



UNIVERSITY OF
OXFORD

**FACULTY OF
ENGLISH LANGUAGE AND LITERATURE**

M.St. & M.Phil.

Course Details

2020-21

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Version	Details	Date
1.0	Course details book published	02/07/2020
1.1	World Literatures convenor names updated on p.28	03/07/2020
1.2	Additional course detail for 'Modern Irish-American Writing and the Transatlantic' C-Course, p.154	09/07/2020

Note on teaching with Covid-19

While nobody can be entirely sure what the next few months will bring, I want to reassure you that we are putting a range of measures in place that will make the next academic year as close to normal as possible.

The contents of this book are based on teaching taking place in an 'as normal' situation, though we recognise that some elements may need to be supported with an online component. Some aspects of the course might change over the summer, depending upon the evolving situation.

You will be updated on arrangements for access to the special collections at the Bodleian library as we learn more. Currently we have been advised that students will have quick access to a range of dedicated specialist staff in the Bodleian's Special Collections, so as to enable research involving primary resources, book history and material culture. While access to collections is likely to be mediated next term (e.g. by curators, archivists, and reading-room staff), work on our rich collection of archival materials – for the B course, or for your Dissertation – will be able to go ahead. We will resume actual physical access to the special collections as quickly as possible.

Patrick Hayes
Director of Taught Graduate Studies
1st July, 2020

INTRODUCTION

Course convenors

- **650-1550 / M.Phil. (Medieval):** Dr Annie Sutherland, Professor Vincent Gillespie
- **1550-1700:** Professor Lorna Hutson, Dr Joseph Moshenska
- **1700-1830:** Professor Christine Gerrard, Professor Nicholas Halmi
- **1830-1914:** Dr Michèle Mendelssohn, Professor Helen Small
- **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, Professor Ankhi Mukherjee

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. You will meet the postdoctoral mentor for your strand at the Graduate Induction at the beginning of Michaelmas Term.

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

This course is taught in 6 to 8 weeks of seminars in Michaelmas term, though students in 650-1550 will continue with further seminars in Hilary 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, palaeography, material texts and primary source research skills are taught in Michaelmas Term. Students on the 650-1550 and 1550-1700 strands will sit a transcription test on a pass/fail basis. While students on these strands 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 5,000-6,000 words on a topic related to the B-Course.

[Further details about the structure of the B-Course for all strands can be found here.](#)

C-Course: Special Options

These will be taught as 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 at <https://oxford.onlinesurveys.ac.uk/mst-c-course-options-2020-21> for both terms by no later than 5pm on Monday 27th July. You will need to list three preferences for each term, in case courses are oversubscribed.

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 5,000-6,000 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 5,000-6,000 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.

Please note that you will be asked to submit a short (max. 500 words) description of your dissertation topic to your convenors at the Graduate Induction Event on Tuesday of 0th week of Michaelmas term. The purpose of this is simply to help your convenors to identify an appropriate supervisor for your dissertation at the start of term: it is expected that your topic will evolve in the course of supervision.

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 Studies (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 M.Phil. offers great freedom of specialisation. 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 5,000-6,000 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.

A-COURSES

M.St. in English (650-1550) A-Course

Course convenors: Professor Vincent Gillespie & Dr Annie Sutherland

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.

Introductory Reading

- Virgil, *Aeneid* (available in multiple translations)
- *The Anglo-Saxon World*, trans. Kevin Crossley-Holland (Woodbridge, 2002)
- *The Vulgate Bible: Douay-Rheims Translation* (online) – read Genesis, Exodus, The Psalms, Jonah, The Gospels, Acts, Revelation
- *Bede's Ecclesiastical History of the English People*, ed. and trans. Colgrave and Mynors (1969) - also in Oxford World's Classics and Penguin Classics
- *Beowulf* – multiple translations by Michael Alexander, Michael Swanton, Kevin Crossley-Holland, Seamus Heaney, Howard Chickering, J. R. R. Tolkien.
- Boethius, *The Consolation of Philosophy*, trans. V. E. Watts (Harmondsworth, 1976)
- Chrétien de Troyes, *Arthurian Romances*, trans. William Kibler – read Yvain.
- *The Riverside Chaucer*, ed. Larry Benson and F. A. Robinson – read Troilus and Criseyde and The Canterbury Tales
- *Egil's saga*, trans. Bernard Scudder (Penguin, 2004)
- *Sir Gawain and the Green Knight*, Pearl, Cleanness, Patience, ed. J. J. Andersson (London, 1996)
- *The Saga of Grettir the Strong*, trans. Bernard Scudder (Penguin, 2005)
- Robert Henryson, *The Complete Works*, ed. David John Parkinson (Kalamazoo, 2008) – read Orpheus and Eurydice and Testament of Cresseid
- *The Lais of Marie de France*, trans. Glyn Burgess and Keith Busby (London, 1999)
- *The Book of Margery Kempe*, ed. Barry Windeatt (Woodbridge, 2004)
- Thomas More, *Utopia*
- *Tyndale's New Testament*, ed. David Daniell
- Sir Thomas Wyatt, *The Complete Poems* (Penguin Classics, 1997)
- *York Mystery Plays: A Selection in Modern Spelling*, ed. Richard Beadle and Pamela King (Oxford, 2009)

Language Readers

- *A Guide to Old English*, ed. Bruce Mitchell and Fred Robinson (Chichester, 2012)
- *Old and Middle English c. 890-c. 1400*, ed. Elaine Treharne (Oxford, 2004)
- *The Cambridge Old English Reader*, ed. Richard Marsden (Cambridge, 2015)
- *A Book of Middle English*, ed. J. A. Burrow and Thorlac Turville-Petre (Oxford, 1996)

Many ME texts can be found online at <http://www.lib.rochester.edu>

Introductions and Companions

- Marc Amodio, *The Anglo-Saxon Literature Handbook* (Chichester, 2014)
- Daniel Donohue, *Old English Literature: A Short Introduction* (Oxford, 2004)
- *The Cambridge Companion to Old English Literature*, ed. Malcolm Godden and Michael Lapidge (Cambridge, 2013)
- *The Cambridge History of Early Medieval English Literature*, ed. Clare Lees (Cambridge, 2012)
- *A Companion to Anglo-Saxon Literature*, ed. Philip Pulsiano and Elaine Traherne (Oxford, 2001)
- R. D. Fulk and Christopher Cain, *A History of Old English Literature* (Chichester, 2013)
- Hugh Magennis, *The Cambridge Introduction to Anglo-Saxon Literature* (2011)
- *A New Critical History of Old English Literature*, ed. Stanley Greenfield and Daniel Caulder (London, 1986)
- *Old English Literature: Critical Essays*, ed. R. M. Liuzza (London, 2002)
- Laura Ashe, *The Oxford English Literary History, Volume 1, 1000-1350, conquest and transformation* (2017)
- Jeremy Burrow, *Medieval Writers and their Work: Middle English Literature 1100-1500* (Oxford, 1992)
- Christopher Cannon, *The Grounds of English Literature* (Oxford, 2004)
- Douglas Gray, *Later Medieval English Literature* (Oxford, 2008)
- *The Cambridge Companion to Medieval English Literature, 1100-1500*, ed. Larry Scanlon (2009)
- *A Companion to Medieval English Literature and Culture, c. 1350-c. 1500*, ed. Peter Brown (Oxford, 2007)
- *The Oxford Handbook of Medieval Literature in English*, ed. Elaine Traherne and Greg Walker (2010)
- *Middle English*, ed. Paul Strohm (Oxford, 2009)

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 Cædmon; *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

Course convenors: Professor Joe Moshenska, Professor Lorna Hutson and others

This course is designed to introduce you to major critical debates over the interpretation of Renaissance/early modern literary texts and to help you start to frame your own research questions in relation to a possible dissertation topic.

Classes weeks 1-6 will focus on a key primary text or texts, situating these within a framework of critical debate. These classes will be led by the convenors joined, in week 3, by Prof Bart Van Es. In the final two classes, weeks 7-8, you will have a chance to apply some of what you've learned about existing debates to the framing of your own research questions.

The first part of the course is an opportunity to engage with the contemporary critical reception of early modern literature and to think about the questions that define it as an object of study. This part will give you a sense of the shifts in critical, editorial, and cultural-historical frameworks through which writings of the period have been interpreted. It will also introduce you to, or re-acquaint you with, some exciting literary texts – famous and less well known – of the period.

You should expect to read, *at a minimum*, one longer or two shorter primary texts for each week, along with two critical articles. These will be marked 'essential' in the reading list. You can get ahead by reading the primary texts during the vacation, freeing up time for the articles.

The A course as a whole will contribute to your preparation for the dissertation which you will write in Trinity Term. There is no formal assessment, but there will be feedback on your participation in the course in the convenors' reports on the Graduate Supervision System (GSS).

Topics and Texts at-a-glance:

- Week 1. Introduction: 'Renaissance Subjects' [handout]
- Week 2. 'Meddling with Allegory' [Spenser, *Faerie Queene*, book 1]
- Week 3. 'New Ways of Looking at Theatrical Texts' [Marlowe, *Doctor Faustus*, A Text]
- Week 4. 'The Mind's Eye: Theatre and Rhetoric' [*King Lear*]
- Week 5. 'The Female Signature: Gender and Style' [Mary Queen of Scots; K. Philips]
- Week 6. 'Tragedy and Political Theology' [Milton, *Samson Agonistes*]
- Week 7. Exploring dissertation questions
- Week 8. Exploring dissertation questions

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: 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.

Essential:

- *The Faerie Queene*, Book 1 and proem; dedicatory sonnets; 'Letter to Raleigh.' Please read this in the Longman edition of *The Faerie Queene*, second revised edition, ed. A.C. Hamilton, with Hiroshi Yamashita, Toshiyuki Suzuki & Shohachi Fukuda.
- Gordon Teskey, entry on 'Allegory,' in *The Spenser Encyclopedia*, ed. A.C. Hamilton.
- Rita Felski, *The Limits of Critique*, ch.2: 'Digging Down and Standing Back.'

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

Recommended Reading:

- Maureen Quilligan, *The Language of Allegory*, esp. ch.1: 'The Text.'
- Gordon Teskey, *Allegory and Violence*

Further Reading:

- Judith Anderson, *Reading the Allegorical Intertext*
- Walter Benjamin, 'Allegory and Trauerspiel,' from *The Origins of German Tragic Drama*, trans. John Osborne.
- 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)
- Paul de Man; 'The Rhetoric of Temporality,' from *Blindness and Insight*
- Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*
- C.S. Lewis, *The Allegory of Love*
- Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique*

Week 3: New Ways of Looking at Theatrical Texts (Bart van Es & convenors)

This is an exciting time for Theatre History. Many orthodoxies in the story of British drama are currently being challenged and 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 the *Oxford 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. There is, however, also resistance to the new approaches, above all to the claims made for the reliability of algorithm-based attribution software or 'Stylometrics'. This week we will look at the case of *Doctor Faustus*, written sometime between 1589 and 1592, with recorded performances at the Rose Playhouse in 1594. Philip Henslowe, who was financially responsible for the Admiral's Men at the Rose theatre, and whose son-in-law Edward Alleyn played Faustus, has left telling contextual documents about this playtext. Using a play for which Henslowe paid for writing, props and revisions, we will consider what contextual documents can reveal about the authorship, dating, and textual integrity of plays.

Essential:

- The 'A text' and 'Introduction' in Christopher Marlowe, *Doctor Faustus A- and B-texts* (1604, 1616) ed. David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993)
- 'Introduction' to R. A. Foakes, ed., *Henslowe's Diary*, 2nd edition (Cambridge: Cambridge University Press, 2002)

Closer to the seminar we will circulate handouts with facsimile sections from the 'B Text', a map of theatrical London, and extracts from Henslowe's 'Diary'

Recommended:

- Tiffany Stern, *Documents of Performance in Early Modern England* (Cambridge: Cambridge University Press, 2009)
- Andrew Gurr, *The Shakespearean Stage, 1574-1642*, 4th edition (Cambridge: Cambridge University Press, 2009)

Further Reading:

- Henslowe-Alleyn Digitisation Project: <http://www.henslowe-alleyn.org.uk/index.html>
- W. W. Greg, ed., *Henslowe Papers: being Documents Supplementary to Henslowe's Diary* (London: A. H. Bullen, 1907)
- S. P. Cerasano, 'Henslowe's "Curious" Diary', *Medieval and Renaissance Drama in England* 17, (2005), 72-85
- S. P. Cerasano, 'Philip Henslowe, Simon Forman, and the Theatrical Community of the 1590s', *Shakespeare Quarterly*, 44 (1993), 145-158
- Natasha Korda, 'Household Property/Stage Property: Henslowe as Pawnbroker', *Theatre Journal*, 48 (1996), 185-195
- Gerard Eades Bentley, *The Profession of Dramatist in Shakespeare's Time* (Princeton UP, 1986)
- Gerard Eades Bentley, *The Profession of Player in Shakespeare's Time* (Princeton UP, 1986)

Week 4: The Mind's Eye: Theatre and Rhetoric (Lorna Hutson & Joe Moshenska)

We follow week 3's 'New Ways of Looking at Theatrical Texts' with a class exploring the extramimetic dimension of Renaissance theatre – that is, theatre's rhetorical appeal to our 'mind's eye'. In this class, we will explore how Renaissance dramatists began, in both comic and tragic writing, to see the restrictions imposed by neo-Aristotelian 'rules' of temporal and spatial unity as *opportunities* to relegate certain aspects of the drama to the conjectural space of 'report'. (Someone comes on from offstage and tells you what happened 'elsewhere' or 'between the scenes') These 'reports', however, are not objective: they offer vivid rhetorical illusions of presence, using a technique known as *enargeia* to appeal to our mind's eye. *Enargeia* translates into Latin as *evidentia*, English 'evidence'. How does the evidence of our mind's eye, or imagination, relate to that of our eyes? How does this relation work within Renaissance plays? To find out, we will look at Quintilian on modes of artificial proof and Erasmus on *enargeia*. Bring your own examples of an 'unscene' or offstage-report scene in a Renaissance play; a handout of examples from plays ranging from c.1450 to 1610 will be distributed for discussion.

Essential:

- Shakespeare, *King Lear* (any edition)
 - (Handout of offstage 'scenes' in a variety of plays will be distributed in week 3.)
- Quintilian, *Institutio oratoria*, trans. Donald Russell (Harvard University Press, 2001), book 4, ch.2-ch.5 (on narrative); book 5 (on proofs) [electronic version available via SOLO]
- Erasmus, *On Copia of Words and Things* tr. D. B. King and H. David Rix (Milwaukee, 1999) Book II, 'Fifth Method', 47-55 and 'Eighth Method', 57.
- Lorna Hutson, *Circumstantial Shakespeare* (Oxford: Oxford University Press, 2015), 1-35 OR
- Lorna Hutson, 'The Play in the Mind's Eye', *Places of Criticism* ed. Gavin Alexander, Emma Gilby and Alex Marr (Cambridge University Press, 2020) (forthcoming)

- Peter Womack, 'Off-stage' in *Early Modern Theatricality*, ed. Henry S. Turner, *Early Modern Theatricality* (Oxford: Oxford University Press, 2013) 71-93.

Recommended:

- Kathy Eden, 'Legal Proof and Tragic Recognition: The Aristotelian Grounds for Discovery', *Poetic and Legal Fiction in the Aristotelian Tradition* (Princeton University Press, 1986)
- Philip Sidney, 'The Defence of Poesy' (c.1580) in *Sidney's 'Defence of Poesy' and Selected Renaissance Literary Criticism* ed. G. Alexander (Penguin, 2004) 1-54.
- William Scott, *The Model of Poesy* ed. G. Alexander (Cambridge University Press, 2013)
- Charles Whitworth, 'Reporting Offstage Events in Early Tudor Drama' in Andre Lascombes ed. *Tudor Theatre: 'Let There be Covenants'* (1977), 45-66

Further Reading:

- Kathy Eden, 'Forensic Rhetoric and Humanist Education', *The Oxford Handbook of English Law and Literature, 1500-1700* (Oxford: Oxford University Press, 2017), 23-40
- Joel Altman, *The Tudor Play of Mind: Rhetorical Inquiry and the Development of Elizabethan Drama* (Berkeley: University of California Press, 1978), 148-165.
- Marjorie Garber, "'The Rest is Silence": Ineffability and the "Unscene" in Shakespeare's Plays', in *Ineffability: Naming the Unnameable from Dante to Beckett*, ed. by Peter S. Hawkins and Anne Howland Schotter (New York: AMS Press, 1984), 35-50.
- Alan Nelson, 'The Universities: Early Staging in Cambridge', in John D. Cox and David Scott Kastan eds., *A New History of English Drama* (New York: Columbia University Press, 1997).
- Walker, Jonathan. *Site Unseen: The Offstage in Renaissance Drama*. Northwestern, Illinois: Northwestern University Press, 2017.
- Womack, Peter. "'Another part of the forest": editors and locations in Shakespeare', *Shakespeare Survey* (2016) vol. 69, 243-52.

Week 5: 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. 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, compare the sonnets as they appear in *Ane detectioun of the doingis of Marie Quene of Scottis* (1572 – you can consult this on EEBO, or in the Weston Library) with one modern edition, such as that by Clifford Bax or Antonia Fraser. What generic characteristics and paratextual framings encourage the Casket Sonnets to read these as 'a woman's voice'? For Katherine Philips, please read a selection of poems, some of which turn on the questions of permission, authority and liability for writing and circulating poetry, as well as questions of judgement in reading and listening to it. How do these poems constitute the femininity of the writer and of the scene of poetic judgement?

Essential: (*will be distributed before class)

- Mary Stuart, *Casket Sonnets in Ane detectioun of the doingis of Marie Quene of Scottis : tuiching the murther of hir husband, and hir conspiracie, adulterie, and 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]
- Elizabeth Harvey, 'Travesties of Voice: Cross-Dressing the Tongue' and 'Ventriloquizing Sappho, or the Lesbian Muse' in *Ventriloquized Voices: Feminist Theory and English Renaissance Texts* (Routledge, 1992), pp. 15-53, 116-139.
- Rosalind Smith, 'Generating Absence: The Sonnets of Mary Stuart' in *Sonnets and the English Woman Writer: The Politics of Absence, 1561-1621* (Palgrave, 2005) 39-60, 132-139.
-

Recommended:

- Patricia Parker, 'Virile Style', in *Premodern Sexualities* ed. Louise Fradenburg and Carla Freccero (Routledge, 1996) 199-222.
- Carol Barash, 'Women's Community and the Exiled King: Katherine Philips's Society of Friendship', in *English Women's Poetry 1649-1714* (Oxford, 1996).

Further Reading:

- James Emerson Philips, *Images of a Queen: Mary Stuart in Sixteenth Century Literature* (University of California Press, 1964) ch. 3 pp. 52-84.
- Sarah Dunningan, *Eros and Poetry at the Court of Mary Queen of Scots and James VI* (Palgrave, 2002)
- Valerie Traub, "'Friendship so curst": *amor impossibilis*, the homoerotic lament, and the nature of lesbian desire', *The Renaissance of Lesbianism in Early Modern England* (Cambridge, 2002) 276-325.
- Lorna Hutson, 'The Body of the Friend and the Woman Writer: Katherine Philips's Absence from Alan Bray's *The Friend* (2003)', *Women's Writing*, 14:2 (August, 2007) 196-214.
- Kate Lilley, 'Fruits of Sodom: The Critical Erotics of Early Modern Women's Writing', *Parergon* 29.2 (2012) 175-192.
- Patricia Pender and Rosalind Smith, eds., *Material Cultures of Early Modern Women's Writing* (Palgrave, 2014) [NB: chapters on Mary Stuart and Katherine Philips]

Week 6: Tragedy and Political Theology (Lorna Hutson & Joe Moshenska)

This class will focus on John Milton's *Samson Agonistes* (1671). We will explore the ways in which this work stages what looks to modern eyes like a collision between religious and political modes of understanding, but then use this apparent collision to question the extent to which the political and the theological can and should be separated in our critical approaches to early modern texts. This will proceed via an exploration of the category of 'Political Theology,' which has been much discussed by critics in recent years, especially those wrestling with the legacies of Carl Schmitt and Ernst Kantorowicz. We will first have encountered this critical and theoretical category in our first seminar, and will now have the chance to return to it in more detail, and

to ask why the stakes of interpreting *Samson Agonistes*, a work that looks backward towards the imaginative universe of the Old Testament, have proven so high for modern critics.

Essential Reading:

- John Milton, *Samson Agonistes*. Read this either in Laura Knoppers, ed., *The 1671 Poems* (2008), vol.2 of *The Complete Works of John Milton* (Oxford: Oxford University Press, 2008-) or John Carey, *Milton: Complete Shorter Poems* (2nd edition, 1997: Longman).
- Victoria Kahn *Wayward Contracts: the crisis of political obligation in England, 1640-1674* (Princeton: Princeton UP, 2004), chp 10 'Critique', 252-78.
- Julia R. Lupton 'Samson Agonistes' in *Citizen Saints: Shakespeare and Political Theology* (Chicago: Chicago UP, 2005), 181-204.

Recommended Reading:

- John Carey 'A Work in Praise of Terrorism' *TLS*, Sept 6 2002, 16-17
- Alan Rudrum 'Milton Scholarship and the Agon over *Samson Agonistes*' *HLQ* 65 3-4 (2002), 465-88.
- Feisal Mohamed 'Confronting Religious Violence in Milton's *Samson Agonistes*' *PMLA* 120.2 (2005), 327-40.
- Abraham Stoll, *Conscience in Early Modern English Literature* (Cambridge: CUP, 2017), ch.6: 'Milton's Expansive Conscience.'

Further Reading:

- Sharon Achinstein 'Samson Agonistes and the Drama of Dissent' *MS 33* (1996), 133-58.
- Russ Leo, *Tragedy as Philosophy in the Reformation World* (Oxford: OUP, 2019), ch.5 and Conclusion.
- Janel Mueller 'The Figure and the Ground: Samson as Hero of London Nonconformity, 1662-1667' in Graham Parry and Joad Raymond, eds *Milton and the Terms of Liberty* (Cambridge: D.S. Brewer, 2002) 137-62.
- John Rogers, 'The Secret of *Samson Agonistes*,' *MS 33* (1996). 111-32.
- Gordon Teskey, *Delirious Milton: The Fate of the Poet in Modernity* (Cambridge, MA: Harvard UP, 2006), ch. 9: 'Samson and the Heap of the Dead.'

Weeks 7 & 8

In weeks 7 & 8 there will be no more set reading for the A course, while you are working on your C course essays. Instead, we would like each of you to prepare a short, very informal presentation based on the 'scoping document' for the dissertation which you will have handed into your supervisor at the end of 6th week. You can handle this presentation in any way you like: notes, power point, questions for the class. It's an opportunity to share thoughts about questions you might ask and approaches you might take to your topic. You might want to relate your thinking to one or more of the texts read in earlier classes, but there is no requirement to do so. This is a free space in which to brainstorm and try out ideas.

M.St. in English (1700-1830) A-Course

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 M.St. 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)
- Jonathan Swift, *A Beautiful Young Nymph Going to Bed* (1734).

Week 2

- Thomas Gray, *Elegy Written in a Country Churchyard* (1751)
- Oliver Goldsmith, *The Vicar of Wakefield* (1766)
- Laurence Sterne, *A Sentimental Journey* (1768).

Week 3

- William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798)
- Dorothy Wordsworth, *Alfoxden Journal* (1797-8)
- William Hazlitt, 'My First Acquaintance with Poets' (1823).

Week 4

- Jane Austen, *Sense and Sensibility: A Novel* (1811)
- Anna Laetitia Barbauld, *Eighteen Hundred and Eleven, A Poem* (1812).

Week 5

- George Gordon, Lord Byron, *Don Juan* (1818-24)
- Percy Bysshe Shelley, *Julian and Maddalo: A Conversation* (1818-19).

Week 6

- John Keats, 'Ode to a Nightingale', 'Ode on a Grecian Urn', 'The Eve of St Agnes', 'Hyperion' (1820), 'Epistle to Reynolds', Letter to George and Tom Keats, Dec 21/27 1817, Letter to Reynolds, 3 May, 1818, Journal Letter to George and Georgiana Keats, April-May 1819
- John Clare, 'Bird's Nest Poems', *The Shepherd's Calendar* (1827).

Weeks 7 and 8

In weeks 7 and 8 there will be no set reading for the A course, while you are working on your C course essays. Instead, we would like each of you to prepare a short, very informal presentation based on the 'scoping document' for the dissertation which you will have handed into your supervisor at the end of week 6.

