetoric and *pathos*).

Plato, *Gorgias* – in its entirety.


**Suggested Reading:**


Victoria Kahn, *Machiavellian Rhetoric: from the Counter-Reformation to Milton* (Princeton, 1994) pp.185–208 (ch. 7 is on *Comus*; ch. 8 on *PL*).


Quintilian, *Institutio Oratoria* [Institutes of Oratory] – again, the Loeb edition is very good or the text on Perseus (online). It’s worth reading books 1, 2, and 8-10.


*We will return to discuss rhetoric in week 5 in the context of Paradise Regained, so it’s worth reading ahead in some of these texts!*

Focus question for class: ‘What impressed me most deeply about Plato in that book [the Gorgias] was, that it was when making fun of orators that he himself seemed to me to be the consummate orator.’ (Cicero, *De oratore* I.xi.47 [Loeb, 1942], pp.35–37.). To what extent can the same assessment be made about Milton’s treatment of Comus in the genre of the masque?

**Week 2 Theodicy and Aetiology in Paradise Lost**

**Primary Reading**

As you will have read all of *Paradise Lost* over the long vacation, please reread books 1–3 and book 9 for our class in this week (week 2). Please also read:

Aristotle, *Metaphysics* V.2 and *Physics* II.3 (on the four causes).


**Suggested Reading:**


NB: A handy introduction to Aristotelian causation is also available in the online *Stanford Encyclopedia of Philosophy*: https://plato.stanford.edu/entries/aristotle-causality/

Class Discussions on the ‘origins’ of the Fall: one part of the class will present on and engage in a critique of John S. Tanner, “‘Say First What Cause’,” *PMLA* 103.1 (1988): 1–45 (available through JSTOR), while the other half of the class will examine and assess William Poole’s account in chapter 1: “Causality of Wickedness,” in *Idea of the Fall* [available also by PDF for distribution via email]. The merits/demerits of each approach along with your own critical contributions with regard to how you understand Milton’s account of the Fall will focus our class discussion.

**Week 3 Ontology and Narrative: Chaos and Creation**

**Primary Reading**

*PL*, books 5-7; re-read *PL* 2.890-967, and *PL* 3.705–35. Please also read:

Aristotle *Rhetoric*, III, ch. 11.


Augustine, *City of God*, bk xi, ch. 17, 18, 22, 23; bk xii, ch. 4 and bk xiii, ch. 24 (creation of humankind).


**Our focus question for this week will take for its starting point this essay, so please read it with care.**

**Suggested Reading**


Focus Question: To what extent do you agree with D. Bentley Hart’s reading of Milton’s metaphysic in *Paradise Lost*? Explain. Ground your discussion in close readings of the poetry as well as your understanding of the poetry’s philosophical and/or theological commitments.

**Week 4 Milton’s Metaphysics of Desire: The Nature of the Passions and Experience in Paradise Lost**

**Primary Reading**

Reread with care *PL*, books 1, 2, 4, 8–10 and Milton, *Doctrine of Discipline and Divorce*, especially book 1 (read with care chapters ii and ch. xiii). Please also read:
Augustine, *City of God*, bk xi, ch. 26–28 (on love and knowledge) and bk xiv, chapters 10, 23–24, 26–27 (on the passions in a prelapsarian and postlapsarian world); and a short excerpt from *On Music* 6, 2.3 – 13.38 in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.206–18 [also available for distribution via email].


Plotinus, excerpts from the *Enneads* I.6.1–9, 5.8.1–2, 6.7.22.24–26, 6.731–33, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.185–200 [also available for distribution via email].


**Suggested Reading**

Aristotle, *Rhetoric* book I, chapters 1–2 (on rhetoric and character); *Rhetoric* book II, chapters 2–4, 5, and 7–11 and Aristotle’s *Poetics*, chapters 9, 13–14 – these will help you to reflect on how the relationships between the passions/pathos and ethos in relation to moral philosophy and rhetoric.

Descartes, *Les Passions de L’Âme* (1649), or *Passions of the Soul* [especially article 70 on ‘wonder’]. A good translation of this text is available in *The Philosophical Writings [of Descartes]*, ed. J. Cottingham, R. Steinhoff, D. Murdoch, and A. Kenny, 3 voles (Cambridge, 1985–1991).

Plato, *Phaedrus* and the *Symposium* (on Eros).


Focus Question: Aristotle begins his *Metaphysics* (I.2.982b) by observing, ‘For it is owing to their wonder that men both now begin and at first began to philosophize; they wondered originally at the obvious difficulties, then advanced, little by little, and stated difficulties about the greater matters’ (tr. W. D. Ross). To what extent is Aristotle’s claim— which has its origins in Plato (*Theaetetus* 155d) — equally applicable to Milton’s descriptions of
wonder/admiration in *Paradise Lost*? What does one wonder *at*, and what other passions (if any) can it arouse?

**Week 5 Satanic or Christian Liberty?: Reading the Political Theology of *Paradise Lost***

**Primary Reading**

*PL*, books 1–2, 10–12 and all of *Paradise Regained* (books 1–4) and Milton, *Doctrine and Discipline of Divorce* book 2, ch. 3. Please also read:

Augustine, *City of God*, bk. xiii, ch. 5, 6, 8, 9, 10, 11, 12, 14–15, 16; bk xiv, chapters 1–9, 11, 15–19, 21 (and reread) 24 and 26; and bk. xxii, ch. 30; and also Augustine, ‘On Free Choice of the Will’ 2.11.31–16.43, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010) pp.227–30.

Lucretius, *DRN*, ii. 251–443.


**Suggested Reading**


Phillip Donnelly, *Scriptural Reading*, chapter 9 (*Paradise Regained* as rule of charity), pp.188–200.


Focus Question: In your own reading, what type(s) of liberty does Milton’s epic champion? Explain with reference to at least two arguments drawn from the secondary literature.

**Week 6 From Paradise Regained to Samson Agonistes: Wrath Returned**

**Primary Reading**

Milton, *Samson Agonistes*. Please also read:


**Suggested Reading**

*Please see the bibliography handed out in class.*

Class Presentation: Please choose one aspect of the reading for this week -- or, alternatively, from a text listed on the bibliography -- and show how your own reading of *Samson Agonistes* makes an intervention in the field (i.e. by expanding on the critical work with which it is engaged; by disagreeing with it; etc).
Travel, Belonging, Identity: 1550–1700

Dr Nandini Das

How did mobility in the great age of travel and discovery shape English perceptions of human identity based on cultural identification and difference, and how did literature facilitate and resist such categorisations? Throughout this period, Britain was as much a destination as it was a point of departure. Religious refugees from Continental Europe arrived in their thousands, transforming the nature of English everyday life and industry, even as the English geographer Richard Hakluyt was advocating the establishment of colonies in the New World because ‘through our longe peace and seldom sickness (two singular blessinges of almightie god) wee are growen more populous than ever heretofore’ (‘Discourse of Western Planting’, 1584). The role of those marked by transcultural mobility was central to this period. Trade and politics, religious schisms, shifts in legal systems, all attempted to control and formalise the identity of such figures. Our current world is all too familiar with the concepts that surfaced or evolved as a result: ‘foreigners’, ‘strangers,’ and ‘aliens’, ‘converts’, ‘exiles’, and ‘traitors,’ or even ‘translators’, ‘ambassadors’ and ‘go-betweens’.

Graduate students undertaking this option will join Nandini Das and the research team of the European Research Council funded TIDE (‘Travel, Transculturality, and Identity, c.1550–1700’) project. Together, we will (1) explore the different ways in which travel and human mobility influenced the conceptual frameworks used to define and control issues of identity, race, and belonging, (2) examine how English cross-cultural contact with different geographical regions shaped economic, political, and cultural strategies to engage with difference, and (3) interrogate both literature’s complicity in, and ability to question, the collective perception and collective memory of such engagements. You will have the opportunity to participate in other TIDE seminars and events during the term, with contributions from TIDE visiting scholars and writers.

Optional extra:

You may contribute to the TIDE blog (www.tideproject.uk/blog) on texts/issues of your choice if you wish to do so. A selection of the edited pieces from Purchas will be featured in an open access online edition (subject to Faculty approval).

Term plan:

See below for an indicative outline of the session topics and core reading. More detailed instructions and bibliography will be distributed before the start of term.

For ease of reference, we will use two anthologies to access core textual extracts:

- Amazons, Savages, and Machiavels: Travel and Colonial Writing in English, 1550–1630, ed. by Andrew Hadfield (OUP, 2001). [Page references given below from this volume are indicated by the prefix ‘ASM’.]
• *Travel Knowledge*, ed. by Ivo Kamps and Jyotsna Singh (2001). [Page references from this volume are indicated by the prefix ‘TK’.]

However, you will be expected to access full versions of the recommended texts from scholarly editions and EEBO (Early English Books Online) in all cases.

**Session 1**

**Terms of Engagement**

In this first session we will chart the history of some of the terms and concepts that either emerged, or evolved, as a product of human mobility and travel in this period, and were used variously to define, describe, and control the identity of individuals and communities.

Preparation for this seminar will involve reading the following ‘Keyword’ essays from the open access *TIDE: Keywords* publication ([http://www.tideproject.uk/keywords-home/](http://www.tideproject.uk/keywords-home/)): alien/stranger, citizen, denizen, native, subject, pirate, traitor. Supplementary reading will be provided prior to the seminar.

Also read Robert Wilson’s play *Three Ladies of London* (1584).

Use your reading to reflect on one English literary text of the period that you have studied previously, and come prepared to talk about the ways in which your reading for this seminar could illuminate your chosen text’s engagement with difference and belonging.

*The next three sessions will focus on English contact with particular geographical regions, while also attending to specific domains of contact. The historical material will form the basis of discussion for the first hour. For each of these three sessions, one or two ‘Touchstone’ literary texts will be further compulsory reading. Depending on the size of the seminar group, you will take turns to lead the discussion – either individually or collaborating in pairs – focussing on your assigned Touchstone text during the second seminar hour. You will also choose at least 2 relevant *TIDE: Keyword* essays to read for each session.*

**Session 2**

**Culture, Race and Ethnography: Britain and the Americas**

Walter Raleigh (*ASM* 279); John Smith (*ASM* 303); Richard Hakluyt, ‘A Discourse of Western Planting’ (1584); James I, *A Counterblaste to Tobacco* (1604).


**Session 3**

**Diplomacy and Trade: Africa, the Middle East, and the Indies**
John Leo Africanus (*ASM* 139 and *TK* 249); George Sandys (*TK* 23); Thomas Dallam (*TK* 53); Edward Terry, *Voyage to East India* (1655)


**Session 4**

**Laws of God and Man: The Middle East and the Americas**

Rawlins (*TK* 60); Giles Fletcher, ‘Considering the State and Summe of the Turks religion’, in *The policy of the Turkish Empire* (1597);

Roger Williams, *The Bloudy Tenent of Persecution* (1644); Mary Rowlandson, *The soveraignty & goodness of God, together, with the faithfulness of his promises displayed; being a narrative of the captivity and restauration of Mrs. Mary Rowlandson* (1682).


**Session 5**

**Forms of Engagement**

We will be looking at different forms of textual and material traces of cross-cultural encounter in this session, which can range from Italian and French language manuals and Malay word-lists published in England, to maps, paintings, miniatures, letters, petitions, recipe books and food, fashion, curiosities, artefacts, and commodities. We will identify 3-5 topics in the course of the term through collective discussion. Seminar members will then be invited to work in groups or pairs to identify reading and supporting material (with guidance from Nandini and the TIDE team), and will lead the segment of the seminar on their chosen topic.

**Session 6**

**Student presentations**

The final session will take the form of a symposium, where you will offer a short presentation on your planned final research topic. This will be an opportunity to test your ideas and evidence, and gain feedback from your tutor and peers.

**Suggested background/supplementary reading:**


Brentjes, Sonja. *Travellers from Europe in the Ottoman and Safavid Empires, 16th–17th Centuries: Seeking, Transforming, Discarding Knowledge* (Ashgate/Variorum, 2010)


Cunningham, W. *Alien Immigrants to England*, 2nd ed (Frank Cass, 1969)


Hoenselaars, A. J. *Images of Englishmen and Foreigners in the Drama of Shakespeare and his Contemporaries* (Rutherford, 1992)


Kissane, Christopher. *Food, Religion and Communities in Early Modern Europe* (Bloomsbury, 2018)

Knapp, Jeffrey. *An Empire Nowhere: England, America and Literature from Utopia to The Tempest* (University of California Press, 1992)


Mancall, Peter, ed. *Bringing the World to Early Modern Europe: Travel Accounts and Their Audiences* (Brill, 2007)


Pratt, Mary Louise. *Imperial Eyes: Studies in Travel Writing and Transculturation* (Routledge, 1992)


Shapiro, James, *Shakespeare and the Jews* (Columbia University Press, 1996)


Yungblut, Laura Hunt. *Strangers Settled Here Amongst Us* (Routledge, 1996)

**Women and the Theatre 1660-1820**

Dr Ruth Scobie [cross-listed; Women’s Studies]

“Besides, you are a Woman; you must never speak what you think” (*Love for Love*).

In the Restoration theatre, women were allowed to act on a public stage in England for the first time. Theatrical celebrity offered a handful of women, as performers and writers, public visibility and a public voice, as well as economic independence. At the same time, theatre’s sexual objectifications also threatened them with humiliation, scandal, and even physical violence. Incorporating insights from performance studies, celebrity studies, and the ‘global eighteenth century’, as well as theories of gender and sexuality, this course explores the role and representation of gender in the anglophone theatre of the long eighteenth century, focusing mainly on writing by women. We’ll start with the tragedies, comedies, and sexual celebrities of the seventeenth century, reading plays by Restoration playwrights including the spy, adventurer and professional author Aphra Behn, (“she who earned women the right to speak their minds”, according to Virginia Woolf), but also less well-known figures such as Mary Pix, Susanna Centlivre and Delarivier Manley. These writers negotiate and challenge – and sometimes uphold and reinforce – contemporary social conventions around women’s characters, roles, and desires, in ways which intersect vitally with ideas about class, nationality, race, slavery, and disability. The course then continues chronologically to read eighteenth-century and Romantic writers such as Hannah Cowley, Elizabeth Inchbald, Joanna Baillie, Sarah Pogson, and Susanna Rowson, whose plays reflect on the theatre’s own relationship to sensation, emotion, and revolution. We’ll also consider how performers managed (or failed to manage) their public personae through portraits, advertising, and especially biographies and autobiographies, and how concepts of performance and theatricality came to shape ideas and anxieties about gender outside the theatre. In the last week, we’ll also think across periods about the representation of long eighteenth-century gender in twentieth- and twenty first-century film, TV, and theatre.

**Week 1. Restoration theatre: actresses, celebrity, audiences**

**Primary reading**


Aphra Behn, preface and prologue to *The Lucky Chance, or an Alderman’s Bargain. A Comedy* (1686)

Anonymous, *The Female Wits: or, the Triumvirate of Poets at Rehearsal. A Comedy*. (1696, pub. 1704)

**Suggested further reading**
Susan Staves, *Players’ Scepters: Fictions of Authority in the Restoration* (Lincoln: University of Nebraska Press, 1979)


Elizabeth Howe, *The First English Actresses: Women and Drama 1660–1700* (Cambridge: Cambridge University Press, 1992). [If you haven’t studied Restoration theatre before, this is an excellent introduction to the basics]


**Week 2. Restoration comedies and tragedies**

**Primary reading**

Aphra Behn, *The Widow Ranter* (1688)

Thomas Southerne, *Sir Anthony Love: or, the Rambling Lady* (1690)

Susannah Centlivre, *The Busie Body* (1709)

Mary Pix, *The Conquest of Spain* (1705)

**Suggested further reading**

Mary Astell, *Some Reflections upon Marriage* (1700)


Week 3. Celebrity, performance, self-fashioning

Primary reading

Charlotte Charke, *The Art of Management; or, Tragedy Expell’d* (1735)

Charlotte Charke, *A Narrative of the Life of Mrs Charlotte Charke (Youngest Daughter of Colley Cibber, Esq. ... Written by Herself)* (1755)

Suggested further reading

Sharon Setzer and Sue McPherson (eds), *Women's Theatrical Memoirs* (London: Pickering & Chatto, 2007) [this multivolume collection is a good resource for later eighteenth- and early nineteenth-century life writing by and about actresses.]


Lisa Quoresimo, ‘Charlotte Charke, a Shilling, and a Shoulder of Mutton: The Risks of Performing Trauma’ in *Theatre Topics* 26, no. 3 (2016): 333-342


Week 4. Eighteenth-century theatre.

Choose A or B:

A. Marriage plots, domesticity, publicity

Primary reading

Frances Sheridan, *The Discovery* (1763)

Hannah Cowley, *The Belle's Stratagem* (1780)
George Colman the Younger, *The Female Dramatist* (1781)

**Suggested further reading**


**B. Orientalist feminism**

**Primary reading**

Isaac Bickerstaffe, *The Sultan, or a Peep into the Seraglio* (1775)


Susanna Rowson, *Slaves in Algiers* (1794)

**Suggested further reading**


**Week 5. Romanticism**

Choose A or B:

**A. Representing revolution**

**Primary reading**

Elizabeth Inchbald, *The Massacre* (1792)

Sarah Pogson, *The Female Enthusiast* (1807)

**Suggested further reading**


**B. Romantic psychology**

**Primary reading**


**Suggested further reading**

Baillie wrote two later volumes of *Plays on the Passions*, published in 1802 and 1812.


**Week 6. Fictionalising eighteenth-century theatrical women**

**Primary reading**: choose one text from the list below, or make your own suggestion of a twentieth-century/contemporary fictionalisation of theatre in this period.

**Plays**

Christopher St John [Christabel Marshall], *The First Actress* (1911). [text is in volume 3 of *Women’s Suffrage Literature* (‘Suffrage Drama’), edited by Katharine Cockin (London: Routledge, 2004)]


April De Angelis, *Playhouse Creatures* (1997)

**Novels**


**Films**

Herbert Wilcox (director), *Nell Gwyn* (1934)

Richard Eyre (director), *Stage Beauty* (2004)

**Suggested further reading**

Katherine Cooper and Emma Short (eds.), *The Female Figure in Contemporary Historical Fiction* (Basingstoke: Palgrave, 2012) [this includes a chapter on *Life Mask*.]


Julia Novak, ‘Nell Gwyn in Contemporary Romance Novels: Biography and the Dictates of “Genre Literature”’ in *Contemporary Women’s Writing* 8, no. 3 (2014)


**General background reading**


[these are treasure-troves of material for studying theatre in this period: you may need to request print copies from your library]


[these are all good introductions/starting points for your research into more specific topics]


Shakespeare, History, and Politics
Professor Paulina Kewes

Wednesday of weeks 1–6, 5pm, TE Lawrence Rm, Jesus College

The purpose of this interdisciplinary course is to explore Shakespeare's histories, Roman plays and tragedies written during the Elizabethan fin de siècle and early in James's reign alongside imaginative and polemical writings by his contemporaries. These works were the product of a climate of uncertainty, political and economic crisis, religious dissension, and international and domestic discord. By summoning the history of medieval England, Scotland, and Denmark and of ancient Rome, Shakespeare engaged, however obliquely, with the pressing issues of the day: the unresolved succession and the concomitant fears of civil war, religious conflict, resistance, usurpation, and royal despotism. In doing so, he invited his audiences and readers to scrutinize the complex ways in which history, whether national or foreign, remote or recent, could illuminate the contemporary world and the individual's place within it.

The topical appeal of the plays did not stop them from being hailed by later generations as timeless literary masterpieces. In terms of their political philosophy, they have been variously read as defences of divine-right kingship and as endorsements of republicanism, as exhortations to obedience and as apologies for resistance, as assertions of the royal prerogative and as affirmations of the liberty of the subject or even of what recent scholars have dubbed 'popularity'. The plays have also been viewed as complex meditations on the nature of power and personal freedom that cannot be reduced to simple statements of political principle. Shakespeare's writings have been interpreted as endorsing religious orthodoxy and as evidence of his crypto-Catholicism. We shall assess the validity of these contradictory approaches by discussing in detail Shakespeare's treatment of rulers and the ruled and their confessional identity in a variety of historical and geographical settings and socio-political spheres: the state, the nation, and the family. We shall not, however, study Shakespeare in isolation: rather, our aim will be to locate his writings in the context that produced them. This is why we shall read them alongside a range of works by other playwrights and poets – notably, Marlowe, Peele, Jonson, Greene and Daniel, divines, pamphleteers, polemicists, historians, and political figures. Throughout, we shall engage with cutting edge scholarship in the fields of literature, history, religion, histoire du livre, international relations and diplomacy, visual culture, and performance studies. For those taking MSt strands other than the early modern, there will be an opportunity to study the reception and staging of Shakespeare in their period of specialism. In previous years, work for this course gave rise to B-course essays, published journal articles, and doctoral projects.

The course will address the following questions: Where does Shakespeare locate the source of political authority in the state? What is the relationship between politics and religion? How does the rise of tyranny, whether political, parental, or marital, shape the application of abstract ideals to present action? Does Shakespeare's attitude to the acquisition and
exercise of political power change by the time he comes to write Hamlet(s) and Macbeth? How does his treatment of English, European, or classical history compare to that in Marlowe, Peele, Greene, and others? How far does textual variation reveal the political significance of his plays? In what ways does he modify his use of language and dramatic means of expression to deal with a variety of political issues? What are the points of contact between the imaginative works of Shakespeare and the political and religious polemic of his time or the more abstract political writings by Scottish, French or Spanish authors -- Buchanan, Bodin, Le Roy, Hotman, Mariana, Bellarmine, and others?

Detailed bibliographies and suggestions for further primary reading are provided for your convenience, and I shall be happy to guide your individual research as the course develops.

1. Staging Scripture, Faking Rome: George Peele’s David and Batsheba and Peele and Shakespeare’s Titus Andronicus

Supplementary reading: Peter Wentworth, Pithie Exhortation (c. 1587–93); Robert Southwell, S.J., An humble supplication to her Maistie (c. 1592); Robert Persons, S.J., Newes from Spayne and Holland (1593); the Old Testament.

Secondary reading:


----- and Paulina Kewes (eds), Doubtful and Dangerous: The Question of Succession in Late Elizabethan England (Manchester: Manchester University Press, 2014).


2. **Peele’s *The Troublesome Raigne of King John*, Shakespeare’s *King John* and the Rhetoric of Anti-Popery**

Supplementary reading: accounts of King John in Foxe’s *Actes and Monuments* (1583) and Holinshed’s *Chronicles* (1587); William Allen, *Admonition to the Nobility and People of England and Ireland* (1588) & *A Declaration of the Sentence and Deposition of Elizabeth, the Vsurper and Pretensed Quene of Englande*. You might also want to glance at John Bale’s Henrician *King Johan*; although Shakespeare had no access to this play, he would have read Foxe’s account of King John’s reign which has been recently attributed to Bale.


Secondary reading:


3. The Playwright and the Jesuit: Resistance and Election in *Richard II* and Robert Persons’s *Conference about the Next Succession to the Crowne of Ingland* (1595)

Supplementary reading: account of Richard II’s fall and Henry IV’s rise in Holinshed, *Chronicles* (1587); John Hayward, *The First Part of the Life and Raigne of King Henrie IIII* (1599): speeches by the Archbishop of Canterbury and the Bishop of Carlisle

Secondary reading:


4. *Julius Caesar*, Jonson's *Sejanus* and the Fall of the (Monarchical) Republic


Secondary sources:


------ "A fit memoriall for the times to come...": Admonition and Topical Application in Mary Sidney’s *Antonius* and Samuel Daniel's *Cleopatrá*, *Review of English Studies*, 63 (2012), 243–64.


Sanders, Julie (ed.), *Ben Jonson in Context* (Cambridge: Cambridge University Press, 2010).


5. Europe in Crisis: Marlowe's *The Massacre at Paris* and Shakespeare's *Hamlet(s)*


Secondary sources:


------ and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).


------ *Shakespeare, Court Dramatist* (OUP, 2016).


Hirrel, Michael J., ‘Duration of Performance and Lengths of Plays: How Shall We Beguile the Lazy Time?’, *Shakespeare Quarterly*, 61 (2010), 159–82: shows that Q2 could have been technically performed in toto.

------ ‘When Did Gabriel Harvey Write His Famous Note?’, *Huntington Library Quarterly*, 75 (2012), 291–99.


Loewenstein, David and Michael Witmore (eds), *Shakespeare and Early Modern Religion* (Cambridge: Cambridge University Press, 2015): the chapters by Felicity Heal and Peter Marshall give an excellent a/c of the confessional context.


Mayer, Jean-Christophe, Shakespeare’s Hybrid Faith: History, Religion, and the Stage (Basingstoke, 2006).


Shapiro, James, 1599: A Year in the Life of William Shakespeare (London: Faber and Faber, 2005).


Supplementary reading: Holinshed, Chronicles; The Earl of Gowries Conspiracie Against the Kings Majestie of Scotland (1600); Sir William Alexander, A Short Discourse of the Good Ends of the Higher Providence, in the late attempt against his Majesties Person (1600) and Darius (1602); Joseph Hall, The Kings Prophecie; or, Weeping Ioy (1603); The Whole

Secondary Reading:


**Parliamentary proceedings, royal proclamations & correspondence**


The secret correspondence of Sir Robert Cecil with James VI. King of Scotland (London, 1766).


Secondary sources: drama, history, and politics


Mayer, Jean-Christophe (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004),


Skinner, Quentin, *Foundations of Modern Political Thought*.


The Romantic and Victorian Sonnet

Dr Oliver Clarkson - oliver.clarkson@balliol.ox.ac.uk

W. H. Auden once claimed that the sonnet is ‘so associated with a particular tradition’ (viz. Shakespeare, Spenser, Milton) that it is hard to do anything new with it. But this course considers a great period of sonnet writing, from the so-called Romantic ‘revival’ of the form through to the fin de siècle, in which poets did something new with the sonnet, or did something old in a new way. Seminars will take in such sonneteers as Charlotte Smith, Mary Robinson, William Lisle Bowles, Wordsworth, Coleridge, Byron, Shelley, Keats, John Clare, Leigh Hunt, Matthew Arnold, Arthur Hugh Clough, Tennyson, Elizabeth Barrett Browning, Thomas Hardy, the Rossettis (Christina and Dante Gabriel), Hopkins, George Meredith, Arthur Symons, and many others.

Our principal aim will be to read sonnets as closely as possible, paying sustained attention to the ways in which workings of form (rhymes, rhythms, turns, and so on) shape particular meanings. We shall ask the following questions: Did the sonnet actually need ‘reviving’? Is the sonnet plainly a restrictive form? How do sonneteers negotiate with specific formal expectations? Are all sonnets, in the end, about the sonnet itself? How do Romantic and Victorian sonnets engage with or disengage from tradition? How and why do sonnets bring into contact conflicting impulses and entities (temporality/eternity, art/nature, freedom/constraint, love/loneliness)? Do sonnets of these periods have a political dimension? Are misshapen sonnets still sonnets? Do series of sonnets detract from the singularity of the sonnet? Are there distinctly ‘Romantic’ and ‘Victorian’ sonnets?

Seminars will run as follows:

1. The Sonnet Revival
2. The Romantic Sonnet
3. Sonnets about the Sonnet
4. The Victorian Sonnet
5. Misshapen Sonnets
6. Turning Back

More specific recommendations for primary and secondary reading will be offered before each seminar. But you can best prepare for this course by reading very closely as many sonnets as possible written between 1770 and 1900. For this purpose, the most useful anthologies are A Century of Sonnets: The Romantic-Era Revival (OUP, 1999), ed. Paula Feldman and Daniel Robinson (do read the introduction and notes as well); and the extremely comprehensive five-volume Anthem Anthology of Victorian Sonnets (Anthem, 2011), ed. Michael J. Allen. If you cannot get your hands on the Anthem anthology during the summer months, a good number of Victorian sonnets are contained in Victorian Poetry: An Annotated Anthology (Blackwell, 2004), ed. Francis O’Gorman.
Some preliminary secondary reading recommendations:


Wagner, Jennifer Ann, ”Sonnettomania” and the Ideology of Form’ [Chapter 4], in *A Moment’s Monument: Revisionary Poetics and the Nineteenth-Century English Sonnet* (Madison: Fairleigh Dickinson UP, 1996).


Place and Nature Writing, 1750 – the present

Professor Fiona Stafford

The last decade has seen a boom in what has been labelled ‘New Nature Writing’, with numerous poems, essays and books about birds, wildflowers, animals, insects, pebbles, trees, old roads, lost paths, small villages, tiny islands, empty shores and remote mountains. But why are so many twenty-first century writers turning to the natural world – and is there really anything new about ‘New Nature Writing’? Is it just another version of pastoral? Or do literary traditions change in response to new technological and economic challenges? In an age transformed by the internet and globalisation, in a world in which urban populations exceed those of rural areas and where climate change and global capitalism combine to drive unprecedented numbers of species to extinction, the call of the wild and the sense of place have come to seem more urgent than ever before. How does contemporary writing respond to these concerns and does it differ essentially from the literature of earlier periods? This course examines the long literary traditions of writing about Place and Nature, exploring continuities and contrasts from the Romantic period to the present day. The larger questions relating to text and place, the Anthropocene, the place of humanity, nature therapy, literature and the environmental crisis will form a framework for discussion, but the course will also focus closely on the individual, the tiny, the particular and the local, on textual and natural detail. We will consider, over several weeks, the relationship between the particular and the general in the literature of place and nature writing, new and old.

General Preliminary Reading (secondary reading for each seminar will be recommended week by week):

Archipelago, ed. Andrew McNeillie, 1–12
Bate, Jonathan, The Song of the Earth, Romantic Ecology
Carson, Rachel, Silent Spring
Cresswell, Timothy, Place
Heaney, Seamus, ‘Mossbawn’, The Placeless Heaven: Another Look at Kavanagh
Jamie, Kathleen, Findings
Lilley, Debora, New British Nature Writing: Literature, Literary Studies - 20th Century Onward
DOI:10.1093/oxfordhb/9780199935338.013.155
Mabey, Richard, Flora Britannica, The Unofficial Countryside
Macfarlane, Robert, The Old Ways
Marder, Michael, Plant Thinking
McCarthy, Michael, The Moth Snowstorm
Smith, Jos, *New Nature Writing*
Stafford, Fiona, *Local Attachments*
Williams, Raymond, *The Country and the City*

**Week One: The Parish and the Pastoral**

Robert Burns, ‘Poor Mailie’s Elegy’
John Clare, ‘June’, *The Shepherd’s Calendar*
Mark Cocker, *Claxton*
Seamus Heaney, *Mossbawn, Death of a Naturalist, Wintering Out, Glanmore Sonnets*
James Hogg, ‘Storms’ in *The Shepherd’s Calendar*
Francis Kilvert, *Diary*
Gilbert White, *The Natural History of Selborne*
Dorothy Wordsworth, *Grasmere Journals*

**Week Two: Arboreal**

Adrian Cooper (ed.) *Arboreal*
William Cowper, ‘The Poplars’, ‘Yardley Oak’
Robert Frost, ‘After Apple-Picking’, *Mountain Interval*
Gabriel Hemery, *The New Silva*
Kathleen Jamie, *The Tree House*
Alice Oswald, *Woods etc.*
Oliver Rackham, *The Ash Tree*

**Week Three: Walking with Clare**

Michael Longley, ‘Journey out of Essex’,
Andrew Kötting, *By Our Selves* (Film)
Iain Sinclair, *Edge of the Orison*
Week Four: The Nature Effect

Richard Mabey, *Nature Cure*

Helen Macdonald, *H is for Hawk*

William Wordsworth, ‘Lines written a few miles above Tintern Abbey’, *The Prelude* (esp Books 9-12)


Week Five: Living Mountains


Robert Macfarlane, *Mountains of the Mind*

John Muir, *Mountaineering Essays*

P.B. Shelley, ‘Mont Blanc’

Nan Shepherd, *The Living Mountain*


Week Six: Loss, Crisis, Repair?

J. A. Baker, *Peregrine*


Kathleen Jamie, ‘Crex Crex’ in *Findings*


Michael McCarthy, *The Moth Snowstorm*

*John Ruskin, The Storm Cloud of the Nineteenth Century*

The Spectacular Enlightenment

Dr David Taylor - david.taylor@ell.ox.ac.uk

In this course we will consider spectacle from the invention of spectacular public theatre in the Restoration to the pantomimes of the early nineteenth century. We will think about theatre not only as a visual art but as a medium, practice, and figure perhaps singularly equipped to probe the nature of visual experience and knowledge. In doing so, we will work across and bring into comparative relation the histories of dramatic form and theatrical production, on the one hand, and the intellectual history of the theatre as a constitutive constellation of Enlightenment metaphors: performance, the stage, and, perhaps most important, the spectator. We’ll read plays – tragedies, comedies, pantomimes – alongside works of philosophy, polemic, and prose fiction; we’ll encounter and reflect upon such cultural modes as empiricism, sentimentalism, and romanticism; and we’ll ask what it means to understand spectacle as a vital if always suspect epistemology.

Texts to purchase

Many of the texts we’ll be reading are only available through Early English Books Online (EEBO) and Eighteenth-Century Collections Online (ECCO), and in cases where you are asked to read excerpts of primary or critical material these will be provided for you. You will need to purchase the following editions:

- William Earle, *Obi; or, The History of Three Fingered Jack*, ed. Srinivas Aravamudan (Broadview)
- Helen Maria Williams, *Letters Written in France, in the Summer of 1790*, ed. Neil Fraistat and Susan S. Lanser (Broadview)

1. The new regime of/as spectacle

Primary texts:

- William Davenant, *A Proposition for Advancement of Moraltie, by a New Way of Entertainment of the People* (1653),
- ____*, The Cruelty of the Spaniards in Peru* (1658)
- Elkanah Settle, *The Empress of Morocco* (1673)


2. Science as spectacle

Primary texts:
• Thomas Shadwell, *The Virtuoso* (1676)

• Elizabeth Inchbald, *Animal Magnetism* (1788)


3. Society as spectacle, the self as spectacle

Primary texts

• Selections from Joseph Addison and Richard Steele, *The Spectator* (1711–12)

• Adam Smith, excerpts of *The Theory of Moral Sentiments* (1759)

• Joseph Addison, *Cato* (1713)


4. Race as spectacle

Primary texts:

• Aphra Behn, *Oroonoko* (1688)

• Thomas Southerne, *Oroonoko* (1695)

• William Earle, *Obi; or, The History of Three Fingered Jack* (1800)

• John Fawcett, *Obi; or, Three-Finger’d Jack: A Serio-Pantomime, in Two Acts* (1800)


5. Revolution as spectacle

Primary texts:

• John St. John, *The Island of St. Marguerite* (1789) [both the printed text and the mss. submitted to the Lord Chamberlain]


• Helen Maria Williams, *Letters Written in France, in the Summer of 1790* (1790)

6. The Popular as Spectacle

Primary texts

- David Garrick, *Harlequin’s Invasion* (1759)
- Charles Dibdin, *Edward and Susan. A Burletta Spectacle* (1803)
- ____, *Jack the Giant Killer. A Serio-Comic Pantomime* (1803)


Further reading


Literary London, 1820-1920

Dr Ushashi Dasgupta, Pembroke College (ushashi.dasgupta@pmb.ox.ac.uk)

This C-Course is about literature, geography, and modernity. London as we know it came into being during the long nineteenth century, and novelists, poets, journalists, social investigators and world travellers were irresistibly drawn to this space, determined to capture the growth and dynamism of the Great Metropolis. Do we have Pierce Egan, Henry Mayhew, Arthur Conan Doyle and Alice Meynell to thank for our conception of ‘the urban’? As our classes will show, these authors created the city to a certain extent, even as they attempted to describe it and to use it as a literary setting. In order to appreciate the sheer breadth of responses London inspired, we will discuss writing from across the century, with a coda on Virginia Woolf. We will explore the role of the city in forming identities and communities, the impact of space upon psychology and behaviour, and the movements between street, home, shop and slum. Each week, we will think about London’s relation to the nation and the world – the significance of the capital city in the history of imperialism and globalisation, and as a site of encounter between diverse groups of people. And finally, we will consider the central tension in all city writing: was the capital a place of opportunity and freedom, or was it dangerous and oppressive?

The character sketch was a major urban genre in the period, and accordingly, each of our classes will centre around a London ‘type’. As we move from character to character, we will begin to appreciate how cities fundamentally shape people – and how people leave their mark on the world around them.

Primary Reading

Before you arrive in Oxford, please try to read as many of the core works listed below as you can; a number of them are lengthy, and reward close and careful reading. Those that are difficult to source in hard copy are – in the main – available online. For more canonical titles, you could try editions from the Penguin Classics or Oxford World’s Classics series. Further extracts will be distributed once you’re here, during an introductory 0th Week meeting.

1. The Flâneur

This class will consider the figure of the walker, stroller, or lounger.

- Pierce Egan, Life in London, or the Day and Night Scenes of Jerry Hawthorn, Esq., and His Elegant Friend, Corinthian Tom, Accompanied by Bob Logic, the Oxonian, in Their Rambles and Sprees Through the Metropolis (1821).

- George Augustus Sala, Twice Round the Clock (1859).

2. The ‘Tough Subject’

Here, we’ll discuss the nature of urban poverty.

• Charles Dickens, *Bleak House* (1852–3) and ‘Night Walks’ (1861).


3. The Sinner

Alienated, stigmatised and threatening figures will take centre stage this week.


• Fergus Hume, *The Mystery of a Hansom Cab* (1886).


4. The Homemaker

This week’s discussion will address the relationship between the home and the city: who were the guardians of domestic space? Did they succeed in their attempts to keep the city at bay?

• George Gissing, *The Nether World* (1889) and *The Paying Guest* (1895).

• Extracts to be provided from Thomas and Jane Welsh Carlyle’s letters (to 1866) and Octavia Hill, *The Homes of the London Poor* (1875) and *Letters to Fellow Workers* (1864–1911).

5. The Modern Woman

How did women claim the city as their own at the turn of the century?


• Amy Levy, *The Romance of a Shop* (1888). Electronic copies of the Broadview edition are can be purchased on their website.
6. Coda: Virginia Woolf

We end with Woolf – writer and flâneuse.

- Extracts to be provided from Woolf’s short fiction and non-fiction.

Secondary Criticism

A week-by-week breakdown of recommended critical reading will be circulated at the start of the course. You could take a look at a few of the following suggestions before you arrive:


Deborah Parsons, *Streetwalking the Metropolis: Women, the City, and Modernity* (2000).


FS Schwarzbach, *Dickens and the City* (1979).


**Victorian and Edwardian Drama 1850-1914**

Dr Sos Eltis - [sos.eltis@bnc.ox.ac.uk](mailto:sos.eltis@bnc.ox.ac.uk)

Theatre was the most popular and vital artistic medium of the nineteenth century, with some 30,000 plays licensed for performance in the course of the century. By 1866 there were approximately 51,000 theatre seats available across London alone, drawing audiences across every social class. Influencing writers from Charles Dickens and Wilkie Collins to Mary Elizabeth Braddon and Henry James, the theatre was also a hugely profitable industry, which gained a new intellectual and literary standing by the *fin de siècle*. Whether in the hands of moral conservatives, socialists, Irish nationalists or suffragists, the theatre was also a potentially powerful force for political challenge and social disruption, as evidenced by the government's determination to retain a tight mechanism of state censorship.

This course will look at the development of the theatre from mid-nineteenth century though to the Edwardian period, across a wide range of genres, venues and performance styles. From melodrama to sensation drama, society play, Ibsenite problem play, theatre of ideas, women's suffrage theatre and realist 'new drama', the course will consider plays as texts, performances, political and social events, modes of discourse, disruptive pleasures, commercial ventures and an unpredictable mixture of all of these. Issues covered will include mechanisms of censorship, conditions of performance, reception, the historiography of theatre, the influence of specific performers, and the relation between nineteenth-century theatre and other artistic media, including the novel and early film.

There will be six weekly seminars, which will include student presentations and wide-ranging free discussion. There will also be opportunities to discuss presentations while they are being put together in advance of the seminars, and to discuss ideas, structures and approaches for each student's assessed essay.

**Week 1: MELODRAMA**

Primary texts: Douglas Jerrold, *Black-Ey'd Susan* (1829); Dion Boucicault, *The Octoroon; or, Life in Louisiana* (1859); G. R. Sims, *The Lights o’ London* (1881); Henry Arthur Jones, *The Silver King* (1882); Bernard Shaw, *The Devil's Disciple*

Possible further critical reading:

- Michael Booth, *English Melodrama*
- J. S. Bratton, Jim Cook, Christine Gledhill, *Melodrama: stage, picture, screen*
- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, melodrama and the mode of excess*


Elaine Hadley, *Melodramatic tactics: theatricalized dissent in the English marketplace, 1800–1885*

Michael Hays (ed), *Melodrama: the cultural emergence of a genre*

Robert Heilman, *Tragedy and melodrama: versions of experience*

Juliet John, *Dickens’s Villains: melodrama, character, popular culture*

Michael Kilgariff, *The Golden Age of Melodrama: twelve 19th-century melodramas*

Frank Rahill, *The World of Melodrama*

Theresa Rebeck, *Your cries are in vain: a theory of the melodramatic heroine*

James Redmond, *Melodrama*

James L. Smith, *Melodrama*

**Week 2: BOX-OFFICE FAVOURITES AND SENSATION DRAMAS**


Possible further critical reading:

John McCormick, *Dion Boucicault*

Richard Fawkes, *Dion Boucicault: a biography*

Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*

Townsend Walsh, *The Career of Dion Boucicault*

Deirdre McFeely, *Dion Boucicault: Irish Identity on stage*

Katherine Newey, *Women’s Theatre Writing in Victorian Britain*

**Week 3: SOCIETY DRAMA AND PROBLEM PLAYS**

Woman (1894)

Possible further critical reading:

Richard Cordell, *Henry Arthur Jones and the modern drama*

John Dawick, *Pinero: a Theatrical Life*


Richard Foulkes (ed.), *British Theatre in the 1890s: Essays on Drama and the Stage*

Hamilton Fyfe, *Sir Arthur Pinero’s plays and players*

Penny Griffin, *Arthur Wing Pinero and Henry Arthur Jones*

Doris A. Jones, *The Life and Letters of Henry Arthur Jones*

Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*


James McFarlane, ed., *The Oxford Ibsen* (7 vols.)