M.St. in English (1830-1914) A-Course

Course convenors: Dr Michèle Mendelsohn & Professor Helen Small

Michaelmas Term 2020

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. 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.

"Primary Reading" is what you need to prepare for each seminar. "Further Reading" is entirely optional; you are not expected to read these materials unless you are interested in pursuing the topics further on your own. Students are welcome to bring their own copies of the primary texts to class, but the editions listed below are highly recommended.

Access to most materials will be provided via two routes: either via the URLs below, or on the ORLO page for this course: <https://oxford.rl.talis.com/index.html> (search using the course name)

Week 1 – Competing forms of Victorian studies (HS leading)

Primary Reading:

- V21 Manifesto: <http://v21collective.org/manifesto-of-the-v21-collective-ten-theses/>
- Bruce Robbins, 'On the Non-Representation of Atrocity' [and responses]: <https://www.boundary2.org/2016/10/bruce-robbins-on-the-non-representation-of-atrocity/>
- John Plotz, *Semi-Detached: The Aesthetics of Virtual Experience since Dickens* (2017): Conclusion—Apparitional Criticism
- Susan Zieger, *The Mediated Mind: Affect, Ephemera, and Consumerism in the Nineteenth Century* (2018): Intro.
- Regenia Gagnier, *Literatures of Liberalization: Global Circulation and the Long Nineteenth Century* (2018), pp. 1-36

Further Reading:

- Christopher Ricks, selections from *The New Oxford Book of Victorian Verse* (1987)
- Kate Flint (ed.), selections from *The Cambridge History of Victorian Literature* (2012)
- Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (2015), Ch. 1

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

Primary reading:

- Pascale Casanova. *The World Republic of Letters*. Trans. M. B. DeBevoise. Cambridge, MA: Harvard UP, 2004.
 - Introduction. The Figure in the Carpet (1-6)
 - Chapter 1. Principles of a World History of Literature (7-44)
- George Eliot, *Daniel Deronda*.
 - Chapters 16, 42, 51
 - http://solo.bodleian.ox.ac.uk/primo-explore/fulldisplay?docid=oxfaleph019750570&context=L&vid=SOLO&search_scope=LSCOP_ALL&isFrbr=true&tab=local&lang=en_US
- Lauren Goodlad, "Introduction: Worlding Realisms Now." *Novel* 49 2 (2016): 183-201.
- Josephine McDonagh, "Hospitality in *Silas Marner* and *Daniel Deronda*", *19: Interdisciplinary Studies in the Long Nineteenth Century* 29 (2020). [10.16995/ntn.1991](https://doi.org/10.16995/ntn.1991)

Further reading:

- David Finkelstein, "The Globalization of the Book 1800–1970." *A Companion to the History of the Book* (2007): 329-340.
- Jonathan Freedman, from *The Temple of Culture: Assimilation and Anti-Semitism in Literary Anglo-America*. Oxford: Oxford UP, 2000.
 - Excerpt from Chapter 1: The Jew in the Museum, pp15-29 [Available as ebook via SOLO]
- Julia Sun-Joo Lee, *The American Slave Narrative and the Victorian Novel*. New York: Oxford UP, 2010.
 - Chapter 1. "The Slave Narrative in *Jane Eyre*" [Available as ebook via SOLO]

Week 3 – Culture and Its Critics (HS leading)

Primary Reading

- Matthew Arnold, *Culture and Anarchy, and Other Writings*, ed. Stefan Collini (Cambridge: CUP, 1993)
- Amanda Anderson, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (Princeton, NJ: PUP, 2001), Ch. 3
- Nicholas Dames, 'Why Bother?', *n + 1*, issue 11, *Dual Power* (Spring 2011), <http://nplusonemag.com/why-bother>
- Francis Mulhern, *Figures of Catastrophe: The Condition of Culture Novel* (2015), 'Introduction to a Genre'

Further Reading

- The series of exchanges between Stefan Collini and Francis Mulhern in *New Left Review*, starting with Collini, 'Culture Talk', *NLR* 7 (Jan-Feb 2001). Online at <http://newleftreview.org/11/7/stefan-collini-culture-talk>

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

Primary reading:

- Thomas Carlyle. From *Past and Present* (1843):
 - Extract from Book 3, chap. 13: Democracy
 - Extract from Book 4, chap. 4: Captains of Industry
- Audrey Jaffe, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 629–632.
- Tricia Lootens, *The Political Poetess: Victorian Femininity, Race, and the Legacy of Separate Spheres*. Princeton, NJ: Princeton UP, 2016.
 - Extract from "Introduction: Slaves, Spheres, Poetess Poetics" pp. 1-20
- John Stuart Mill. From *On Liberty* (1859):
 - Chapter 3. Of Individuality as One of the Elements of Well-Being
- Deborah Epstein Nord, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 625–629
- Kathy Peiss, 'Going Public? Women in Nineteenth-Century Cultural History', *American Literary History* 3.4 (1991), 817-28

Further reading:

- Catherine Gallagher, *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel*. Princeton, Princeton UP, 2006.
 - Chapter 5. Daniel Deronda and the Too Much of Literature pp.118-155.
- John Ruskin, 'Of Queens' Gardens', *Sesame and Lilies* (1894)
 - Lecture 2: OF QUEENS' GARDENS in E. Cook & A. Wedderburn (Eds.), *The Works of John Ruskin*. Cambridge: Cambridge University Press. pp. 109-144

- http://solo.bodleian.ox.ac.uk/primo-explore/fulldisplay?docid=oxfaleph020611358&context=L&vid=SOLO&search_scope=LSCOP_ONLINEDIG&tab=local&lang=en_US
- Helen Small, *The Value of the Humanities*. Oxford: Oxford University Press, 2013.
 - Chapter 2. Use and Usefulness pp. 59-89
- Amanda Vickery, 'Golden Age to Separate Spheres?: A Review of the Categories and Chronology of English Women's History', *The Historical Journal* 36.2 (1993), 383-414

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

Primary Reading:

- Frederick Douglass, *Narrative of the Life of Fredrick Douglass* (1845)
- W. E. B. Du Bois, *The Souls of Black Folk* (1904)
- Brent Edwards, *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism* (2009), chapter 1
- Yogita Goyal, *Romance, Diaspora, and Black Atlantic Literature* (2010), chapter 2

Further Reading:

- Daniel Hack, *Reaping Something New: African American Transformations of Victorian Literature* (2017), Chapter 2, (Re-) Racializing "The Charge of the Light Brigade" 45-75
- Juliana Spahr, *Du Bois's Telegram: Literary Resistance and State Containment* (2018), Introduction and Chapter 1.
- Lloyd Pratt, *The Strangers Book: The Human of African American Literature* (2016), Chapter 2.

Week 6 – Performance and Melodrama (MM leading)

Primary reading:

- "C. Bell" [Charlotte Brontë] to G. H. Lewes regarding *Jane Eyre* etc. 11 January 1848,
 - pp. 233-238 in Elizabeth Gaskell, *The Life of Charlotte Bronte* (1857)
 - <https://archive.org/details/dli.bengal.10689.11177/page/n281/mode/2up>
- Dion Boucicault, *Jessie Brown; or, The Relief of Lucknow* (1858)
 - Available here: <https://archive.org/details/adj0994.0001.001.umich.edu/page/n0>
- Caroline Bressey, "The Next Chapter: The Black Presence in the Nineteenth Century." *Britain's Black Past*. Ed. Gerzina, Gretchen. Liverpool: Liverpool University Press, 2020. 315-330.
- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess*. New York: Columbia University Press, 1985.
 - Chapter 1. The Melodramatic Imagination
- Marty Gould, *Nineteenth-Century Theatre and the Imperial Encounter*. New York: Routledge, 2011.
 - section on "THEATRICAL ECHOES: THE THREE JESSIES BROWN" pp. 202-211 in Chapter 10. Forging a Greater Britain: the Highland Soldier and the Renegotiation of Ethnic Alterities
 - <http://ebookcentral.proquest.com/lib/oxford/detail.action?docID=692318>.

Further reading:

- Rebecca Beasley and Philip Ross Bullock, eds. *Russia in Britain, 1880-1940: From Melodrama to Modernism*. Oxford: Oxford UP 2013.
- Sos Eltis and Kirsten E. Shepherd-Barr, 'What Was the New Drama?' in *Late Victorian into Modern* (2016)
- Sos Eltis, *Acts of Desire: Women and Sex on Stage 1800-1930*. Oxford: Oxford UP, 2013.

- Gretchen Gerzina, *Black Victorians/Black Victoriana*. New Brunswick, N.J.: Rutgers UP, 2003.
- Neil Hultgren, *Melodramatic Imperial Writing: From the Sepoy Rebellion to Cecil Rhodes*. Athens, Ohio, 2014.
- **Ankhi Mukherjee, *Aesthetic Hysteria: The Great Neurosis in Victorian Melodrama and Contemporary Fiction*. Routledge, 2007.**
- Matthew Wilson Smith. *The Nervous Stage: Nineteenth-century Neuroscience and the Birth of Modern Theatre*. New York: Oxford UP, 2017.
 - Chapter 3. The Nervous System: Melodrama, Railway Trauma, and Systemic Risk

Week 7 – Gender and sexualities (HS leading)

Primary reading:

- George Eliot, from “Silly Novels by Lady Novelists” *Westminster Review*, (Oct 1856): 442-461.
 - <https://www.dropbox.com/s/Oavh8nrjq7oyjvd/Eliot%2C%20Silly%20Novels.pdf?dl=0>
- John Stuart Mill, from *The Subjection of Women* (1860):
 - Chapter 1 <http://oll.libertyfund.org/titles/mill-on-liberty-and-the-subjection-of-women-1879-ed>
- Browning, Elizabeth Barrett. From *Aurora Leigh* (1857)
 - Book 1. lines 251-500 + 730-1145
 - Preferred edition: Margaret Reynolds (ed.), *Aurora Leigh: Authoritative Text, Backgrounds and Contexts, Criticism* Norton Critical Edition. New York: Norton, 1996 (via SOLO)
- Mona Caird, from ‘Marriage’, *Westminster Review* 130 (August 1880)
 - <https://www.dropbox.com/s/zowt5zjqv8mpim1/Caird%2C%20Marriage%2C%20excerpts.pdf?dl=0>
- Ouida, ‘The New Woman’, *North American Review* 159 (May 1894) [print]
 - <https://www.dropbox.com/s/fvjexpy1j69z5s9/Ouida%2C%20The%20New%20Woman.pdf?dl=0>
- Flint, Kate. "Revisiting *A Literature of Their Own*." *Journal of Victorian Culture* 10.2 (2005): 289-96.
- Joyce, Simon, “[Two Women Walk into a Theatre Bathroom: The Fanny and Stella Trials as Trans Narrative](#),” *Victorian Review* 44/1 (2018), 83-98
 - = special issue on *Trans Victorians*

Further reading:

- Booth, Alison. “Feminism.” *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 691–697.
- 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 – Aestheticism, Material Culture and Thing Theory (MM leading)

Primary reading:

- Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel*. Chicago: U of Chicago P, 2006.
- Coda: Victorian Thing Culture and the Way We Read Now pp. 139-158
- Michèle Mendelssohn, *Making Oscar Wilde*. Oxford: Oxford UP, 2018.
- Chapter 11. Ain’t Nothing Like the Real Thing pp.150-165
- Walter Pater, ‘Leonardo da Vinci’, in *Studies in the History of the Renaissance* (1873)
- John Plotz, ‘Can the Sofa Speak?’: A Look at Thing Theory’, *Criticism* 47/1 (2005), 109-18

- Tara Puri, "Indian Objects, English Body: Utopian Yearnings in Elizabeth Gaskell's North and South." *Journal of Victorian Culture* 22 1 (2017): 1-23.
- John Ruskin, *From The Stones of Venice* (1851-3)
 - Vol. 2, chap. 6: The Savageness of Gothic Architecture
 - Eds. E. T. Cook and Alexander Wedderburn. Lodon: George Allen, 1903-1912.
 - <https://www.dropbox.com/s/Oied64e6p0g321w/Ruskin%2C%20The%20Stones%20of%20Venice.pdf?dl=0>
- Oscar Wilde, *The Picture of Dorian Gray* (1890-91), ch. 11. <http://www.gutenberg.org/ebooks/174>

Further reading:

- Vanessa Schwarz, ed., *The Nineteenth Century Visual Culture Reader* (London: Routledge, 2004)
- Christopher Wood, *Victorian Painting* (London: Bulfinch, 1999)
- Hilary Fraser, *Beauty and Belief: Aesthetics and Religion in Victorian Literature* (Cambridge: Cambridge University Press, 1986)
- Kate Flint, *The Victorians and the Visual Imagination* (Cambridge: Cambridge University Press, 2000)
- Bill Brown, 'Thing Theory', *Critical Inquiry* 28/1 (2001), 1-22 [print]
- Mukherjee, Ankhi. *Aesthetic Hysteria: The Great Neurosis in Victorian Melodrama and Contemporary Fiction*. New York; London: Routledge, 2007
- Plotz, John. *Portable Property: Victorian Culture on the Move*. Princeton; Oxford: Princeton UP, 2008.
- 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:

- Collins and Rundle, eds., *The Broadview Anthology of Victorian Poetry and Poetic Theory* (1999)
- Josephine Guy, ed., *The Victorian Age: An Anthology of Sources and Documents* (1998)
- Bristow, Joseph, ed., *The Victorian Poet: Politics and Persona* (1987)
- Isobel Armstrong, *Victorian Scrutinies: Reviews of Poetry 1830-1870* (1972)
- Edwin Eigner and George Worth, eds., *Victorian Criticism of the Novel* (1985)
- Edmund Jones, ed., *English Critical Essays: The Nineteenth Century* (1971)
- Carol Hares-Stryker, ed., *Anthology of Pre-Raphaelite Writings* (1997)
- Jenny Bourne-Taylor and Sally Shuttleworth, eds., *Embodied Selves: An Anthology of Psychological Texts 1830-1890* (1998)
- Laura Otis, ed., *Literature and Science in the Nineteenth Century: An Anthology* (2002)
- Sally Ledger and Roger Luckhurst, eds., *The Fin de Siècle: A Reader in Cultural History* (2000)
- 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
- Philip Davis, *The Victorians 1830-1880* (2004) – highly recommended
- Robin Gilmour, *The Victorian Period* (1993)

Other 'companions', handbooks, etc. – useful for initial orientation:

- Herbert Tucker, ed., *A Companion to Victorian Literature and Culture* (1999)
- Patrick Brantlinger and William B. Thesing, eds., *A Companion to the Victorian Novel* (2002)

- Richard Cronin, Alison Chapman and Anthony Harrison, eds., *A Companion to Victorian Poetry* (2002)
- Matthew Bevis, ed., *The Oxford Handbook of Victorian Poetry* (2013)
- Lisa Rodensky, ed., *The Oxford Handbook of the Victorian Novel* (2013)

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 Literature (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)

This course will explore significant texts, themes, and critical approaches in our period, in order to open up a wide, though by no means exclusive, sense of some 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. Weeks 7 & 8 have no reading attached: in these sessions, students will present on their proposed dissertation in relation to one of the topics discussed in Weeks 1-6.

Week 1: Models of Modernity

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

- Virginia Woolf, *To the Lighthouse* (1927); 'Modern Fiction' (1921)
- Jürgen Habermas, 'Modernity an Incomplete Project' in M. B. d'Entréves & S. Benhabib eds., *Habermas and the Unfinished Project of Modernity* (Cambridge, Mass.: MIT Press, 1997).
- Douglas Mao and Rebecca Walkowitz, 'The New Modernist Studies', *PMLA* 123, 3 (May 2008): 737-48.
- Michael H Whitworth, 'When Was Modernism', in Laura Marcus et al. *Late Victorian into Modern* (Oxford: Oxford University Press, 2016), 119-32.
- Amy Hungerford, 'On the Period Formerly Known as Contemporary', *American Literary History* 20, 1-2 (Spring/Summer 2008): 410-19.

Week 2: Theories of the Avant-Garde

How is modernism informed by the ideas of the avant-garde or how does the avant-garde distinguish itself from modernism? What kind of avant-garde might succeed modernism and what challenges does it face? This class treats these questions alongside some of the more influential theories of the avant-garde. We will consider how literary magazines like *Blast* might embody or test certain conceptions of the avant-garde. We will also look at Mina Loy's poetry – often self-consciously affiliated to continental avant-garde movements.

Seminar reading

- *Blast*, No. 1, ed. Wyndham Lewis (London: John Lane, Bodley Head, 1915) [available on modjourn.org]
- Mina Loy, 'Human Cylinders', 'Lions' Jaws', 'Brancusi's Golden Bird' in *The Lost Lunar Baedeker* (1923).
- Clement Greenberg, 'Avant-Garde and Kitsch', *Partisan Review*, 1.5 (Fall, 1939)
- Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (1974; Minneapolis: University of Minnesota Press, 1984), 15-55
- Matei Calinescu, 'The Idea of the Avant-Garde' in *Five Faces of Modernity* (1977; Durham: Duke University Press, 1987), 95-143

Week 3: Formalism and Historicism

In this seminar, we shall be thinking about the relatively new designation of 'late modernism'—ambiguously both a period designation and a marker of formal difficulties—as a way of exploring the critical presuppositions of older and newer modes of formalist and historicist approach. If a 'modern' literature

receding into the past seems increasingly to require historical contextualization, how far might historicization annihilate rather than foreground what was modern about, say, modernism?

Seminar reading

- Elizabeth Bowen, *The Heat of the Day* (1949)
- Rita Felski, 'Context Stinks!', *New Literary History*, 42.4 (Autumn 2011): 573-91 [This whole special issue of *NLH* is on 'context' and its limits.]
- Marjorie Levinson, 'What is New Formalism?', *PMLA* 122, 2 (March 2007): 558-69
- Claire Seiler, 'At Mid-Century: Elizabeth Bowen's *The Heat of the Day*', *Modernism/modernity* 21. 1 (January 2014): 125-45.

Week 4: The Transnational Turn

The conventional notion of modern, and especially modernist, literature as the work of 'exiles and émigrés' has taken on a different critical meaning in recent years. In this seminar, we will be using West Indian writers in the mid-century metropolis as a case study for thinking about the intersections between modernist migrations, post-coloniality, and the transnational turn in modern literary studies.

Seminar reading

- Jean Rhys, *Voyage in the Dark* (1934)
- Samuel Selvon, *The Lonely Londoners* (1956)
- J Dillon Brown, 'Textual Entanglement: Jean Rhys's Critical Discourse', *Modern Fiction Studies* 56, 3 (Fall 2010): 568-591
- Peter Kalliney, 'Metropolitan Modernism and Its West Indian Interlocutors: 1950s London and the Emergence of Postcolonial Literature', *PMLA* 122, 1 (January 2007): 89-104
- Jahan Ramazani, 'A Transnational Poetics', *American Literary History* 18, 2 (2006): 332-359
- Raymond Williams, 'When Was Modernism?' *New Left Review* 1/175 (May-June 1989): 48-52

Week 5: Limits of the Human

The twentieth century generated a big debate on the value and limits of humanism – Sartre famously gave it the thumbs up, Heidegger gave it a thumbs down. In this class we will see how literature and its criticism might contribute to these debates, focussing on what the human – and attendant ideas of reason, freedom and dignity – might mean in writers like Beckett and Coetzee. To what extent may they be regarded as critics of humanism and advocates of some posthumanist dispensation? How serviceable are terms like humanism, anti-humanism, post-humanism for criticism in general?

Seminar reading

- Samuel Beckett, *The Unnamable* (1953)
- J. M. Coetzee, *Disgrace* (1999)
- Bernard Williams, 'The Human Prejudice' in *Philosophy as a Humanistic Discipline* (Princeton: Princeton University Press, 2006), Chap. 13, 135-152
- Jean Michel Rabaté, *Think Pig! Beckett at the Limit of the Human* (New York: Fordham University Press, 2016), Chap. 3, 37-48

Week 6: Late Styles

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

- Seamus Heaney, *District and Circle* (2006)
- Paul Muldoon, *Songs and Sonnets* (2012)
- Theodor Adorno, 'Late Style in Beethoven', *Essays on Music*, trans. Susan Gillespie (Berkeley: University of California Press, 2002).
- Edward Said, *On Late Style* (London: Bloomsbury, 2006), 3-24
- Ben Hutchinson, *Lateness and Modern European Literature* (Oxford: Oxford University Press, 2016), Introduction, 1-28

Weeks 7 & 8: Presentations

M.St. in World Literatures in English A-Course

Professor Ankhi Mukherjee ankhi.mukherjee@ell.ox.ac.uk and Dr Graham Riach graham.riach@ell.ox.ac.uk

The Colonial, the Postcolonial, the World: Literature, Contexts and Approaches (A/Core Course)

The A course begins with 6 seminars that are 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, in dialogue with one or more short presentations from students on the week's topic. There is no assessed A course work, but students give at least one presentation on the course, attend all the seminars, and give a presentation on their developing dissertation research in Week 7. 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.

Week 1 - Theories of World Literature I: 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.

Seminar Reading

- David Damrosch, *What is World Literature?* (2003)
- — 'What Isn't World Literature', lecture available at <https://www.youtube.com/watch?v=jfOuOJ6b-qY>
- WReC (Warwick Research Collective), *Combined and Uneven Development: Towards a New Theory of World-Literature* (Liverpool University Press, 2015)
- Extracts from Johan Wolfgang von Goethe, Karl Marx and Friedrich Engels, Franco Moretti, Pascale Cassanova, Emily Apter and others.

Optional Reading

- David Damrosch, 'World Literature in a Postcanonical, Hypercanonical Age' in Haun Saussay ed., *Comparative Literature in an Age of Globalization* (2006), pp. 43-53.
- Franco Moretti, 'Conjectures on World Literature', *New Left Review* 1 (2000) 54-68.
- Mariano Siskind, 'The Globalization of the Novel and The Novelization of the Global: A Critique of World Literature', *Comparative Literature* 62 (2010) 4: 336-60

Week 2 - Theories of World Literature II: Value (Ankhi Mukherjee)

In this seminar we will examine questions and contestations of literary value, as these have shaped debates in and outside the academy and situated the field of World literature in relation to its cognates in Comparative Literature, Postcolonial Studies, and Translation Studies.

Seminar Reading

- Emily Apter, "Introduction," *Against World Literature*, pp. 1-30.

- Vilashini Cooppan, "World Literature Between History and Theory," *The Routledge Companion to World Literature*, pp. 194-203.
- B. Venkat Mani, "Borrowing Privileges: Libraries and the Institutionalization of World Literature," *MLQ* 74.2 (2013), pp. 239-260.
- Bruce Robbins, "Not So Well Attached," *PMLA* 132.2 (2017), pp. 371-376.
- Gayatri Chakravorty Spivak, "Scattered Speculations on the Question of Value," *The Spivak Reader*, pp. 107-140.

Week 3 - Theories of World Literature III: Ecologies and Scriptworlds (Graham Riach)

This seminar expands the theoretical perspectives introduced in Week 1, with a particular focus on ecological models of world literature, and on the written medium.

Seminar Reading

- Alexander Beecroft, *An Ecology of World Literature: From Antiquity to the Present Day* (London: Verso, 2015)
- Sarah Howe, *Loop of Jade* (London: Chatto and Windus, 2015)
- David Damrosch, 'Scriptworlds: Writing Systems and the Formation of World Literature', *MLQ*, 68, 2 (2007), pp. 195–219
- Pheng Cheah, 'What Is a World? On World Literature as World-Making Activity', *Daedalus*, 137.3 (2008), pp. 26–38.

Week 4 - Theories of World Literature IV: Scope (Ankhi Mukherjee)

In this seminar we will examine questions of scope in World literary studies, engaging conceptual frameworks such as global capitalism and late liberalism, globalism, planetarity, translatability, and remote and distance reading.

Seminar Reading

- Jonathan Arac, "Anglo-Globalism?" *NLR* 16 (2002), pp. 35-45.
- Pheng Cheah, "World Against the Globe: Toward a Normative Conception of World Literature," *NLH* 45 (2014), pp. 303-329.
- Ursula Heise, "Introduction," *Sense of Place and Sense of Planet*, pp. 3-16.
- Aamir Mufti, "Where is the World in World Literature?" *Forget English*, pp. 56-98.
- Shu-mei Shih, "Global Literature and the Technologies of Recognition," *PMLA* 119.1 (2004), pp. 16-30.