**Week 4: OSCAR WILDE AND GEORGE BERNARD SHAW**

Wilde primary texts: *Lady Windermere’s Fan, Salome, A Woman of No Importance, An Ideal Husband, The Importance of Being Earnest*


Possible further critical reading:

Karl Beckson, *Oscar Wilde: The Critical Heritage*

Sos Eltis, *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde*

Regina Gagnier, *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*
Joel Kaplan and Sheila Stowell, *Theatre and Fashion, from Oscar Wilde to the Suffragettes*
Norbert Kohl, *Oscar Wilde, Works of a Conformist Rebel*
Kerry Powell, *Oscar Wilde and the Theatre of the 1890s*
  *Acting Wilde: Victorian sexuality, theatre and Oscar Wilde*
Peter Raby, *Oscar Wilde*
Peter Raby (ed.), *The Cambridge Companion to Oscar Wilde*
Frederick S. Roden (ed), *Palgrave Advances in Oscar Wilde Studies*
Neil Sammels, *Wilde style: the plays and prose of Oscar Wilde*
George Sandalescu (ed), *Re-discovering Wilde.*
William Tydeman (ed), *Wilde: Comedies*
Anne Varty, *A Preface to Oscar Wilde*
Katharine Worth, *Oscar Wilde*
Tracy C Davis, *George Bernard Shaw and the Socialist Theatre*
Bernard Dukore, *Shaw’s Theatre*
T. F. Evans (ed.), *Bernard Shaw: The Critical Heritage,*
Nicolas Grene, *Bernard Shaw: A Critical View*
D. A. Hadfield and Jean Reynolds (eds.), *Shaw and Feminisms: on stage and off*
Michael Holroyd, *Bernard Shaw, vol.s 1 & 2 – v good and detailed critical biography*
C.D. Innes (ed.), *The Cambridge Companion to Bernard Shaw*
Brad Kent (ed.), *George Bernard Shaw in Context*
Martin Meisel, *Shaw and the Nineteenth Century Theatre*
Margery Morgan, *The Shavian Playground*
Maurice Valency, *The Cart and the Trumpet: The Plays of George Bernard Shaw*
Also v useful – Shaw on everyone else’s drama: George Bernard Shaw, *Our Theatre in the Nineties* (3 vols), and *The Drama Observed* (ed. Dukore).

**Week 5: NEW DRAMA**


Michael R. Booth and Joel Kaplan, *Edwardian Theatre: Essays on performance and the stage*
Jean Chothia, *English Drama of the Early Modern Period, 1890–1940*
Ian Clarke, *Edwardian Drama: a critical study*
Katharine Cockin, *Edith Craig and the Theatres of Art*
Tracy C. Davis and Ellen Donkin, *Playwriting and Nineteenth-Century British Women*
Jan MacDonald, *The New Drama, 1900–1914*
Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*
James Woodfield, *English Theatre in Transition, 1881–1914*

**Week 6: SUFFRAGE DRAMA**

Primary texts: Elizabeth Robins, *Votes for Women!* (1907); Cicely Hamilton, *Diana of Dobson’s* (1908); Gitia Sowerby, *Rutherford and Son* (1912);

Naomi Paxton (ed.), *The Methuen Drama Book of Suffrage Plays*

Possible further critical reading:


Katharine Cockin and Glenda Norquay, *Women’s Suffrage Literature: Suffrage Drama*

Vivien Gardner and Susan Rutherford (eds.) *The New Woman and Her Sisters: Feminism and Theatre, 185–1914*

Julie Holledge, *Innocent Flowers: Women in Edwardian Theatre*

Katherine Newey, *Women’s Theatre Writing in Victorian Britain*

Sheila Stowell, *A Stage of their Own: Feminist Playwrights of the Suffrage Era*

Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*

Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907–1914*

A large number of these plays are available online at [http://victorian.worc.ac.uk/modx/](http://victorian.worc.ac.uk/modx/) (a digital archive of Lacy’s Acting editions of Victorian plays), through the Bodleian’s SOLO catalogue, and at a number of other sites. Below is a list of widely available anthologies of Victorian and Edwardian plays. In the case of a couple of plays not in print, photocopies or electronic copies of the manuscripts will be provided.

**ANTHOLOGIES**


NINETEENTH-CENTURY PLAYS (OUP, 1972), ed. George Rowell. Contents:


VICTORIAN THEATRICALS: from Menageries to Melodrama, ed. Sara Hudston. Contents: John Walker, _The Factory Lad_; T.W. Robertson, _Society_; W.S. Gilbert, _The Mikado_; Arthur Wing Pinero, _The Second Mrs Tanqueray_. By also includes excerpts from fiction and non-fiction sources on Victorian theatre.

THE BROADVIEW ANTHOLOGY OF NINETEENTH-CENTURY BRITISH PERFORMANCE, ed. Tracy C. Davis. Contents: George Colman, the Younger, _The Africans_; or, _War, Love, and Duty_ (1808); Col. Ralph Hamilton, _Elphi Bey_; or, _The Arab’s Faith_ (1817); James Smith and R.B. Peake, _Trip to America_ (1824); George Henry Lewes, _The Game of Speculation_ (1851); Christy’s Minstrels; Dion Boucicault, _The Relief of Lucknow_ (1862); T.W. Robertson, _Ours_ (1866); B.C. Stephensen and Alfred Cellier, _Dorothy_ (1886); Joseph Addison, _Alice in Wonderland_; or, _Harlequin, the Poor Apprentice, the Pretty Belle, and the Fairy Wing_ (1886); J.M. Barrie, _Ibsen’s Ghost_; or, _Toole Up-to-Date_ (1891); Paul Potter, _Triby_ (1895); Netta Syrett, _The Finding of Nancy_ (1902)

GENERAL CRITICISM
Michael Booth, *Theatre in the Victorian Age*

______, *Prefaces to English Nineteenth-Century Theatre*

______, *Victorian Spectacular Theatre*

Jacky Bratton (ed.), *Acts of Supremacy: the British Empire and the Stage, 1790-1930*

Jacky Bratton, *The Making of the West-End Stage: marriage, management and the mapping of gender in London, 1830–70*

Jean Chothia, *English Drama of the Early Modern Period, 1890-1940*

______, *André Antoine (1991)*

Tracy C. Davis, *Actresses as Working Women: their Social Identity in Victorian Culture*

______, *The Economics of the British Stage, 1800-1914*

______, *Women and Playwriting in nineteenth-century Britain*

Tracy C. Davis and Peter Holland, *The Performing Century: Nineteenth-Century Theatres History*

Tracy C. Davis and Ellen Donkin, *Playwriting and Nineteenth-Century British Women*

Joseph Donohue (ed.) *The Cambridge History of British Theatre: Vol.2, 1660–1895*


Victor Emeljanow, *Victorian Popular Dramatists*

Richard Ffoulkes (ed.), *British Theatre in the 1890s: Essays on Drama and the Stage*

Vivien Gardner and Susan Rutherford (eds.) *The New Woman and Her Sisters: Feminism and Theatre, 185–1914*

Russell Jackson, *Victorian Theatre*

Anthony Jenkins, *The Making of Victorian Drama*

Baz Kershaw (ed.), *The Cambridge History of British Theatre: Vol.3, Since 1895*

Gail Marshall, *Victorian Shakespeare*

Martin Meisel, *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*


Tiziana Morosetti (ed.), *Staging the Other in Nineteenth-Century British Drama*
Katherine Newey, *Women’s Theatre Writing in Victorian Britain*

Katherine Newey, Jeffrey Richards and Peter Yeandle (eds), *Politics, performance and popular culture: theatre and society in nineteenth-century Britain*

Kerry Powell (ed), *The Cambridge Companion to Victorian and Edwardian Drama*

______, *Women and Victorian Theatre*

George Rowell, *The Victorian Theatre, A Survey*

George Rowell (editor), *Victorian Dramatic Criticism*

Kenneth Richards and Peter Thomson (editors), *Essays on Nineteenth-Century British Theatre*

Claude Schumacher, ed., *Naturalism and Symbolism in the European Theatre*

J. R. Stephens, *The Censorship of English Drama, 1824–1901*

______, *The Profession of the Playwright: British Theatre 1800–1900*

George Taylor, *Players and Performances in the Victorian Theatre*

Sheila Stowell and Joel Kaplan, *Theatre and Fashion from Oscar Wilde to the Suffragettes*

John Stokes, *Resistible Theatre: Enterprise and Experiment in the late nineteenth century*

Lynn Voskuil, *Acting naturally: Victorian theatricality and authenticity*

Hazel Waters, *Racism on the Victorian Stage: representation of slavery and the black character*

Raymond Williams, *Modern Tragedy*

Katharine Worth, *Revolutions in Modern English Drama*

Edward Ziter, *The Orient on the Victorian Stage*
Modern Irish–American Writing and the Transatlantic
Dr Tara Stubbs

Handouts, links to, and/or PDFs of the secondary reading will be provided in advance of the class.

Students will be encouraged to bring along examples from primary texts as part of their presentations.

Week 1: What is ‘Irish–American Writing’?


Week 2: Narratives of Crossing

James Joyce, ‘Eveline’, from Dubliners (1914; Oxford World Classics edition preferred)

Brian Friel, Philadelphia Here I Come! (London: Faber, 1965)

Colm Toibín, Brooklyn (2009)

Week 3: Irish–American Poetry

Michael Donahy, selections from Dances Learned Last Night: Poems, 1975–1995


Marianne Moore, ‘Sojourn in the Whale’ and ‘Spenser’s Ireland’, from Complete Poems
Wallace Stevens, ‘The Irish Cliffs of Moher’ and ‘Our Stars Come from Ireland’, from *Collected Poems*


**Week 4: America Looks to Ireland**


**Week 5: Ireland Looks to America**


**Week 6: Race**


Introduction and Chapter 1. [Photocopy/ PDF].


**Further Reading**

1) **Primary Texts**


2) **Secondary Texts**


3) *Irish–American History*

(N.B. Some of these texts [marked with *] are now quite dated and display considerable political bias, but are useful as examples of the contentious nature of the subject matter!)


Charles Callan, *America and the Fight for Irish Freedom, 1866–1922* (New York: Devon Adair, 1957).*


T. Ryle Dwyer, *Irish Neutrality and the USA* (Dublin: Gill and Macmillan, 1977).*


**Virginia Woolf: Literary and Cultural Contexts**

**Dr Michael Whitworth, Merton College**

This course aims to place Woolf’s novels and other writings in dialogue with texts by her contemporaries. Although Woolf often emphasised her formal originality, the course will ask about the ways that the idea of genre might retain some value in relating Woolf’s works to the works of others. The course also aims to ask about the value and limits of understanding literary context in terms solely of texts: what happens to non-literary texts when they are reworked in literary ones? how can we deal with contexts that are, in the first instance, non-verbal? For students who are already familiar with a wide range of Woolf’s writing, the course is an opportunity to explore writings by her contemporaries, and to examine ideas of historical contextualization.

**Week 1: Modes of Contextualization**

*Mrs Dalloway* (1925) and *The Waves* (1931)

The first week will concentrate on two novels and a range of critical texts in order to consider what we mean by contextualization.

**Week 2: Forms of Essay Writing**

*Selected Essays*, ed. D. Bradshaw; *A Room of One’s Own and Three Guineas*, ed. A. Snaith; *The London Scene* (written 1931)

These essays will be supplemented by others by Woolf, and you will find others by her contemporaries in their original print contexts using the Bodleian's holdings.

**Week 3: Materiality: domestic and urban spaces**


Ford (Hueffer), Ford Madox. *The Soul of London* (also available as part of *England and the English*).


**Week 4: Life–Writing as a genre: bildungsroman and biography**


*Other writers, in order of priority:*


It would be advantageous to be aware of Victorian and early twentieth-century examples of bildungsroman, e.g., Dickens’s *Great Expectations*, George Eliot’s *The Mill on the Floss*, D. H. Lawrence’s *Sons and Lovers*, James Joyce's *Portrait of the Artist as a Young Man*.

**Week 5: The Group and the Family.**

*Mrs Dalloway* (1925), *The Waves* (1931), *The Years* (1937). (You could also additionally bring in *Night and Day* (1919), *To the Lighthouse* (1927), and *Between the Acts* (1941)).

*Other writers:*

Lawrence, D. H. *The Rainbow* (1915), and/or Galsworthy, as examples of the family saga genre.


Romes, Jules. *Death of a Nobody* (translation of *Mort de quelqu’un*) (available as a PDF through the Bodleian catalogue (link to Haithi Trust)) (as an example of unanimist writing.)

Harrison, Jane. ‘Unanimism: a study of conversion and some contemporary French poets: being a paper read before "the Heretics" on November 25, 1912’ (1912) (available as a PDF through the Bodleian catalogue).

**Week 6: War and Civilization.**

*Mrs Dalloway* (1925), *Between the Acts* (1941), *Three Guineas* (1938); also reconsider *The Years* (1937).

*Other primary texts:*


Bell, Clive. *Peace at Once* (1915) (to be provided as a PDF).

Starr, Mark. *Lies and Hate in Education* (1929) (extracts to be provided as a PDF).

**EDITIONS**

For Woolf’s novels, you should obtain the most recent Oxford World’s Classics editions. In term-time, you should also refer to the available editions in the Cambridge Edition, which at present (May 2019) cover *Night and Day, Mrs Dalloway, Orlando, The Waves, The Years,* and *Between the Acts; Jacob’s Room* is forthcoming.

**SECONDARY READING**
This is a brief list of preparatory secondary reading; fuller lists of secondary material will be provided at the start of the term.


American Fiction Now

Dr Michael Kalisch

In this course, we will consider a range of 21st-century novels and short stories within a longer literary genealogy, paying particular attention to questions of periodisation ‘after postmodernism’. Tracking the routes taken by recent American writing beyond the borders of the United States – whether to Europe, Africa, India, or the Middle East – we will ask how contemporary fiction contests the boundaries of the nation’s literature. We will focus on the ways in which the contemporary novel engages with history, from recent events such as the 2008 financial crisis, to the long legacy of slavery. Each week, primary texts will be paired with critical material from the Further Reading list.

1) Beginning with Postmodernism


2) Histories

Marilynne Robinson, Gilead (2004); George Saunders, Lincoln in the Bardo (2017)

3) Gentrifiers

Dinaw Mengestu, The Beautiful Things That Heaven Bears (2007); Benjamin Markovits, You Don’t Have To Live Like This (2015)

4) Short Cuts


5) Homeland

Nicole Krauss, Forest Dark (2017); Joshua Cohen, Moving Kings (2017)

6) Journeys

Teju Cole, Open City (2011); Chimamanda Ngozi Adichie, Americanah (2013)

Further Reading

- Lauren Berlant, Cruel Optimism (2011)
- Nicholas Dames, “The Theory Generation”, *n+1* (October 2012)
- Jeffrey Eugenides, *The Marriage Plot* (2011)
- Jonathan Evans, *The Many Voices of Lydia Davis* (2016)
- Fiona Green (ed.), *Writing for The New Yorker* (2016)
- David Harvey, *Spaces of Hope* (2000)
- Andrew Hoberek, “Introduction: After Postmodernism”, *Twentieth Century Literature*, 53:3 (Fall 2007)
- Philip Roth, “I Always Admired Your Fasting’; or, Looking for Kafka” (1972)
- Werner Sollors, “Cosmopolitan Curiosity in an Open City”, *New Literary History*, 49:2 (Spring 2018)
Prison Writing and the Literary World

Dr Michelle Kelly - michelle.kelly@ell.ox.ac.uk

The scale of mass incarcerations that characterized the twentieth and twenty-first centuries, the willingness of states to imprison political opponents, and the new prominence within the literary field of forms of testimony and life writing, have together produced a body of writing that is both highly attentive to the experience of incarceration and to its power as a form of political writing. At the same time, the prisoner of conscience, especially the imprisoned writer, acquired increasing moral authority in the global public sphere, becoming a foundational figure within human rights discourse, while literacy, writing, and cultural programmes have become part of the prison’s rehabilitative function in some parts of the world.

This course will focus on writing representing or produced under conditions of incarceration in the later twentieth and early twenty-first centuries. Incorporating writing from locations like newly independent African states, the US, the UK, Ireland, and South Africa, the course aims to map prison writing as a distinctive form, shaped both materially and formally by the conditions in which it was created, but nonetheless integral to broader patterns of literary and cultural production in the later twentieth and early twenty-first centuries. The selection of texts ranges across key historical moments (the Cold War, decolonization, the war on terror), and a wide range of locations, both core and peripheral, and enjoy varying degrees of global circulation. In this way, the course aims to interrogate the extent to which prison writing is a genre of world literature, and to consider its potential to reconfigure the coordinates of the literary world. As the course progresses, we will test the appropriateness of particular critical and theoretical frameworks to this distinctive form of writing. How does prison writing fit within the field of postcolonial literature, or the various paradigms of world literature? To what extent might it challenge some of these models? What do examples of prison writing tell us about the relationship between the writer and the state? Is prison writing a form of resistance literature, as Barbara Harlow describes it, or is it more appropriately considered within the sphere of the biopolitical? Drawing on legal and archival materials we will consider the circulation of prison writing within the literary field, and in the case of texts by imprisoned writers, their relationship to the writers’ reputation and oeuvre. The discussion will critically consider the circulation and prominence achieved by some of these texts, reading them in relation to forms like autobiography and confession, as well as legal testimony. But it will also take seriously the privileged position granted to writing and reading within this body of work.

Please read as many of the primary texts as possible before the start of term. Seminar preparation will also involve theoretical and critical readings which will be circulated.

Week 1 Fictions of Incarceration


Alan Sillitoe, *The Loneliness of the Long Distance Runner* (1959)

Steve McQueen (Dir), *Hunger* (2008) (Screening will be arranged at the start of term)

**Week 2 The Writer and the Postcolonial State**

Wole Soyinka, *And the Man Died* (1972)


Ngugi wa Thiongo, *Detained* (1981)

**Week 3 Race and Incarceration**


**Week 4 Apartheid South Africa**

Ruth First, *117 Days* (1965)


**Week 5 War on Terror**


Gillian Slovo and Victoria Brittain, *Guantanamo: Honor Bound to Defend Freedom*

**Week 6 Prison Writing and Institutions**


*The PEN Handbook for Writers in Prison*
Extracts from Benenson, the PEN Handbook and other materials will be circulated.

**Suggestions for further reading:**


Judith Butler, *Frames of War*.


Maud Ellman, *Hunger Artists*


Neelika Jayawardene, ‘Leak, Memory.’ The New Inquiry


Hilary Term C-Courses

Old Norse

Professor Heather O’Donoghue (heather.odonoghue@ell.ox.ac.uk)

This course is designed to be flexible enough to meet two needs. On the one hand, beginners in Old Norse will be introduced to a varied range of Old Norse Icelandic prose and poetry, and be able to set these texts in their historical and cultural contexts. On the other, those who have already studied some Old Norse will be able to focus on texts directly relevant or complementary to their own interests and expertise.

There will be language classes in Old Norse, and a series of introductory classes on the literature, in Michaelmas Term 2019. These classes are mandatory for anyone who wishes to do the option in Hilary Term but has not done any Old Norse at undergraduate level. Prospective students are very welcome to contact Heather O’Donoghue with any queries.

Preliminary Reading List

Language:


Michael Barnes, *A New Introduction to Old Norse, Part I Grammar* (London: Viking Society for Northern Research, 1999)

Old Norse-Icelandic literature:


Carolyne Larrington, et.al., *A Handbook to Eddic Poetry* (Cambridge, 2016)

Vésteinn Ólason, *Dialogues with the Viking Age* (University of Chicago Press, 1998)

**Translations:**


Age of Alfred

Dr Francis Leneghan - francis.leneghan@ell.ox.ac.uk

Outline: King Alfred of Wessex (871–99) has been accused of many things, including the invention of English prose, the Anglo–Saxon kingdom and even the idea of “Englishness”. But recent scholarship has questioned the extent of the king’s personal involvement in the so-called ‘Alfredian renaissance’. This course will interrogate these issues by exploring the burgeoning vernacular literary culture associated with Alfred’s court and its wider impact on English writing and society in the ninth and tenth centuries. Texts will be studied in Old English, so some prior knowledge of the language will be required. Key texts will include the Old English translations of the following works:

- Gregory the Great, *Pastoral Care*
- Boethius, *The Consolation of Philosophy*
- St Augustine, *Soliloquies*
- Psalms 1–50
- Orosius, *Seven Books of History Against the Pagans*

We will also look at other important contemporary vernacular works such as Alfred’s Lawcode (*Domboc*), Wæferth’s translation of Gregory’s *Dialogues*, Bald’s *Leechbook* and *The Anglo–Saxon Chronicle* (MS A), and Latin texts such as Asser’s *Life of Alfred*, while considering continental influences on Alfredian writing.

Editions and translations:


Bately, Janet M., ed. *The Old English Orosius*, EETS, ss. 6 (Oxford, 1980).


— — — — ed. and transl. *The Old English Boethius with Verse Prologues and Epilogues Associated with King Alfred* (Harvard, 2012) [Facing-page translation of C-text, i.e. prosimetrical OE *Boethius*, as well as various Alfredian prologues and epilogues].


**Recommend preliminary reading:**


—— — —. 'Did King Alfred Actually Translate Anything? The Integrity of the Alfredian Canon Revisited', *Medium Ævum* 78 (2009), 189–215.


Frantzen, Allen J. *King Alfred* (Boston, 1986).


Devotional Texts and Material Culture c. 1200–1500

Dr. Annie Sutherland (Somerville) and Dr. Jim Harris (Ashmolean)

This C course is intended to function as an innovative exploration of the devotional culture of the Middle Ages, co-taught throughout by Drs. Sutherland and Harris. The considerable and varied literature of the period 1200–1500 will be its primary focus. We will cover a range of texts, from the 13th century *Ancrene Wisse* to the 15th century *Mirror of the Blessed Life of Christ* (given the length of many of the proposed texts, in certain weeks we will recommend that students read selected extracts rather than works in their entirety). However, by combining literary work with the handling of relevant physical objects, we hope to encourage students towards a meaningful appreciation of the materiality of medieval devotional practice. We aim to equip students to read both texts and objects, and to recognise the affinities and disparities between textual and material literacies. All seminars will take place in the Ashmolean’s teaching rooms, so as to facilitate access to the objects and images under consideration.

COURSE OUTLINE

Week 1

TRAVELLING AND STAYING PUT

*This week, we explore texts and objects associated with personal devotional practice. The materials selected encourage students to think about the itinerant devotion of the pilgrim alongside the stationary devotion of the enclosed religious.*

*Primary Texts*

**ANCRENE WISSE**


**PIERS PLOWMAN**


*Margery Kempe’s BOOK*

[Windeatt, B. (ed.), *The Book of Margery Kempe* (2000)]

**MANDEVILLE’S TRAVELS**


*Ashmolean Objects*

AN1997.3 Pilgrim badge of John Schorne
**Week 2**

**WOMEN AND MEN**

This week, we explore the role played by gender in medieval devotional culture. We will consider men as makers of objects and as authors of texts intended for women, as well as considering women as patrons and authors. The texts and objects selected will also enable us to think about the gendered relationship between Christ and his mother, between Christ and the devotee, and between the devotee and Mary.

* **Primary Texts**

Richard Rolle’s **ENGLISH EPISTLES**


Julian of Norwich’s **REVELATIONS**


Margery Kempe (ed. Windeatt, as above)

* **Ashmolean Objects**

WA2013.1.8 Virgin and Child reliquary, parcel gilt silver, enamel, rock crystal

WA1908.220 Lamentation over the Dead Christ, enamel on copper, c.1480

AN2008.10 Ivory triptych panel of the Crucifixion and the Virgin and Child Enthroned

**Week 3**

**SAINTS AND NARRATIVE**

This week, we explore the pervasive role played by hagiography in the devotional culture of the period. Considering relevant texts and objects alongside each other, we will encourage students to think about the ways in which literary and material depictions of saintly lives and deaths complement (and sometimes contradict) each other.
* **Primary Texts**

The saints’ lives of *THE KATHERINE GROUP*

[Huber, E.R. and Robertson, E. (eds.), *The Katherine Group (MS Bodley 34)* (2016)]

Selected lives from *THE SOUTH ENGLISH LEGENDARY*

[D'Evelyn, C. and Mill, A.J. (eds.), *The South English Legendary* 3 volumes, EETS os 235, 236, 244 (1956–9)]

Selected lives from *THE GILTE LEGENDE*


* **Ashmolean Objects**

AN1836 p.146.488, Alabaster relief of the Martyrdom of St Bartholomew, c.1400–1450

Alabaster relief of the Martyrdom of St Erasmus

WA1933.22, St Sebastian, oil on panel, Southern Germany c.1450

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**Week 4**

**BODIES AND WOUNDS**

This week, we consider the iconography of Christ’s body in (and as) text and object. The literary and material witnesses selected will encourage students to reflect on the ways in which each contributes to the meditative experience of the user. The rich symbolism of Christ’s wounds will be a particular focus of attention.

* **Primary Texts**

The prayers of the *WOOING GROUP*

[Thompson, W.M. (ed.), *þe Wohunge of ure Lauerd* EETS os 241 (1958)]

Passion Lyrics and Charters of Christ


Richard Rolle’s Passion Meditations (ed. Ogilvie–Thomson, as above)

Selected chapters from Julian of Norwich (ed. Windeatt, as above) and Margery Kempe (ed. Windeatt, as above)

* **Ashmolean Objects**
Woodcut of the Wounded Sacred Heart with the Arma Christi
AN1927.6371 Pilgrim token mould with the head of John the Baptist
Woodcuts of St Bridget of Sweden Adoring the Man of Sorrows

Week 5
ORDERS AND INSTITUTIONS

This week, we consider the role played by monastic and fraternal orders in the circulation of devotional texts and objects. The selected texts, with Franciscan and Carthusian affiliations respectively, will be viewed alongside objects which illuminate the part played by the Franciscans and Dominicans, among others.

* Primary Texts
Pseudo-Bonaventuran Passion Meditations
[Bartlett, A.C. and Bestul, T.H. (eds.), Cultures of Piety (1999)]
Nicholas Love’s MIRROR OF THE BLESSED LIFE OF CHRIST

* Ashmolean Objects
AN2009.69, The seal of the Carmelite Prior of Oxford
WA1949.104, Limoges pyx, copper alloy, gilding, enamel
Crucifixion woodcuts in Franciscan and Dominican traditions

Week 6
RECAP AND PRESENTATIONS

This week, we will ask all students to prepare brief presentations on their chosen texts / objects. In a collaborative session, we will encourage student feedback and reflection on individual presentations.

GENERAL LITERARY BIBLIOGRAPHY

*Introductory
Brown, P. (ed.), *A Companion to Medieval English Literature and Culture 1350–1500* (2007) [this is a particularly good place to start – a very accessible introduction to themes and preoccupations in the literature of the period]

Scanlon, L., *Cambridge Companion to Medieval English Literature* 1100–1500 (2009) (available at [http://universitypublishingonline.org/cambridge/companions/]) [I would also recommend this as a starting point]

Turner, M. (ed.), *A Handbook of Middle English Studies* (2013) [this contains a lot of useful material]


*Ancrene Wisse*, Wooing Group, 13th C texts and traditions


Lipton, S., ‘The Sweet Lean of his Head’: Writing about Looking at the Crucifix in the High Middle Ages* Speculum* 80 (2005), 1172–1208


*Hagiography*


Head, T., "Hagiography." In K.M. Wilson and N. Margolis (ed.) *Women in the Middle Ages: An Encyclopedia*


Lewis, K.J., ‘Male Saints and Devotional Masculinity in Late Medieval England’ *Gender and History* 24 (2012), 112–33


*Rolle, Julian, Margery, 14th C Lyrics and Passion Meditations*


Bale, A., *Feeling Persecuted: Christians, Jews and Images of Violence in the Middle Ages* (2010), esp. chapters 5 & 6 [accessible online via SOLO]


Duncan, T.G. (ed.), *A Companion to the Middle English Lyric* (2005)


Jager, E., ‘The Book of the Heart: Reading and Writing the Medieval Subject’ *Speculum* 71 (1996), 1–26


Rubin, M. *Corpus Christi: the Eucharist in Late Medieval Culture* (1991)


Stanbury, S., ‘The Virgin's Gaze: Spectacle and Transgression in Middle English Lyrics of the Passion’, *PMLA*, 106 (1991), 1083–93


Woolf, R., *The English Religious Lyric in the Middle Ages* (1968)

* Mandeville, Langland and Pilgrimage


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**Preparation for Week 1 Class**

The more primary reading that you can do, the better! But please ensure that you have read –

*Ancrene Wisse, Preface, Part 2, Part 6, Part 8*


OR

Millett has also produced a fantastic translation of the text, which corresponds page by page with her EETS edition – Millett, B., Ancrene Wisse: Guide for Anchoresses. A Translation (2009)]

**Piers Plowman, Prologue, Passus V, Passus VI**


[Again, there is an excellent translation – Schmidt, A.V.C., Piers Plowman – A New Translation of the B Text (2009)]

**Margery Kempe’s Book, chapters 26, 27, 28, 29**


OR


OR

Staley, L. (ed.), The Book of Margery Kempe – Norton Critical Editions (2001) (This one is useful as it also contains a range of secondary reading)

[There are also two good translations – Windeatt, B. (trans.), The Book of Margery Kempe (2000) and Bale, A. (trans.), The Book of Margery Kempe (2015)]

**Mandeville’s Travels, chapters 1, 2, 24**


OR


[There’s also an excellent translation – Bale, A. (trans.), John Mandeville – the Book of Marvels and Travels (2012)]

We are not requiring you to read all of the primary texts in full, simply because they are so big. Having said that, it’s really important that you have a sense of their broad contents, structure etc. So please do use the preceding bibliography to read about and around all 4 of the texts. As you are reading, please bear in mind the following questions –

* What do the texts tell us about the realities of / attitudes towards pilgrimage / travel in the Middle Ages?
* What do they tell us about the realities of / attitudes towards enclosure / solitude?

* How and why do the texts use pilgrimage and/or enclosure metaphorically?

We would also like to ask for four volunteers to each present briefly on these issues in relation to each of the texts (one volunteer per text). By *briefly*, we really do mean *briefly* – no more than five minutes. We will aim to hear all participants presenting at least twice over the course of the term but on this occasion, we will simply select those who reply to this email most promptly!

**NB** – in general, we are very happy for you to read the primary texts in translation if you are short of time or struggling with the language (*Ancrene Wisse* and *Piers Plowman* are particularly demanding, while Margery and Mandeville are a bit easier). But when you are presenting, please include the Middle English as well as the translation. And remember that when you come to write your essays for this course, you will be expected to quote from and analyse the Middle English – so it is important to begin to become familiar with it.
The Pearl Poet

Professor Helen Barr

This course will explore a range of critical approaches to the four poems contained in British Library Cotton Nero A.x: *Pearl, Patience, Cleanness*, and *Sir Gawain and the Green Knight*. The topics we will discuss will include time and space, gender and sexuality, aesthetics, social environment, and theology.

Preliminary reading:

*Poems of the Pearl Manuscript* ed. M.Anderson and R.A.Waldron (Exeter UP, 1987)


R.J. Blanch and Julian N Wasserman, *From Pearl and to Gawain: Form to fynisment* (1995)


---. *An Introduction to the Gawain-Poet* (1996)


The New Theatre History: Dramatists, Actors, Repertories, Documents

Professor Bart Van Es

Some of the most exciting current work on Shakespeare and other early modern dramatists falls under the heading of ‘theatre history’. Through a re-examination of evidence, long-established orthodoxies in the story of British drama are being challenged. The compositional dates and authorial attributions of specific plays are no longer fixed in the way they were once thought to be. *Arden of Faversham*, *Edward III*, and *The History of Cardenio*, for example, are all included in the 2016 Oxford *Complete Works of Shakespeare*, while *Macbeth* and *Measure for Measure* are featured, as ‘genetic texts’, in *Thomas Middleton: the Collected Works*. Previously monolithic entities such as ‘the playtext’ or ‘dramatic character’ are now claimed by many scholars to be much less fixed as categories. At the same time, while old certainties are being challenged, new subjects for study have emerged into the discipline. There are now monographs that chart the histories of individual acting companies such as The Queen’s or The Admiral’s Men, for example. Topics including ‘co-authorship’, ‘textual revision’, and ‘theatrical rehearsal’ are being studied at length for the first time.

This is a vibrant time for theatre history, but the conclusions of the new movement are by no means beyond dispute. Given the uncertain terrain, it is therefore imperative that graduate students become aware of current debates and the evidence they draw upon. In the first place, theatre history is a rich area for original research projects. Second, because theatre history is challenging long-established beliefs, knowledge of the subject is now important in other sub-disciplines, such as book history, the study of politics, the study of literary patronage, and ‘authorship studies’.

This course will familiarize you with the research methodologies and documents that underlie the new history. We will look at repertory study, co-authorship, and company identity and at categories of document such as the ‘actor’s part’, the ‘backstage plot’, and the so-called ‘foul papers,’ or rough copy, produced by dramatists. Each week discussion will focus on an individual play as well as on a class of documents. Dramatists touched on will include Shakespeare, Marlowe, Jonson, and Fletcher alongside lesser-known figures like Munday, Daborne, and Broome. By the end of the course, students should be in a position to understand and critique the assumptions made by modern editors (including those of the Oxford Shakespeare). They should also be equipped to produce fresh research.

General Background Reading


Week 1: Change at one Playhouse: Dr Faustus at the Rose

Philip Henslowe, who was financially responsible for the Admiral’s Men at the Rose theatre, and whose son-in-law Edward Alleyn was his theatre’s lead actor, has left telling contextual documents about early modern theatre. Using a play for which Henslowe paid for writing, props and revisions, Christopher Marlowe’s *Dr Faustus*, we will consider what contextual documents can reveal about plays. Questions raised in the class include: 1) What do financial lists reveal about the theatrical process, and what do they hide? 2) What do Henslowe’s diary entries tell us about collaboration and can you trace the result in the two versions of *Dr Faustus*? 3) How does knowing more about Edward Alleyn affect our reading of Faustus (in one or other form)? 4) How can prop and costume lists help us analyze *Dr Faustus*? 5) How does the date of publication of the A and B texts of *Dr Faustus* modify our knowledge of the play’s relationship to Henslowe? 6) What does *Dr Faustus* tells us about Marlowe’s agency and identity as an author?

Primary Texts

Faustus: Facsimile

1604

1616
http://eebo.chadwyck.com/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=V21791

Faustus Editions


**Henslowe Facsimile**


**Henslowe Editions**


**Secondary Reading:**


**Presentations**

**Presentation 1:** Give an account of the two texts of *Faustus* (A and B) and theories about their relationship to each other, etc. Use the introduction to Christopher Marlowe, *Doctor Faustus, A- and B- Texts (1604, 1616)*, ed. David Bevington and Eric Rasmussen, Revels (Manchester: Manchester University Press, 1993) as a source.

Week 2: Change: *The Malcontent* at St Paul’s and the Globe; *Orlando Furioso* in ‘Part’ and Printed Play

This week we’ll compare printed texts of John Marston’s *The Malcontent*. It was published three times in 1604, once in earlier form and twice in revised form including additions and a new induction by John Webster. Feel free to read the play in a modern edited edition – but be sure to look at both versions of the text on *EEBO*. We’ll be thinking, this week about the extent to which a play should be thought of as a unified entity. Some scholars, notably Tiffany Stern, have argued that early modern plays should instead be thought of as assemblages of discrete objects, including actor’s parts, backstage plots, songs, and prologues. For this reason we’ll also look at the one surviving manuscript ‘part’ from the early modern professional theatre: the part of Orlando. I will give out handouts that set the manuscript part alongside the printed text of that play. Questions for discussion in the class might include: 1) What do the two versions of *The Malcontent*, and the information from *Orlando Furioso*, tell us about revision? 2) What do the two version of *The Malcontent* tell us about collaboration? 3) How do actor’s parts relate conceptually to whole plays? 4) How might variant texts complicate our dating of plays? 5) What impact did performance venue have on the shape of a play? 6) How did political censorship work?

Primary Texts

Facsimiles on EEBO


Editions


Secondary Reading


Akihiro Yamada, Q1–3 of The Malcontent, 1604, and the Compositors (Tokyo: Kinokuniya, 1980)

Presentations


Week 3: Co-Authorship and Attribution: the Book of Sir Thomas More and Two Noble Kinsmen

Work this week will focus on a play manuscript, the ‘Book’ of Sir Thomas More, which directly features the hands of several playwrights – perhaps including Shakespeare – as well as theatrical personnel and scribes. We will consider the play in facsimile and will ask what editors have made of it. Alongside Sir Thomas More we will look at another, later, example of co-authorship in Shakespeare and Fletcher’s Two Noble Kinsmen, which was excluded from the 1623 First Folio of Shakespeare’s plays and was published independently as a quarto in 1634. Questions we will consider include the following: 1) What does Sir Thomas More reveal about theatrical revision? 2) What do the contrasting examples of Sir Thomas More and Two Noble Kinsmen tell us about the varieties of co-authorship for the early modern stage? 3) How certain can we be about authorial attribution? 4) What are the responsibilities of a modern editor when presenting a co-authored play? 5) What part does commerce play in co-authorship, both in the early modern theatre and in the present-day publishing world?

Primary Texts

Facsimiles


Editions


Secondary Reading


Presentations

**Presentation 1:** describe the text of *Sir Thomas More* as presented by Vittorio Gabrieli and Georgio Melchiori, Revels Plays (Manchester: Manchester University Press, 1988) with special attention to its claims on dating

**Presentation 2:** describe the text of *Sir Thomas More* as presented by John Jowett, Arden Shakespeare (London: Cengage, 2011)

Week 4: Repertory: *Poetaster* and the Poet’s War

The question of whether acting companies and playhouses had distinctive repertories has been a hot issue in theatre studies in recent years. On the one hand, scholars such as Scott McMillin and Sally-Beth MacLean (in *The Queen’s Men and their Plays*) have argued that particular troupes can be identified with a defined style of dramaturgy (in the Queen’s Men’s case with ‘medley’ composition). On the other hand, theatre historians have also questioned the notion that certain companies were distinct in being more elite than others, with Henslowe’s practice in particular being ‘rescued’ from an earlier image of penny-pinching populism. Roslyn Knutson’s *The Repertory of Shakespeare’s Company* is an example of this kind of work. The Poet’s War (a literary quarrel involving Jonson, Marston, Dekker, and multiple playhouses that played out in the early years of the seventeenth century) is a good case study through which to explore debates about repertory. Jonson’s *Poetaster*, which played a part in that quarrel, is especially enlightening because it represents the world of Elizabethan playhouse rivalry (through the thin veil of a an ancient Roman setting). Questions this week include 1) were the children’s companies distinct in their repertory? 2) how easy is it to establish the repertory of an adult troupe? 3) how did the repertory of the Chamberlain’s Men change in response to competition? 4) can we distinguish between the audiences of particular playhouses? 5) how helpful are descriptive terms such as ‘elite’, ‘popular’, and ‘satirical’ when it comes to repertories and plays?

Primary Reading


Secondary Reading

Scott McMillin and Sally-Beth MacLean, *The Queen’s Men and their Plays* (Cambridge: Cambridge University Press, 1998)


Week 5: Actors: Hamlet and the Profession of Player

Alongside repertory, the distinctive identity of individual actors has also become more important in early modern theatre history. Stars such as Robert Armin, Will Kemp, Richard Burbage, Edward Alleyn, and Richard Tarlton can all be shown to have had a significant influence on the plays in which they appeared and it is possible to establish quite substantial biographies for them. Beyond this, the relationship between actors and dramatists is also an important issue in book history and the history of authorship. The question of whether an ‘actorly’ oral theatrical tradition stood in contradistinction to an emergent author function in drama is very much up for debate. Hamlet, in its three early texts (Q1, Q2, and F), has been central to discussion of these questions. It was a vehicle for the Chamberlain’s lead actor Richard Burbage (whose later roles sometimes referred back explicitly to the Prince of Denmark). It was also, many have argued, a play that was made possible by Will Kemp’s departure from the company. In numerous works of ‘authorship studies’ the play-making prince is understood as a proxy for the author himself and as an expression of his new level of textual control. Hamlet, with its travelling players and with its hero’s ‘antic disposition’, gives access to a broad span of early modern acting styles. Questions for discussion include the following: 1) Did the power of actors stand in opposition to the power of playwrights? 2) Can we speak of developments in acting style during this period? 3) In what ways can knowledge of the original cast change our interpretation of specific plays? 4) Is Shakespeare’s position as actor-dramatist unique?

Primary Reading


Secondary Reading


Richard Preiss, Clowning and Authorship in Early Modern Theatre (Cambridge: Cambridge University Press, 2014)


**Presentation 1:** Present the case for *Hamlet* as an author-centred play, concentrating on ‘Chapter 2: The Author Staged,’ in Jeffrey Knapp, *Shakespeare Only* (Chicago: University of Chicago Press, 2009)

**Presentation 2:** Present the case for *Hamlet* as an actor-centred play, concentrating on ‘Chapter 11: Richard Burbage,’ in Bart van Es, *Shakespeare in Company* (Oxford: Oxford University Press, 2013)

**Week 6: Shakespeare’s Texts and the New of Theatre History**

In this final class we’ll be looking at the nature and status of the surviving texts of Shakespeare’s plays and the way they are presented in current editions and scholarship. We will evaluate the New Bibliography pursued by W. W. Greg and others in the first half of the twentieth century and at the reaction against it, for example in Wells and Taylor’s Oxford *Complete Works* of 1986. In addition, we will discuss two current trends in scholarship. The first of these trends is a new emphasis on attribution, where scholars claim, on the one hand, to have discovered the presence of other writers in canonical plays such as *Henry VI Part I, Titus Andronicus, Pericles,* and *Macbeth* and, on the other, to have discovered proof that Shakespeare wrote parts of non-canonical plays such as *Edward III, Arden of Faversham, The Spanish Tragedy,* and *Double Falsehood.* This trend is strongly in evidence in the 2016 New Oxford Shakespeare, edited by Gary Taylor, John Jowett, Terri Bourus and Gabriel Egan and it has been contested by Tiffany Stern. The second trend is the emergence of a concept of Shakespeare as a ‘Literary Dramatist’ (i.e. as someone interested in promoting his own position as a poet-playwright through print). That position is most obviously tied to Lukas Erne, but others such as Patrick Cheney and Jeffrey Knapp have also made much of this idea.