Week 5 - Decolonizing the Archive: Worlds, War and the 'Literary' (Santanu Das)

How do we understand – and frame - 'world literature' in a context where a significant portion of the world's population may be non-literate but is often robustly literary? Is there a tension between the textual bias of the 'archive' (both historical and literary) and the incorrigible plurality of forms through which both historical experience and the literary impulse articulate themselves around the world? In this session, we will focus on a specific 'world' event - the First World War, with a focus on South Asia – and will try to think through the 'archive' and its relationship with cultural and literary memory through an engagement with objects, images and sound-recordings as well as with testimonial and literary writings. A good starting point for some of our larger questions may be a quick comparison between Peter Jackson's much-acclaimed blockbuster *They Shall Not Grow Old* and John Akomfrah's low-budget and avant-garde *Mimesis: African Soldier*, both produced in 2018 and dealing with the same event. In the process, we will also investigate the singularity of the 'literary', both as source-material for filling in the gaps of history and as a critical practice of reading.

Primary:

- Clip from Peter Jackson, *They Shall Not Grow Old* - <https://www.youtube.com/watch?v=IrabKK9Bhds>
- Interview with Jackson - https://www.youtube.com/watch?v=PdY-1u-rk_M
- Akomfrah, *Mimesis: African Soldier*
<https://www.iwm.org.uk/history/John%20Akomfrah%20on%20Mimesis%3A%20African%20Soldier>
- *Interview with Akomfrah* <https://www.youtube.com/watch?v=4OeSkGO914k>
- Censored letters from Indian soldiers (to be provided)
- Literary: Extracts from Mulk Raj Anand, *Across the Black Waters* (1940) (Chapters 1, 2, 4); Extract from Kamila Shamsie, *A God in Every Stone* (2014) (pp.44 - 62)
- Sofia Ahmed, <https://www.independent.co.uk/voices/no-i-wont-wear-the-poppy-hijab-to-prove-im-not-an-extremist-a6720901.html>

Secondary

- Santanu Das, 'Colours of the Past: Archive, Art and Amnesia in Digital Age', *American Historical Review*, Volume 124, Issue 5, December 2019, Pages 1771–1781, <https://doi.org/10.1093/ahr/rhz1021>
- Maya Jaggi, 'Decolonizing Commemoration: New War Art', *New York Review of Books*, November 14, 2018. <https://www.nybooks.com/daily/2018/11/14/decolonizing-commemoration-new-war-art/>

Optional Reading

- Rabindranath Tagore, *Nationalism* (1917)
- Rudyard Kipling, 'The Fumes of the Heart' from *Eyes of Asia* (1918).
- Santanu Das, 'Reframing Life/War 'Writing'', *Textual Practice*, 2015, Vol. 29, pp. 1265-1287, <https://www.tandfonline.com/doi/full/10.1080/0950236X.2015.1095446>
- David Omissi, 'Europe Through Indian Eyes: Indian Soldiers Encounter England and France, 1914-1918', *The English Historical Review* 122.496 (2007).
- Claire Buck, Introduction and Chapter 1 in *Conceiving Strangeness in British First World War Writing* (London: Palgrave, 2015)

Week 6 - Contemporary, World (Graham Riach)Seminar Reading

- Teju Cole, *Open City* (London: Faber&Faber, 2011)
- Jia Zhangke, *The World* (2004) – Screening Organised in the Faculty
- Robert Eaglestone, 'Contemporary Fiction in the Academy: Towards a Manifesto', *Textual Practice*, 27.7 (2013), pp. 1089–1101
- Pedro Erber, 'Contemporaneity and its Discontents', *diacritics*, 41.1 (2013), pp. 28–48
- Terry Smith, 'The Contemporary Condition' (2016), available at:
<https://www.youtube.com/watch?v=durNqyZPx-g>

Optional Reading

- Pieter Vermeulen, 'Flights of Memory: Teju Cole's *Open City* and the Limits of Aesthetic Cosmopolitanism', *Journal of Modern Literature*, 37.1 (2013), pp. 40–57.

Week 7 - Dissertation Presentations

Week 8 - Research Week

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 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 Weeks 3-7, 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

- Melville, Herman. *Moby-Dick* (1851): Norton Critical Edition (3rd ed.), ed. Hershel Parker (New York: Norton, 2018).
- 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)
 - Charles Olson, *Call Me Ishmael* (San Francisco: City Lights, 1947); also in *Collected Prose*, ed. Donald Allen and Benjamin Friedlander (Berkeley, CA: University of California Press, 1997), Parts I, II, and IV.
 - Miller, Perry. *Errand into the Wilderness* (Cambridge, MA: Harvard UP, 1956), ch. 1, 'Errand into the Wilderness'
 - Leslie Fiedler, 'Come Back to the Raft Ag'in, Huck Honey,' in *The New Fiedler Reader* (Prometheus Books, 1999), originally published in *Partisan Review* (June 1948) and expanded in *Love and Death in the American Novel* (1960, revised 1966).
 - Chase, Richard. *The American Novel and Its Tradition* (Baltimore: Johns Hopkins UP, 1957), ch. 1, 'The Broken Circuit'

- Toni Morrison, *Unspeakable Things Unspoken: The Afro-American Presence in American Literature* (1989), sections I and II (pp. 123-46, especially 135-46). Available at <https://tannerlectures.utah.edu/documents/a-to-z/m/morrison90.pdf>.
- Samuel Otter, *Melville's Anatomies* (Berkeley, CA: University of California Press, 1999), introduction and ch. 3.
-
- *Recommended: Wise, Gene. "Paradigm Dramas" in American Studies: A Cultural and Institutional History of the Movement,* *American Quarterly* 31.3 (1979): 293-337.

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

- Melville, Herman. *Moby-Dick* (1851): Norton Critical Edition (3rd ed.), ed. Hershel Parker (New York: Norton, 2018).
- Melville, Herman, *Benito Cereno* (1855), available in *Melville's Short Novels* (Norton Critical Edition), ed. Dan McCall (New York: Norton, 2002).
- A Brief History of American Literary Studies II:
 - C.L.R. James, *Mariners, Renegades, and Castaways: The Story of Herman Melville and the World We Live In* [1953] (Hanover, NH: UP of New England, 2001), chs. 1-3. We also recommend the introduction by Donald Pease.
 - Jeannine Marie DeLombard, 'Salvaging Legal Personhood: Melville's *Benito Cereno*,' *American Literature* 81.1 (March 2009): 35-64.
 - Birgit Brander Rasmussen, *Queequeg's Coffin: Indigenous Literacies and Early American Literature* (Durham, NC: Duke UP, 2012), introduction and ch. 4.
 - Edward Sugden, *Emergent Worlds: Alternative States in Nineteenth-Century American Culture* (NY: NYU Press, 2018), introduction, ch. 1 (esp. pp. 71-85), and coda.
 - Meredith Farmer, introduction to *Rethinking Ahab: Melville and the Materialist Turn*, eds. Meredith Farmer and Jonathon Schroeder (Minneapolis: University of Minnesota Press, forthcoming).

WEEK 3: Dickinson and Whitman: Versions of American Lyric

- Emily Dickinson, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Boston: Little, Brown and Company, 1960).
 - 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.
- Walt Whitman, *Leaves of Grass and Other Writings*: Norton Critical Edition, ed. Michael Moon (New York: Norton, 2002)
 - Please read closely the following: 'Preface to *Leaves of Grass* (1855),' 'Song of Myself,' 'When Lilacs Last in the Dooryard Bloom'd,' 'Crossing Brooklyn Ferry,' 'I Saw in Louisiana a Live-Oak Growing,' 'A Noiseless Patient Spider,' 'Letter to Ralph Waldo Emerson'
- Criticism on Dickinson and Whitman:
 - Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (Princeton UP, 2005), "Beforehand" and chs. 1-2.

- Angus Fletcher, *A New Theory for American Poetry* (Cambridge, MA: Harvard UP, 2004), introduction and ch. 6.
- The essays by Randall Jarrell and Allen Grossman in the Norton edition of *LoG*.

WEEK 4: Stevens and Modern Poetry

- Wallace Stevens, *The Collected Poems of Wallace Stevens* [1954] (London: Vintage, 2015). Please read at least the following: all the poems in *Harmonium*, plus “The Idea of Order at Key West,” ‘The Man with the Blue Guitar,’ ‘The Poems of Our Climate,’ ‘Of Modern Poetry,’ ‘Arrival at the Waldorf,’ ‘The Motive for Metaphor,’ ‘Man Carrying Thing,’ ‘The House was Quiet and the World was Calm,’ at least the first section of ‘Notes Toward a Supreme Fiction,’ ‘Large Red Man Reading,’ ‘To an Old Philosopher in Rome,’ ‘The Planet on the Table,’ ‘The Plain Sense of Things,’ ‘Not Ideas about the Thing but the Thing Itself,’ and ‘Of Mere Being.’
- Helen Vendler, *Words Chosen out of Desire* (Cambridge, MA: Harvard UP, 1986), introduction and ch. 1 plus excerpts from the rest as you like.
- Charles Altieri, ‘Valuing Stevens’s Acts of Imagination,’ *Wallace Stevens Journal*, 41.2 (fall 2017): 162-69.

WEEK 5: Baldwin in Black and White

- James Baldwin, *Giovanni’s Room* (1956) and ‘Stranger in the Village’ (1953/1955)
- Mae G. Henderson, ‘James Baldwin’s *Giovanni’s Room*: Expatriation, ‘Racial Drag,’ and Homosexual Panic,’ in *Black Queer Studies*, eds. E. Patrick Johnson and Mae G. Henderson (Durham, NC: Duke UP, 2005)
- Stephanie Li, *Playing in the White: Black Writers, White Subjects* (Oxford: Oxford UP, 2015)

WEEK 6: Silko and Social Movements

- Leslie Marmon Silko, *Ceremony* (1977)
- Robert M. Nelson, ‘Place and Vision: The Function of Landscape in *Ceremony*,’ *Journal of the Southwest* 30.3 (autumn 1988): 281-16.
- Paula Gunn Allen, ‘Special Problems in Teaching Leslie Marmon Silko’s *Ceremony*,’ *American Indian Quarterly* 14.4 (autumn 1990): 379-86.
- Leanne Betasamosake Simpson, *As We Have Always Done: Indigenous Freedom through Radical Resistance* (Minneapolis: University of Minnesota Press, 2017), introduction and ch. 1.

WEEK 7: The Futures of Queer Theory

- Maggie Nelson, *The Argonauts* (Graywolf Press, 2015; Melville House, 2016)
- Lee Edelman, *No Future: Queer Theory and the Death Drive* (Duke UP, 2004), ch. 1, “The Future is Kid Stuff”
- José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (NYU Press, 2009), introduction

WEEK 8: Presentations on Secondary Texts

FORMAT OF PRESENTATIONS

Select three texts from the following list, keeping in mind what would be most useful for your dissertation work later in the year. You will be asked to submit your selections in rank order at the end of Week 3, and we will assign texts by Week 4. If there's a book from the last five years that you would like to present on that's not included below but that will be important to your dissertation work, let us know when you submit your ranked list. *In Week 8 you will present a ten-minute summary and analysis of your assigned text.*

- Arsić, Branka. *Bird Relics: Grief and Vitalism in Thoreau* (Harvard UP, 2015).
- Berlant, Lauren. *Cruel Optimism* (Duke 2011)
- Brickhouse, Anna. *The Unsettling of America: Translation, Interpretation, and the Story of Don Luis De Velasco, 1560-1945* (Oxford: Oxford UP, 2015).
- Dolven, Jeff. *Senses of Style: Poetry before Interpretation* (Chicago: U of Chicago P, 2017).
- Grief, Mark. *The Age of the Crisis of Man: Thought and Fiction in America, 1933-1973* (Princeton, 2015).
- Konstantinou, Lee. *Cool Characters: Irony and American Fiction* (Harvard, 2016)
- LaFleur, Greta. *The Natural History of Sexuality: Race, Environmentalism, and the Human Sciences in British Colonial North America* (Johns Hopkins, 2018)
- Lawrence, Jeffrey. *Anxieties of Experience: The Literatures of the Americas from Whitman to Bolaño* (Oxford UP, 2018).
- Lowe, Lisa. *The Intimacies of Four Continents* (Duke, 2015)
- McGurl, Mark. *The Program Era: Postwar Fiction and the Rise of Creative Writing* (Cambridge, MA: Harvard UP, 2009).
- Moi, Toril. *Revolution of the Ordinary: Literary Studies after Wittgenstein, Austin, and Cavell* (Chicago, 2017).
- Moten, Fred. *consent not to be a single being* (Duke 2018): either vol. 2, *Stolen Life*, or vol. 3, *The Universal Machine*.
- Ngai, Sianne. *Our Aesthetic Categories: Zany, Cute, Interesting* (Harvard UP, 2012).
- North, Joseph. *Literary Criticism: A Concise Political History* (Harvard UP, 2017)
- Rusert, Britt. *Fugitive Science: Empiricism and Freedom in Early African American Culture* (NYU, 2017)
- Schuller, Kyla. *The Biopolitics of Feeling: Race, Sex, and Science in the Nineteenth Century* (Duke, 2018).
- Wang, Dorothy J. *Thinking Its Presence: Form, Race, and Subjectivity in Contemporary Asian American Poetry* (Stanford: Stanford UP, 2013)

B-COURSES

Overview

Students will usually take the B-Course classes in Michaelmas and Hilary that cover the M.St. 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 normally run by the Bodleian Centre for the Study of the Book in Michaelmas term.

Strand	Michaelmas Term		Hilary Term
650-1550	Palaeography, Transcription, Codicology and the History of the Book (Prof Daniel Wakelin, wks 1-5)	M A T E R I A L T E X T S O V E R T I M E wk 6	Palaeography, Transcription, Codicology and the History of the Book (Prof Daniel Wakelin, wks 1-4)
1550-1700	Material Texts 1550-1750 (Prof Adam Smyth, wks 1-5) Early Modern Hands (Philip West, wks 1-8)		Early Modern Textual Cultures (Prof Adam Smyth, wks 1-4)
1700-1830	Material Texts 1700-1830 (Prof Abigail Williams, wks 1-5) Handwriting 1700-1830 (Dr Freya Johnston, wks 1-8)		Material Texts 1700-1830 (Prof Abigail Williams and Dr Oliver Clarkson, wks 1-4)
1830-1914	Material Texts 1830-1914 (Prof Dirk Van Hulle, wks 1-5) Primary source research skills (Prof Dirk Van Hulle, wks 1-6)		Material Texts 1830-1914 (Prof Dirk Van Hulle, wks 1-4)
1900-present	Material Texts 1900-present (Prof Dirk Van Hulle, wks 1-5) Primary source research skills (Prof Dirk Van Hulle, wks 1-6)		Material Texts 1900-present (Prof Dirk Van Hulle, wks 1-4)
English & American	Material Texts in English and American Studies (Prof Dirk Van Hulle, wks 1-5) Primary source research skills (Prof Dirk Van Hulle, wks 1-6)		Material Texts in English and American Studies (Prof Dirk Van Hulle, wks 1-4)
World Lit.	Material Texts in World Literatures in English (Dr Michelle Kelly, Prof P. McDonald, wks 1-5) Primary source research skills (wks 1-6)		Material Texts in World Literatures in English (Dr Michelle Kelly, Prof P. McDonald, wks 1-4)
All (optional)	Practical printing workshop (Richard Lawrence)	Practical printing workshop (Richard Lawrence)	

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 - @DanielWakelin1

'The B Course': Transcription, Palaeography, Codicology, the History of the Book and Editing

This course in transcription, palaeography, codicology, the history of the book and editing 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 classes over weeks 1-6 of Michaelmas term 2020 and weeks 1-4 of Hilary term 2021. There will also be informal visits to see manuscripts in the Bodleian Library (subject to any access restrictions). 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 2021 (likely 17 February 2021). 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 2021 (date TBC). The coursework should be a piece of research which draws on any of your skills acquired in this course. 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 for the whole course (indeed any Master's in Old English and Middle English) is to practise reading Old English and Middle English in the original languages and spelling. If you have not read

widely in the original languages, you might begin for convenience and variety of sources with anthologies, such as:

- Bruce Mitchell and Fred C. Robinson, ed., *A Guide to Old English*, 8th edn (Wiley-Blackwell, 2011)
- J.A. Burrow and Thorlac Turville-Petre, ed., *A Book of Middle English*, 3rd edn (Wiley-Blackwell, 2013)
- 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 classes and 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:

- Jessica Brantley, 'The Prehistory of the Book', *PMLA*, 124 (2009), 632-39
- Arthur Bahr and Alexandra Gillespie, ed., 'Medieval English Manuscripts: Form, Aesthetics and the Literary Text', *Chaucer Review*, 47 (2013), 346-360
- Michael Johnston and Michael Van Dussen, ed., *The Medieval Manuscript: Cultural Approaches* (Cambridge UP, 2015)
- Ralph Hanna, *Pursuing History: Middle English Manuscripts and Their Texts* (Stanford UP, 1996), intro.
-

Theoretical reflections on the study of material texts in general:

- D.F. McKenzie, *Bibliography and the Sociology of Texts* (1986; Cambridge UP, 1999), esp. chap. 1
- Adam Smyth, *Material Texts in Early Modern England* (Cambridge UP, 2018), esp. intro., chap. 4 and conc.

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

- Christopher de Hamel, *Making Medieval Manuscripts* (1992; Bodleian Library, 2017)
- 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 for literary and cultural history:

- Daniel Wakelin, *Designing English: Early Literature on the Page* (Bodleian Library, 2017): an exhibition catalogue most useful for its illustrations
- Michelle Brown, *The Book and the Transformation of Britain, c. 550–1050: A Study in Written and Visual Literacy and Orality* (British Library, 2011)
- Gale R. Owen-Crocker, ed., *Working with Anglo-Saxon Manuscripts* (Exeter UP, 2009), esp. Donald Scragg, 'Manuscript sources of Old English prose', and Elaine Treharne, 'Manuscript sources of Old English poetry', 60-111

- Elaine Treharne, *Living Through Conquest: The Politics of Early English, 1020–1220* (Oxford UP, 2012)
- Christopher de Hamel, 'Books and society', and Rodney M. Thomson, 'Language and literacy', in Nigel Morgan and Rodney M. Thomson, ed., *The Cambridge History of the Book in Britain: Vol. II* (Cambridge UP, 2008), 3-38
- Jeremy Griffiths and Derek Pearsall, ed., *Book Production and Publishing in Britain 1375-1475* (Cambridge UP, 1989), 257-78
- Alexandra Gillespie and Daniel Wakelin, ed., *The Production of Books in Britain 1350-1500* (Cambridge UP, 2011)
- Lotte Hellinga, *William Caxton and Early Printing in England* (British Library, 2011)
-

Textual editing and transmission:

- Vincent Gillespie and Anne Hudson, ed., *Probable Truth: Editing Texts from Medieval Britain* (Brepols, 2013)
- Sarah Larratt Keefer and Katherine O'Brien O'Keefe, ed., *New Approaches to Editing Old English Verse* (Brewer, 1998)
- Michael Lapidge, 'Textual Criticism and the Literature of Anglo-Saxon England', in Donald Scragg, ed., *Textual and Material Culture in Anglo-Saxon England* (Brewer, 2003), 107-36
- Tim William Machan, *Textual Criticism and Middle English Texts* (UP of Virginia, 1994)
- Bernard Cerquiglini, *In Praise of the Variant: A Critical History of Philology*, trans. Betsy Wing (1989; Baltimore, MD: Johns Hopkins UP, 1999)
-

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*
- Juliet Fleming, *Cultural Graphology*
- Alfred Gell, *Art and Agency*
- Lisa Gitelman, *Paper Knowledge*
- Heather Jackson, *Marginalia*
- Bonnie Mak, *How the Page Matters*
- Stanley Morison, *Politics and Script*
- 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

Material Texts

Professor Adam Smyth – adam.smyth@ell.ox.ac.uk

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:

- John Barnard, D.F. McKenzie and Maureen Bell (eds.), *The Cambridge History of the Book in Britain*, vol. 5: 1557-1695, (Cambridge University Press, 2002)
- Heidi Brayman, Jesse M. Lander and Zachary Lesser (eds.), *The Book in History, The Book as History: New Intersections of the Material Text* (Yale University Press, 2016)
- Dennis Duncan and Adam Smyth (eds.), *Book Parts* (Oxford University Press, 2019)
- Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge University Press, 1983) – an abridged version of Eisenstein's *The Printing Press as an Agent of Change* (2 vols., Cambridge University Press, 1979). Note that this founding narrative is generally now critiqued: see, for example, Adrian Johns, *The Nature of the Book* (Chicago University Press, 1998)
- Leslie Howsam, [*Old Books and New Histories: An Orientation to Studies in Book and Print Culture*](#) (University of Toronto Press, 2006)
- D. F. McKenzie, *Bibliography and the Sociology of Text* (Cambridge University Press, 1999)
- D.F. McKenzie, [*Making Meaning: 'Printers of the Mind' and Other Essays*](#), ed. Peter D. McDonald and Michael F. Suarez, S.J., (University of Massachusetts Press, 2002)
- Adam Smyth, *Material Texts in Early Modern England* (Cambridge University Press, 2018)
- Sarah Werner, *Studying Early Printed Books 1450-1800* (Wily Blackwell, 2019)

Also: acquaint yourself with the standard process of printing a book in the hand-press era (acquiring manuscript copy; casting off; composing; printing; proofing and correcting; binding). For this, the most recent guide (which is short, very clear and engaging) Sarah Werner's *Studying Early Printed Books 1450-1800* (Wily Blackwell, 2019). For more detail, you can look at Philip Gaskell, *A New Introduction to Bibliography* (Oxford University Press, 1972), or R.B. McKerrow, *An Introduction to Bibliography for Literary Students* (Oxford University Press, 1927; reprinted by St. Paul's Bibliographies and Oak Knoll Press, 1994). You might supplement this by looking at Joseph Moxon, *Mechanick exercises on the whole art of printing (1683–4)*, edited by Herbert Davis and Harry Carter, 2nd ed. (Oxford University Press, 1962; reprinted Dover Publications, 1978.)

Throughout the course, keep in mind the following questions:

1. How do we read materiality? Which features of a book do we notice and describe? 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? Why do these features matter?
2. To what degree is the process of book production legible in the material text – or is the labour of making concealed beneath the finished book? If we can 'see' how a book is made, what changes?

3. What relationships might we propose between material and literary form? What new questions can we as literary scholars ask in the light of the topics we cover on this B course?
4. 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.