Questions this week will reflect back on the term in totality. How does knowledge of the documents of theatre history help us to evaluate these positions? In what ways should the documents of theatre history influence editing practice today? What are the
standards of ‘proof’ and ‘reasonable doubt’ in theatre history? How far and how positively has the discipline evolved since the days of Greg?

Primary Text

The First Folio of Shakespeare’s Works (1623), ideally in the Norton edition edited by Hinman. Obviously you do not need to read the work in its entirety, but it would be good to look carefully at the presentation of the plays and also at the introductory material, both the introduction to Norton edition and the prefatory material to the 1623 text itself.

Secondary Reading


Lukas Erne, Shakespeare and the Book Trade (Cambridge: Cambridge University Press, 2013)


Presentations:


Presentation 2: Present the case for scepticism about stylometrics as used by Taylor and others. Concentrate on Tiffany Stern, ‘Some Forgery of Some Modern Author?’ Theobold’s

**Presentation 3:** Provide a summary of the case made by Lukas Erne, *Shakespeare as Literary Dramatist* (Cambridge: Cambridge University Press, 2003)
Utopian Writing from More to Hume

Professor Richard McCabe

When More ended *Utopia* inconclusively he issued an invitation to contemporaries and future generations to continue the debate initiated by Hythlodaeus and his interlocutors. This course is designed to examine the response by considering the development of Utopian fiction from the sixteenth to the mid-eighteenth century, relating its key generic, stylistic and formal features (such as the use of fable, dialogue, and cartography) to the intellectual, social and political uses to which they are put. It will examine the complex relationships between different varieties of ‘topoi’ – utopia, eutopia, dystopia, and paratopia (the latter entailing the idealization of actual places) – in the wider contexts of civic humanism, colonialism, and the literature of discovery, travel, and philosophical enquiry. In the case of the third session, ‘Utopia and Theocracy’, for example, fictive accounts of the ‘good place’ will be related to such historic instances as the Anabaptist attempt to set up a theocracy in Münster, and the reforms introduced at Calvin’s Geneva. The course will begin with an examination of some crucial Classical and Biblical texts that were influential throughout the entire period. While the main texts have been categorized in the sessions below for convenience of analysis, the course will demonstrate the malleability of such distinctions – in terms, for example, of the importance of religious elements in ‘scientific’ utopias and educational programmes in ‘religious’ utopias. There will be many opportunities to contextualise the construction of fictive societies in relation to changing political outlooks – Machiavellian, republican, monarchist, ‘communist’, theocratic, or patriarchalist – and the long chronological span from the sixteenth to the eighteenth centuries will allow for comparative assessments in literary form and style, as well as political and social content, across the various periods.

**Week 1: The Philosophy of State: Dialectic and Fable**

Plato, *Republic* (bks 2, 3 & 5); *Critias* [Atlantis]

Aristotle, *Politics*, bk 2

Genesis, chs 1–3 [Eden]

Ovid, *Metamorphoses*, bk 1 [the Golden Age]

Lucretius, *De Rerum Natura*, bk 5, ll. 925–1457

**Week 2: Utopia, Civic Humanism & Discovery**

Leonardi Bruni, *Panegyric to the City of Florence* (1403–4)

Christopher Columbus, *The First Voyage* (1493)

Thomas More, *Utopia* (1516)

**Week 3: Heaven on Earth: Utopia and Theocracy**
Tommaso Campanella, *The City of the Sun* (1623)
John Milton, *Paradise Lost* (1667), Books 4, 9–10
John Bunyan, *Pilgrim’s Progress* (1678)

**Week 4: Empire of Knowledge: Science and Utopia**

Bacon, *New Atlantis* (1627)
Samuel Hartlib, *Macaria* (1641)
Margaret Cavendish, *The Blazing World* (1668)

**Week 5: Utopia and Revolution**

Garrard Winstanley, *The Law of Freedom* (1652)

**Week 6: Enlightenment and Utopia**

Bernard de Mandeville, *Fable of the Bees* (1714)
Jonathan Swift, *Gulliver’s Travels* (1726)
David Hume, *Idea of a Perfect Commonwealth* (1752)

**Preparatory reading**

Those wishing to take the course should try to read some of the key primary texts, and I recommend the following editions:


Good critical overviews of the topic are provided in:

Segal, Howard P., *Utopias: A Brief History from Ancient Writings to Virtual Communities* (2012).

Provocative approaches to the theory of Utopian literature are:


Early Modern Biography

Professor Peter McCullough & Dr Kate Bennett

Oxford English has long been distinguished by its commitment to historical approaches to literature. Such an approach is at the heart of the M.St. itself, not least in its attention to periodicity, authors, and the political, social, and material contexts that shaped writing at precise historical moments in its production and reception. Work in this tradition, which offers some of the most exciting research opportunities in the field, requires knowing about the lives of those involved in the production and reception of the texts we study. These include not only authors themselves, but also, *inter alia*, their families, teachers, patrons, dedicatees, printers, copyists, early readers, imitators, and detractors. Relatively few ‘major authors’ (most of them men) have been the subject of a recent scholarly biography, and even those have their gaps and blind spots. So we frequently need to undertake original, often archival, research to find even basic facts about the lives of many of the early moderns we would like to know more about. Doing so of course requires knowing what sources to look for and where to find them. But, crucially, it also requires learning how to interpret and present the radically different kinds of biographical evidence we might find in sources that can be as various as letters, government papers, parish registers, court cases, portraits, pedigrees, marginalia, libels, wills, apprenticeship bonds, or a botanical specimen or spill of paper pressed in a book. The early modern period also saw the beginnings of ‘life writing’ or ‘biography’ as we have come to understand it, but originating from impulses often different from our own, not least eulogies in funeral sermons, the ‘godly life’ tradition, prefaces to posthumously published works of an author, responses to or constructions of celebrity, and collections of lives promulgated as political acts of memorialisation.

This course will hold in creative tension both the biographical efforts of early moderns and the biographical needs and achievements of modern scholars, and place a strong emphasis on acquiring the research skills necessary for gathering biographical evidence and interpreting it carefully and effectively. Students will be required to use the unrivalled resources of the Bodleian, but also strongly encouraged to pursue creative avenues of biographical research in, for example, other archival repositories, college libraries, and county record offices, and to be alert to material evidence found elsewhere such as monuments in churches, art and artefacts in museums, and surviving built or natural environments. Work in original sources will be an outstanding way for students to consolidate palaeographical and bibliographical skills learned on the ‘B’-course.

**Presentations.** Biographical research (not unlike palaeography or learning a language) is a skill best learned by doing, and weekly assignments and active participation in workshop style seminars will play a key role. In week 3 students will be examining original Bodleian materials, and in weeks 2 and 3 they will be asked to share and discuss the results of a short biographical assignment or ‘treasure hunt’ assigned the week before (e.g., to find a female subject’s name before marriage, an annotated book, a will, or evidence of profession
or trade, or to disambiguate persons with the same name). Week 6 will give each student the chance to present a short overview of their planned project for examination.

**Assessment.** Students will be required to submit in 5th week a piece of work (maximum 5,000 words) for written feedback; topics will be discussed in advance with the tutors, and most likely be an extension of work done for one of the previous ‘treasure hunts’, and focussed on handling of primary source material. The final examined piece of work may, but is not required to be, related to the formative work. The examined essay should demonstrate a combination of primary research skills and the application of current methodologies to them. It may take a number of forms, including: a biography (or aspect of one) of an early modern individual or group; an interrogation of a particular class of evidence discussed with reference to a range of biographical subjects (e.g. correspondence, letters, or notebooks of a subject; ‘women in livery company records’, or ‘can we trust anecdote?’); or a critical assessment of existing biographical work that uses further new research to engage and refine it (e.g. filling gaps in an *ODNB* article, or a sustained critique, or revision of an aspect of, a major modern biographical monograph, or a consideration of what biography is expected/necessary/helpful in an introduction to a scholarly edition of literary works).

**Term Plan.** The short descriptions and core reading below should give students a clear sense of the shape of the course, and material to begin reading during the vacations if they opt for the course. See also below a short selection of further indicative reading which illustrates a range of the biographical methodologies and research opportunities in the field. It is a fundamental principle of the course that it is hands-on; from the outset students are required to make thorough and independent use of archives and other biographical sources while shaping their own project, and to bring their experiences and the problems they encounter back to the classes. In addition, after the third class each student will receive twenty minutes of individual discussion with both tutors together, to give specific guidance as they develop their project. Students should note that if they plan to consult documents in repositories for which they need a supporting letter from their college, they will need to allow time for this to be prepared.

**Vacation reading (mandatory; required for week 1 and beyond):**


Andrea Walkden, *Private Lives Made Public* (Pittsburgh, Penn., 2016), in particular the introduction and chapter 3; and her 'Walton’s Lives in Restoration England' in Sharpe and


**Week 1: Introduction.**

We will consider the roots of English biography in funeral sermons and the tradition of ‘the godly life’, with particular attention to what early moderns considered to be appropriate ‘evidence’, and how that was shaped by the original contexts and motives behind such written lives. In contrast to that ‘godly’ tradition, we will also look at early examples of the very different sort of emerging biography based not in ideals of moral exemplarity, but in gossip and anecdote.


**Please consider the following quotations in preparation for class discussion:**

‘I have been struck, thinking about who in the seventeenth and early eighteenth century had tellable, telling, lives, by how many of them were products and agents of social change, of urban and imperial life: in short, of modernity...It was here, perhaps, that biography began to insist on a difference with history, for though history might have allegorical force it could never record and describe the modern age directly’. (Stella Tillyard, ‘Biography and Modernity’, in Kevin Sharpe and Steven N. Zwicker (eds), *Writing Lives* (Oxford, 2008), 33)

Sir Robert ‘Moray had an eventful life and it is easy enough to make a narrative out of it. But unless one ignores all these signs’ of his religious devotion, ‘one must also find a way also to accommodate within the narrative the reiterated lack of secular purpose and ambition, the submission to providence, the overriding commitment to Christian belief,
above all the claim, endorsed by those who knew him, that the whole of this eventful life was lived provisionally, in preparation for death’ (Francis Harris, ‘Sir Robert Moray and Early Modern Lives’, in Kevin Sharpe and Steven N. Zwicker (eds), Writing Lives (Oxford, 2008), 291)

“There is not always in the most outstanding deeds a revelation of virtue or vice, but often a little matter like a saying or a joke hints at character more than battles where thousands die’ (Plutarch, in Tim Duff, Plutarch’s Lives: Exploring Vice and Virtue (Oxford, 1999), 15)

‘The truth must at long last be told and this mingle-mangle of unhistoric statement and mendacious zeal exposed’ (A. B. Grosart, editor of Herbert, quoted in Jessica Martin (ed.), Isaac Walton Selected Writings (Manchester, 1997), xii)

‘As a form of writing, the “minute” is future oriented, preparing knowledge for its later consultation and use.’ (Andrea Walkden, Private Lives Made Public (Pittsburgh, Penn. 2016), 106, discussing Aubrey’s Brief Lives)

’In the later seventeenth and eighteenth centuries […] biographical exemplarity underwent a revolution in which the illustrious was challenged by the private or common example’ (Michael McKeon)

‘After the Restoration, biography sought to represent, as well as to re-establish, group identity’.

There is a ‘tendency of biographers to project themselves onto their subjects, to write their autobiographies in the form of biographies’. How true, and with what significance, is this for the early modern period?

‘The depoliticizing strategies of biography are neatly exemplified in Fuller’s midcentury collection’ of Worthies. (Andrea Walkden)

‘Literary biography is one of the background noises of our age. It’s a decent, friendly sort of hum, like the Sunday papers or chatter on a train. It gives the punters a bit of history and a bit of literature, and perhaps a bit of gossip, and what’s more it saves them the trouble of reading history. And poems too, for that matter. Not to mention the ordeal of ploughing through a load of literary criticism. But there are two respects in which literary biography is intrinsically pernicious, however well it’s done. The first is that literary biographies need a thesis in order to catch the headlines. This can turn what ought to be a delicate art into a piece of problem-solving or a search for a key to a life. Wordsworth? Well, that stuff about Lucy is really all about his affair with Annette Vallon. Byron? Just remember he loved his sister. Shakespeare? Didn’t you realise he was the Earl of Oxford? The other problem is that even the best examples can’t entirely avoid the naive reduction of literature to evidence or symptom – epiphenomena which are brought about by, and potentially reducible to, biographical origins.’ (Colin Burrow, LRB, reviewing John Stubbs, Donne: The Reformed Soul on 5 October 2006. There were several responses, which you can read online)
Week 2: Encountering Biographical Research:

Choose a biographical subject from the period who may have an *Oxford Dictionary of National Biography* entry but who is not widely researched, and see if you can find as many as you can of the following: 1) the evidence for their mother or wife's name before marriage, 2) a life record (baptism, marriage, burial), 3) a holograph manuscript, 4) an image (e.g. portrait), not on the ODNB database, 5) appearance in a legal document, 6) the source of evidence of school or university career, 7) anecdote, mention, or assessment by a contemporary or near-contemporary, 8) an example of 'misinformation', 'bad evidence', or missing information that would be valuable, 9) a pertinent surviving physical context or artefact (e.g. house, school, landscape, book with ownership evidence, church monument). The course tutors will also participate. A vital part of this exercise will not only be to share discoveries ('successes'), but also to acknowledge the difficulties encountered and to begin to identify research strategies to address them.

Following on from weeks 1 & 2, here are some topics/questions to help you think about and present your researches:

Consider any of the following in relation to biography and autobiography:

- piety and exemplarity;
- social and familial networks;
- jocularity and merriment;
- lampoons, character writing and other satirical forms;
- occasional writing and/or the sermon;
- Contrasts of scale: grand narratives and the brief life;
- Margins and eccentricity;
- Learning, genius and fame;
- Personal witness and memorial;
- Remembering the war; forgettting the war;
- Objects, souvenirs and their stories, stories and paintings;
- Gossip, hearsay, trauma, and anecdote;
- Celebrity and self-promotion;
- Censorship (and ways of getting around it), official and unofficial versions;
- Manuscript, print, correspondence, and tavern talk;
- Sex and social class;
- Influences: the panegyric, antiquarianism, the church;
• Accounts: money and the life story;
• Life writing and locality;
• Classical origins, translations and parallels.

**Week 3: Life writing after the civil war** (Class to be held in the Bodleian Library)

'Damn him, he has told a great deal of truth, but where the devil did he learn it?' (Francis Atterbury, on Gilbert Burnet's *History of his Own Time*). Biographical questions that we might want to ask were also posed by early-modern readers of printed lives; and writers of 'secret' lives were resourceful and ambitiously compendious in their use of new and innovative historical sources and methods. Many of these sources, such as those compiled by Clarendon, Aubrey, and Wood, are in the Bodleian Library, in the form of massive and under-explored manuscript and print collections. After the Restoration, there was an outpouring of biography, diary-making and autobiography, such as the memoirs of Anne, Lady Halkett, Ann, Lady Fanshawe, Samuel Pepys, and Margaret Cavendish, which offer rich pickings to early modern biographers. This week we aim to do four things.

1. We will look at a selection of biographical MSS and printed books from the Bodleian collections;
2. We will examine a group of late 17th c (and early 18th c.) biographies which aimed or claimed to tell the candid story of their own times in a culture of censorship;
3. We will consider how to research, not just a literary text or texts, but a collection;
4. We will think in wider terms about these biographical collections, the publications which they supported, and their compilers and readers.

**Preparation for part (2)**


You might like to look at Nicolas K. Kiessling (ed.), *The Life of Anthony Wood in his own words* (Oxford, 2009). This presents Wood's 'diary', written late in his life and full of inset biographies and waspish character sketches.

**Preparation for part (3)**
Please use the Aubrey or Wood collections as a basis for a small project of your own devising, to present to the class. You might find items (for example, inscriptions, monuments, sundials, jewels, a manuscript, a nativity, map, book or so on) alluded to by either Aubrey or Wood, thus using them as a biographical source. Or you can find out their sources. Since Wood's collection contains such a wealth of biographies, this may possibly lead to a topic if you do not yet have one. Most of Wood's sources are in his prodigious manuscript and book collection; and many of these are manuscript accounts and letters (for the latter, see Early Modern Letters Online, which has some information, although it's not comprehensive). His collections come to almost 7,000 printed items and over 1000 manuscripts, the fruit of almost 50 years' indefatigable and comprehensive collecting, including the pickings from 'Dr Lower's privy house', stolen newspapers, and books donated to him by friends, with their annotations. He annotates his books with comments such as this (for the Kalendarium Catholicum for the year 1686), ‘Such an Almanack as this, was published 1661. 62. 63 – and if I am not mistaken Thomas Blount of the Inner Temple had a hand in it – After it had laid dormant 20 yeares, it was againe published, when all people expected popery to be introduced'.

There is an enormous manuscript archive of early modern biographical materials in the Wood (and also Aubrey) collections, in particular in the letters. These are catalogued in the Bodleian's Summary Catalogue and also more usefully in Andrew Clark, The Life and Times of Anthony Wood 5 vols. (Oxford Historical Society, 1895), in particular iv. 228–36, but also throughout this whole volume. Clark's editions of Wood, ingeniously mined, offer all sorts of information: books annotated with biographical information, lists of manuscripts which may now be lost or mislaid, and all sorts of rich context, not only for biographical subjects, but late-17th c biographical research itself, entwined with bibliography and clues about manuscript communities. This volume is indexed, as all are, and volume V is a quite superb volume containing the index to the whole work. It's all potentially useful, but remember to check the section of 'persons' as well as that on 'biographical' topics. Andrew Clark has drawn on the immense detail Anthony Wood amassed on seventeenth-century figures to produce his 1691 Athenae Oxonienses and his 1674 Historia et Antiquitates Universitatis Oxoniensis. When he died, Wood's papers were sorted through by later scholars. He kept on working after 1691, so the second and much larger edition of 1721 contains some of his unpublished materials. In addition, there are the books from Wood's rich library, often annotated with fascinating, if toxic, comments. See Nicolas Kiessling's The Library of Anthony Wood (Oxford Bibliographical Society, 2002). The different copies of these works in Oxford libraries and in the Wood collection (see in particular Bodleian Wood 430, 431a) are full of manuscript material.

**Week 4 Sources: Where to Find Them and How to Use Them.** An intensive introduction to the primary sources of biographical evidence now available in print, archives, and digital databases. Trends in historical literary criticism, social history, and the huge popularity of amateur family history have made vast tranches of material much more accessible than
ever. We will cover here the major printed sources (Oxford Dictionary of National Biography, Historical Manuscript Commission reports, History of Parliament, calendars of State Papers, school and university registers, journals and publications of topographical, heraldic, and antiquarian societies, Victoria County Histories), core life records (parish registers), testamentary records (wills and administrations), records relating to professions, property, and law (the Church, livery companies, manor courts, Chancery, Exchequer, Admiralty, auction catalogues), and art and architecture. Particular attention will be given to the complexities (and flaws) of indexes and finding aids and how best to use them, digital catalogues and databases of images of original documents (e.g. The National Archives ‘Discovery’, Ancestry.com, and county record office websites).

To prepare, please read these articles which illustrate the application of archival sources to biographical research:


**Individual consultations:**

In addition, this week students meet with the course tutors for a 20 minute discussion of their developing topics.

**Week 5: How to read the unreliable, the undignified, or ‘pleasant’ story.** We will consider how to approach those unorthodox biographical materials which preserve neither the strict facts nor the subject's dignity. These were usually ephemeral, transmitted orally or in manuscript, but some were printed. George Villiers, 2nd duke of Buckingham, was the subject of 'personal satires of singular venom and grossness', while the associates of Isaac Barrow, master of Trinity College, Cambridge, affectionately preserved anecdotal 'particulars which are gratefull to talk over among Friends', but which were 'not so proper perhaps to appear in a publick Writing.' Town anecdotes were highly ephemeral, while Samuel Butler's character of the country bumpkin has him endlessly retelling very 'old family stories and jests'. Primary texts: The Life of Ralph Kettell in John Aubrey, Brief Lives (ed. Bennett, Oxford, 2015), I. xlii–lv; 174--83; II. Harold Love, English Clandestine Satire 1660–1702 (Oxford, 2004), Walter Pope, a Brief Account of Isaac Barrow in the Life of Seth, Lord Bishop of Salisbury (London, 1697), 128–70; Secondary texts: Steven N. Zwicker, 'Why Are They Saying These Terrible Things about John Dryden?', Essays in Criticism vol. 64 no. 2 (2014), 158--79;: Plays, Poems, and Miscellaneous Writings Associated with George Villiers Second Duke of Buckingham ed. by Robert D. Hume and Harold Love, 2 vols. (Oxford, 2007), I. vii–li; 231–38.
Week 6 Student Presentations Each student will give a prospective report on their planned final research topic, for group discussion and tutors’ feedback.

This week is devoted to student presentations of their proposed topics, for group discussion and feedback from the tutors.