- *D.F. McKenzie, 'The Book as an Expressive Form,' in *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 9-30
- * Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13:1 (2012), 3-32
- * Robert Darnton, 'What Is the History of Books?,' in *Daedalus*, 111:3, (1982), 65-83
- * Robert Darnton, "'What Is the History of Books" Revisited,' in *Modern Intellectual History* 4.3 (2007), 495-508
- Heidi Brayman, Jesse M. Lander and Zachary Lesser (eds), *The Book in History, The Book as History: New Intersections of the Material Text. Essays in Honor of David Scott Kastan* (Yale University Press: New Haven and London, 2016), esp. Introduction.
- Allison Deutermann and András Kiséry (eds), *Formal matters: Reading the materials of English Renaissance literature* (Manchester University Press, 2013), 'Introduction', on the relationships between material and literary form.
- David Pearson, *Books as History* (The British Library/Oak Knoll Press, 2008)
- Jessica Brantley, 'The Prehistory of the Book,' in *PMLA* 124:2 (2009), 632-39

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

- * Joseph A. Dane, *What Is a Book? The Study of Early Printed Books* (University of Notre Dame, 2012), chapters 3 (ink, paper), 5 (page format), 6 (typography)
- * Philip Gaskell, *A New Introduction to Bibliography*, (Oxford University Press 1972), pp. 9-39 (type), 57-77 (paper), 78-117 (format)
- * D. F. McKenzie, 'Typography and Meaning: the Case of William Congreve,' in *Making Meaning: Printers of the Mind and Other Essays* (University of Massachusetts Press, 2002), 199-200
- Pauline Kewes, "'Give me the sociable Pocket-books": Humphrey Moseley's Serial Publication of Octavo Play Collections,' in *Publishing History*, 38, (1995), 5-21
- Joseph A. Dane and Alexandra Gillespie, 'The Myth of the Cheap Quarto,' in *Tudor Books and the Material Construction of Meaning*, ed. John N. King (Cambridge University Press, 2010), pp. 25-45
- Stephen Galbraith, 'English Literary Folios 1593-1623: Studying Shifts in Format,' in *Tudor Books and the Material Construction of Meaning*, ed. John N. King (Cambridge University Press, 2010), pp. 46-67
- Mark Bland, 'The Appearance of the Text in Early Modern England,' in *TEXT*, 11, (1998), 91-154
- Zachary Lesser, 'Typographic Nostalgia: Playreading, Popularity and the Meanings of Black Letter,' in *The Book of the Play: Playwrights, Stationers, and Readers in Early Modern England*, ed. Marta Straznicky (University of Massachusetts Press, 2006), pp. 99-126. Available at <http://works.bepress.com/zacharylesser/4>

3. Theories of editing

- * Claire Loffman and Harriet Phillips, *A Handbook of Early Modern Editing* (Routledge, 2016) – lots of short chapters exploring the range of editorial projects and theories alive today. Sample as much as you can.
- * W. W. Greg, 'Rationale of Copy-Text,' in *Studies in Bibliography* 3 (1950-1), 19-36
- * Randall McLeod, 'Un-Editing Shakespeare', in *Sub-Stance* 33/34 (1982): 26-55
- * Colin Burrow, 'Conflationism', in *London Review of Books*, 29.12 (21 June 2007), pp. 16-18 – review and discussion on Arden 3 treatment of *Hamlet*.
- Goldberg, Jonathan. "'What? in a names that which we call a Rose': The Desired Texts of *Romeo and Juliet*," in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS Press, 1988), pp. 173-202
- Random Cloud, 'FIAT FLUX,' in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (AMS, 1988), pp. 61-172
- Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (Routledge, 1996), esp. pp. 1-38
- Michael Hunter, 'How to Edit a Seventeenth-Century Manuscript: Principles and Practice,' in *The Seventeenth Century*, 10, 277-310
- Random Cloud, "'The Very Names of the Persons": Editing and the Invention of Dramatick Character,' in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, ed. by David Scott Kastan and Peter Stallybrass (Routledge, 1991), pp. 88-96
- A.E. Housman, 'The Application of Thought to Textual Criticism,' in *The Classical Papers of A.E. Housman*, 3 vols, ed. J. Diggle and F.R.D. Goodyear (Cambridge, 1972), 3: 1058-69, reprinted in his *Selected Prose*, ed. John Carter (1961), pp. 131-50, and *Collected Poems and Selected Prose*, ed. Christopher Ricks (1988), pp. 325-39
- Jerome J. McGann, [The Textual Condition](#) (Princeton University Press, 1991), esp. 'The Socialization of the Text,' pp. 69-83

4. The history of reading and of book use

- * Anthony Grafton and Lisa Jardine, 'How Gabriel Harvey Read His Livy,' *Past and Present*, 129, (1990), 30–78. A paradigmatic article. Is it time to shift paradigms?
- * Katherine Acheson (ed.), *Early Modern English Marginalia* (Routledge, 2018) – the most recent collection of essays on the subject. Read as much as you can.
- * William H. Sherman, *Used Books: Marking Readers in Renaissance England* (University of Pennsylvania Press, 2008), esp. pp 3-52
- * Peter Stallybrass, 'Books and Scrolls: Navigating the Bible,' in Jennifer Andersen and Elizabeth Sauer (eds), *Books and Readers in Early Modern England* (University of Pennsylvania Press, 2002), 42-79
- Peter Beal, 'Notions in Garrison: The Seventeenth-Century Commonplace Book,' in *New Ways of Looking at Old Texts: Papers of the Renaissance English Text Society, 1985-1991*, ed. W. Speed Hill (RETS, 1993), pp. 131-47
- Michel de Certeau, 'Reading as Poaching,' in *The Practice of Everyday Life*, tr. Steven Rendall (3rd edition, University of California Press, 2011), pp. 165-176
- Bradin Cormack and Carla Mazzio, *Book Use, Book Theory 1500-1700* (University of Chicago Library, 2005)
- Adam Smyth, *Material Texts in Early Modern England* (Cambridge University Press, 2018), esp. chapter 1, 'Cutting texts: "prune and lop away"'

- 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.
- Roger Chartier, 'Popular Appropriation: The Readers and their Books,' in *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer* (University of Pennsylvania Press, 1995), pp. 83-98
- Ann Blair, 'Reading Strategies for Coping with Information Overload ca. 1550-1700,' in *Journal of the History of Ideas* 64, (2003), 11-28

5. 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?

Familiarise yourself in advance with Nicholas Crouch, his library, and Balliol's holdings, by looking at 'Reconstructing Nicholas Crouch' at <https://balliollibrary.wordpress.com/2016/09/29/reconstructing-nicholas-crouch>.

- * Jeffrey Todd Knight, *Bound to Read: Compilations, Collections, and the Making of Renaissance Literature* (University of Pennsylvania Press, 2013)
- * Andrew Pettegree, 'Building a Library,' in *The Book in the Renaissance* (Yale University Press, 2010), pp. 319-32
- Jennifer Summit, *Memory's Library: Medieval Books in Early Modern England* (University of Chicago Press, 2008)
- Clare Sargent, 'The Physical Setting: The Early Modern Library (to c. 1640),' in *The Cambridge History of Libraries in Britain and Ireland, Volume 1 to 1640*, eds Elisabeth Leedham-Green and Teresa Webber (Cambridge University Press, 2006), pp. 51-65
- Paul Morgan, *Oxford Libraries Outside the Bodleian: A Guide* (Bodleian, 1980)
- 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. *Material texts over time: a diachronic approach (co-taught discussion with Prof. Daniel Wakelin and Prof. Dirk Van Hulle).*

Hilary Term: Current Issues in the Study of Early Modern Material Texts

Outline of term (weekly readings to follow):

Week 1

- The temporality of book history: copy, edition, and the *longue durée*

Week 2

- Annotation and ownership: John Milton's copy of Shakespeare's First Folio

Week 3

- Space, circulation, networks

Week 4

- Mediation, access, the digital

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.

The 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 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 section. Each student will be expected to deliver a short 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 section.

Early modern hands (Philip West)

Summary

This is a course on reading and transcribing early modern handwriting, especially documents written in English forms of secretary hand, and in mixed and italic hands. The focus is on the practical skills of reading and transcribing texts accurately and fluently, but in order to accomplish this we will learn about how information such as numerals, dates, and currency was represented in manuscript writing, as well as other features of early modern manuscript culture. The course also provides an introduction to locating and working with manuscripts in the Bodleian's Weston Library.

Teaching

There will be eight classes, usually lasting a little under two hours, once a week throughout Michaelmas Term. Some classes involve the whole group looking at a set of documents together, while in other classes we will split into groups to look closely at examples of related texts.

In Weeks 1–5 homework transcription assignments will be set. These involve producing a semi-diplomatic transcription (usually from a digital image) and should take around 1–2 hours to complete each week. Transcriptions will be returned in the following class, with written and oral feedback, so that you can check your understanding, and identify areas for continued improvement.

Assessment

In 7th Week of Michaelmas Term you will sit a test in which you will be tasked with producing semi-diplomatic transcriptions of two short texts written in secretary or mixed hands. The test will be assessed as pass or fail.

Preparation

The course assumes no prior knowledge, but there are a few practical ways to get ready to learn to read manuscripts. In particular, it is very useful to start adjusting to features of Early Modern English such as its non-standardized orthography, and the way punctuation commonly followed breath or rhetorical patterning

rather than grammatical syntax. Probably the best way to build familiarity is to read early modern literary works in original spelling texts, but some linguistic reading may be helpful too; for instance, any of the following:

- Barber, Charles, *Early Modern English* (Edinburgh: Edinburgh University Press, 1997)
- Nevalainen, Terttu, *An Introduction to Early Modern English* (Edinburgh: Edinburgh University Press, 2006)
- Salmon, Vivian, 'Orthography and Punctuation', in Roger Lass, ed., *The Cambridge History of the English Language Volume 3, 1476–1776* (Cambridge: Cambridge University Press, 2000), ch. 2

To start to get a feel for secretary hand, the most useful book is the now sadly out-of-print *Elizabethan Handwriting, 1500–1650: A Manual*, by Giles E. Dawson and Laetitia Kennedy-Skipton (later Yeandle), which has images and transcriptions. Second-hand copies can often be found online, and many university libraries hold copies. By comparison Hilary Marshall's *Palaeography for Family and Local Historians* (Chichester: Phillimore, 2004) is only partially concerned with early modern texts, though it has some similar features for beginning to work on documents. The web, though, offers resources to rival Dawson and Kennedy-Skipton. In particular the Folger Shakespeare Library's *Early Modern Manuscripts Online* (<https://emmo.folger.edu/>) and *Practical Paleography* (http://folgerpedia.folger.edu/Practical_Paleography) are very informative, and also show some of the directions in which manuscript transcription is currently developing via digital resources and such online events as the infamous 'transcribathon'! Students have also enjoyed the *Rediscovering Rycote* project hosted by the Bodleian Library, and found it a good place to read more about secretary hand and forms of transcription (<http://rycote.bodleian.ox.ac.uk/Palaeography-Guide-alphabet/>) and there is also useful quick tutorial on the National Archives website (<http://www.nationalarchives.gov.uk/Palaeography/>). Finally, although it is not directly related to palaeography, everyone can benefit from consulting the online *Catalogue of English Literary Manuscripts (CELM)*, a really invaluable resource for finding out more about poetry, drama, and prose in manuscript (<https://celm-ms.org.uk/>).

Further reading

Palaeography and transcription

- Brown, Michelle P., *A Guide to Western Historical Scripts from Antiquity to 1600*, revised edn (London: British Library 1999)
- Buck, W. S. B., *Examples of Handwriting, 1550–1650* (London: Society of Genealogists, 1965)
- Davis, Tom, 'The Practice of Handwriting Identification', *The Library*, 8 (2007), 251–76
- Dawson, Giles E. and Laetitia Kennedy-Skipton (later Yeandle), *Elizabethan Handwriting, 1500–1650: A Manual* (New York: W. W. Norton, 1966; several reprints)
- Greg, W. W., ed., *English Literary Autographs 1550–1650* (London: 1932)
- Marshall, Hilary, *Palaeography for Family and Local Historians* (Chichester: Phillimore, 2004)
- Petti, Anthony G., *English Literary Hands from Chaucer to Dryden* (London: 1977)
- Preston, Jean F. and Laetitia Yeandle, *English Handwriting, 1400–1650: An Introductory Manual* (Binghamton, NY: Medieval & Renaissance Texts & Studies, 1992)
- Wardrop, James, *The Script of Humanism: Some Aspects of Humanistic Script 1460–1560* (Oxford: Clarendon Press, 1963)
- Whalley, Joyce Irene, *English Handwriting, 1540–1853: An Illustrated Survey Based on Material in the National Art Library, Victoria and Albert Museum* (London: HMSO, 1969)
- Wolfe, Heather, 'Women's Handwriting', in *The Cambridge Companion to Early Modern Women's Writing*, ed. by Laura Knoppers (Cambridge: CUP, 2009), pp. 21–39

Manuscript culture

- Beal, Peter, ed., *Discovering, Identifying and Editing Early Modern Manuscripts*, English Manuscript Studies, 1100–1700, Vol. 18 (London: British Library, 2013)
- Bland, Mark, *A Guide to Early Printed Books and Manuscripts*, revised edn (Oxford: Wiley-Blackwell, 2013)
- Cerasano, S. P. and Steven W. May, eds., *In the Praise of Writing: Early Modern Manuscript Studies: Essays in Honour of Peter Beal* (London: British Library, 2012)
- Eckhardt, Joshua and Daniel Starza-Smith, eds., *Manuscript Miscellanies in Early Modern England* (Farnham: Ashgate, 2014)
- Hobbs, Mary, *Early Seventeenth-Century Verse Miscellany Manuscripts* (Aldershot: Scolar Press, 1992)
- Ioppolo, Grace and Peter Beal, eds., *Elizabeth I and the Culture of Writing* (London: British Library, 2007)
- Ioppolo, Grace, *Dramatists and their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood: Authorship, Authority and the Playhouse* (London: Routledge, 2006)
- Love, Harold, 'Oral and Scribal Texts in Early Modern England', in John Barnard and D. F. McKenzie, *The Cambridge History of the Book in Britain, IV: 1557–1697* (Cambridge: CUP, 2002), ch. 3
- ———, *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon Press, 1993)
- North, Marcy L., 'Household Scribes and the Production of Literary Manuscripts in Early Modern England', *Journal of Early Modern Studies*, 4 (2015), 133–57
- Pebworth, Ted-Larry, 'Manuscript Transmission and the Selection of Copy-Text in Renaissance Coterie Poetry', *Text*, 7 (1994), 243–61
- Purkis, James, *Shakespeare and Manuscript Drama: Canon, Collaboration and Text* (Cambridge: CUP, 2016)
- Stewart, Alan, and Heather R. Wolfe, eds., *Letterwriting in Renaissance England* (Washington DC: Folger Shakespeare Library, 2004)
- Woudhuysen, H. R., *Sir Philip Sidney and the Circulation of Manuscripts, 1558–1640* (Oxford: Clarendon Press, 1996)
- Zarnowiecki, Matthew, *Fair Copies: Reproducing English Lyric from Tottel to Shakespeare* (Toronto: University of Toronto Press, 2014)

M.St. in English (1700–1830) B-Course

Material Texts, 1700–1830

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The B-Course explores bibliography, book history and textual criticism for the study of literature. We will explore the ways in which the material history of the book and the nature of textual criticism are intrinsically related to the kinds of theoretical or interpretive questions that feature elsewhere in the MSt course.

Weekly readings 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.

Articles in periodicals are generally available online through SOLO, as are an increasing number of books.

Course Details

Teaching pattern

The course is taught in classes over six weeks in Michaelmas Term, and four weeks in Hilary Term. It is taught alongside the 8 sessions on handwriting (no formal assessment) provided in Michaelmas Term. The required reading for each class is detailed below.

Assessment

The B-Course will be assessed by a written piece of work, due in 10th week of Hilary Term, on a topic arising from your thinking and research over the span of the B course. Although you don't need 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.

Reading requirement

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 part of the session, along with some group discussion of case studies. Each student will be expected to deliver a short presentation, on the subject of their own B-course essay, during the course of two terms.

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

- Tom Mole and Michelle Levy, *The Broadview Introduction to Book History* (Broadview, 2017) alongside Tom Mole and Michelle Levy, *The Broadview Reader in Book History* (Broadview, 2014)
- Dennis Duncan and Adam Smyth (eds.), *Book Parts* (Oxford University Press, 2019)
- Leslie Howsam, [*Old Books and New Histories: An Orientation to Studies in Book and Print Culture*](#) (University of Toronto Press, 2006)

It will really help to get familiar with the standard process of printing a book in the hand-press era. For this, the most recent short accessible guide, try Sarah Werner's *Studying Early Printed Books 1450-1800* (Wiley Blackwell, 2019). For more detail, you can look at Philip Gaskell, *A New Introduction to Bibliography* (Oxford

University Press, 1972), or R.B. McKerrow, *An Introduction to Bibliography for Literary Students* (Oxford University Press, 1927; reprinted by St. Paul's Bibliographies and Oak Knoll Press, 1994).

Throughout the course, keep in mind the following questions:

1. How do we read the material features of a book or manuscript? Which features do we notice and describe, and which don't we consider? How does understanding the history and evolution of those features affect the books we see now?
2. How does methodology relate to interpretation? So, for example, what kinds of theoretical assumptions about intention, readership, authorship are built into the ways we edit and consume texts?
3. What does it mean to study the history of the book in the digital age?

General collections and overviews of the History of the Book

Useful Collections

- Eliot, Simon and Rose, Jonathan. *A Companion to the History of the Book* (Blackwell Companions to Literature and Culture). Oxford: Blackwell, 2009.
- Howsam, Leslie, ed. *The Cambridge Companion to the History of the Book*. Cambridge: Cambridge University Press, 2014.
- Levy, Michelle and Mole, Tom. *The Broadview Reader in Book History*. Peterborough, ON: Broadview, 2014.
- Michael F. Suarez, and H. R. Woudhuysen (editors), *The Book: A Global History*. Oxford: Oxford University Press, 2013.

General Introductions

- Robert Darnton, *The Case for Books: Past, Present, and Future*. New York: Public Affairs, 2009.
- Leslie. Howsam, *Old Books and New Histories: An Orientation to Studies in Book and Print Culture*. Toronto: University of Toronto Press, 2006.
- Michelle Levy, and Tom. Mole, *The Broadview Introduction to Book History*. Peterborough, ON: Broadview, 2017.
- Keith. Houston, *The Book: A Cover-to-Cover Exploration of the Most Powerful Object of our Time*. New York: Norton, 2016.
- Amaranth Borsuk *The Book*. Cambridge, MA: MIT Press, 2018.
- Alison Cullingford, *The Special Collections Handbook*, 2nd ed. London: Facet, 2017.

Weekly readings

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

In this first session we will step back and consider a long view of the history of the book as a discipline.

- *D.F. McKenzie, 'The Book as an Expressive Form,' in *Bibliography and the Sociology of Texts* (Cambridge University Press, 1999), 9-30
- * Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13:1 (2012), 3-32
- * Robert Darnton, 'What Is the History of Books?,' in *Daedalus*, 111:3, (1982), 65-83
- * Robert Darnton, "'What Is the History of Books'" Revisited,' in *Modern Intellectual History* 4.3 (2007), 495-508

- Lerer, Seth. 'Epilogue: Falling Asleep Over the History of the Book.' *PMLA* 121.1 (2006): 229-34.
- Michelle Levy, "Do Women Have a Book History?," *Studies in Romanticism* 53.3 (2014)

Week 2 Book Parts

In this class we will look at the component parts of books and manuscripts and ask how they have changed, and why they matter. This period covers a shift from manuscript, through to commercial print, and eventually, steam press printing. Each of those revised the key elements of the texts it produced.

- Peter Stallybrass, 'Books and Scrolls: Navigating the Bible,' in Jennifer Andersen and Elizabeth Sauer (eds), *Books and Readers in Early Modern England* (University of Pennsylvania Press, 2002), 42-79
- Selected chapters from *Book Parts*, ed. Adam Smyth and Dennis Duncan.

Week 3. 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? How might the emulation of manuscript features in print shape meaning?

Required reading

- Walter J. Ong, 'Writing Restructures Consciousness' and 'Print, Space, and Closure', in *Orality and Literacy: The Technologizing of the Word* (London: Routledge, 2002), pp. 77–135 [available online via SOLO]
- William Wordsworth, 'Ode to Duty', in *Poems, in Two Volumes* (London: Longman and others, 1807), I, 70–74 [available online via SOLO]
- —————, 'Ode to Duty', in *Poems, in Two Volumes, and Other Poems, 1800–1807*, ed. by Jared Curtis (Ithaca, NY: Cornell University Press, 1983), pp. 302–9 [supplied]
- —————, 'General directions for the Printer', in *Poems, in Two Volumes, and Other Poems, 1800–1807*, ed. by Jared Curtis (Ithaca, NY: Cornell University Press, 1983), p. 56 [supplied]
- Betty A. Schellenberg, *Literary Coteries and the Making of Modern Print Culture, 1740–1790* (Cambridge: Cambridge University Press, 2016) [available online via SOLO]

Week 4 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 we will examine some of the theories that editors have developed to deal with the problems of material texts. We will also look the role of annotation in a literary text and the issues it raises about authority and readership; and at the role of gender in thinking through editorial choices.

Required reading

- W. W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950–1), 19–36 [available online via OxLIP and JSTOR]
- Jack Stillinger, 'A Practical Theory of Versions', in *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford: Oxford University Press, 1994), pp. 118–40 [available online via SOLO]
- Jerome J. McGann, [The Textual Condition](#) (Princeton University Press, 1991), esp. 'The Socialization of the Text,' pp. 69-83
- Ian Small, "The Editor as Annotator as Ideal Reader," *The Theory and Practice of Text-Editing*, ed. Marcus Walsh and Ian Small (Cambridge: Cambridge Univ. Press)

Gender and editing

- Laurie E Maguire 'Feminist Editing and the Body of the Text', *Feminist Companion to Shakespeare* (2000), 75-97
- B.T. Bennett, : "Feminism and Editing Mary Wollstonecraft Shelley: The Editor And?/Or? the Text." In George Bornstein and Ralph G. Williams (eds.), *Palimpsest: Editorial Theory in the Humanities*. Ann Arbor: University of Michigan Press. (1993), 67–96.
- Alexander Pettit, 'Terrible Texts, "Marginal" Works, and the Mandate of the Moment: The Case of Eliza Haywood', *Tulsa Studies in Women's Literature*, 22/2 (2003), 293–314.

5. The history of reading and of book use

In this session we will explore the developing history of reading and its methodologies, We will think about different forms of reading, and about the challenges of evidence, and the ways we use the evidence we have.

- Anthony Grafton and Lisa Jardine, 'How Gabriel Harvey Read His Livy,' *Past and Present*, 129, (1990), 30–78.
- Stephen Colclough, *Consuming Texts: Readers and Reading Communities, 1695-1870* (Palgrave, 2007)
- Heather Jackson, *Marginalia: Readers Writing in Books* (Yale, 2002)
- Michel de Certeau, 'Reading as Poaching,' in *The Practice of Everyday Life*, tr. Steven Rendall (3rd edition, University of California Press, 2011), pp. 165-176
- Abigail Williams, *The Social Life of Books: Reading Together in the Eighteenth-Century Home* (Yale 2017)

6. Material texts over time: a diachronic approach (co-taught discussion with Prof. Daniel Wakelin and Prof. Dirk Van Hulle)

*Hilary Term B-Course**Outline of term (weekly readings to follow):**Week 1 - Archives and collections*

How are texts collected, categorised, and preserved in libraries, archives, and museums? What categories of definition are deployed to organise these archives? What kinds of texts are excluded? How do archives shape, enable and limits our research questions?

- Richard Harvey Brown and Beth Davis Brown, 'The Making of Memory: the politics of archives, libraries and museums in the making of national consciousness', *History of the Human Sciences*, 11 (1998)
- Wayne A Wiegand, 'Libraries and the Invention of Information', *Blackwell's Companion to the History of the Book*, eds. Jonathan Rose and Simon Eliot (Blackwell, 2007)

Week 2 - Digital remediation.

What difference does it make when we encounter a text in a digital form? Do the kinds of critical and methodological questions we have been looking at in earlier sessions apply? What new issues emerge?

- Jon Bath and Scott Schofield, 'The Digital Book' in *The Cambridge Companion to the History of the Book*, ed. Leslie Howsam (2014)
- Peter Stallybrass and Roger Chartier, 'What is a Book?,' in *The Cambridge Companion to Textual Scholarship*, ed. Neil Fraistat and Julia Flanders (Cambridge University Press, 2013), pp. 188-204
 - There's a useful discussion at the end of this chapter of the potential differences between digital and paper archives
- Matthew Kirschenbaum, 2013. 'The .txtual Condition: Digital Humanities, Born-Digital Archives, and the Future Literary'. *Digital Humanities Quarterly* 7.1. (2013)
- Peter Shillingsburg, *From Gutenberg to Google: Electronic Representations of Literary Texts*. Cambridge: Cambridge University Press, 2006
- Andrew Piper, *Book Was There: Reading in Electronic Times*. Chicago: University of Chicago Press, 2012.

Week 3 - A case study in editing private correspondence: Shelley's letters

In this class we will explore the particular methodological and editorial challenges presented by texts never intended for publication (specifically, for our purpose, 741 of Percy Bysshe Shelley's letters). How should private correspondence be published? Should it be published at all? How might an editor respond to damaged manuscripts, undated letters, and utterly indecipherable handwriting? To what extent, and by what means, should letters be annotated? Should false starts, cancellations, misspellings, and redraftings be represented in a scholarly edition?

- Melanie Bigold, *Women of Letters, Manuscript Circulation, and Print Afterlives in the Eighteenth Century*. Palgrave, 2013
- Daisy Hay, 'Shelley's Letters', *The Oxford Handbook of Percy Bysshe Shelley* ed. Michael O'Neill and Anthony Howe. Oxford: Oxford University Press, 2012
- Daniel Karlin, 'Editing Poems in Letters', *Letter Writing Among Poets*, ed. Jonathan Ellis. Edinburgh University Press, 2015

Week 4 - Revisiting revision

The period 1700-1830 is home to some obsessive revisers. Building on questions raised in Week 3 of Michaelmas, this class will consider how modern editors have sought to deal with texts that were changed and then changed again, and again and again, in manuscript form and across multiple printed versions. How does an editor decide which text is best? Is the best text always the right one to publish? What sort of ideologies underpin such decision-making (e.g. textual primitivism, considerations of intentionality)? And what on earth is an editor supposed to do when seventeen versions of a single text exist?