Related Further Reading

*Oxford Dictionary of National Biography*. Students should become obsessively habitual users of this unrivalled collection of lives; throughout the M.St., you should read the *ODNB* entry for anyone you encounter (and you will be surprised how many subjects merit an entry). Here you can begin to internalise some of the formal conventions of biographical writing, get a quick sense of what is and isn’t known about someone – and begin to experiment with original sources by paying close attention to the citations gathered at the end of each article under the headings ‘Sources’, ‘Archives’, ‘Likenesses’, and ‘Wealth at Death’, many of which are hyper-linked to institutional websites and finding aids.

Representative Scholarly Biographies and Editions


Representative Specialised Biographical Monographs & Essay Collections

Judith Anderson, Donald Cheney, and David A Richardson, eds., *Spenser’s Life and the Subject of Biography* (Amherst, 1996).


**Monographs about Early Modern Biography**


Verse satire, 1720–1840

Dr Timothy Michael

As Marilyn Butler once remarked, ‘the so-called Romantics did not know at the time that they were supposed to do without satire’. Though we begin with the two greatest satirists of the ‘pre-Romantic’ eighteenth century, Alexander Pope and Charles Churchill, we move swiftly into a period not often characterized as a great age of satire. This seminar examines the richness and diversity of satirical writing in the extended Romantic period, focusing on canonical writers such as Byron and Shelley, in addition to less remembered (but influential in their own time) writers such as George Ellis, William Gifford, John Wolcot, Thomas James Mathias, Richard Mant, Lady Morgan, and Lady Anne Hamilton. We shall focus on four major modes of satirical writing in the period: Whig satire, Tory satire, literary-critical satire, and satire on social issues and fashionable life. Of particular interest will be the close relationship between style and politics in the period.

COURSE SCHEDULE

*Asterisks denote required/essential reading. You are encouraged to read as many of the other works as you can, guided by your own interests and enthusiasms.

Week 1: The Traditions of Formal Verse Satire

Primary:

Pope, *The Dunciad* (1729)


———. *The Times* (1764)

Secondary:


Week 2: Whig Satire

Primary:
Ellis, George. *Criticisms on the Rolliad and Probationary Odes on the Laureateship* (1785)
Wolcot, John (‘Peter Pindar’). *The Lousiad* (1785–95)
Coleridge, Samuel Taylor. ‘Fire, Famine, and Slaughter: A War Eclogue’ (1798)
Moore, Thomas. *Intercepted Letters* (1813)

———. *The Fudge Family in Paris* (1818)
Barbauld, Anna Laetitia. *Eighteen Hundred and Eleven, A Poem* (1812)
Lamb, Charles. *The Triumph of the Whale* (1812)
Cruikshank, George and William Hone. *The Queen’s Matrimonial Ladder* (1820)
Shelley, Percy. *Oedipus Tyrannus; or Swellfoot, the Tyrant* (1820)
Byron, George Gordon Lord. *The Vision of Judgment* (1821)

Secondary:
Dyer, Gary. *British Satire and the Politics of Style, 1789–1832* (1789–1832)


Vals, Robert. *Peter Pindar (John Wolcot)* (1973)
White, Newman Ivey. ‘Shelley’s Swellfoot the Tyrant in Relation to Contemporary Political Satires’, *PMLA* 36 (1921): 332–46

Week 3: Tory Satire

Primary:
Gifford, William. *The Baviad* (1791)

———. *The Maeviad* (1795)

———. *Epistle to Peter Pindar* (1800)
Canning, George, et al. *The Poetry of the Anti-Jacobin* (1799), especially ‘New Morality’*

**Secondary:**

Clark, Roy. *William Gifford: Tory Satirist, Critic, and Editor* (1930)

Dyer, Gary. *British Satire and the Politics of Style, 1789-1832* *


**Week 4: Literary-Critical Satire I**

**Primary:**

Mathias, Thomas James. *The Pursuits of Literature* (1806)

Mant, Richard. *The Simpliciad* (1808)

Byron, Lord George Gordon. *English Bards and Scotch Reviewers* (1809)

Combe, William. *The Tour of Dr. Syntax in Search of the Picturesque* (1812)

Peacock, Thomas Love. *Sir Proteus* (1814)

**Secondary:**

Beaty, Frederick. *Byron the Satirist* (1985)


**Week 5: Literary-Critical Satire II**

**Primary:**

Sir Charles and Lady Morgan, *The Mohawks* (1822)
'James Harley', *The Press, or Literary Chit-Chat* (1822)


Montgomery, Robert. *The Age Reviewed* (1827)

**Secondary:**


**Week 6: Social Issues and Fashionable Life**

**Primary:**

Polwhele, Richard. *The Unsex’d Females* (1797)

Hamilton, Lady Anne, *The Epics of the Ton* (1807)

Hunt, Leigh. *Blue-Stocking Revels* (1837)

**Secondary:**

Clark, J.C.D. *English Society 1688-1832: Ideology, Social Structure, and Political Practice During the Ancien Régime* (1985)

Davidoff, Leonore and Catherine Hall. *Family Fortunes: Men and Women of the English Middle Class, 1780-1850*

Senses of Humour: Wordsworth to Ashbery

Professor Matthew Bevis

On meeting Wordsworth for the first time, William Hazlitt noticed something he hadn’t expected to find: ‘a convulsive inclination to laughter about the mouth, a good deal at variance with the solemn, stately expression of the rest of his face’. This C-course option examines odd mixtures of high spirits and solemnity alongside emerging philosophical and cultural discussion about the causes, nature, and aims of humour. We will study how relations between the bardic and the ludic are developed as poets re-work traditional genres and modes (ballad, lyric, and satire) by allowing other tones and styles – varieties of mock-heroic, nursery rhyme and parody – to permeate their writing. We will also explore poets’ responses to popular forms of entertainment (the carnival and the pantomime; cartoons and caricatures; music-hall acts and circus-clowns). Writing one hundred years after Hazlitt, T. S. Eliot observed that ‘from one point of view, the poet aspires to the condition of a music-hall comedian’. This course attempts to trace how this point of view could have been arrived at—and what it portends for the study of Romantic and post-Romantic poetry.

NB – 5 things you should read PRIOR to the start of the course:

Course pack — An A to Z of comedy (Aristotle to Zizek) [I will send this out as a PDF]


Stuart Tave, The Amiable Humorist (1967)


Magda Romanska and Alan Ackerman, eds., Reader in Comedy: An Anthology of Theory and Criticism (2016)

Week 1: Playing Around

Primary reading:


+ selected poems from Poems in Two Volumes (1807) ['The Kitten and the Falling Leaves', 'Beggars', 'Alice Fell', 'The Solitary Reaper', 'Resolution and Independence', 'I wandered lonely as a cloud', 'To a Butterfly']

+ Peter Bell (c. 1798; pub 1818)

+ parodies of Wordsworth by J. K. Stephen, James Smith, John Keats, Catherine Fanshawe, James Hogg, J. H. Reynolds, Lord Byron, Walter Savage Landor and Hartley Coleridge (all available in Parodies: An Anthology from Chaucer to Beerbohm and After, ed. Dwight
Macdonald (1960), pp.73–97 [also hunt down Lewis Carroll's parody of ‘Resolution and Independence’ in *Through the Looking-Glass*]

Recommended secondary reading.

David Hartley, ‘Of Wit and Humour’ in *Observations on Man* (1749)

Friedrich Schiller, ‘On Naive and Sentimental Poetry’ (1795–6)

Mark Storey, *Poetry and Humour from Cowper to Clough* (1979)


Mary Jacobus, *Tradition and Experiment in Wordsworth’s Lyrical Ballads* (1976), chs. 8–10


Oliver Clarkson, ‘Wordworth’s Lyric Moments,’ *Essays in Criticism* 65 (April 2015)

Robert Stagg, ‘Wordsworth, Pope, and Writing After Bathos’, *Essays in Criticism* (Jan 2014)

**Week 2: The Truth in Masquerade**

Primary reading.

Lord Byron, *Beppo* (1818) and *The Vision of Judgment* (1822) [plus as much of *Don Juan* (1819–24) as possible].

Recommended secondary reading:

William Hazlitt, ‘On Wit and Humour’ in *Lectures on The English Comic Writers* (1819)


W. H. Auden, ‘Notes on the Comic’ and ‘Don Juan’ in *The Dyer’s Hand* (1962)


**Week 3: Laughable Lyrics**

*Primary reading:*


+ *A Shropshire Lad* (1896)

*Recommended secondary reading:*

G. K. Chesterton, ‘A Defense of Nonsense’ in *The Defendant* (1901)

George Orwell, ‘Nonsense Poetry’ in *Collected Essays, Journalism and Letters* (1968)


Thomas Byrom, *Nonsense and Wonder* (1977)


Edith Sewell, *The Field of Nonsense* (1952)

Susan Stewart, *Nonsense: Aspects of Intertextuality in Folklore and Literature* (1979)

Seth Lerer, *Children’s Literature* (2008), chapter 9 on Nonsense


Christopher Ricks, ed., *A. E. Housman: A Collection of Critical Essays* (1968)

Christopher Ricks, essay on Housman in *The Force of Poetry* (1995)


**Week 4: Serious Fun**

*Primary reading:*


+ *The Waste Land* and *Sweeney Agonistes*, in *Collected Poems* (1963)

[All the poems above can be found in *The Poems of T. S. Eliot: The Annotated Text*, ed. McCue and Ricks, 2 vols, (2015)].

*Recommended secondary reading:*

Charles Baudelaire, ‘On the Essence of Laughter’ (1855)


T. S. Eliot, ‘Marie Lloyd’, *Selected Essays* (1950)

Anne Stillman, ‘Sweeney Among the Marionettes’, Essays in Criticism, 59.2 (2009), 116–41


David Chinitz, T. S. Eliot and The Cultural Divide (2003), ch. 3


**Week 5: Observational Comedies**

*Primary reading:*


*Recommended secondary reading:*


**Week 6: Whimsy, Wit, Amusement, Bemusement**

*Primary reading:*


+ ‘Personism: A Manifesto’

*Recommended secondary reading:*


Susan Sontag, ‘Notes on “Camp”’ (1964) in Against Interpretation (1966)


Bill Berkson and Joe LeSueur (eds), Homage to Frank O’Hara (1988)


Mark Silverberg, ‘Laughter and Uncertainty: John Ashbery’s Low-Key Camp’, *Contemporary Literature*, 43.2 (Summer 2002), 285–316


**Further reading:**

Some discussions of humour, laughter, and comedy from c. 1750:

- David Hartley, *Observations on Man* (1749), Pt. 1, ch. 4
- Francis Hutcheson, *Reflections Upon Laughter* (1750)
- Joseph Priestley, *A Course of Lectures on Oratory and Criticism* (1777), lecture 24
- Immanuel Kant, *Critique of Judgement* (1790), Bk. 2, sec. 54
- Friedrich Schlegel, *Critical Fragments* (1797) and *Athenaeum Fragments* (1798)
- Jean-Paul Richter, *School for Aesthetics* (1803)
- August Wilhelm von Schlegel, *Lectures on Dramatic Art and Literature* (1809), lecture 13
- Samuel Taylor Coleridge, ‘On Wit and Humor’ in *Coleridge’s Miscellaneous Criticism*, ed. Raysor (1936)
- Arthur Schopenhauer, *The World as Will and Idea* (1818), Bk. 1, ch. 13
- Thomas Carlyle, ‘Jean Paul Richter’ (1827) in *Critical and Miscellaneous Essays*, vol 1
- Ralph Waldo Emerson, ‘The Comic’ (1843)
- Soren Kierkegaard, *Concluding Unscientific Postscript* (1846)
- Leigh Hunt, *Wit and Humour* (1848)
- Charles Baudelaire, ‘On the Essence of Laughter, and On the Comic in the Plastic Arts’ (1855)
George Eliot, ‘German Wit: Heinrich Heine’ (1856)
Alexander Bain, *The Emotions and The Will* (1865), ch. 14
Herbert Spencer, ‘The Physiology of Laughter’ in *Essays* (1868–74)
Charles Darwin, *The Expression of the Emotions in Man and Animals* (1872), ch. 8
George Meredith, *On the Idea of Comedy and the Uses of the Comic Spirit* (1877)
Friedrich Nietzsche, *The Birth of Tragedy* (1872), Sec. vii, and *Gay Science* (1887)
Henri Bergson, *Laughter* (1900)
Francis M. Cornford, *The Origin of Attic Comedy* (1914)
Luigi Pirandello, *Humour* (1908/1920)
George Bataille, ‘Un-Knowing: Laughter and Tears’ (1953)
Mikhail Bakhtin, *Rabelais and His World* (1965)
René Girard, ‘Perilous Balance: A Comic Hypothesis’ (1972)
Kay Young, *Ordinary Pleasures: Couples, Conversation, and Comedy* (2001)

*Anthologies of material:*
Paul Lauter, ed., *Theories of Comedy* (1964)
Wylie Sypher, ed. *Comedy* (1956) – see also the Appendix
Magda Romanska and Alan Ackerman, ed., *Reader in Comedy: An Anthology of Theory and Criticism* (2016)


*Introductions and Overviews.*


Andrew Stott, *Comedy* (2005)


Maurice Charney, *Comedy High and Low: An Introduction to the Experience of Comedy* (1978)


*A few starting points on poetry:*

Mark Storey, *Poetry and Humour from Cowper to Clough* (1979)

W. H. Auden, ‘Notes on the Comic’ and ‘Don Juan’ in *The Dyer’s Hand* (1962)


*Philosophy / Theory / Psychoanalysis:*


Slavoj Zizek, *Zizek’s Jokes (Did you hear the one about Hegel and negation?)* (2014)

Special edition of *The British Journal of Aesthetics*, focusing on ‘Comedy and Tragedy’, 54.2 (April 2014)


Ronald de Sousa, ‘When is it wrong to laugh?’, in *The Rationality of Emotion* (1987)


Michele Hannoosh, *Baudelaire and Caricature: From the Comic to an Art of Modernity* (1992)

*Social and Cultural History:*


Stuart Tave, *The Amiable Humorist: A Study in the Comic Theory and Criticism of the Eighteenth and Early Nineteenth Centuries* (1967)


*Forms, Figures, Tones, Modes:*


Popular Culture:

C. McPhee and N. Orenstein, *Infinite Jest: Caricature and Satire from Leonardo to Levine* (2011)


Fools, Folly, Tricksters:


Carl Gustav Jung, ‘On the Psychology of the Trickster Figure’, in *Four Archetypes* (2003)

T. G. A Nelson, *Comedy* (1990), chs. 6–7


Women's Poetry 1680–1830

Professor Christine Gerrard

This course will explore the rich diversity of verse written by women poets during the long eighteenth century and Romantic era. The approach will be thematic and generic, focusing on issues such as manuscript versus print culture, women's coterie writing, the imitation and contestation of male poetic models, amatory and libertinism, public and political verse on issues such as dynastic struggle, revolution and slavery, and representations of domestic and manual labour. Students will be encouraged to explore the work of less familiar female poets and to pursue original lines of research. We will be paying particular attention to the work of Ann Finch, Sarah Fyge Egerton, Mary Collier, Mary Leapor, Mary Barber, Lady Mary Wortley Montagu, Martha Fowke, Anna Laetitia Barbauld, Ann Yearsley, Ann Robinson, Charlotte Smith, Hannah More and Anna Seward. I hope to incorporate the resources of the Ashmolean Museum to look at a range of domestic items in relation to women, labour and domesticity.

Week 1: Women in Nature


Week 2: The Rights and Wrongs of Women


Week 3: The Construction of Beauty


**Week 4: Friendship, Patronage and independence**


**Week 5: Women, labour and domesticity**


**Week 6: Women and Slavery**

**Texts:** Hannah More, *Slavery: A Poem* (1787), Ann Yearsley, *A Poem on the Inhumanity of the Slave Trade* (1788). I also suggest that you look at other poems and material in the online collection assembled by Brycchan Carey at

[http://www.brycchancarey.com/slavery/poetry.htm](http://www.brycchancarey.com/slavery/poetry.htm)

**Main Textual Sources**

It is important that students use the full resources of the Bodleian library for this course in order to write their extended C course essays. Primary texts can also be read online (with some caution) on ECCO (Eighteenth-century collections online), the Gale database accessed through Oxford Solo. Students will be encouraged to read scholarly recent editions of major poets on this course, where available.

For easy access students can read many of the primary texts in the anthologies below:


**Select Bibliography**


Hilary Term C-Courses


The Lessons of the Master: Henry James and His Literary Legacies

Dr Michèle Mendelssohn

The figure of “the Master” (the appreciative appellation Joseph Conrad gave James) looms large. In his *Notes on Life and Letters*, Conrad admits that “the critical faculty hesitates before the magnitude of Mr. Henry James’s work.” Indeed, James’s magnitude ensures that he has had a powerful impact on British and American literature since the late nineteenth century. His influence endures to this day and can be felt on both sides of the Atlantic.

This course explores James’s literary posterity by focusing on the intricate relationships between life--writing, influence and fiction. How has James’s legacy been shaped by his fiction and autobiography? How have generations of biographers and writers lifted the veil on the Master and dropped others? Why did James’s ‘international novel’ (a form he pioneered) prove so enabling for authors wishing to question social norms? What does James’s groundbreaking treatment of psychology and sexuality make possible?

In addition to reading James’s works, students on this course will read 20th c. writing by Edith Wharton and James Baldwin, as well as contemporary writing by Alan Hollinghurst, Colm Toibin and Cynthia Ozick. We will consider how these authors are in conversation with James’s legacy, and how they turn it to their own ends. Seminars will invite students to reflect on the development of the “Jamesean” approach to style, ethics and the imagination, literary form (the novel, the short story, the essay), and influence.

**seminar 1: The (AFTER)Life of the MASTER**


--.“The Art of Fiction,” 1884. (*Portable* 426–447)


From *A Small Boy and Others*:

“Chapter 6” [Peaches] 38–45

“Chapter 12” [At Barnum's] 89–99

From *Notes of a Son and Brother*:

“Chapter 9” [Harvard] 411–427

"Introduction" 14–17. PDF

"The Last Domville", "Postscripts", "Embarrassments" 72–95 PDF


**seminar 2: The international novel**


**Secondary reading:**


**seminar 3: EDITH WHARTON**


*There are other editions, of course. This one has a good critical apparatus and will enrich your reading and study.

Secondary reading:


seminar 4: James baldwin


*Try to get this edition, which has the most helpful critical apparatus and will give you a richer and more enjoyable reading experience.


Secondary reading:


seminar 5: alan hollinghurst

James, Henry. *The Ambassadors*, 1903, volume 2


Secondary reading:


**seminar 6: Cynthia Ozick, COLM TÓIBIN and experiments in (AUto) biography**


“A More Elaborate Web: Becoming Henry James” 24-37

“Pure Evil: ‘The Turn of the Screw’” 38-44

“The Lessons of the Master” 45-48

“Afterword: Silence” 128-142

**Secondary Reading:**


Literary Institutions, Normal and Peculiar

Professor Helen Small

A commonplace criticism levied against literary critics by social scientists is that they (we) have too little understanding of social institutions—writing as if the world were constructed only by language, or as if words are all that are needed to change the world. This course will consider a range of institutions in Victorian literature, including (but not restricted to) those that most directly affected literary production, dissemination, and reception: the press, schools and universities, the library, art gallery and archive, and the ‘peculiar institution’ that is morality. The focus will be on defining the institutional parameters of writing, reading, and working with literature: what they are, how they function, what their role is in human life, how much power may attach to them, how (if at all) they may be changed. Attention will be given to competing conceptions of the institution in recent literary criticism, including the broad move away from the early-Foucaultian idea of ‘disciplinary’ institutions toward other, more flexible ways of conceiving of social life and social practices. The final session will concentrate on the emergence of new institutional factors that are profoundly affecting the ways in which we study literature today.

Although the case materials studied are Victorian, this course will be relevant to anyone interested in critical theory more broadly, and students will be able (by arrangement) to write on primary material from other literary periods.

Week 1. The Idea of the Institution/Institutions of Literature

Extracts from:


Week 2. Institutions of Reading

Frank Felsenstein and James J. Connolly, *What Middletown Read: Print Culture in an American Small City* (U of Massachusetts P, 2015), Intro. and Ch. 4 or 7


Students to provide further instances or scenes of reading from literary or biographical sources in the period. Helpful prompts may be found in Kate Flint, *The Woman Reader* (1993), Garrett Stewart, “Dear Reader” (1996) and Jonathan Rose, *The Intellectual Life of the British Working Classes* (2001), but you are encouraged to dig into your own primary reading.