- Stephen Gill, 'Introduction', *Wordsworth's Revisitings*. Oxford University Press, 2011.
- Zachary Leader, *Revision and Romantic Authorship*. Oxford University Press, 1999
- Hannah Sullivan, 'Textual Criticism, the History of Revision, and Genetic Reading' [Chapter 1], *The Work of Revision*. Harvard University Press, 2013

Handwriting 1700-1830

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This course of eight classes in Michaelmas Term teaches you how to read, transcribe, and interpret eighteenth- and early nineteenth-century manuscripts. The focus is on acquiring the practical skills of reading and transcribing texts accurately, but attention will also be paid to literacy and pedagogy (who learnt to read and write in this period, and how); the theory and practice of handwriting; gender and class; copying and original composition (and how to tell the difference between them); standards of correctness and perceptions of error; the relationship of manuscript to print; marginalia and annotations; epistolary culture; and conceptions of authorship, especially as those relate to handwriting and to the preservation and reproduction of manuscripts.

Classes take place once a week throughout Michaelmas Term. Transcription exercises will be regularly set for completion and marking.

This course ties in with and supplements other aspects of B-course teaching in Michaelmas and Hilary Terms, including classes on editing and on manuscripts. It is also designed to help you develop the research skills you will need for your B- and C-course essays and dissertations.

No prior knowledge of eighteenth- and nineteenth-century handwriting is assumed, but before Michaelmas Term starts you should aim to read as many literary manuscripts from this period in facsimile as you can: see e.g. *Jane Austen's Fiction Manuscripts*, 5 vols., ed. Kathryn Sutherland (Oxford: Oxford University Press, 2018), and the related digital edition that is free to access at <https://janeausten.ac.uk/index.html>; John Keats, *Poetry Manuscripts at Harvard*, ed. Jack Stillinger (Cambridge, MA, and London: Belknap Press of Harvard University Press, 1990); Maynard Mack, *The Last and Greatest Art: Some Unpublished Poetical Manuscripts of Alexander Pope* (Newark: University of Delaware Press; London: Associated University Presses, 1984).

Useful reading

Primary Works

- Astle, Thomas, *The Origins and Progress of Writing* (London, 1784)
- Anon., 'Authoresses and Autographs', *The New Monthly Magazine and Literary Journal* 8 (1824), 217-24; 317-22
- Austen, Jane, *Jane Austen's Manuscript Letters in Facsimile*, ed. Jo Modert (Carbondale and Edwardsville: Southern Illinois University Press, 1990)
- Bickham, George, *Penmanship in its Utmost Beauty and Extent. A New Copybook* (London, 1731)
- Blake, William, *The Notebook of William Blake: A Photographic and Typographic Facsimile*, ed. David V. Erdman with Donald K. Moore (Oxford: Clarendon Press, 1973)
- Browne, Samuel, *General Rules to be Observ'd in Writing the Round-hands* (London, 1778)
- Byerley, Thomas [Stephen Collet], 'Characteristic Signatures', in *Relics of Literature* (London, 1823), pp. 369-74

- Carstairs, J., *Lectures on the Art of Writing*, 3rd edn (London, 1816)
- Champion, Joseph, *The Parallel: or Comparative Penmanship Exemplified* (London, 1750)
- Coleridge, Samuel Taylor, *Coleridge's Dejection: the Earliest Manuscripts and the Earliest Printings*, ed. Stephen Maxfield Parrish (Ithaca: Cornell University Press, 1988)
- [Cooke, William], *The Life of Samuel Johnson, LL.D. with occasional Remarks on his Writings; an Authentic Copy of his Will ... and a Fac Simile of his Handwriting*, 2nd edn (London, 1785)
- Dove, William, *A Treatise on Penmanship; or, The Lady's Self-Instructor in the Most Fashionable and Admired Styles of Writing* (London, 1836)
- Hawkins, George, *An Essay on Female Education* (London, 1781)
- Leekey, William, *Discourse on the Use of the Pen* (London, 1744)
- Loughton, William, *A Practical Grammar of the English Tongue ... to which is annexed An Introduction to the Art of Writing*, 5th edn (London, 1744)
- More, Robert, *Of the First Invention of Writing: An Essay* (London, 1716?)
- Pope, Alexander, and David L. Vander Meulen, *Pope's Dunciad of 1728: A History and Facsimile* (Charlottesville: University Press of Virginia, 1991)
- Serle, Ambrose, *A Treatise on the Art of Writing* (London, 1766)
- Shelley, George, *Natural Writing in All the Hands* ([London], [1709])
- Thane, John, *British Autography. A Collection of the Fac-Similes of the Handwriting of Royal and Illustrious Personages, with their authentic portraits* (London, 1788-93?)
- Tomkins, Thomas, *Beauties of Writing Exemplified in a Variety of Plain and Ornamental Penmanship* (London, 1777)
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Secondary Works

- Barchas, Janine, *Graphic Design, Print Culture, and the Eighteenth-Century Novel* (Cambridge: Cambridge University Press, 2003)
- Bray, Joe, Miriam Handley, Anne C. Henry, eds., *Ma(r)king the Text: The Presentation of Meaning on the Literary Page* (Aldershot: Ashgate, 2000)
- Douglas, Aileen, *Work in Hand: Script, Print, and Writing, 1690-1840* (Oxford: Oxford University Press, 2017)
- Justice, George, and Nathan Tinker, eds., *Women's Writing and the Circulation of Ideas: Manuscript Publication in England, 1500-1800* (Cambridge: Cambridge University Press, 2002)
- Karian, Stephen, *Jonathan Swift in Print and Manuscript* (Cambridge: Cambridge University Press, 2010)
- Kroll, Richard W. F., *The Material World: Literate Culture in the Restoration and Early Eighteenth Century* (Baltimore, MD and London: Johns Hopkins University Press, 1991)
- Levy, Michelle, *Family Authorship and Romantic Print Culture* (London: Palgrave Macmillan, 2008)
- -----, 'Austen's Manuscripts and the Publicity of Print', *ELH* 77 (2010), 1015-50
- Munby, A. N. L., *The Cult of the Autograph Letter in England* (London: Athlone Press, 1962)
- Owen, David, 'The Failed Text that Wasn't: Jane Austen's *Lady Susan*', in *The Failed Text: Literature and Failure*, ed. José Luis Martínez-Duenãs Espejo and Rocío G. Sumerilla (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2013), pp. 81-96
- Parrish, Stephen M., 'The Whig Interpretation of Literature', *Text*, 4 (1988), 343-50
- Price, Stephen R., 'The Autography Manuscript in Print: Samuel Richardson's Type Font Manipulations in *Clarissa*', in *Illuminating Letters: Typography and Literary Interpretation*, eds. Paul C. Gutjahr and Megan L. Benton (Amherst, MA: University of Massachusetts Press, 2001), pp. 117-35
- Reiman, Donald H., *Romantic Texts and Contexts* (Columbia: University of Missouri Press, 1988)
- -----, *The Study of Modern Manuscripts: Public, Confidential, and Private* (Baltimore and London: Johns Hopkins University Press, 1993)
- Slobada, Stacey, 'Between the Mind and the Hand: Gender, Art and Skill in Eighteenth-Century Copybooks', *Women's Writing* 21 (2014), 337-56

- Toner, Anne, *Ellipsis in English Literature: Signs of Omission* (Cambridge: Cambridge University Press
- Whalley, Joyce Irene, *English Handwriting, 1540-1853: An Illustrated Survey* (London: H. M. S. O., 1969)
- Whyman, Susan, *The Pen and the People: English Letter Writers, 1660-1800* (Oxford: Oxford University Press, 2009)

M.St. in English (1830–1914) B-Course

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

- i. Material Texts 1830-1914 (Michaelmas Term, weeks 1-6; Hilary Term, weeks 1-4)
- ii. Primary source research skills (Michaelmas Term, weeks 1-6)

Material Texts 1830-1914

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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 classes over 6 weeks in Michaelmas Term and 4 weeks in Hilary Term, consisting of short lectures and seminars, exploring the following topics, applied to texts from ca. 1830 to 1914. The class in week 6 of Michaelmas Term is co-taught with Prof. Wakelin and Prof. Smyth:

Michaelmas Term:

Week 1

- Bibliography (literature from 1830 to 1914)

Week 2

- History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)

Week 3

- Textual criticism (literature from 1830 to 1914)

Week 4

- Digital scholarly editing (literature from 1830 to 1914)

Week 5

- Genetic criticism (literature from 1830 to 1914)

Week 6

- Material texts over time: a diachronic approach

Weeks 7/8

- Initial essay consultations (one on one)

Hilary Term:

Week 1

- Paratexts, periodicals, and publishers' archives (literature from 1830 to 1914)

Week 2

- Approaches to research: 'Off the shelf' (Weston Visiting Scholars Centre)

Week 3

- Student presentations

Week 4

- Student presentations, recap and Q&A

Weeks 5/6

- Final essay consultations (one on one)

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 (MT week 2 and HT week 2; at the Weston Visiting Scholars Centre). The course is geared towards two milestone moments:

- the penultimate session in MT (week 5), in which you (all students) submit 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>).
- the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-course essay.

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

- Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4th edition. New York: Modern Language Association.
- Eggert, Paul. 2012. 'Brought to Book: Bibliography, Book History and the Study of Literature'. *The Library* 13.1: 3-32.
- Gaskell, Philip. 1972. *A New Introduction to Bibliography*. Oxford: Oxford University Press.
- Greg, W. W. 1913. 'What Is Bibliography?' *The Library* 12.1 (1913): 39-54.
- McKenzie, D. F. 1999. *Bibliography and the Sociology of Text*. Cambridge: Cambridge University Press.
- Tanselle, G. Thomas. 2009. *Bibliographical Analysis: A Historical Introduction*. Cambridge: Cambridge University Press.
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History of the Book

- Bishop, Edward. 1996. 'Re:Covering Modernism--Format and Function in the Little Magazines', *Modernist Writers and the Marketplace*, ed. Ian Willison, Warwick Gould and Warren Chernaik. Basingstoke: Macmillan: 287-319.
- Brooker, Peter, and Andrew Thacker, eds. 2009-2013. *The Oxford Critical and Cultural History of Modernist Magazines*, 3 vols. Oxford: Oxford University Press.
- Collier, Patrick. 2015. 'What is Modern Periodical Studies?' *The Journal of Modern Periodical Studies*, 6, no. 2: 92-111.
- Darnton, Robert. 1982. 'What Is the History of Books?' *Daedalus* 111: 65-83.
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- Duncan, Dennis, and Adam Smyth, eds. 2019. *Book Parts*. Oxford: OUP.
- Eliot, Simon and Jonathan Rose. 2019. 'A Companion to the History of the Book'. 2nd edition. 2 vols. Wiley-Blackwell.
- Finkelstein, David, and Alistair McCleery, eds. 2006. *The Book History Reader*. 2nd edition. London: Routledge.
- Genette, Gerard. 1997. *Paratexts*. Tr. Jane E. Lewin. Cambridge: CUP.
- Greg, W. W. 1951. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Oxford: Clarendon Press.
- Latham, Sean, and Robert Scholes. 2006. 'The Rise of Periodical Studies', *PMLA*, 121 no.2: 517-31.
- Levy, Michelle, and Tom Mole. 2017. *The Broadview Introduction to Book History*. Peterborough: Broadview.
- Matthews, Nicole, and Nickianne Moody, eds. 2007. *Judging a book by its cover: fans, publishers, designers, and the marketing of fiction*. Aldershot: Ashgate.
- McDonald, Peter D. and Michael F. Suarez, S.J. 2002. 'Editorial Introduction'. In: D. F. McKenzie, *Making Meaning: 'Printers of the Mind' and Other Essays*. Amherst: University of Massachusetts Press: 3-10.
- McGann, Jerome J. 1988. 'The Monks and the Giants: Textual Bibliographical Studies and the Interpretation of Literary Works'. In: *The Beauty of Inflections*. Ed. Jerome McGann. Oxford: Clarendon Press: 69-89.
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- McKenzie, D. F. 2002. *Making Meaning: 'Printers of the Mind' and Other Essays*. Ed. Peter D. McDonald and Michael F. Suarez, S.J. Amherst: University of Massachusetts Press.
- Nash, Andrew, ed. 2003. *The Culture of Collected Editions*. Basingstoke: Palgrave Macmillan.
- Parker, Stephen, and Matthew Philpotts. 2009. *Sinn und Form: The Anatomy of a Literary Journal*. Berlin & New York: Walter de Gruyter.
- Philpotts, Matthew. 2012. 'The Role of the Periodical Editor: Literary Journals and Editorial Habitus.' *Modern Language Review* 107, no. 1: 39-64.
- Rogers, Shef. 2019. 'Imprints, Imprimaturs, and Copyright Pages'. In: *Book Parts*, ed. Duncan and Smyth: 51-64.
- Shattock, Joanne, and Michael Wolff, eds. 1982. *The Victorian Periodical Press: Samplings and Soundings*. Leicester: University of Leicester Press.
- Spoo, Robert. 2013. *Without Copyrights: Piracy, Publishing, and the Public Domain*. Oxford: Oxford University Press.
- Sullivan, Alvin, ed. 1983-86. *British Literary Magazines*, 4 vols. New York: Greenwood.
- Van Hulle, Dirk. 2016. *James Joyce's 'Work in Progress': Pre-Book Publications of 'Finnegans Wake'*. New York: Routledge.
- West III, James L. W. 2006. 'The Magazine Market'. *The Book History Reader*, ed. Finkelstein and McCleery, 2nd edition: 369-76.

Textual Scholarship

- Bornstein, George and Ralph G. Williams, eds. 1993. *Palimpsest: Editorial Theory in the Humanities*. Ann Arbor: University of Michigan Press.
- Bowers, Fredson. 1970. 'Textual Criticism'. In: *The Aims and Methods of Scholarship in Modern Languages and Literatures*. Ed. James Thorpe. New York: Modern Language Association: 23–42.
- Bryant, John. 2002. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. Ann Arbor: The University of Michigan Press.
- Fraistat, Neil, and Julia Flanders, eds. 2013. *The Cambridge Companion to Textual Scholarship*. Cambridge: Cambridge University Press.
- Greetham, D. C. 1992. *Textual Scholarship: An Introduction*. New York: Garland.
- Greg, W. W. 1950-1. 'The Rationale of Copy-Text.' *Studies in Bibliography* 3: 19–36.
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- Tanselle, G. Thomas. 1978. 'The Editing of Historical Documents'. *Studies in Bibliography* 31: 1–56.
- Tanselle, G. Thomas. 1976. 'The Editorial Problem of Final Authorial Intention'. *Studies in Bibliography* 29: 167–211.
- Van Hulle, Dirk. 2004. *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann*. Ann Arbor: University of Michigan Press.
- Van Hulle, Dirk. 2019. 'Textual Scholarship'. In: *A Companion to the History of the Book*, 2nd edition, vol. 1. Ed. Simon Eliot and Jonathan Rose. ISBN: 9781119018179. Wiley-Blackwell: 19-30.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. *Studies in Bibliography* 28: 231–264.
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(see also the 'Annotated Bibliography: Key Works in the Theory of Textual Editing' of the MLA's Committee on Scholarly Editions, <https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Publishing-and-Scholarship/Reports-from-the-MLA-Committee-on-Scholarly-Editions/Annotated-Bibliography-Key-Works-in-the-Theory-of-Textual-Editing>)

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Genetic Criticism

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- Van Hulle, Dirk, and Wim Van Mierlo, eds. 2004. *Reading Notes*. Amsterdam: Rodopi.
- Van Hulle, Dirk. 2014. *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond*. London: Bloomsbury.

Primary source research skills (Michaelmas Term, weeks 1-6)

The purpose of this part of the M.St. course is to introduce students to primary sources, particularly manuscripts and archives. The point of this practical course is to learn some of the techniques and

methodologies involved in working with primary sources, and to explore what is researchable beyond the published canon. This includes deciphering and transcribing manuscripts and making them accessible to other scholars and interested readers, either in a printed or in a digital format.

Teaching

The course is taught in classes over 6 weeks in Michaelmas Term.

Michaelmas Term:

Week 1

- Transcription of modern manuscripts (manuscripts from ca. 1830 to 1914)

Week 2

- Topographic / linearized transcription (manuscripts from ca. 1830 to 1914)

Week 3

- Digital transcription (XML-TEI) (manuscripts from ca. 1830 to 1914)

Week 4

- Introduction to digital edition development (manuscripts from ca. 1830 to 1914)

Week 5

- Reconstructing the writing sequence (manuscripts from ca. 1830 to 1914)

Week 6

- Working with digital archives; integrating transcriptions in critical writing

M.St. in English (1900-present) B-Course

This course for the MSt 1900-Present strand has two components:

1. Material Texts 1900-Present (Michaelmas Term, weeks 1-6; Hilary Term, weeks 1-4)
2. Primary source research skills (Michaelmas Term, weeks 1-6)

Material Texts 1900-Present

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 classes over 6 weeks in Michaelmas Term and 4 weeks in Hilary Term, consisting of short lectures and seminars, exploring the following topics, applied to texts from 1900 to the present. The class in week 6 of Michaelmas Term is co-taught with Prof. Wakelin and Prof. Smyth:

Michaelmas Term:

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 criticism (literature from 1900 – present)

Week 4

- Digital scholarly editing (literature from 1900 to the present)

Week 5

- Genetic criticism (literature from 1900 to the present)

Week 6

- Material texts over time: a diachronic approach

Weeks 7/8

- Initial essay consultations (one on one)

Hilary Term:

Week 1

- Paratexts and publishers' archives (guest lecture by Michael Whitworth)

Week 2

- Approaches to research: 'Off the shelf' (Weston Visiting Scholars Centre)

Week 3

- Student presentations

Week 4

- Student presentations, recap and Q&A

Weeks 5/6

- Final essay consultations (one on one)

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 (MT week 2 and HT week 2; at the Weston Visiting Scholars Centre, subject to any access restrictions). The course is geared towards two milestone moments:

1. the penultimate session in MT (week 5), in which you (all students) submit 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>).
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-course essay.

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:

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History of the Book

- Bishop, Edward. 1996. 'Re:Covering Modernism--Format and Function in the Little Magazines', *Modernist Writers and the Marketplace*, ed. Ian Willison, Warwick Gould and Warren Chernaik. Basingstoke: Macmillan: 287-319.
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- Bowers, Fredson. 1970. 'Textual Criticism'. In: *The Aims and Methods of Scholarship in Modern Languages and Literatures*. Ed. James Thorpe. New York: Modern Language Association: 23–42.
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- Zeller, Hans. 1995. 'Structure and Genesis in Editing: On German and Anglo-American Textual Editing'. In: *Contemporary German Editorial Theory*. Ed. Hans Walter Gabler, George Bornstein and Gillian Borland Pierce. Ann Arbor: The University of Michigan Press: 95–123.

(see also the 'Annotated Bibliography: Key Works in the Theory of Textual Editing' of the MLA's Committee on Scholarly Editions, <https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Publishing-and-Scholarship/Reports-from-the-MLA-Committee-on-Scholarly-Editions/Annotated-Bibliography-Key-Works-in-the-Theory-of-Textual-Editing>)

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- Van Hulle, Dirk. 2014. *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond*. London: Bloomsbury.

Primary source research skills (Michaelmas Term, weeks 1-6)

The purpose of this part of the M.St. course is to introduce students to primary sources, particularly manuscripts and archives. The point of this practical course is to learn some of the techniques and methodologies involved in working with primary sources, and to explore what is researchable beyond the published canon. This includes deciphering and transcribing manuscripts and making them accessible to other scholars and interested readers, either in a printed or in a digital format.

Teaching

The course is taught in classes over 6 weeks in Michaelmas Term.

Michaelmas Term:

Week 1

- Transcription of modern manuscripts (manuscripts from 1900 – present)

Week 2

- Topographic / linearized transcription (manuscripts from 1900 – present)

Week 3

- Digital transcription (XML-TEI) (manuscripts from 1900 – present)

Week 4

- Introduction to digital edition development (manuscripts from 1900 – present)

Week 5

- Reconstructing the writing sequence (manuscripts from 1900 – present)

Week 6

- Working with digital archives; integrating transcriptions in critical writing

M.St. in World Literatures in English B-Course

Dr Michelle Kelly and Professor Peter D. McDonald

The B-course for the MSt in World Literature strand introduces students to the methodologies and theories of bibliography, manuscript studies, textual scholarship, and book history. These are framed specifically within the broad concerns and methodologies of world book history and the emergence and institutionalisation of the categories of world and postcolonial literature within global and local literary spaces and the publishing industry.

The course has two different components:

- Material Texts (Michaelmas and Hilary Term)
- Primary Source Research Skills (Michaelmas Term)

Material Texts will be taught in weekly seminars taught over ten weeks in Michaelmas and Hilary Terms introducing a range of debates and methods in material approaches to literary culture relevant to world book history. Primary Source Research Skills will be taught over six weeks in Michaelmas Term and will focus specifically on working with literary archives, modern literary manuscripts, digital archival materials and institutional archives, and will include a visit to Oxford University Press and a session working with the Booker Prize Archive at Oxford Brookes Special Collections. Please note in the schedule below that seminars do not take place each week for both courses in Michaelmas Term; the seminars in each course have been coordinated to speak to one another and there is a rationale for the order of the seminars.

The course assumes no prior knowledge of material approaches to literary culture. The Bibliography below offers suggestions for reading in different areas of the field. Please read at least two works from the Introductory Reading before the course begins. Seminars will introduce a range of theories and debates in the field, and provide further reading suggestions. You may be asked to prepare particular tasks for seminars, but there will not normally be a list of required reading. Instead you are encouraged to read further in line with your developing research projects, which should draw on the skills and methods that the course introduces. There will be opportunities to discuss your project in one to one consultations in Michaelmas and Hilary Terms, and the course will culminate with presentations and feedback on your essay projects in Hilary Term.

Michaelmas Term

(i) Material Texts

Week 1 Instituting World Literature I

Week 2 Introduction to Bibliography

Week 3 Introduction to Book History

Week 4 The Industry of World/Postcolonial Literature

Week 5 Orality and Literacy

Week 6 Cross-strand Material Texts Over Time

Week 7 No class this week

Week 8 Initial essay consultations (one to one)

(ii) Primary Source Research Skills

Week 1 Reading Modern Literary Manuscripts

Week 2 The Writer's Archive

Week 3 Making Meaning in the Archive

Week 4 No class this week

Week 5 Working with Digital Archives

Week 6 No class this week

Week 7 Institutional Archives I: Publishers OUP

Week 8 Institutional Archives II: Prizes Booker Prize Archive

Hilary Term

Material Texts in World Literature in English

Week 1 Instituting World Literature II

Week 2 Student presentations

Week 3 Student presentations

Week 4 Student presentations

Week 6/7 Final essay consultations (one to one)

Course Reading List

To begin to familiarise yourself with the field, please try to read *at least two texts* from the Introductory Reading listed. Suggestions for further reading are organised loosely into categories below. Seminars will introduce you to some of these materials, but unlike other seminar courses, there will not normally be 'set reading' ahead of B Course seminars; rather, you are encouraged to read further in line with your research interests.

Introductory Reading

- Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. Edited by Randal Johnson. Cambridge: Polity, 1993.
- Casanova, Pascale. *The World Republic of Letters*. Trans. M.B. DeBevoise. Cambridge, MS: Harvard University Press, 2007. Trans. Teresa Lavender Fagan.
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Archives, Materiality and Medium

- Jacques Derrida, *Archive Fever: A Freudian Impression*. Trans. by Eric Prenowitz. Chicago: Chicago University Press, 1996.
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M.St. in English and American Studies B-Course

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

1. Material Texts 1900-Present (Michaelmas Term, weeks 1-6; Hilary Term, weeks 1-4)
2. Primary source research skills (Michaelmas Term, weeks 1-6)

Material Texts in English and American Studies

This is an introduction to bibliography, book history, genetic criticism, textual scholarship and digital scholarly editing for students of literature focusing on 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 English and American Studies.

Teaching

The course is taught in classes over 6 weeks in Michaelmas Term and 4 weeks in Hilary Term, consisting of short lectures and seminars, exploring the following topics, applied to texts from 1900 to the present. The class in week 6 of Michaelmas Term is co-taught with Prof. Wakelin and Prof. Smyth:

Michaelmas Term:

Week 1

- Bibliography (English & American Studies)

Week 2

- History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)

Week 3

- Textual criticism (English & American Studies)

Week 4

- Digital scholarly editing (English & American Studies)

Week 5

- Genetic criticism (English & American Studies)

Week 6

- Material texts over time: a diachronic approach

Weeks 7/8

- Initial essay consultations (one on one)

Hilary Term:

Week 1

- Paratexts, periodicals, and publishers' archives (English & American Studies)

Week 2

- Approaches to research: 'Off the shelf' (Weston Visiting Scholars Centre)

Week 3

- Student presentations

Week 4

- Student presentations, recap and Q&A

Weeks 5/6

- Final essay consultations (one on one)

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 (MT week 2 and HT week 2; at the Weston Visiting Scholars Centre, subject to any access restrictions). The course is geared towards two milestone moments:

1. the penultimate session in MT (week 5), in which you (all students) submit 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>).
2. the last two sessions in HT (weeks 3 and 4), when you (all students) make a very short presentation about the topic of your B-course essay.

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:

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(see also the 'Annotated Bibliography: Key Works in the Theory of Textual Editing' of the *MLA's Committee on Scholarly Editions*, <https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Publishing-and-Scholarship/Reports-from-the-MLA-Committee-on-Scholarly-Editions/Annotated-Bibliography-Key-Works-in-the-Theory-of-Textual-Editing>)

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- Cohen, Philip, ed. 1991. *Devils and Angels: Textual Editing and Literary Theory*. Charlottesville: University of Virginia Press.
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Genetic Criticism

- Bushell, Sally. 2009. *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson*. Charlottesville: University of Virginia Press.
- Crispi, Luca. 2015. *Joyce's Creative Process and the Construction of Character in 'Ulysses': Becoming the Blooms*. Oxford: Oxford University Press.
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Primary source research skills (Michaelmas Term, weeks 1-6)

The purpose of this part of the M.St. course is to introduce students to primary sources, particularly manuscripts and archives. The point of this practical course is to learn some of the techniques and methodologies involved in working with primary sources, and to explore what is researchable beyond the published canon. This includes deciphering and transcribing manuscripts and making them accessible to other scholars and interested readers, either in a printed or in a digital format.

Teaching

The course is taught in classes over 6 weeks in Michaelmas Term.

Michaelmas Term:

- Week 1
 - Transcription of modern manuscripts (English & American Studies)
- Week 2
 - Topographic / linearized transcription (English & American Studies)
- Week 3
 - Digital transcription (XML-TEI) (English & American Studies)
- Week 4
 - Introduction to digital edition development (English & American Studies)
- Week 5
 - Reconstructing the writing sequence (English & American Studies)
- Week 6
 - Working with digital archives; integrating transcriptions in critical writing

C-COURSES

Michaelmas Term C-Courses

After the Conquest: Reinventing fiction and history

Dr Laura Ashe – laura.ashe@ell.ox.ac.uk

This course will consider the dramatic literary developments of the post-Conquest period, in terms of the cultural, political, and ideological transformations of the high middle ages, both Europe-wide, and in ways distinctive to England. It will include the birth of the romance genre, and the development of fictional narrative; the new focus on subjectivity and the individual; the emergence of social phenomena such as chivalry, the culture of confession, affective piety, 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 and didactic prose.

Texts are to be chosen for primary focus 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, foundation, and *translatio*: *The Song of Roland*; Geoffrey of Monmouth, *Historia regum Britanniae*; Geffrei Gaimar, *Estoire des Engleis*; Wace, *Brut*.
2. The discovery of the soul: *Life of Christina of Markyate*; Richard of St Victor, *The Four Degrees of Violent Love*; *Ancrene Wisse*.
3. Chivalry and fiction, a new romance: Chrétien de Troyes, *Erec*, *Yvain*, *Lancelot*, *Cligès*; *Le Roman des eles* and *Ordene de chevalerie*.
4. Life writing and myth-making: *Lives of Thomas Becket*; *Gui de Warewic*; *The History of William Marshal*; *Vita Haroldi*.
5. Love and the individual: Marie de France, *Lais*; Thomas of Britain, *Tristran*; *Sir Orfeo*.
6. The romance of England: *Romance of Horn*; *Layamon, Brut*; *Havelok the Dane*; *King Horn*; *Sir Gawain and the Green Knight*.

1. Historiography, foundation, and *translatio*

Texts

- *The Song of Roland*, parallel OldF/ModE ed./trans. Gerard J. Brault (University Park PA: University of Pennsylvania Press, 1984); or ModE trans. Glyn Burgess (London: Penguin, 2015)
- Geoffrey of Monmouth, *Historia regum Britanniae*, parallel text ed. Michael A. Reeve, trans. Neil Wright (Woodbridge: Boydell, 2007); or ModE trans. Lewis Thorpe, *The History of the Kings of Britain* (Harmondsworth: Penguin, 1966)
- Geffrei Gaimar, *Estoire des Engleis*, parallel text ed./trans. Ian Short (Oxford: Oxford University Press, 2009)
- Wace, *Roman de Brut*, parallel text ed./trans. Judith Weiss, 2nd edn (Exeter: Exeter University Press, 2002)

Criticism

- Ashe, Laura, *The Oxford English Literary History*, vol. 1: 1000-1350. Conquest and Transformation (Oxford, 2017)
- ———, *Fiction and History in England, 1066-1200* (Cambridge, 2007)

- ———, ‘Exile-and-return’ and English Law: The Anglo-Saxon Inheritance of Insular Romance’, *Literature Compass* 3 (2006), 300-17
- ———, ‘A Prayer and a Wacry: The creation of a secular religion in the Song of Roland’, *Cambridge Quarterly* 28 (1999), 349-67
- Blacker, Jean, ‘Transformations of a theme: The depoliticization of the Arthurian World in the Roman de Brut’, in *The Arthurian Tradition: Essays in Convergence*, ed. Mary Flowers Braswell and John Bugge (Tuscaloosa, 1988), 54–74, 204–9
- ———, ‘“Ne vuol sun livre translater”: Wace’s Omission of Merlin’s Prophecies from the Roman de Brut’, in *Anglo-Norman Anniversary Essays ANTS OPS 2*, ed. Ian Short (London, 1993), 49–59
- ———, ‘Will the Real Brut Please Stand Up? Wace’s Roman de Brut in Anglo-Norman and Continental Manuscripts’, *Text* 9 (1996), 175–86
- ———, ‘Where Wace Feared to Tread: Latin Commentaries on Merlin’s Prophecies in the Reign of Henry II’, *Arthuriana* 6.1 (1996), 36–52
- 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
- Crick, Julia, ‘The British Past and the Welsh Future: Gerald of Wales, Geoffrey of Monmouth and Arthur of Britain’, *Celtica* 23 (1999), 60–75
- Dalton, Paul, ‘The Topical Concerns of Geoffrey of Monmouth’s *Historia Regum Britanniae*: History, Prophecy, Peacemaking, and English Identity in the Twelfth Century’, *Journal of British Studies* 44 (2005), 688-712
- Damian-Grint, Peter, *The New Historians of the Twelfth-Century Renaissance: Inventing Vernacular Authority* (Woodbridge, 1999)
- Echard, Siân, *Arthurian Narrative in the Latin Tradition* (Cambridge, 1998)
- Flint, Valerie I. J., ‘The *Historia Regum Britanniae* of Geoffrey of Monmouth: Parody and its Purpose. A Suggestion’, *Speculum* 54 (1979), 447–68
- Gillingham, John, ‘The context and purposes of Geoffrey of Monmouth’s *History of the Kings of Britain*’, in *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 19–39
- ———, ‘Gaimar, the Prose Brut and the making of English history’, in *L’Histoire et les nouveaux publics dans l’Europe médiévale (XIIIe–XVe siècles)*. *Histoire ancienne et médiévale* 41, ed. Jean-Philippe Genet (Paris, 1997), 165–76 (repr. in John Gillingham, *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 113–22)
- Haidu, Peter, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington IN, 1993)
- Hanning, Robert W., *The Vision of History in Early Britain: From Gildas to Geoffrey of Monmouth* (New York, 1966)
- Ingham, Patricia Clare, *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (Philadelphia, 2001), chapter one
- Ingledew, Francis, ‘The Book of Troy and the Genealogical Construction of History: The Case of Geoffrey of Monmouth’s *Historia regum Britanniae*’, *Speculum* 69 (1994), 665–704
- Leckie, R. William, *The Passage of Dominion: Geoffrey of Monmouth and the periodization of insular history in the twelfth century* (Toronto, 1981)
- Le Saux, Françoise H. M., *A Companion to Wace* (Cambridge, 2005)
- Noble, James, ‘Patronage, Politics, and the Figure of Arthur in Geoffrey of Monmouth, Wace, and *Lazamon*’, in *The Arthurian Yearbook II*, ed. Keith Busby (New York, 1992), 159–78
- Otter, Monika, *Inventiones: Fiction and Referentiality in Twelfth-Century English Historical Writing* (Chapel Hill, 1996)
- Schichtman, Martin, and Laurie Finke, ‘Profiting from the Past: History as Symbolic Culture in the *Historia regum Britanniae*’, *Arthurian Literature* 12 (1993), 1–35

- Southern, R.W, 'Aspects of the European Tradition of Historical Writing: 1. The Classical Tradition, from Einhard to Geoffrey of Monmouth', TRHS 5th ser., 20 (1970), 173–96
 - Warren, Michelle R., *History on the Edge: Excalibur and the Borders of Britain 1100–1300* (Minneapolis, 2000)
-

2. The discovery of the soul

Texts

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Devotional Texts and Material Culture c. 1200-1500

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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 examining 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. Subject to any access restrictions, 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
 - [Millett, B. (ed.), *Ancrene Wisse: A Corrected Edition of the Text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts 2 volumes, EETS os 325 & 326 (2005, 2006)*]
- PIERS PLOWMAN
 - [Schmidt, A.V.C. (ed.), *The Vision of Piers Plowman: B Text (1995)*]
- Margery Kempe's BOOK
 - [Windeatt, B. (ed.), *The Book of Margery Kempe (2000)*]
- MANDEVILLE'S TRAVELS
 - [Kohanski, T. and Benson, C.D. (eds.), *Mandeville's Travels (2007)*]

Ashmolean Objects

- AN1997.3 Pilgrim badge of John Schorne
- AN1997.12 Pilgrim badge of John Schorne
- AN1927.6410 Holy water ampulla
- Woodcut of St Anthony Abbot with votive offerings
- Israel van Meckenem, Mass of St Gregory (Indulged prints with and without the indulgence)

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
 - [Ogilvie-Thomson, S.J. (ed.), *Richard Rolle: Prose and Verse EETS os 293 (1988)*]
- Julian of Norwich's REVELATIONS
 - [Windeatt, B. (ed.), *Julian of Norwich: Revelations of Divine Love (2016)*]

- 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*
 - [Hamer, R.F.S. and Russell, V. (eds.), *Gilte Legende 3 volumes, EETS os 327, 328, 339 (2006-2012)*]

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

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
 - Gray, D. (ed.), *English Medieval Religious Lyrics* (rev. ed. 1992)]
- 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*
 - [Sargent, M.G. (ed.), *The Mirror of the Blessed Life of Jesus Christ: a reading text* (2004)]

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]
- Wallace, D. (ed.), *The Cambridge History of Medieval English Literature* (1999)

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

- Cannon, C., 'The Form of the Self: *Ancrene Wisse* and Romance' *Medium Aevum* 70 (2001), 47-65
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- Herbert McAvoy, L. (ed.), *Rhetoric of the Anchorhold: Space, Place and Body within the Discourses of Enclosure* (2008)
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Hagiography

- Bernau, A., Evans, R. and Salih, S. (eds.), *Medieval Virginites* (2003)
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- _____, ed. *The South English Legendary: A Critical Assessment* (1992)
- Cullum, P.H. and Lewis, K.J., *Holiness and Masculinity in the Middle Ages* (2004)
- Delany, S., *Impolitic Bodies: Poetry, Saints, and Society in Fifteenth-Century England: The Work of Osbern Bokenham* (1988)
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- Heffernan, T. J., *Sacred Biography: Saints and Their Biographers in the Middle Ages* (1988)
- Johnson, I., "Auctricitas? Holy Women and their Middle English Texts." In R. Voaden (ed.), *Prophets Abroad: The Reception of Continental Holy Women in Late-Medieval England* (1996)
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- Winstead, K. *Virgin Martyrs: Legends of Sainthood in Late Medieval England* (1997)
- Wogan-Browne, J., *Saints' Lives and the Literary Culture of Women, c. 1150-1300: Virginites and its Authorisations* (2001)

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

- Arnold, J.H. and Lewis, K.J. (eds.), *A Companion to the Book of Margery Kempe* (2004)
- Baker, D.N., *Julian of Norwich's Showings: From Vision to Book* (1994)
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- Beckwith, S., *Christ's Body: Identity, Culture and Society in Late Medieval Writings* (1996)
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- Macdonald, A.A. et al (eds), *The Broken Body: Passion Devotion in Late-Medieval Culture* (1998)
- McAvoy, L. (ed.), *A Companion to Julian of Norwich* (2008)
- McNamer, S., 'The Exploratory Image: God as Mother in Julian of Norwich's *Revelations of Divine Love*' *Mystics Quarterly* 15 (1989), 21-8
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- Rubin, M. *Corpus Christi: the Eucharist in Late Medieval Culture* (1991)
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- Walker-Bynum, C., *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion* (1991)
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- Watson, N., [Richard Rolle and the Invention of Authority](#) (1991)
- Woolf, R., *The English Religious Lyric in the Middle Ages* (1968)

Mandeville, Langland and Pilgrimage

- Aers, D., *Piers Plowman and Christian Allegory* (1975)
- Aers, D., *Chaucer, Langland and the Creative Imagination* (1980)
- Alford, J., *A Companion to Piers Plowman* (1988)
- Baldwin, A., *A Guidebook to Piers Plowman* (2007)

- Heng, G., *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (2004)
- Heng, G., *The Invention of Race in the European Middle Ages* (2018)
- Salter, E., *An Introduction to Piers Plowman* (1969)
- Simpson, J., *An Introduction to Piers Plowman* (1990. Recently reissued)
- Tomasch, S., and Seally, G., *Text and Territory: Geographical Imagination in the European Middle Ages* (1997)
- Zacher, C., *Curiosity and Pilgrimage: The Literature of Discovery in Fourteenth-Century England* (1976)
- Zeeman, N., *Piers Plowman and the Medieval Discourse of Desire* (2006)

Preparation for Week 1 Class

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

- **Ancrene Wisse, Preface, Part 2, Part 6, Part 8**
 - Millett, B. (ed.), *Ancrene Wisse: A Corrected Edition of the Text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts* 2 volumes, EETS os 325 & 326 (2005, 2006)
 - OR
 - Hasenfratz, R. (ed), *Ancrene Wisse* (TEAMS 2000) (digitised on the TEAMS website - <http://d.lib.rochester.edu/teams/publication/hasenfratz-ancrene-wisse>)
 - [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**
 - Schmidt, A.V.C. (ed.), *The Vision of Piers Plowman: B Text* (1995)
 - [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**
 - Windeatt, B. (ed.), *The Book of Margery Kempe* (2000)
 - OR
 - Staley, L. (ed.), *The Book of Margery Kempe* (1996) (digitised on the TEAMS website - <http://www.lib.rochester.edu/camelot/teams/staley.htm>)
 - 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**
 - Hamelius, P (ed.), *Mandeville’s Travels* EETS 153-4 (1919-23) (digitised in the Middle English Compendium – <http://quod.lib.umich.edu/c/cme/browse.html>)
 - OR
 - Kohanski, T. And Benson, C.D. (eds), [The Book of John Mandeville \(2007\)](http://www.lib.rochester.edu/camelot/teams/kohanski.htm) (digitised on the TEAMS website - <http://www.lib.rochester.edu/camelot/teams/kohanski.htm>)
 - [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.

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:

- *The Beowulf Manuscript*, ed. and trans. R. D. Fulk (Cambridge, MA: Harvard University Press, 2010).
- *Old Testament Narratives*, ed. and trans. Daniel Anlezark (Cambridge, MA: Harvard University Press, 2011).
- *The Old English Poems of Cynewulf*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2013).
- *Old English Poems of Christ and His Saints*, ed. and trans. Mary Clayton (Cambridge, MA: Harvard University Press, 2013).
- *Old English Shorter Poems Vol. I Religious and Didactic*, ed. and trans. Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012).
- *Old English Shorter Poems Vol. II Wisdom and Lyric*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2014).

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:

- BRODEUR, Arthur: *The Art of Beowulf* (Berkeley: University of California Press, 1959).
- BREDEHOFT, Thomas A.: *Authors, Audiences, and Old English Verse* (Toronto: University of Toronto Press, 2009),
- FOLEY, John Miles: 'Texts That Speak to Reader Who Hear: Old English Poetry and the Languages of Oral Tradition', in *Speaking Two Languages: Traditional Disciplines and Contemporary Theory in Medieval Studies*, ed. Allen J. Frantzen (Albany: State University of New York Press, 1991), 141–56.
- GREENFIELD, Stanley: *The Interpretation of Old English Poetry* (London: Routledge & Kegan Paul, 1972).
- MOMMA, Haruko: 'Old English Poetic Form: Genre, Style, Prosody', in *The Cambridge History of Early Medieval English Literature*, ed. Clare Lees (Cambridge: Cambridge University Press, 2012), 278–308.
- ORCHARD, Andy: 'Old English and Anglo-Latin: The Odd Couple', in *A Companion to British Literature: Volume I: Medieval Literature 700–1450*, eds. Robert DeMaria, Jr., Heesok Chang, and Samantha Zacher (Chichester: Wiley-Blackwell, 2014), 273–92.
- SHIPPEY, T. A.: *Old English Verse* (London: Hutchinson, 1972).
- THORNBURY, Emily: *Becoming a Poet in Anglo-Saxon England* (Cambridge: Cambridge University Press, 2014).

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*:

- *The Vercelli Book*, ed. George Philip Krapp, The Anglo-Saxon Poetic Records vol. II, (New York: Columbia University Press, 1932) [for *Elene* and *The Fates of the Apostles*].
- *The Exeter Book*, ed. George Philip Krapp and Elliott van Kirk Dobbie, The Anglo-Saxon Poetic Records vol. III (New York: Columbia University Press, 1936) [for *Christ II* and *Juliana*].

The Exeter Book poems can also be found in *The Exeter Anthology of Old English Poetry: An Edition of Exeter Dean and Chapter MS 3501*, ed. Bernard Muir, 2nd rev. ed. (Exeter: University of Exeter Press, 2000).

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

- *Christ II*
 - *The Christ of Cynewulf*, ed. Albert S. Cook (Boston: Ginn & Co., 1900).
- *Juliana*
 - *Juliana*, ed. Rosemary Woolf (Exeter: University of Exeter Press, 1977).
- *Elene*
 - *Cynewulf's Elene*, ed. P. O. A. Gradon (Exeter: University of Exeter Press, 1977).
- *Fates of the Apostles*
 - *Andreas and The Fates of the Apostles*, ed. Kenneth R. Brooks (Oxford: Oxford University Press, 1961)

For the Latin sources of Cynewulf's poems, see *Sources and Analogues of Old English Poetry I: the major Latin texts in translation*, ed. and trans. Michael J. B. Allen and Daniel G. Calder (Cambridge: D. S. Brewer, 1976).

Selected reading on Cynewulf and the Cynewulf canon:

- *The Cynewulf Reader*, ed. Robert E. Bjork (Routledge: New York and London, 2001).
- ANDERSON, Earl R., *Cynewulf: Structure, Style and Theme in his Poetry* (Rutherford, NJ: Fairleigh Dickinson University Press, 1983).
- BIRKETT, Tom, 'Runes and *Revelatio*: Cynewulf's Signatures Reconsidered', *Review of English Studies* 65 (2014), 771–89.

- BJORK, Robert E., *The Old English Verse Saints' Lives: a Study in Direct Discourse and the Iconography of Style*, McMaster Old English Studies and Texts 4 (Toronto: University of Toronto Press, 1985).
- BRIDGES, Margaret E., *Generic Contrast in Old English Hagiographical Poetry*, *Anglistica* 22 (Copenhagen: Rosenkilde and Bagger, 1984).
- CALDER, Daniel G., *Cynewulf*, Twayne's English Authors Series 327 (Boston, MA: Twayne Publishers, 1981).
- CLEMENTS, Jill Hamilton, 'Reading, writing and resurrection: Cynewulf's runes as a figure of the body', *Anglo-Saxon England* 43 (2014), 133–54.
- DAS, S. K., *Cynewulf and the Cynewulf Canon* (Calcutta: University of Calcutta, 1942).
- DIAMOND, Robert E., 'The Diction of the Signed Poems of Cynewulf', *Philological Quarterly* 38 (1959), 228–41.
- OLSEN, A. H., [*Speech, Song, and Poetic Craft: the Artistry of the Cynewulf Canon*](#) (New York: Peter Lang, 1984).
- ORCHARD, Andy, 'Both Style and Substance: the Case for Cynewulf', in *Anglo-Saxon Styles*, ed. Catherine Karkov and George H. Brown (Binghamton, NY: SUNY Press, 2003), 271–305.
- ———, 'Computing Cynewulf: the Judith-Connection', in *The Text in the Community: Essays on Medieval Works, Manuscripts, and Readers*, ed. Jill Mann and Maura Nolan (Notre Dame: University of Notre Dame Press, 2005), 75–106.
- PUSKAR, Jason R., 'Hwa þas fitte fegde? Questioning Cynewulf's Claim of Authorship', *English Studies* 92 (2011), 1–19.
- RICE, R. C., 'The Penitential Motif in Cynewulf's *Fates of the Apostles* and in his Epilogues', *Anglo-Saxon England* 6 (1977), 105–19.
- SCHAAR, Claes, *Critical Studies in the Cynewulf Group*, Lund Studies in English 17 (Lund: C. W. K. Cleerup, 1949).
- STODNICK, Jacqueline A., 'Cynewulf as Author: Medieval Reality or Modern Myth?' *Bulletin of the John Rylands Library* 79 (1997), 25–39.

Andrewes & Donne: Performing Religious Discourse

Professor Peter McCullough - peter.mccullough@lincoln.ox.ac.uk

This course will attend to one of the most prominent, but now often neglected, literary genres of the early modern period, the sermon. Its first aim will be to provide a detailed understanding of the sermon as a particular, even peculiar, genre which combines the forms and methods of Classical rhetoric with uniquely Christian motives and methods of discourse and interpretation. We will then pay particular attention not just to sermons as 'occasional' texts - written for very specific occasions and auditories - but also as texts intended to be performed, creating a unique economy of bodily as well as intellectual engagement, even cooperation, between preacher, auditory, place, and time. Each seminar will pair a specimen sermon by each of the two great contemporaries Lancelot Andrewes (1555-1626) and John Donne (1572 – 1631) - preachers with fundamentally different religious sensibilities, views of preaching, and of language itself. In an effort to capture something of their sermons as they originally intended them – as what contemporaries called 'lively preaching', and we might call 'performance art' – at least three set texts discussed in seminar will be given full performance reconstructions in the historically accurate setting of Lincoln College chapel (1629-31).

Students will be encouraged to apply to sermons the interrelated aspects of authorship, performance, and textual history which may be more familiar from studying early modern theatrical forms such as plays and masques. The course will also be a good way to learn about some of the many contested aspects of the religious and political culture of the period. Although the course will challenge the tradition of treating sermons as a footnote to literary history, or as a convenient mine for glosses on works in more familiar genres like poetry, it will also - precisely by asserting the centrality of the sermon to the period's literary culture - encourage the exploration of how this culturally pervasive genre influenced others.

Extensive reading in Andrewes, Donne, and their contemporaries, as well as a wide-ranging body of secondary critical and historical sources, will inform each week's seminar. These will move from matters of genre and rhetoric to wider, more contextualized readings, and end with a look at the sermon's presence in other contemporary works.

Professor McCullough has written widely on Andrewes, Donne, and early modern preaching, edited *Lancelot Andrewes: Selected Sermons and Lectures* (Oxford, 2005), and is General Editor of *The Oxford Edition of the Sermons of John Donne* (Oxford, 2010 -). He is also working on two large biographical projects on early modern religious subjects: *Lancelot Andrewes: A Life* (Oxford), and a study of the intersections of locality, literature, patronage, and religion in the life of Edward Kirke, sometimes said to be the 'E.K.' of Spenser's *Shepherd's Calendar*.