**Week 3: Institutions of Criticism**

http://www.georgeeliotarchive.org/files/original/6c473c0dd1946176fba22eef7217e0a2.pdf


**Week 4: Reading the Peculiar Institution of Morality**

Extracts from Thomas Carlyle, ‘Occasional Discourse on the Negro Question’ (1849); J. S. Mill, ‘The Negro Question’ (1850); Frederick Douglass, *My Bondage and My Freedom* (1855)

Extracts from: - Friedrich Nietzsche, *On the Genealogy of Morality* (1887)


**Week 5: Agency amid Institutions**


Lauren M. E. Goodlad, *Victorian Literature and the Victorian State* (Baltimore, MA: The Johns Hopkins UP, 2003), Ch. 3

Week 6: Changing Institutions


Mission statement of *Public Books*: [https://www.publicbooks.org/about/](https://www.publicbooks.org/about/)

Initial Bibliography for Further Reading:


Adelene Buckland and Beth Palmer, *A Return to the Common Reader: Print Culture and the Novel, 1850-1900* (Farnham: Ashgate, 2011)


Kate Flint (ed.), *The Cambridge History of Victorian Literature* (Cambridge: CUP, 2012) — numerous relevant essays, but see esp. Pts I and V


Lauren F. Klein and Matthew K. Gold (eds), *Debates in the Digital Humanities* (Minneapolis: U of Minnesota P, 2016)

[http://dhdebates.gc.cuny.edu](http://dhdebates.gc.cuny.edu)


Mary L. Mullen, *Novel Institutions: Anachronism, Irish Novels, and Nineteenth-Century Realism* (Edinburgh UP—pending publication August 2019)


*Victorian Review* 33/1 (2007)—special issue on interdisciplinarity, its institutional possibilities and constraints

*Jeffrey J. Williams, The Institution of Literature* (New York: SUNY Press, 2001)
Bodies in Pain and Suffering Minds in C19th American Literature

Dr Thomas Constantinesco - thomas.constantinesco@gmail.com

This seminar explores how nineteenth-century American literature developed a specifically American political philosophy and literary aesthetics that emerged through representations of pain and suffering. According to standard histories of the nineteenth century, this period saw America’s culture of pain shift away from the Puritan view that identified suffering as a sign of divine election. This Puritan view was progressively replaced by a modern sensibility steeped in Utilitarian philosophy that read the absence of pain as happiness. While the invention of anaesthesia in Boston in 1846 offers a powerful symbol for this transition, literary works challenge this from-to story, providing us with a fuller and more complex picture of pain. American literature reveals not only that pain was everywhere and remained a major cultural concern throughout the nineteenth century, but also that many experiences of pain were largely invisible. Grief, nervous disorders, or psychological trauma, for instance, caused injuries that, though deeply felt, left no scars: a puzzle to physicians and laymen alike, they often passed unrecognized. Other pains were on the contrary highly conspicuous and sometimes even spectacular, as in the case of the flogging of slaves, labour injuries, or war wounds. Yet the bearers of such marks were frequently overlooked or silenced because they had little to no place within the legal and political system of nineteenth-century United States: they were invisible victims whose pains the nation often preferred to ignore. These invisible forms of pain however seized the imagination of literary writers such as Ralph Waldo Emerson, Herman Melville, Emily Dickinson, Frederick Douglass, Harriet Beecher Stowe, Harriet Jacobs, or Henry James who succeeded in making them tangible with words. Combining close readings of primary texts with critical accounts of the history, politics, and philosophy of pain, this seminar thus looks at representations of pain in American literature across the nineteenth century and queries the literary aesthetics and political philosophy they helped develop.

Sessions will be based on group discussions of the assigned reading, as well as brief individual presentations and responses. A selection of further reading suggestions will be handed out in class.

Week 1: Thinking and Writing about Pain

This first session will provide an overview of theoretical debates about pain and/in literature, as well as landmarks in American’s culture of pain in the nineteenth century. It will serve as a framework and backdrop for the discussions in the next sessions.

Primary Reading

- Adam Smith, The Theory of Moral Sentiments (1759), chapters 1 and 2.


**Week 2: Transcendental Pain**

*Primary Reading*


• ——, “The Tragic” (1838/1844)

• ——, “Self-Reliance,” “Compensation,” and “Spiritual Laws” from *Essays: First Series* (1841)

• ——, “Experience,” from *Essays: Second Series* (1844)

• ——, “Fate” and “Illusions,” from *The Conduct of Life* (1860)

*Secondary Reading*


• Gertrude Reif Hughes, *Emerson’s Demanding Optimism* (Louisiana State UP, 1984).


• Russell Sbrigia, “Revision and Identification: Emerson and the Ethics of Skepticism and Sympathy,” *Arizona Quarterly* 66.2 (Summer 2010): 1-34.


**Week 3: Melville and the Measure of Pain**

*Primary Reading*

• Herman Melville, *Moby-Dick* (1851), especially chapters 16, 108 and 133

• ——, “Bartleby” (1853)

• ——, “The Paradise of Bachelors, The Tartarus of Maids” (1855)

• ——, *The Confidence-Man* (1857), chapters 16-18

• Mark Twain, *The Adventures of Tom Sawyer* (1876), chapter 12.

*Secondary Reading*


**Week 4: Pain and Race**

*Primary Reading*

• Ralph Waldo Emerson, “Address Delivered in Concord on the Anniversary of the Emancipation of the Negroes in The British West Indies” (1844) and “Address to the Citizens of Concord’ on the Fugitive Slave Law,” from *Emerson’s Antislavery Writings* (ed. Len Gougeon & Joel Myerson, Yale UP, 1995), 7-33 and 53-72.

• Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)

• Harriet Beecher Stowe, *Uncle Tom’s Cabin* (1852)

• Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

*Secondary Reading*


• Lauren Berlant, “Poor Eliza,” in *The Female Complaint: The Unfinished Business of Sentimentality in American Literature* (Duke UP, 2008), 33-68.


**Week 5: The Poetics and Politics of Pain**

*Primary Reading*


Class discussion this week will be based on the following poems (after Franklin’s numbering): 138, 168, 178, 192, **194, 312**, 320, **339, 372**, 394, **515**, 528, 539, 548, **550**, 552, **688, 739, 753, 756, 760**, 824, **833, 854**, 871, 982, **994**, 997, 1071, 1119, **1745**.

Poems in bold will be given particular attention.

*Secondary Reading*


• Sharon Cameron, *Lyric Time: Dickinson and the Limits of Genre* (Johns Hopkins UP, 1979), 1-29 and 136-200.


**Week 6: War Suffering**

The first part of this final session will be devoted to literary representations of war suffering. In the second part, each student will be asked to give a brief presentation of their final research topic and how they plan to develop their essay, for group discussion and instructor’s feedback.

*Primary Reading*

• Henry James, “The Story of a Year” (1865), “Poor Richard” (1867), and “A Most Extraordinary Case” (1868)

*Secondary Reading*


Life-writing

Dr Kate Kennedy (kate.kennedy@wolfson.ox.ac.uk)

This option will be taught in Seminar Room 2, Wolfson College, Linton Road, in Hilary Term 2019. In addition to attending the course seminars, students will find the Research Forum on life-writing organised by the Oxford Centre for Life Writing useful for their work. These will be held at 1:15 in Seminar Room 2 each Tuesday during the Hilary term, and the Centre also holds evening lectures and events.

The content of the course:
The option examines life-writings (biography, autobiography, memoirs, letters, diaries) over a broad period; texts will be drawn mainly from literary life-writing and from the modern period, but students wishing to discuss examples from earlier periods or of Lives of non-literary figures will be able to do so, and students studying in any period of the MSt may take this option. The course will start with a broad discussion of the history, practices and strategies of the “life-writing” genre, and will look at five different approaches, with examples: war and autobiography, women’s life-writing, life-writing and celebrity, the ways in which we might use life-writing to understand cultures and societies; diaries and letters, and how they are made use of in biography, especially in relation to memory and authenticity; and the relationship between “life” and “work” in literary biography. All students will give at least one class presentation. Students will be able to write an essay on a topic of their choice which may go outside the selected texts for the seminars. There will be opportunities to discuss the choice of essay topics.

Course Plan:
The course will comprise a series of six seminars and a weekly research forum. There will also be some evening lectures and events, details tbc.

Seminars:
Week 1.
Introductory session on biography – a whistlestop tour through biography from the early modern period to the present day.

Week 2.
Hermione Lee: Life-Writing genres – letters and diaries

Week 3.
Life-Writing – Fame, Celebrity, Notoriety (Dr Sandra Mayer, lecturer in Life-writing from the University of Zurich will be joining us for this session)
The session reflects on how notions of fame, 'exemplary lives', celebrity, infamy and obscurity inform the writing and reading of lives, addressing broad themes and questions such as self-fashioning, myth-making, authenticity, and the formation of cultural memory.

Week 4.
Autobiographical accounts of war – Women’s memoirs of the First World War, and post-war memoir by Ivor Gurney in poetry and letters.

The war memoirs and testimonies by Siegfried Sassoon, Edmund Blunden and Robert Graves are well known, so this session takes a more alternative angle. It looks at the ways in which a sense of self is constructed in narrative when the relationship to the experience of war is a particularly complicated one, either by gender, or by mental instability.

Week 5.
Intersections of Life-writing: Biography, autobiography, and other forms of life narrative as ways of knowing societies, cultures, migrations and boundaries (Dr Katherine Collins – Research Fellow in interdisciplinary life-writing, Wolfson College, will be joining us for this session)

Week 6.
An opportunity to explore and develop ideas for essay-topics for course assessment.

Optional preparatory reading:
In the area of biography, it would be advantageous to have read one, or two, large-scale biographies of your own choice. Here are some possible examples of outstanding biographies in a huge field, in no special order: Jonathan Bate’s Unauthorised Life of Ted Hughes, Paul Kildea’s Benjamin Britten – a Twentieth Century Life, Ruth Scurr’s life of John Aubrey, Benjamin Taylor’s short life of Proust, Claire Tomalin’s life of Pepys, Dickens or Hardy, Leon Edel’s one-volume version of his life of Henry James, Richard Ellmann’s life of James Joyce, Jenny Uglow’s life of Elizabeth Gaskell, Hogarth, Bewick, or The Lunar Men, Richard Holmes’s life of Shelley or two-volume life of Coleridge, or his book on Romantic science and literature The Age of Wonder, Roy Foster’s two-volume life of W.B.Yeats, Judith Thurman’s life of Colette, James Simpson’s two books on a year in the life of Shakespeare, 1599 or 1606, Fiona MacCarthy’s life of Burne-Jones, The Last Pre-Raphaelite, Alison Light’s Mrs Woolf & The Servants, Alex Danchev’s Life of Cezanne, Stacy Schiff’s life of Cleopatra, Susie Harries’s life of Pevsner, Lucy Hughes-Hallett’s life of D’Annunzio, The Pike, Lisa Cohen’s group biography of early 20th century women, All We Know, and Hermione Lee’s life of Virginia Woolf, Edith Wharton or Penelope Fitzgerald.

War-related memoirs and testimonies:
Enid Bagnold, A Diary Without Dates (1917)

Mary Borden, The Forbidden Zone (Heinemann, 1928)

Helen Zennor Smith (Evadne Price), *Not so Quiet... Stepdaughters of War* (1930; reprt. Virago, 1980)

Vera Brittain, *Testament of Youth* (Gollancz, 1933)


Michael Hurd, *The Ordeal of Ivor Gurney* (OUP, 1979)

**I. Selected Reading on Biography:**


Barnes, Julian, *Flaubert’s Parrot*, Cape, 1984


Epstein, William H, ed, *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, Purdue University Press, 1991


O’Connor, Ulick, *Biographers and the Art of Biography*, Quartet Books, 1993


Strachey, Lytton, *Eminent Victorians*, Chatto & Windus, 1918


II. Selected Reading on Autobiography:
Students will probably want to make their own choices of autobiographies for discussion, but a few suggestions to read before the course might include: Virginia Woolf’s “Sketch of the Past” in *Moments of Being*, Robert Graves’s *Goodbye to All That*, Richard Wolheim’s *Germs*, Nabokov’s *Speak, Memory*, Hilary Mantel's *Giving up the Ghost*, Lorna Sage’s *Bad Blood*, Blake Morrison's *And When Did You Last See Your Father?*, Philip Roth’s *Patrimony* and *The Facts*, Janet Frame’s *An Angel at my Table*, or Joan Didion’s *The Year of Magical Thinking*.


Treadwell, James, *Autobiographical Writing and British Literature, 1783-1834*, OUP, 2005


III. Selected reading for Intersections of Life-writing session:


IV. Selected reading for Life-writing: Fame, Celebrity, Notoriety session:


Contemporary Poetry by the Book

Dr Erica McAlpine

Students often read poetry in period anthologies—The Norton Anthology of Modern and Contemporary Poetry, say, or The Penguin Book of Victorian Verse—or in large edited volumes titled something along the lines of William Wordsworth: The Major Works. But readers of contemporary poetry necessarily encounter poems as they appear in individual “collections”—slim volumes that usually work toward some particular mood, argument, or feeling. Reading poetry by the book instead of in an edited volume means paying attention not only to the poem at hand but also to what occurs around it: the poems printed just before and after it, its possible role (or roles) within the collection, and the immediate literary, cultural, and political contexts surrounding its publication. How does one poem connect to or shed light on the poems that precede or follow it in a volume? Are certain kinds of poems better for beginning or ending a book? What might we say about a collection as a whole that is distinct from what we might say about the individual poems within it? In what way might a collection of poems act as a response to another collection of poems published by the same, or a different, author? How does our current literary and political climate shape the kinds of books being published today? Can contemporary poetry exist outside of, or beyond, the book (i.e. digital poetry)?

Throughout this course, you will read 12 books of poems published by living (or recently living!) writers. Each week you should pay close attention to how the assigned collections work as a whole as well as to how they have been received by reviewers, other contemporary poets, and their various reading publics. How does Rae Armantrout’s Versed relate to the Language movement? Is Alice Oswald’s Memorial a translation, an “excavation,” or something altogether original? In what ways might a first book like Sarah Howe’s Loop of Jade forge an identity—individual or collective? You will be asked to determine what makes a collection of poems a book, rather than a set of discrete poems, and you should try to relate the collections you read to other books of poetry being published today. In each seminar, we will explore two volumes in relation to one another, fostering this comparative approach.

Classes will meet Mondays, weeks 1–6, at 11am in the Hearne Room, St Edmund Hall

Please get your hands on the following required texts in advance and read thoroughly (take notes and think about each of the questions in the above paragraphs in relation to it) before each class. You may also like to choose a representative poem or section from each volume and prepare a close reading of it to bring up in discussion. In weeks 2–6, each student will have an opportunity to open discussion by offering a short (5-min max) presentation on one of the collections. These presentations should offer some context for the collection (i.e where does it fall in poet’s career, how is it different from or like their other work) and alert us to key themes and poems within it. Specific collections for presentations will be allocated in week one.

Frank Bidart: Desire (1997)
Kay Ryan: *Say Uncle* (2000)
John Ashbery: *Your Name Here* (2000)
Rae Armantrout: *Versed* (2010)
Alice Oswald: *Memorial* (2011)
Alicia Stallings: *Olives* (2012)

**Weekly Schedule:**

**Week 1:** Paul Muldoon’s *Horse Latitudes* (2006) & Kay Ryan’s *Say Uncle* (2000).

Possible topics for discussion: the personal vs. the political; transnational/cosmopolitan poetics; “stunt writing”; rhyme; cliché; didacticism; meaning and form; humour.

**Suggested further reading:**

On Muldoon:


On Ryan:

- Interview with Kay Ryan (by Sarah Fey), The Art of Poetry No. 94., *The Paris Review*.


*Possible topics for discussion:* New formalism; classical reception; gender; motherhood/fatherhood; contemporary sonnets; poet as technician.

*Suggested further reading:*

**On Paterson:**

**On Stallings:**

**Week 3:** Anne Carson’s If Not, Winter (2002) & Alice Oswald’s Memorial (2011)

*Possible topics for discussion:* Translation, excavation; fragments; contemporary poetry and war; simile; lacunae.

*Suggested further reading:*

**On Carson:**
• Anne Carson, “Variations on the Right to Remain Silent” (pdf provided)
• Octavio Paz, “Translation: Literature and Letters” (pdf provided)
On Oswald:

- Eavan Boland, “Afterward to Alice Oswald’s Memorial.”

**Week 4:** John Ashbery’s *Your Name Here* (2000) & Rae Armantrout’s *Versed* (2010).

*Possible topics for discussion:* life into poetry, or poetry into life; the Language school; meaning and form; elegy; should poetry make sense/should sense make poetry; avant-garde/experimental/digital poetics vs. the “mainstream.”

*Suggested further reading:*

**On Ashbery:**


**On Armantrout:**

- Rae Armantrout *Versed* Reader’s Companion: [http://versedreader.site.wesleyan.edu/](http://versedreader.site.wesleyan.edu/)


see also the journal L=A=N=G=U=A=G=E, poets Charles Bernstein and Bruce Andrews, and the Electronic Poetry Center (EPC) website at SUNY Buffalo.

**Week 5:** Frank Bidart’s *Desire* (1997) & and Louise Gluck’s *Averno* (2006)

*Possible topics for discussion:* Translation and imitation; the contemporary dramatic monologue; the use of myth; death, elegy.

*Suggested further reading:*

On Bidart:


On Gluck:


**Week 6:** Claudia Rankine’s *Citizen: An American Lyric* (2014) & Sarah Howe’s *Loop of Jade* (2015)

*Possible topics for discussion:* Poetry and identity; ways of writing about race/ethnicity; prose and mixed-genre poetry; language and image; “lyric.”

*Suggested further reading:*

On Rankine:


On Howe:


• Oliver Thring, “Born in the rubbish tip, the greatest poetry of today,” *The Sunday Times*, January 17, 2016.

**Please Note:** Students will turn in a draft section of their final essay for comments no later than Wednesday of Week 5 (February 13th). We will have meetings to discuss that material at the end of week five and the beginning of week six.
20th and 21st century Theatre
Professor Kirsten Shepherd-Barr

This course explores some of the key developments in British and American theatre that have significantly altered the landscape of drama and performance. We will look at currents in contemporary critical thinking about theatre as well as at some of the major playwrights of the past century, including Brecht, Beckett, Pinter, Churchill, Frayn, Friel, Stoppard, and Kane. We will examine phenomena such as the rise of performance studies and its relationship to theatre history, the generative concept of anti-theatricality, the development of science-based drama, the emergence of verbatim theatre from the seeds of documentary drama, the long legacy of Samuel Beckett’s plays, and the transformation of the monologue in contemporary theatre. Students will also gain insight into the deeper roots of seemingly recent developments such as verbatim theatre and “in-yr-face” drama. The course will approach plays not just as texts but through performance, critical reception and a wide range of theoretical frameworks.

Week 1: Anti-theatricality and modern drama
Edward Gordon Craig on the “Übermarionette”
Selections from Ackerman and Puchner on antitheatricality
Susan Glaspell, Trifles and The Verge
Samuel Beckett, Endgame, Happy Days, Not I, Rough for Theatre

Week 2: Documentary drama and verbatim theatre
Jerome Lawrence and Robert E. Lee, Inherit the Wind
Richard Norton Taylor, The Colour of Justice
David Hare, Stuff Happens
Anna Deavere Smith, Fires in the Mirror

Week 3: Science on stage
Hallie Flanagan Davis, \(E=mc^2\)
Complicite, A Disappearing Number
Steve Waters, The Contingency Plan [both plays]
Anthony Neilson, The Wonderful World of Dissocia

Week 4: Beckett’s legacy
Harold Pinter, The Caretaker
Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

Caryl Churchill, *Top Girls*

Brian Friel, *Faith Healer* and *Molly Sweeney*

**Week 5: Race, ethnicity and nationhood**

Kwame Kwei-Armah, *Elmina’s Kitchen*

Branden Jacobs-Jenkins, *An Octoroon*

Jez Butterworth, *Jerusalem*

Lynn Nottage, *Intimate Apparel*

Suzan-Lori Parks, *Venus*

**Week 6: “In-Yer-Face” theatre**

Edward Bond, *Saved*

Joe Orton, *What the Butler Saw*

Sarah Kane, *Blasted*

Martin McDonagh, *The Lieutenant of Inishmore*

Alice Birch, *Revolt. She Said. Revolt Again.*

**If you have time, read these plays/playwrights:**

Bryony Lavery, *Frozen* and *Origin of the Species*

Timberlake Wertenbaker, *The Love of the Nightingale*

Lucy Kirkwood, *Chimerica*

Alice Birch, *Anatomy of a Suicide*

Duncan Macmillan, *Every Brilliant Thing*

Annie Baker, *The Flick* and *John*

Sarah DeLappe, *The Wolves*

Emily Schwend, *Utility*

Anne Washburn, *Mr Burns, a Post–Electric Play* and *10 out of 12*

Joe Penhall, *Blue/Orange*

Roy Williams, *SingYer Heart out for the Lads*
Ayub Khan Din, *East is East*

Lucy Prebble, *Enron* and *The Effect*

**Selected Critical Reading**

Alan Ackerman and Martin Puchner, eds., *Against Theatre: Creative Destorutions on the Modernist Stage* (2006)


Linda Ben-Zvi: see her studies of both Susan Glaspell and Samuel Beckett


Elinor Fuchs, *The Death of Character* (Indiana Univ. Press, 1996)

Stanton B. Garner, Jr., *Bodied Spaces: Phenomenology and Performance in Contemporary Drama* (Cornell University Press, 1994)


David Lane, *Contemporary British Drama* (Edinburgh University Press, 2010)


Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality and Drama* (2011 paperback)


Janelle Reinelt, *After Brecht*


Aleks Sierz, *Rewriting the Nation: British Theatre Today* (2011)

Graham Saunders, *Love me or kill me: Sarah Kane and the theatre of extremes* (2002)


For performance and reception history consult collections of theatre reviews by Kenneth Tynan, Michael Billington and others; and individual reviews in newspapers and magazines such as the *Guardian*, the *Times*, the *New Yorker* and the *New York Times*

For best book and journal resources on individual playwrights search under their names on the *MLA Bibliography* (electronic database accessed through our libraries). Some of the key journals in the field are: *Contemporary Theatre Review, TDR, Modern Drama, Theatre Journal, Theatre Research International*, and *PAJ*
Theory of the Novel 1920–2020

Dr Marina MacKay

Overview:

This course surveys major twentieth- and twenty-first century theories of the novel, looking at a range of major works, from modernist and mid-century landmarks to contemporary interventions, and at the relationships among them. We shall be contextualizing and evaluating a range of influential claims about the novel’s origins, forms, and aesthetics, and about the psychological, cultural, and political work that the novel has been thought to accomplish.

Below is a provisional schedule for our meetings so that you can begin your reading over the summer—it is provisional in that there may be some reordering and updating in the final version, but changes are like to be fairly minor. It probably goes without saying that the more you read of the longer theoretical works the better, but the schedule names the chapters on which our discussion will focus (and so you are perfectly well prepared for each seminar by reading just these). Please let me know if you encounter any difficulty accessing these books/chapters.

Schedule:

Week 1: Novel Theory in the Age of Modernism

This session looks at interwar classics of novel theory contemporary with literary modernism. Like many of the period’s own novelists, these novel theorists foreground verbal estrangement and a pronounced sense of historical rupture—which they identify as both a loss and an opportunity.

- Viktor Shklovsky, *Theory of Prose* (1925) (Read essays titled ‘Art as Device’ and ‘The Novel as Parody: Sterne’s *Tristram Shandy*’)
- M.M. Bakhtin, ‘From the Prehistory of Novelistic Discourse’ (1940) and ‘Epic and Novel’ (1941). (In *The Dialogic Imagination: Four Essays*, and also widely anthologized)

Week 2: Mid-Century ‘Traditions’

‘And if we assume that [the novel] was begun by Defoe, Richardson and Fielding . . .’ So wrote Ian Watt in the opening paragraph of his classic *The Rise of the Novel* (1957). Ten years on, he ruefully proposed that his ‘if’ ought to have been ‘a *Ulysses*-like giant *IF*”
occupying the whole first page’. Early post-war novel criticism is full of novel ‘traditions’, either self-consciously created (Leavis, Frye) or, in the case of Watt and his American contemporary Chase, shored up by their own unselfconscious but massively influential replication. How believable are these stories of lineage, and what critical, institutional, perhaps even cultural requirements did they serve in the 1940s and 1950s?


**Week 3: The Fall of ‘The Rise of the Novel’**

Reacting against the tradition-making of mid-century novel criticism was a series of arguments dispersing ideas of the novel’s ‘forefathers’. Teleological, male-centred, and Anglocentric conceptions of the novel were refuted by historical dialectics and the realities of imperial power (McKeon, Aravamudan), and by the fact of professional women novelists and millennia of long prose fictional works before Defoe (Ballaster, Doody). This session considers how novel theory of the 1980s and 1990s (1) maps on to late-twentieth-century critical theory more broadly, and (2) reflects competing views on what constitutes a novel—in that you have to know what a ‘novel’ is to start with in order to say when, where, and how it began.

- Ros Ballaster, *Seductive Forms: Women’s Amatory Fiction from 1684 to 1740* (1998) (Read section titled ‘Gender and Genre’)

**Week 4: Novel Forms and Political Formations**

No other literary form has been held responsible in quite the same way for representing the social world—not simply mimetically, and/or at the level of descriptive content, but allegorically at the level of form. Especially in post-Foucauldian criticism, the novel ‘makes’
citizens and subjects; its bounded totality mimics and buttresses the nation-state; its uneven distribution of attention models and naturalizes the extent to which some people matter more than others. This session examines some of the most influential of these claims.

- Alex Woloch, *The One vs. The Many: Minor Characters and the Space of the Protagonist in the Novel* (2003) (Read the chapter titled ‘Characterization and Distribution’)

**Week 5: The Novel Reader: Responses, Drives, Minds**

‘It is not an exaggeration to say that for most people ‘a book’ means a novel’, Q.D. Leavis wrote sniffily of the reading habits of her interwar time. (Still, she was all in favour of reading *some* novels!) The reputational problem of the novel has always been connected to the novel’s association with pleasure, and theorists have returned often to this question of why we want to keep reading on. This session focuses on a novel reader whose operative parts have repeatedly been redefined: the ‘reactions’ of reader–response criticism, the ‘drives’ of psychoanalysis, and the ‘minds’ of cognitive criticism.

- Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (1972) (Read the chapter titled ‘The Reader as a Component Part of the Realistic Novel’)
- Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (1984) (Read the chapters titled ‘Reading for the Plot’ and ‘Narrative Desire’)

**Week 6: Actuality Effects**

Critics since at least the eighteenth century have wondered about the combination of lifelikeness and lying in the novel. This session considers the history of ‘authenticity’ in modern novel theory, from Roland Barthes’ account of the rhetoric of verisimilitude to Catherine Gallagher’s recent account of counterfactual thinking in the novel.

- Catherine Gallagher, *Telling It Like It Wasn’t: The Counterfactual Imagination in History and Fiction* (2018) (Read the introduction and the chapter titled ‘How the USA Lost the Civil War’)
**Literatures of Empire and Nation, 1880–1935**

Dr Graham Riach (graham.riach@ell.ox.ac.uk)

Ranging from R.L. Stevenson’s indictment of colonialism’s ‘world-enveloping dishonesty’, to Mulk Raj Anand’s divided responses to Bloomsbury and to Gandhi, this course investigates the literary and cultural perceptions, misapprehensions, and evasions that accompanied empire, and the literary forms that negotiated it. We will examine the resistance to empire that appears in texts, and consider how the nation became a site for rooting identities and solidarities. The course examines the literary antecedents of what we now call postcolonial writing, and some of the textual instances upon which anti-colonial theories of resistance have been founded. Special attention will be given to the intimations of modernist writing in the authors of empire and to the disseminations of modernism in ‘national’ writing. Where possible, the conjunctions of empire writing with other discourses of the time – travel, New Woman, degeneration, social improvement, Freud, masculinity – will be traced. Each week we will consider one or two of the works of the key writers of empire and nation in the period, alongside critical and literary writing relating to them.

**Course outline**

**Week 1**

**Imperial Pastoral**

**Primary Reading**

Olive Schreiner, *The Story of an African Farm* (1883)

**Critical Reading**


**Additional Reading**


Week 2

The View from the Beach

Primary Reading

R. L. Stevenson, *South Sea Tales*, 1891, 1892, especially ‘The Beach of Falesa’


Critical Reading

Paul Carter, ‘Introduction’ in *The Road to Botany Bay*

Rod Edmond, ‘Introduction’ in *Representing the South Pacific*

Michelle Keown, ‘Introduction’ in *Pacific Islands Writing*

Pamila Gupta and Isabel Hofmeyr (eds), ‘Introduction’ in *Eyes Across the Water*

Film Screening

*South Pacific* (1958) – Eng Fac PN.U65.L64 SOU DVD

See Also

Dylan Thomas, *The Beach of Falesa* (1st broadcast 2014)

Week 3

Imperial Gothic

Primary Reading

Richard Marsh, *The Beetle* (1897)

H.G. Wells, *The Island of Doctor Moreau* (1896)

Critical Reading

Read a selection from:


Andrew Smith and William Hughes (eds), *Empire and the Gothic* (2003)


**Film Screening**

*Island of Lost Souls* (1932) – Eng Fac PN.U65.K46 ISL DVD

**Week 4**

**Adventure Tales**

**Primary Reading**

Rudyard Kipling, *Kim* (1901)

Robert Baden-Powell, *Scouting for Boys* (1908)

If you wish: J.M Barrie, *Peter Pan* (1904) and/or *Peter Pan and Wendy* (1911)

**Critical Reading**

Read a selection from:

Patrick Brantlinger, *Victorian Literature and Postcolonial Studies*

Joe Bristow, *Empire Boys*

Laura Chrisman, *Rereading the Imperial Romance*

Don Randall, *Kipling’s Imperial Boy*, (ch 5 ‘Ethnography and the hybrid boy’)

John Tosh, *Manliness and Masculinity in Nineteenth Century Literature*

**Film Screening**

*She* (1965) – Eng Fac PN.U65.P5335 SHE DVD

**Week 5**

**Empire’s Certainties and Uncertainties**

**Primary Reading**

Joseph Conrad, *Heart of Darkness* (1899) and ‘Youth’ (1898/1902)
Critical Reading

Read a selection from:


Robert Fraser, *Victorian Quest Romance*

Christopher GoGwilt, *The Passage of Literature: Genealogies of Modernism in Conrad etc.*

Benita Parry, *Conrad and Imperialism*


Film Screening

*Aguirre, the Wrath of God* (1972)

Week 6

National stirrings

Primary Reading

Claude McKay, *Banjo* (1929)


Toru Dutt, ‘The Lotus’ (1870s)

Critical Reading

Read a selection from


Elleke Boehmer, ‘The Stirrings of New Nationalism’ in *Colonial and Postcolonial Literature*

---- *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)


Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?*

Film Screening
BBC, Episode of Indian Summers (2015–2016)

Selected further reading:

Amar Acheraiou, Rethinking Postcolonialism (2008)
Ian Baucom, Out of Place: Englishness, Empire, and the Locations of Identity (1999)
*--- Empire, the National and the Postcolonial: Resistance in Interaction (2002)
Deepika Bahri, Native Intelligence, 2003
*Howard J. Booth and Nigel Rigby (eds), Modernism and Empire: Writing and British Coloniality, 1890-1940 (2000)
Peter Childs, Modernism and the Post-Colonial (2007)
*--- Re-reading the Imperial Romance (2000)
Ben Etherington, Literary Primitivism (2017)
Frantz Fanon, Black Skin, White Masks, trans. Charles Lam Markmann (1986)
Declan Kiberd, Inventing Ireland (1995)
Paul Gilroy, After Empire (2004)
Abdul JanMohamed and David Lloyd (eds), The Nature and Context of Minority Discourses (1990)
Gail Ching-Liang Low, White Skins, Black Masks: Representation and Colonialism (1996)
*Anne McClintock, Imperial Leather: Race, Gender and Sexuality in the Colonial Contest (1995)
Ashis Nandy, The Intimate Enemy (1983)
*Mary Louise Pratt, Imperial Eyes: Travel Writing and Transculturation (1992)
Jahan Ramazani, The Hybrid Muse (2001)
Sangeeta Ray, En-gendering India (2000)
Edward W. Said, Culture and Imperialism (1993)
Ella Shohat and Robert Stam, Unthinking Eurocentrism: Multiculturalism and the Media (1994)
--., In Other Worlds: Essays in Cultural Politics (1988)
--., The Postcolonial Critic: Interviews, Strategies, Dialogues (1990)
*Sara Suleri, The Rhetoric of English India (1992)
John Thieme, Postcolonial Con-Texts: Writing Back to the Canon (2001)
Gauri Viswanathan, Masks of Conquest: Literary Study and British Rule in India (1989)
African Literature

Tiziana Morosetti (With African Studies)

Ranging from Amos Tutuola’s classic *The Palm-Wine Drinkard* (1952) to contemporary African science fiction and diasporic writing, the course engages with some of the important cultural and political dynamics shaping the work of authors such as Wole Soyinka, Ngũgĩ wa Thiong'o, and Athol Fugard, Ken Saro-Wiwa and Chimamanda Ngozi Adichie. The main focus is on novels and theatre, and a representative selection of works from Nigeria, Ghana, Kenya and South Africa is included. Each seminar discusses key themes and debates in African Literature and provides terminology and critical approaches to writing in the African context.

Students should read the titles marked with an asterisk in the ‘Background Reading’ section in advance of the seminar. All weekly readings are compulsory.

Background Reading


http://www.theguardian.com/books/2015/jul/04/taiye-selasi-stop-pigeonholing-african-writers


http://www.granta.com/Archive/92/How-to-Write-about-Africa

Course outline

Week 1: Towards Independence

Chinua Achebe, Things Fall Apart, 1958

Amos Tutuola, Palm-Wine Drinkard, 1952


Week 2: Stage Encounters

Ama Ata Aidoo, *Dilemma of a Ghost*, 1965

Ola Rotimi, *Our Husband Has Gone Mad Again*, 1966

Wole Soyinka, *Death and the King’s Horseman*, 1975


Week 3: Disillusionment

Chinua Achebe, *A Man of the People*, 1966

Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968


Week 4: (Staging) Language

Ngũgĩ wa Thiong’o, *Ngaahika Ndeenda (I Will Marry When I Want)*, 1977

Ola Rotimi, *Hopes of the Living Dead*, 1985

Wole Soyinka, *The Beatification of Area Boy*, 1995


Week 5: Challenging Apartheid

Fatima Dike, *So What’s New?*, 1991

Athol Fugard, *Sizwe Banzi Is Dead*, 1972

Wole Soyinka, *The Invention*, 1959


Week 6: Rethinking History and Form: War Narratives

Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2007


OPTIONAL MODULES

Practical printing workshop for postgraduate students
Michaelmas Term 2019

Practical printing workshops for postgraduate students in the Faculty of English

The Bodleian collections include unique and important items revealing the material history of the book from ancient times to the 21st century, and the Library shares with scholars a deep interest in how these books were made. Conservation staff have expert knowledge of the techniques and materials which were used to make manuscripts and early printed books. At the Bibliographical Press students can acquire the skills of setting type and using hand-presses and learn to see ‘the book’ from the point of view of the craftspeople who put together the material object. The Bodleian also collects modern artists’ books which reveal the fusion of traditional crafts with modern materials and techniques in the present day.

Open workshop demonstrations
Week 2, Wednesday 23 Oct. 4-8 pm
Open workshop drop-in sessions for all students – come and go at any time between 4 and 8pm. Richard Lawrence (Superintendent of the Press, instructor of printing) will give an orientation to the Bodleian printing workshop.

One-session seminar in the Weston Library: ‘Paper’
Week 2, Wednesday 23 Oct. 2-4 pm
Open to all MSt students: limit 100 students
Andrew Honey (Bodleian Conservation) will demonstrate how to examine and describe the paper in manuscripts and books from the period 1550-1850.

Five-week practical printing course
Weeks 4-8, Wed. 2-5 pm; with additional course times as necessary
Five meetings, 3 hrs per week
Open to students in all MSt strands: limit 12 students
Taught by Richard Lawrence
In this module, students will gain practical experience of what it was like to create a small quarto edition, the first printed format in which most of Shakespeare’s plays appeared. We will set type, correct errors, impose and print a forme, and fold and sew the sheets, to make a collected edition of short texts from any period. Questions welcome at: bookcentre@bodleian.ox.ac.uk

One-session thematic workshops
Dates to be confirmed
3 hrs each: limit 12 students per workshop session
Taught by Richard Lawrence

Related Special Collections materials will be provided for examination in the Weston Library reading rooms and shown in the seminar room, in advance of the session.

A. Open to students in the 1550-1700 strand:
   ‘Relief and intaglio printing’
   We will experiment with the two major printing methods for making both text and image, and look at examples of how these were used, separately or in combination, in publications of this period.

B. Open to students in the 1700-1830 strand:
   ‘Subversive typography’
   We will examine the printing of Laurence Sterne’s *Tristram Shandy* and learn to set type and print a small booklet or poster.

C. Open to students in the 1700-1830, 1830-1914 & 1900-present strands:
   ‘From manuscript to print’
   We will set type and collaborate to print a literary text from a manuscript at the Bodleian [used in facsimile], discussing the process of moving from pen and ink to metal type.

Workshops open to all University students

1) Printer in residence workshop
Offered during Weeks 3 and 4: Three evening sessions, 6:30- 9:30 pm, dates TBA
Limit: 6 students
‘Creating narratives through visual poetry’ with printer in residence David Armes
Workshop with the Bodleian printer in residence, contemporary book and text artist, David Armes. This will be a collaborative, process-based workshop that embraces both the formal
practice of working with metal type and a more expressive, improvisational approach to using visual material.

2) Paper making workshop with Michele Oka Doner and Sue Gosin
Monday 4 November, 11 am.
Weston Library
Artist Michele Oka Doner and papermaker Sue Gosin (Dieu Donné papermill) demonstrate how to make paper and discuss their collaboration on making paper for artworks.
Issues in Editing
Dr Carly Watson (carly.watson@ell.ox.ac.uk)
Hilary Term

This optional course is open to all M.St. students working on literature post-1550 who are interested in producing materials for an edition or writing about editing for the B Course essay.

The course is focused on the theory and practice of modern scholarly editing (as distinct from scholarly editing in the eighteenth and nineteenth centuries or editing as a professional practice in publishing). It is designed to help students develop an understanding of the process of scholarly editing, from deciding what type of edition to produce to preparing notes and other secondary material to accompany the text. The course will be especially helpful for students interested in editing all or part of a text and writing about the process for the B Course essay (for guidance on this option, see Appendix 2 of the M.St. Handbook). It will also be helpful for students considering writing an essay that evaluates existing editions and/or proposes a new approach to editing a work or an author’s oeuvre.

Course Outline
The course is taught in 1.5-hour classes over six weeks.

Week 1 Types of edition
What is a scholarly edition, and what is it for? We will begin by thinking about the nature and purpose of scholarly editing, before considering one of the first decisions an editor has to make: whether to produce a facsimile or diplomatic edition, reproducing an existing text exactly, or a critical edition, incorporating editorial changes.

Week 2 Copy-text and variants
When we have more than one authorial or potentially authorial version of a work (e.g. manuscripts/typescripts, proofs, printed editions), how can an editor produce a single, authoritative text? We will consider theories of copy-text editing developed in response to this question by McKerrow and Greg. There will also be an opportunity to practise collating two versions of a work and distinguishing between substantive and accidental variants.

Week 3 Plural versions
In the past forty years there has been a reaction against the theories formulated by McKerrow and Greg and their underlying assumptions. We will explore alternative theories advanced by Zeller, McGann, and others, which emphasise the independent authority of each version of a work. We will also consider the practical options for editors seeking to represent multiple versions, including parallel texts and genetic editing.

Week 4 Annotation
Besides the primary text, an edition should include secondary material, which can have a variety of functions (e.g. helping readers to understand the text, providing contextual information, recording the textual history of the work). This class will outline the kinds of secondary material that can be included in a B Course edition. It will also provide an opportunity to explore different approaches to writing critical notes.

**Week 5  Editing in the digital age**
What possibilities do computers and the Internet offer editors that printed books cannot? We will explore theories of digital editing as a practice that is reshaping the concept of the work and the relationship between editor and reader.

**Week 6  Writing the essay**
This class will offer advice on structuring an essay on the process of editing a text and an essay proposing a new approach to editing a text. Extracts from past essays will be provided to illustrate successful strategies for writing about editorial issues.

**General Reading**
For an extensive and carefully structured bibliography of the literature of scholarly editing, see G. Thomas Tanselle’s syllabus for his Introduction to Scholarly Editing course, online at <https://rarebookschool.org/2014/tanselle/syl-E-complete.090302.pdf>. The list below offers a selection of works in this area as a starting-point for your own explorations.

- Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (Charlottesville: University of Virginia Press, 2009)
- Marilyn Deegan and Kathryn Sutherland, eds, *Text Editing, Print, and the Digital World* (Farnham: Ashgate, 2009) [available online via SOLO]
• ———, *Textual Scholarship: An Introduction* (New York: Garland, 1992) [available online via SOLO]
• Ian Jack, ‘Novels and those “Necessary Evils”: Annotating the Brontës’, *Essays in Criticism*, 32 (1982), 321–37
• Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (London: Routledge, 1996) [available online via SOLO]
• J. Stephen Murphy, ‘The Death of the Editor’, *Essays in Criticism*, 58 (2008), 289–310
• Jack Stillinger, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford: Oxford University Press, 1994) [available online via SOLO]
• ———, *Multiple Authority and the Myth of Solitary Genius* (Oxford: Oxford University Press, 1991) [available online via SOLO]

**Selected Editions and Text Archives**
The following resources offer models of editorial practice that may be useful to you as you work on your own project.

*Print editions*

• Fredson Bowers, ed., The Works of Stephen Crane, 10 vols (Charlottesville: University of Virginia Press, 1969–75)


**Digital editions**


• New Modernist Editing: an edition of Virginia Woolf’s ‘Ode Written Partly in Prose on Seeing the Name of Cutbush Above a Butcher’s Shop in Pentonville’ https://nme-digital-ode.glasgow.ac.uk/#

• Kathryn Sutherland, ed., Jane Austen’s Fiction Manuscripts <www.janeausten.ac.uk>

• Marta Werner, Julie Enszer, and Jessica Beard, gen. eds, Dickinson Electronic Archives <http://www.emilydickinson.org/>
Latin for beginners (Medievalists and Early Modernists): optional course

The English Faculty will offer an introductory Latin course for graduate students of medieval and early modern English literature. This will be in the format of a weekly 90-minute Latin grammar class taught in Michaelmas and Hilary Terms (October–March) by Dr Cressida Ryan, Faculty of Theology. Class size is limited to 20 and students will need to enrol formally. Students interested in taking Dr Ryan’s course should indicate their interest via the online sign-up form, where they are asked to briefly outline how learning Latin would be of benefit to them in their research. Students will be informed at their M.St. strand induction (or, for PGR students, by the Director of Doctoral Studies) as to whether they have a place in the class, along with details of timetabling, location, etc. early in Michaelmas Term.