Students considering taking the course but who may not be familiar with the authors or the field are encouraged to sample any of the texts set for the term-time seminars (below). A good summary of the field is found in McCullough, Rhatigan, and Adlington, eds., *The Oxford Handbook of the Early Modern Sermon* (Oxford, 2011). If sampling Donne's sermons, be sure not to rely only on anthologised excerpts; an affordable selection of complete texts, still in print and easily available, is Evelyn Simpson, ed., *John Donne: Sermons on the Psalms and Gospels* (California). There is unfortunately no paperback equivalent for Andrewes. Feel free to contact peter.mccullough@lincoln.ox.ac.uk for further guidance if access to anything you would like to sample is a problem.

Below is an indicative term plan, with readings and assignments. (The following abbreviations have been used, with references given to volume and sermon number: *OESJD*: *The Oxford Edition of the Sermons of John Donne*, 16 vols. (2010 -); *PS*: George Potter and Evelyn Simpson, eds., *The Sermons of John Donne*, 10 vols. (Berkeley and Los Angeles, 1953-62).)

Week 1: Genre & Structure

Class Texts: Donne, 'A Lent-Sermon Preached at Whitehall, February 12, 1618', *PS* ii.8; Andrewes, 'A Sermon Preached before the King's Majestie . . . XXIV. of May, A.D. MDCXVIII. being Whit-Sunday', in Andrewes, ed. McCullough, *Selected Sermons*, pp. 207-24.

- Reading:** McCullough, 'Donne as Preacher', in Guibbory, *The Cambridge Companion to John Donne*; Mary Morrissey, 'Scripture, Style and Persuasion in Seventeenth-Century English Theories of Preaching'. *Journal of Ecclesiastical History* 53.4: 686-706; Peter Lake, 'Lancelot Andrewes, John Buckeridge, and avant-garde conformity at the court of James I', in Linda Levy Peck, ed., *The Mental World of the Jacobean Court* (CUP, 1991): 113-33; Arnold Hunt, *The Art of Hearing: English Preachers and their Audiences, 1590-1640* (Oxford, 2010)
- Background:** *Hyperius, trans. John Ludham, The Practise of Preaching; Perkins, The Arte of Prophecyng (both EEBO); Augustine, On Christian Doctrine, Book IV*
- Preparation:** Understand the fundamental structural parts of an early modern sermon - text, 'sum' and/or 'exordium', divisio[n] – as well as the five basic stages of composing a classical/humanist oration (*inventio, dispositio, elocutio, memoria, actio*). Prepare a careful outline (following the preacher's announced division through the sermon itself) of each of the two sermons. What kinds of choices do you see the two preachers making about the structure of their two sermons (for whatever variety of reasons), and with what results? How are the (competing?) claims of eloquence and edification negotiated in each? How do you understand each preacher's declared view of the role of the preacher, the role of preaching in church, nation, and individual?

Week 2: Words & Things

- Class Texts:** Donne, 'Preached at Pauls, upon Christmas Day, in the Evening. 1624', PS vi.8; Andrewes, 'A Sermon Preached . . . MDCXIII. being CHRIST-MASSE day.', *XCVI Sermons* (1629), G6^v-H5^v (= EEBO STC 606, image sets 42-47).
- Reading:** T S Eliot, 'Lancelot Andrewes', *Selected Essays*, 299-310; Debora Shuger, *Habits of Thought in the English Renaissance*, ch. 1.; McCullough, *Sermons at Court* (Cambridge, 1998), chs. 1 & 3.
- Background:** Other Christmas (Nativity) sermons by Andrewes: *nb* particularly those on texts central to the doctrine of the incarnation (God/Word made man/flesh), e.g. John 1.14 ('And the Word was made flesh'; 1611); or sign theory, e.g. Luke 2.12-13 ('And this shall be a sign unto you'; 1618). Other Christmas sermons by Donne (all St Paul's, from 1621, thus in PS iii, iv, vi-ix).
- Preparation:** Read these Christmas sermons alert to the implications of each preacher's understanding of the Incarnation's relevance for signification as applied to texts; i.e., if Christ is 'the Word made flesh', how does each preacher understand the signifying capacity of 'word(s)' with a small 'w'? What does each suggest about how people (whether preacher or congregation) should or can make 'words' into 'things'? Do you see manifestations of each preacher's views about these issues in any way reflected in his prose style?
- Presentations:** **1.** on Donne vs. Andrewes's handling the same text.
2. on importance of place, auditory, and liturgical context for these two sermons.

Week 3: Figures, Psalms, Devotion

- Class Texts:** Donne, 'The Second of my Prebend Sermons upon my five Psalms. Preached at S. Pauls, January 29. 1625. [1625/6], in Simpson, ed., *Sermons on the Psalms and Gospels*, no. 4, or PS vii.1. Andrewes, 'Preached . . . X. of February, A.D. MDCXIX. being ASHWEDNESDAY.' (on Joel 2: 12-13), *XCVI Sermons*, S6^r- T5^r (= EEBO, STC 606, image sets 107-12).
- Background:** Adamson et al., eds., *Renaissance Figures of Speech*; Mack, *Elizabethan Rhetoric*, esp. ch. 8; Vickers, *In Defence of Rhetoric*; Raphael Lyne, *Shakespeare, Rhetoric and Cognition* (2011), ch. 3.; Rivkah Zim, *The English Metrical Psalms*; Hannibal Hamlin, *Psalm Culture and Early*

Modern English Literature; David Marno, *Death Be Not Proud: the Art of Holy Attention* (Chicago, 2016)

Preparation: Study the exemplary essays in Adamson et al, informed by other surveys of the topic like Mack and Vickers, and then the two set sermons for the ways Donne & Andrewes deploy figures of speech and rhetorical tropes (a handy list of these is at the back of Vickers' book; don't forget Peacham and Wilson's rhetorics, and include larger structures of syntactical patterning in you thinking). Are they decorative, or signifying in their own right? How? Do they relate more to the work of explication (i.e. argument) or to raising emotion? Do you see any strategic logic to when they are deployed?

Presentations: 1. should the study of sermon rhetoric take a 'cognitive turn'?
2. how do metaphors appeal differently to Donne / Andrewes?

Week 4: Preachers Using Sources

Class Texts: Donne, 'Preached at St Paul's upon Christmase day, 1621' (no. 6 in Simpson, ed., *Sermons on the Psalms and Gospels*; = PS iii.17); Andrewes, 'Preached on Easter day . . . 1620' (in McCullough, ed., *Selected Sermons*, no. 13).

Background: Colclough on Donne's sources in *OESJD* vol. iii, pp. xli-xlv, and 'Sources' section of the commentaries on the sermons therein. Headnote and annotations to the Andrewes sermon in McCullough, ed., focussing on sources; essays on patristics, biblical commentators, and classical sources in *Handbook of the Early Modern Sermon*. Further, Jean-Louis Quantin, *The Church of England and Christian Antiquity* (Oxford, 2009), Katrin Ethenhuber, *Donne's Augustine* (Oxford, 2010), Alison Knight, 'Audience and Error: Translation, Philology, and Rhetoric in the Preaching of Lancelot Andrewes', in M Feingold, ed., *Labourers in the Vineyard* (Leiden, 2018), 372-95.

Presentations: **Everyone** take ll. 1-266 of the Donne sermon ('It is an . . . *flesh without him.*') and imagine yourself an annotating editor of the text for a scholarly edition. Using *OESJD* as an exemplar, highlight what you think you would need to annotate. And then have a go at finding documentary sources for those things, and come prepared to share your findings, frustrations, and hunches about the kinds of places this exercise leads you.

Week 5: Preaching Politics

Donne, 'A Sermon upon the fift of November 1622.' (PS, iv.9); Andrewes, 'A Sermon . . . on the V. of NOVEMBER. A.D. MDCXIII.', *XCVI Sermons* (2nd ed., 1631), 4N5^r-4O5^r (= *EEBO STC* 607, image sets 482-8)

Background: any other Gowry or Gunpowder Treason sermons; Mary Morrissey, *Politics and the Paul's Cross Sermons 1558-1642* (OUP, 2011); Jeanne Shami, *John Donne and Conformity in Crisis*; Headnote and commentary for McCullough, ed. no. 9; Joe Moshenska, *Feeling Pleasures: the Sense of Touch in Renaissance England*, ch. 2.; Jonathan McGovern, 'The Political Sermons of Lancelot Andrewes', *Seventeenth Century* 34.1 (2019), 3-25

Presentations: 1.-2. on any aspect of D's and A's treatment rebellion / obedience

Week 6: Sermons In . . .

Presentations: **Everyone** to present on any early modern non-sermon text that you find profitable to consider in light of early modern sermon culture (whether formally, thematically or otherwise)

Written Work: I will give written feedback and meet with you about a sample piece of draft work, on any topic related to the course, if received by **5 pm, Friday Week 5**. I will also comment on a draft final essay outline if received by **5 pm, Wednesday Week 6**.

Travel, Belonging, Identity: 1550-1700

Professor Nandini Das – nandini.das@ell.ox.ac.uk

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 seldome 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-betweenes’.

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.

Assessment:

An essay (maximum 6000 words including footnotes but excluding bibliography) on a topic of your choice. There will be opportunities to discuss the choice of essay topics.

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 the session topics and core reading.

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.

Familiarity with the core reading and any other asterisked texts will be required for each seminar – please bring physical or electronic copies of these so that you can refer to them easily during discussions.

Seminar 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.

Core reading:

- *TIDE: Keywords* (<http://www.tideproject.uk/keywords-home/>): alien/stranger, citizen, denizen, native, subject, pirate, traitor.
- Robert Wilson, *Three Ladies of London* (1584).

Task: 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.

Further primary reading:

- Robert Wilson, *The Three Lords and Three Ladies of London* (1590).
- William Haughton, *Englishmen for my Money* (1598).
- Anthony Munday and others, *Sir Thomas More* .

Secondary historiography:

- Archer, Ian, *The Pursuit of Stability: Social Relations in Elizabethan London* (Cambridge: Cambridge University Press, 1991)
- Goose, Nigel, and Lien Luu, eds., *Immigrants in Tudor and Early Stuart England* (Brighton: Sussex Academic Press, 2005)
- Pettegree, Andrew, *Foreign Protestant Communities in Sixteenth-Century London* (Oxford: Clarendon Press, 1986).
- Selwood, Jacob, *Diversity and Difference in Early Modern London* (Farnham: Ashgate, 2010)
- Yungblut, Laura Hunt, *Strangers Settled Here Amongst Us* (London: Routledge, 1996)

Secondary literature:

- Jowitt, Claire, 'Robert Wilson's *The Three Ladies of London* and its Theatrical and Cultural Contexts,' in *The Oxford Handbook of Tudor Drama*, eds. Thomas Betteridge and Greg Walker (Oxford: Oxford University Press, 2012), pp.309-322.
- Kermode, Lloyd E., *Aliens and Englishness in Elizabethan Drama* (Cambridge: Cambridge University Press, 2009).
- Levine, Nina, *Practicing the City: Early Modern London on Stage* (New York: Fordham University Press, 2016)
- McCluskey, Peter Matthew, *Representations of Flemish Immigrants on the Early Modern Stage* (Oxford and New York: Routledge, 2019)
- Oldenburg, Scott, *Alien Albion: Literature and Immigration in Early Modern England* (Toronto: University of Toronto Press, 2014)
- Smith, Emma, "'So much English by the Mother": Gender, Foreigners, and the Mother Tongue in William Haughton's *Englishmen for My Money*', *Medieval & Renaissance Drama in England*, Vol. 13 (2001), pp. 165-181.

Seminar 2: Culture, Race and Ethnography: Britain and the Americas**Core reading:**

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

- Touchstone texts: Edmund Spenser, *The Faerie Queene*, Book 6; George Chapman, *The Memorable Masque* (1613).

Further primary reading:

- Chapman, George, 'De Guiana, Carmen Epicum' prefatory poem in Lawrence Kemys, *A relation of the second voyage to Guiana* (1596; STC 14947)
- *English and Irish Settlement on the River Amazon, 1550 -- 1646*, ed. Joyce Lorimer (London: Hakluyt Society, 1989)
- Jonson, Ben, George Chapman, and John Marston, *Eastward Ho!* (London: Bloomsbury, 2015)
- Knivet, Anthony, 'The admirable adventures and strange fortunes of Master Anthony Knivet, which went with Master Thomas Candish [Cavendish] in his second voyage to the South Sea (1591)', in Samuel Purchas, *Purchas his pilgrimes* (1625), vol. 4, pp. 1212-33
- Linwood 'Little Bear' Custalow and Angela Daniel 'Silver Star', *The True Story of Pocahontas: The Other Side of History* (Golden, CO: Fulcrum, 2007) [oral history account of Pocahontas' life]
- 'An alphabetically table of the principall things contained in the five Bookes of the fourth Part of Purchas his Pilgrimes', in Samuel Purchas, *Purchas his pilgrimes* (1625; STC 20509) [index]
- Raleigh, Walter, *The discoverie of the large, rich, and bewtiful empire of Guiana* (1596; STC 20634)
- Sylvester, Josuah, *Tobacco battered, & the pipes shattered* (1621; STC 23582a)
- Roger Williams, *A key into the language of America* (1643; Wing W2766)

Secondary historiography:

- *America in European Consciousness, 1493 -- 1750*, ed. Karen Ordahl Kupperman (Chapel Hill, NC: University of North Carolina Press, 1995)
- Axtell, James, *The Invasion Within: The Contest of Cultures in Colonial North America* (New York: Oxford University Press, 1985)
- Eacott, Jonathan, *Selling Empire: India in the Making of Britain and America, 1600 – 1830* (Chapel Hill, NC: University of North Carolina Press, 2016)
- *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England*, eds. Peter Erickson and Clark Hulse (Philadelphia, PA: University of Pennsylvania Press, 2000)
- Guasco, Michael, *Slaves and Englishmen: Human Bondage in the Early Modern Atlantic World* (Philadelphia, PA: University of Pennsylvania Press, 2011)
- *Hall, Kim F., *Things of Darkness: Economies of Race and Gender in Early Modern England* (Ithaca, NY: Cornell University Press, 1995)
- Horning, Audrey, *Ireland in the Virginian Sea: Colonialism in the British Atlantic* (Chapel Hill, NC: University of North Carolina Press, 2013)
- Kidd, Colin, *British Identities before Nationalism: Ethnicity and Nationhood in the Atlantic World, 1600 – 1800* (Cambridge: Cambridge University Press, 1999)
- Kupperman, Karen Ordahl, *Indians and English: Facing Off in Early America* (Ithaca, NY: Cornell University Press, 2000)
- Lemire, Beverly, *Global Trade and the Transformation of Consumer Cultures: The Material World Remade, 1500 – 1820* (Cambridge: Cambridge University Press, 2018)
- Norton, Marcy, *Sacred Gifts, Profane Pleasures: A History of Tobacco and Chocolate in the Atlantic World* (Ithaca, NY: Cornell University Press, 2008)
- Oh, Elisa, 'Advance and Retreat: Reading English Colonial Choreographies of Pocahontas', in *Travel and Travail: Early Modern Women, English Drama, and the Wider World*, eds. Patricia Akhimie and Bernadette Andrea (Lincoln, NE: University of Nebraska Press, 2019), pp. 139-175
- Pagden, Anthony, *Lords of all the World: Ideologies of Empire in Spain, Britain, and France, 1500 – 1800* (New Haven, CT: Yale University Press, 1995)

- Pratt, Stephanie, 'Capturing Captivity: Visual Imaginings of the English and Powhatan Encounter Accompanying the Virginia Narratives of John Smith and Ralph Hamor, 1612 – 1634', in *Native American Adoption, Captivity, and Slavery in Changing Contexts*, eds. Max Carocci and Stephanie Pratt (Basingstoke: Palgrave, 2012), pp. 97-115
- *Race in Early Modern England: A Documentary Companion*, eds. Jonathan Burton and Ania Loomba (Basingstoke: Palgrave, 2007)
- Sloan, Kim, *A New World: England's First View of America* (London: British Museum Press, 2007)
- Thrush, Coll, *Indigenous London: Native Travelers at the Heart of Empire* (New Haven, CT: Yale University Press, 2016)
- Tremblay, Gail, 'Reflecting on Pocahontas', *Frontiers: A Journal of Women's Studies*, 23 (2002), pp. 121-6
- *Virginia 1619: Slavery and Freedom in the Making of English America*, eds. Paul Musselwhite, Peter C. Mancall and James Horn (Chapel Hill, NC: University of North Carolina Press, 2019)
- Walvin, James, *Slavery in Small Things: Slavery and Modern Cultural Habits* (Chichester: John Wiley & Sons, 2017)
- Warsh, Molly, *American Baroque: Pearls and the Nature of Empire, 1492 – 1700* (Williamsburg, VA: University of North Carolina Press, 2018)
- Working, Lauren, 'Locating Colonization at the Jacobean Inns of Court', *The Historical Journal*, 61 (2018), pp. 29-51.

Secondary literature:

- *Hollis, Gavin, *The Absence of America: the London Stage, 1576 – 1642* (Oxford: Oxford University Press, 2015)
- *Jowitt, Claire, *Voyage Drama and Gender Politics, 1589 – 1642: Real and Imagined Worlds* (Manchester: Manchester University Press, 2003)
- *Knapp, Jeffrey, *An Empire Nowhere: England, America, and Literature from Utopia to the Tempest* (Berkeley, CA: University of California Press, 1992)

Session 3: Diplomacy and Trade: Africa, the Middle East, and the Indies

Core reading:

- John Leo Africanus (ASM 139 and TK 249); George Sandys (TK 23); Thomas Dallam (TK 53); Edward Terry, *Voyage to East India* (1655)
- Touchstone texts: William Painter, 'Sophonisba', the seventh novel in *The second tome of the Palace of Pleasure* (1567); John Fletcher, *The Island Princess* (1621), ed. Clare McManus (2012)

Further primary reading:

- 'The Ambassage of M. Edmund Hogan, one of the sworne Esquires of her Majesties person, from her Highnesse to Mully Abdelmelech Emperour of Marocco, and king of Fes and Sus: in the yeere 1577, written by himselfe', in *The Principal Navigations, Voyages, and Discoveries of the English Nation* ed. Richard Hakluyt (London, 1599-1600; STC 12626a), pp. 64-68
- Anglo-Ottoman exchanges in *The Principal Navigations, Voyages, and Discoveries of the English Nation*, pp. 137-81
- 'Captaine William Hawkins, his Relations of the Occurents which happened in the time of his residence in India in the Country of the Great Mogoll', in Samuel Purchas, *Purchas his Pilgrimes*, (London, 1625; STC 20509), pp. 206-27
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Secondary historiography:

- Allinson, Rayne, *A Monarchy of Letters: Royal Correspondence and English Diplomacy in the Reign of Elizabeth I* (London: Palgrave, 2012), pp. 131-50
- Aune, M. G., 'Elephants, Englishmen and India: Early Modern travel Writing and the Pre-Colonial Movement', *Early Modern Literary Studies* 11.1 (May, 2005) 4.1-35 URL: <<http://purl.oclc.org/emls/11-1/auneelep.htm>>
- Barbour, Richmond, 'Power and Distant Display: Early English "Ambassadors" in Moghul India', *Huntington Library Quarterly*, 61:3/4 (1998), pp. 343-68
- Boxer, Charles, 'Anglo-Portuguese Rivalry in the Persian Gulf: 1615--1635' in *Chapters in Anglo-Portuguese Relations* ed. Edgar Prestage (Watford: Voss and Michael, 1935), pp. 46 -129
- *Brentjes, Sonja. *Travellers from Europe in the Ottoman and Safavid Empires, 16th–17th Centuries: Seeking, Transforming, Discarding Knowledge* (Aldershot: Ashgate, 2010)
- *Britain's Oceanic Empire: Atlantic and Indian Ocean Worlds, 1550 -- 1850*, eds.H. V. Bowen, Elizabeth Mancke and John G. Reid (Cambridge: Cambridge University Press, 2012), pp. 249-81
- Burton, Jonathan, 'The Shah's Two ambassadors: The Travels of the Three English Brothers and the Global Early Modern', in *Emissaries in Early Modern Literature and Culture: Mediation, Transmission, Traffic, 1550-1700* eds. Brinda Charry and Gitanjali Shahani (Aldershot: Ashgate, 2008), pp. 23-40
- *Das, Nandini. "'Apes of Imitation": Imitation and Identity in Sir Thomas Roe's Embassy to India', in *A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion*, ed. Jyotsna Singh (Chichester: Wiley-Blackwell., 2009) pp. 114-28
- Das, Nandini, 'Encounter as Process: England and Japan in the Late Sixteenth Century', *Renaissance Quarterly*, 69:4 (2016), pp. 1343-68
- *Dimmock, Matthew. *Mythologies of the Prophet Muhammad in Early Modern English Culture* (Cambridge: Cambridge University Press, 2013)
- Eysturliid, Lee W., "'Where Everything is Weighed in the Scales of Material Interest": Anglo-Turkish Trade, Piracy, and Diplomacy in the Mediterranean during the Jacobean Period', *Journal of European Economic History*, 22 (1993), pp. 613–25
- *Games, Alison. *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560–1660* (Oxford: Oxford University Press, 2008)
- Flores, Jorge. 'The Sea and the World of the Mutasaddi: A profile of port officials from Mughal Gujarat (c. 1600–1650)', *Journal of the Royal Asiatic Society*, 21:1 (2011), pp. 55-71
- Ferrier, R. W, 'The Armenians and the East India Company in Persia in the Seventeenth and Early Eighteenth Centuries', *The Economic History Review*, 26: 1 (1973), pp. 38-62
- Hair, P.E.H., 'Hamlet in an Afro-Portuguese Setting: New Perspectives on Sierra Leone in 1607', *History in Africa*, 5: 1 (1978), pp. 21-42
- Hair, P.E.H, 'Heretics, slaves and witches -- as seen by Guinea Jesuits C. 1610', *Journal of Religion in Africa*, 28: 2 (1988), pp. 131-44
- Loomba, Ania, 'Of gifts ambassadors and copy-cats: Diplomacy, Exchange and Difference in Early Modern India', in *Emissaries in Early Modern Literature and Culture*, pp. 41-76
- *Maclean, Gerald, & Nabil Matar. *Britain and the Islamic World, 1558 – 1713* (Oxford: Oxford University Press, 2011)
- MacLean, Gerald, 'Courting the Porte: Early Anglo-Ottoman Diplomacy', *University of Bucharest Review - A Journal of Literary and Cultural Studies*, 10: 2 (2008), pp. 80-88
- Massarella, Derek, "'Ticklish Points": The English East India Company and Japan, 1621', *Journal of the Royal Asiatic Society*, 11: 1 (2001), pp. 43-50.
- Matar, Nabil, 'Elizabeth through Moroccan Eyes', in *The Foreign Relations of Elizabeth I*, ed. Charles Beem (London: Palgrave, 2011), pp. 145-168.
- *Matar, Nabil. *Turks, Moors and Englishmen in the Age of Discovery* (New York: Columbia University Press, 1999)
- Matthee, Rudolph, *The Politics of Trade in Safavid Iran: Silk for Silver, 1600-1730* (Cambridge: Cambridge University Press, 1999)

- Mishra, Rupali, 'Diplomacy at the Edge: Split Interests in the Roe Embassy to the Mughal Court', *Journal of British Studies*, 53 (2014), pp. 5–28
- Osborne, Toby and Joan-Pau Rubiés, 'Introduction: Diplomacy and Cultural Translation in the Early Modern World', *Journal of Early Modern History*, 20: 4 (2016), pp. 313–30
- Sabine Lucia Müller, 'William Harborne's Embassies: Scripting, Performing and Editing Anglo-Ottoman Diplomacy', in *Early Modern Encounters with the Islamic East: Performing Cultures* eds. Sabine Schülting, Sabine Lucia Müller, and Ralf Hertel (Ashgate, 2012), pp. 11-26
- Subrahmanyam, Sanjay, *Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia* (Cambridge, MA: Harvard University Press, 2012)
- *Subrahmanyam, Sanjay, *Three Ways to Be Alien: Travails and Encounters in the Early Modern World* (Waltham, MA: Brandeis University Press, 2011)
- Subrahmanyam, Sanjay, *Explorations in Connected History: Mughals and Franks* (Oxford University Press, 2005), Chapters 1 and 6
- Van Gelder, Maartje and Tijana Krstić, 'Introduction: Cross-Confessional Diplomacy and Diplomatic Intermediaries in the Early Modern Mediterranean', *Journal of Early Modern History*, 19: 2-3 (2015), pp. 93–105

Secondary Literature:

- *Barbour, Richmond, *Before Orientalism: London's Theatre of the East 1576-1626* (Cambridge: Cambridge University Press, 2003)
- Birchwood, Matthew, *Staging Islam in England: Drama and Culture, 1640-1685* (Woodbridge, Suffolk: Boydell and Brewer, 2007)
- *Fuchs, Barbara. *Mimesis and Empire: The New World, Islam, and European Identities* (Cambridge: Cambridge University Press, 2001)
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- *Maclean, Gerald. *Looking East: English Writing and the Ottoman Empire before 1700* (Macmillan, 2007)
- *Maclean, Gerald. *The Rise of Oriental Travel: English Visitors to the Ottoman Empire, 1580 – 1720* (Palgrave, 2004)

Session 4: Laws of God and Man: The Middle East, India and the Americas

Core reading:

- 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 sovereignty & goodness of God, together, with the faithfulness of his promises displayed; being a narrative of the captivity and restauration of Mrs. Mary Rowlandson* (1682)
- Strenysham Masters, *Unsent Letter* BL IOR E/210
- Touchstone text: Robert Daborne, *A Christian Turn'd Turk* (1612) from *Three Turk Plays from Early Modern England*, ed. Daniel J. Vitkus (2000)

Further primary reading:

- William Biddulph, *The Travails of a Certain Englishman* (1609)
- Henry Blount, *A Voyage into the Levant* (1636)
- Henry Lord, *A Display of Two Foreign Sects in the East Indies* (1630)
- Edward Terry, *A Voyage to East-India* (1625)
- Roger Williams, *A key into the language of America* (1643; Wing W2766)

Secondary historiography:

- Ames, Glenn J., 'The Role of Religion in the Transfer and Rise of Bombay, c. 1661 -- 1687', *The Historical Journal*, 46:2 (2003), 317-40
- Balachandran, Aparna, 'Of Corporations and Caste Heads: Urban Rule in Company Madras, 1640-1720', *Journal of Colonialism and Colonial History*, 9:2 (2008)
- Bross, Karen, *Dry Bones and Indian Sermons: Praying Indians in Colonial America* (Ithaca, NY: Cornell University Press, 2004)
- Drake, James, 'Symbol of a Failed Strategy: The Sassamon Trail, Political Culture, and the Outbreak of King Philip's War', *American Indian Culture and Research Journal*, 19:2 (1995), 111-41
- *Fuchs, Barbara, *Mimesis and Empire: The New World, Islam, and European Identities* (Cambridge University Press, 2001)
- Games, Alison, 'Beyond the Atlantic: English Globetrotters and Transoceanic Connections', *William and Mary Quarterly*, 63:4 (2006), 675-92
- *Games, Alison, *The Web of Empire: English Cosmopolitans in an Age of Exploration, 1560 -- 1660* (Oxford: Oxford University Press, 2008)
- Gaskill, Malcolm, *Between Two Worlds: How the English Became Americans* (Oxford: Oxford University Press, 2014)
- Glover, Jeffrey, *Paper Sovereigns: Anglo-Native Treaties and the Law of Nations, 1604 -- 1664* (Philadelphia, PA: University of Pennsylvania Press, 2014)
- Goffman, Daniel, *Izmir and the Levantine World, 1550 -- 1650* (Cambridge: Cambridge University Press, 1990)
- Goodman, Nan, 'Banishment, Jurisdiction, and Identity in Seventeenth-Century New England: The Case of Roger Williams', *Early American Studies*, 7:1 (2009), 109-39
- Hasan, Fahat, 'Indigenous Cooperation and the Birth of a Colonial City: Calcutta, c. 1698-1750', *Modern Asian Studies*, 26:1 (1992), 65-82
- *Jowitt, Claire. *The Culture of Piracy, 1580 -- 1630: English Literature and Seaborne Crime* (Farnham: Ashgate, 2010)
- Kupperman, Karen, *Indians & English: Facing Off in Early America* (Ithaca, NY: Cornell University Press, 2000)
- Laidlaw, Christine, *The British in the Levant: Trade and Perceptions of the Ottoman Empire in the Eighteenth Century* (New York, NY: Taurus, 2010)
- *Maclean, Gerald M., *The Rise of Oriental Travel: English Visitors to the Ottoman Empire, 1580 -- 1720* (Basingstoke, Hampshire: Palgrave, 2004)
- *Maclean, Gerald, & Nabil Matar. *Britain and the Islamic World, 1558--1713* (Oxford: Oxford University Press, 2011)
- Macmillan, Ken, *Sovereignty and Possession in the English New World: Legal Foundations of Empire, 1576-1640* (Cambridge: Cambridge University Press, 2009)
- Mandell, Daniel R., *King Philip's War: Colonial Expansion, Native Resistance, and the End of Indian Sovereignty* (Baltimore, MD: John Hopkins University Press, 2010)
- *Matar, Nabil. *Turks, Moors and Englishmen in the Age of Discovery* (New York, NY: Columbia University Press, 1999)
- Pestana, Carla Gardina, *Protestant Empire: Religion and the Making of the British Atlantic World* (Philadelphia, PA: University of Pennsylvania Press, 2011)
- Pulsiper, Jenny Hale, "'Our Sages are Sageles': A Letter on Massachusetts Indian Policy after King Philip's War", *William and Mary Quarterly* 58:2 (2001), 431-48
- Pulsiper, Jenny Hale, *Subjects unto the Same King: Indian, English, and the Contest for Authority in Colonial New England* (Philadelphia, PA: University of Pennsylvania Press, 2005)
- Rex, Cathy, 'Indians and Images: The Massachusetts Bay Colony Seal, James Printer, and Anxiety of Colonial Identity', *American Quarterly*, 63:1 (2011), 61-93

- Rubies, Joan-Pau, 'Oriental Despotism and European Orientalism: Botero to Montesquieu' *Journal of Early Modern History* 9 (2005), 109-80
- Scammell, G. V., 'European Exiles, Renegades and Outlaws and the Maritime Economy of Asia c. 1500-1750', in, *Modern Asian Studies* 26:4 (1992), 641-61
- Smith, Haig Z., 'Risky Business: The Seventeenth-Century English Company Chaplain, and Policing Interaction and Knowledge Exchange' *Journal of Church and State*, 60:2 (2018), pp. 226-47
- Stern, Philip, 'British Asia and British Atlantic: Comparison and Connections', *William and Mary Quarterly*, 63:4 (2006), 693-712
- Stern, Philip J., *The Company State: Corporate Sovereignty & the Early Modern Foundations of the British Empire in India* (Oxford: Oxford University Press, 2011)
- Sweetman, Will, *Mapping Hinduism: 'Hinduism' and the Study of Indian Religions, 1600--1776* (Halle: Verlag der Frenckesche Stiftungen zu Halle, 2003)
- Tomlins, Christopher, 'The Legal Cartography of Colonization, the Legal Polyphony of Settlement: English Intrusion on the American Mainland in the Seventeenth Century', *Law and Social Inquiry*, 1:2 (2001), 315-72

Secondary literature:

- *Barbour, Richmond, *Before Orientalism: London's Theatre of the East 1576-1626* (Cambridge: Cambridge University Press, 2003)
- Birchwood, Matthew, *Staging Islam in England: Drama and Culture, 1640-1685* (Woodbridge, Suffolk: Boydell and Brewer, 2007)
- *Greenblatt, Steven. *Marvelous Possessions: The Wonders of the New World* (University of Chicago Press, 1991)
- *Hoenselaars, A. J. *Images of Englishmen and Foreigners in the Drama of Shakespeare and his Contemporaries* (Rutherford, 1992)
- Matar, Nabil, 'The Renegade in English Seventeenth-Century Imagination', *Studies in English Literature 1500-1900*, 33 (1993)
- *Shapiro, James, *Shakespeare and the Jews* (Columbia University Press, 1996)
- Orr, Bridget, *Empire on the English Stage 1660 -- 1714* (Cambridge: Cambridge University Press, 2001)
- *Vitkus, Daniel. *Turning Turk: English Theatre and the Multicultural Mediterranean* (Palgrave Macmillan, 2003)
- *Vitkus, Daniel, ed. *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England* (Columbia University Press, 2001)
- *The Works of John Dryden Vol. XII: Amboyna, The State of Innocence, Aureng-Zebe*, ed. Vinton Dearing (Berkeley, CA: University of California Press, 1995)

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.

Slow Reading Spenser

Professor Simon Palfrey – simon.palfrey@bnc.ox.ac.uk

This course has a bifold ambition: to discover anew Edmund Spenser's *The Faerie Queene*; and in doing so to explore broader questions about the protocols and possibilities of critical reading. *The Faerie Queene* is chosen for a number of reasons. First, it is the exemplary humanist poem, designed for active readerly *virtu*, inviting unusually multifaceted relationships between readers and protagonists. Second, it is an index of poetic forms, working in systems unprecedented in English poetry for their interactive range and sophistication. Third, it is a multiply original work: reanimating its sources and analogues; novel in its invention; generative in its effects. Fourth, it is a poem that at many points is commenting upon itself, critiquing or characterising or storifying its own procedures, and so offers a rare model of a creative work that adumbrates and extends the possibilities of criticism.

Slow reading differs from close reading. It situates both reader and poem in time; more than that, it implies differential movement in time. The poem cannot be abstracted from its various continuums or contexts: but it can be seen to operate at varying speeds or momentum in relation to them. Slow reading is alert to interruption, to irruption, to forward and backward movements, to simultaneity that need not imply synchrony. The poem may work at a different speed to other discourses or institutions; more profoundly, it may work at a different speed to itself; some figures may be slow, others like lightning; the same applies to scenes, and indeed within scenes. Disparity in time-scales may also imply anachrony at larger scales. What kind of historicity might be recovered? To which pasts, presents, or futures might the poem be speaking?

The idea of slow reading points to the reflexive purposes of this course. We will think about what and why we are doing as we do it. We will think about the implied hierarchies in critical reading: how do we decide upon importance? More foundationally, how do we decide upon the presence in a poem of action, passion, sentience? How delicate should our attention be? And how might our critical prose speak to such refinements?

A note on reading

The course does not require students to have studied Spenser's work in the past, but everyone should have read at least Books 1-3 & 7 of *The Faerie Queene* before arriving. They should also read Spenser's *Four Hymns*, which is both a wonderful sequence in its own right and works in very suggestive relation to *The Faerie Queene*. Students may choose either the Longman (ed. Hamilton) or Penguin (ed. Roche) editions of *The Faerie Queene*. For Spenser's *Shorter Poems* either the Penguin (ed. McCabe) or Yale (ed. Dunlop) editions are fine.

Other than for week 1 we will not determine at this stage which specific moments of *The Faerie Queene* will be discussed in specific weeks. It is crucial to the aims of the course that it should be a process of discovery, with a certain amount of improvisation and adaptation as the term goes on, as we find and share our own points of entry. Alongside *The Faerie Queene*, students will be expected to read two strains of critical writing. First is examples of Spenser criticism; the second is examples of philosophy or theory that speak to the possibilities of slow reading. These latter are intended less as objects of study in their own right and more as tasters or openings to alternative readerly practices. Each week a select few texts will be listed as frames for the discussion, but other works may be recommended as the term proceeds.

Weekly Seminars

1. Thinking Reading Slowly

How does slow reading differ from conventional close reading? We will look at Book 3, Canto 1. 1-19, thinking about the relation of viewer to thing viewed: what is being seen? What sort of image or motion? How do differences in speed or direction inform what is happening, or what it portends? We will think about the recuperative or summative nature of much critical reading and writing: the impulse to paraphrase, for

example. What is lost or gained in rendering poetic form into the formulations recommended by critical discourse? We will think about the implied hierarchies in critical reading: how do we decide upon importance?

Paul Alpers, *Poetry in The Faerie Queene*, 393-7; Gordon Teskey, *Spenserian Moments*, ch.11; Stevie Davies, *The Idea of Woman in Renaissance literature*, 70-77; Maria Flahey, 'Transporting Florimell: The Place of Simile in Book III of *The Faerie Queene*', *Spenser Studies*, 2018; William Empson, *Seven Types of Ambiguity*; Adorno, 'The Essay as Form', in *The Adorno Reader* (Blackwell, Oxford, 2000), 91-111

2. Ethics of Attention

Slow reading implies an ethics of paying attention. It can work to challenge or modify the imperatives of instrumental reading – or indeed instrumental writing – whether our own or Spenser's. If there are hierarchies of life or value in Spenser, does this mean that there are also hierarchies of value in the poem's forms of life? Do some forms mean more, have more probative force, than others? How might a more attentive attention question these presuppositions, or any teleology they subtend?

Wittgenstein, *Philosophical Investigations*, no's 88-142; Stanley Cavell, *The Claim of Reason*, 478-96; Simon Palfrey, *Shakespeare's Possible Worlds*, ch's 11, 12, 28; Hans Ulrich Gumbrecht *Production of Presence: What Meaning cannot Convey* (Stanford UP, 2004)

3. Magnified and Magnetic Spaces

Slowness imports actions such as dwelling, remaining, returning, even waiting. If we do this, what may arrive or emerge? Temporal delay implies spatial dilation. Things we dwell upon – objects, locations, images - can magnify, literally opening for our entrance and discovery. As time slow or stretches, space magnifies. In this session we will attend to the varying scale of things, even to the varying scales of putatively single things.

- Leibniz, *Monadology*
(<https://www.jstor.org/stable/pdf/10.3366/j.ctt1g0b6qt.8.pdf?refreqid=excelsior%3Aeaf86c90912501db75628b4072be379f>)
- Heidegger, 'Building, Dwelling, Thinking', in *Basic Writings*, ch. VIII.
- Theresa Krier, 'Time Lords: Rhythm and Interval in Spenser's Stanzaic Narrative', *Spenser Studies*, 2006. <https://www.journals.uchicago.edu/doi/abs/10.1086/SPSv21p1?mobileUi=0&#>
- Northrop Frye, *Fables of Identity*, 69-87

4. Ecological Readings

Might slow reading entail a different ecology of reading? Perhaps the poem can be understood as a planet, composed of landforms and streams and sea, a shifting assemblage whose physics is discovered in poetics, in the poem's distribution of matter and its principles of dynamism, gravitation, space, and motive power within or upon bodies. We will think about the ontology and futurity of similes and allusions: is sameness or allusion beholden to something anterior? Is the end implicit in each instant, the macrocosm in each object or organism?

- Kate Bennett, *Vibrant Matter: a political ecology of things*; Michelle Boulous Walker, *Slow Philosophy: Reading Against the Institution* (Bloomsbury, London, 2017);
- Graham Harman, *Towards Speculative Realism*; Levi R. Bryant, *The Democracy of Objects*, ch's 1 & 5.

5. Anachrony and History

Disparity in time-scales may also imply anachrony at larger scales. What kind of historicity might be recovered? To which pasts, presents, or futures might the allegory be speaking?

Gordon Teskey, *Allegory and Violence* (final chapter); Theodor Adorno, *Beethoven: The Philosophy of Music*, ch's 2 & 3; Richard McCabe, *Spenser's Monstrous Regiment*; David Norbrook, *Poetry and Politics in the English Renaissance*, ch. 5; Joe Moshenska, 'Why Can't Spenserians Stop Talking about Hegel?', <https://www.english.cam.ac.uk/spenseronline/review/volume-44/441/teskey-response/why-cant-spenserians-stop-talking-about-hegel-a-response-to-gordon-teskey/>

Assembling/Disassembling Characters

This final session will explore the poem's construction of individual humans – if indeed there is such a thing in the poemworld. When do characters arrive? If we don't presuppose instant arrival, how distributed or porous might their minds or bodies be? Do they exist differently in moments than across time? Do they change? Do they work corporately, fractally, fractionally?

James Nohrnberg, 'The Death of Pan', in *The Analogy of The Faerie Queene*, 757-91; Harry Berger Jr, *Revisionary Play: Studies in the Spenserian Dynamics*, 89-117; 154-171; Kierkegaard, 'The Immediate Erotic Stages or the Musical Erotic' (2nd half, from 'First Stage' to the end of the chapter), in *Either/Or*; David Lee Miller, *The Poem's Two Bodies*, ch. 5.

Further Reading

There is an enormous amount of material written about Spenser. The indispensable critical resource is *The Spenser Encyclopedia*, ed. Arthur Hamilton. The most efficient archive of past and contemporary critical work is the online journal *Spenser Studies*, which is easily searchable and includes essays from pretty much all the best Spenserians (including most of the ones listed above and below). Richard McCabe (ed.) *The Oxford Handbook of Edmund Spenser*, is a good recent collection. Here is a very selective list of some other interesting Spenser criticism (I won't repeat materials listed above).

- Tamsin Badcoe, Edmund Spenser and the Romance of Space
- Richard Danson Brown, The Art of The Faerie Queene
- Christopher Burlinson, Allegory, Space and the Material World in the Writings of Edmund Spenser
- Jason Crawford, Allegory and Enchantment: an Early Modern Poetics
- Wayne Erickson, Mapping The Faerie Queene
- Angus Fletcher, Allegory: The Theory of a Symbolic Mode
- Kenneth Gross, Spenserian Poetics: Idolatry, Iconoclasm, and Magic
- Richard McCabe, The Pillars of Eternity
- Joe Moshenska, Feeling Pleasures: The Sense of Touch in Renaissance England
- Patricia Parker, Inescapable Romance
- Bart van Es, Spenser's Forms of History
- Suzanne Wofford, The Choice of Achilles: The Ideology of Figure in the Epic

Pope's Dunces: Literary Mythology and its Victims

Professor David Womersley – david.womersley@ell.ox.ac.uk

Alexander Pope wrote a series of poems – principally, *An Essay on Criticism* (1711), 'To Arbuthnot' (1735), 'To Augustus' (1737), and *The Dunciad* (1728, 1729, 1743) – which mythologised the literary world of early eighteenth-century London.

The purpose of this 'C' course is, in the first instance, to explore the writings of a selection of those figures Pope dismissed as dunces. The intention is neither to rehabilitate these writers, but nor is it *not* to rehabilitate them: there will be no pretence that they are either better or worse than on inspection they prove to be. Rather, we will try to recapture an intimate sense of the strange richness of the literary world that Pope caricatured and simplified to such devastating and memorable effect. And we will do so in the belief that such a sense would be valuable to both those who wish to work on Pope or other Scriblerian authors, and those who wish to work on those Pope attacked.

The course will also allow and encourage those taking it to reflect more broadly on the phenomenon of literary mythologising (which of course was practised by other writers as well as Pope), and on the implications literary mythologies hold for how we conceive and write literary history.

The order of classes will be:

1. Joseph Addison and John Oldmixon
2. Richard Blackmore and Ambrose Phillips
3. John Dennis and Charles Gildon
4. Leonard Welsted and Laurence Eusden
5. Lewis Theobald and Richard Bentley
6. Colley Cibber and Thomas Shadwell

Reading Lists

General, Secondary, and Preliminary

- Paul Baines and Pat Rogers, *Edmund Curll Bookseller* (Oxford: Clarendon Press, 2007)
- Roland Barthes, 'The Writer on Holiday', in *Mythologies*, sel. and tr. Annette Lavers (Frogmore: Paladin, 1976)
 - 'Myth Today', in *Mythologies*, sel. and tr. Annette Lavers (Frogmore: Paladin, 1976)
- Charles Cotton, *Scarronides* (1670)
- Margaret Anne Doody, *The Daring Muse: Augustan Poetry Reconsidered* (Cambridge: Cambridge University Press, 1985)
- John Dryden, *MacFlecknoe* (1682)
- Henry Fielding, *The Author's Farce* (1730)
- Michel Foucault, 'What is an Author?' (1969), in *Language, Counter-Memory, Practice*, tr. D. F. Bouchard and S. Simon (Oxford: Blackwell, 1977)
- David Foxon, *Pope and the Early Eighteenth-Century Book Trade*, rev. ed. (Oxford: Clarendon Press, 1991)
- John Gay, *The Present State of Wit* (1711)
- Bertrand Goldgar, *Walpole and the Wits: The Relation of Politics to Literature, 1722-1742* (Lincoln, Nebr: University of Nebraska Press, 1976)
- Oliver Goldsmith, *An Inquiry into the Present State of Polite Learning* (1759)
- Brean Hammond, *Professional Imaginative Writing in England 1670-1740: 'Hackney for Bread'* (Oxford: Clarendon Press, 1997)
- Ben Jonson, *Poetaster* (1602)
 - *Bartholmew Fayre* (1614)
- Joseph Levine, *Dr. Woodward's Shield: History, Science, and Satire in Augustan England* (Ithaca and London: Cornell University Press, 1991)

- —, *The Battle of the Books: History and Literature in the Augustan Age* (Ithaca and London: Cornell University Press, 1991)
- James McLaverty, *Pope, Print and Meaning* (Oxford: Oxford University Press, 2001)
- Pierre Macherey, *A Theory of Literary Production*, tr. Geoffrey Wall (London and New York: Routledge Kegan Paul, 1978)
- Andrew Marvell, 'Flecknoe, an English Priest at Rome' (1646?)
- *Modern Language Studies*, vol. 18, issue 1 (Winter, 1988) – an issue devoted to both the eighteenth-century canon, and the idea of the canon in the eighteenth century.
- Alexander Pope, *An Essay on Criticism* (1711)
 - 'On Pastorals', *The Guardian*, 40 (27 April 1713)
 - 'A Receipt to make an Epick Poem', *The Guardian*, 78 (10 June 1713)
 - (with Gay) *Three Hours After Marriage. A Comedy* (1717)
 - *Peri Bathous* (1728)
 - *The Dunciad* (1728, 1729, 1743)
 - 'To Arbuthnot' (1735)
 - 'To Augustus' (1737)
- Jonathan Swift, *A Tale of a Tub* and *The Battel of the Books* (1704)
 - 'On Poetry: A Rapsody' (1733)
- Dennis Todd, *Imagining Monsters: Miscreations of the Self in Eighteenth-Century England* (Chicago and London: University of Chicago Press, 1995)
- Howard Weinbrot, *Britannia's Issue: The Rise of British Literature from Dryden to Ossian* (Cambridge: Cambridge University Press, 1993)
- Abigail Williams, *Poetry and the Creation of a Whig Literary Culture 1681-1714* (Oxford: Oxford University Press, 2005)
- David Womersley, *Augustan Critical Writing* (London: Penguin Books, 1997)
- —, 'Dulness and Pope', *Proceedings of the British Academy*, 131 (2005), pp. 230-50

Class 1: Joseph Addison and John Oldmixon

A: Joseph Addison

- 'An Account of the Greatest English Poets' (1694)
- *The Spectator* (1711-12) – selections
- *The Free-Holder* (1715-16) - selections
- *A Discourse on Antient and Modern Learning* (1734)

B: John Oldmixon

- A Pastoral Poem on the victories at Schellenburgh and Blenheim (1704)
- Iberia Liberata (1706)
- An Essay on Criticism (1728)
- Memoirs of the Press (1742)

Class 2: Richard Blackmore and Ambrose Phillips

A: Richard Blackmore

- A Satyr against Wit (1700)
- Advice to the Poets (1706)
- The Kit-cats (1708)
- The Lay-Monastery (1714) – selections

B: Ambrose Phillips

- Pastorals (1710)
- The Distrest Mother: A Tragedy (1712)
- The Freethinker (1718-21) – selections
- A Collection of Old Ballads, 3 vols (1723-25) - selections

Class 3: John Dennis and Charles Gildon

A: John Dennis

[NB the modern edition of Dennis's critical works: *The Critical Works of John Dennis*, ed. E. N. Hooker, 2 vols (Baltimore: The Johns Hopkins University Press, 1939)]

- The Usefulness of the Stage (1698)
- The Advancement and Reformation of Modern Poetry (1701)
- Taste in Poetry (1702)
- The Grounds of Criticism in Poetry (1704)
- Reflections Critical and Satirical (1711)
- Remarks on Mr. Pope's Rape of the Lock (1728)

B: Charles Gildon

- Miscellany Poems (1692)
- Miscellaneous Letters and Essays on Several Subjects (1694)
- 'An Essay on the Art, Rise, and Progress of the Stage' (1710)
- A New Rehearsal (1714)
- The Complete Art of Poetry, 2 vols (1718)
- The Battle of the Authors (1720)
- The Laws of Poetry (1721)
-

Class 4: Leonard Welsted and Laurence Eusden

A: Leonard Welsted

- Epistles, Odes etc. Written on Several Subjects (1724)
- A Discourse to Sir Robert Walpole (1727)
- One Epistle to Mr. A. Pope (1730)
- Of Dulness and Scandal (1732)

B: Laurence Eusden

- New Year and Birthday odes, 1720, 1721, and 1722
- *The Origin of the Knights of the Bath: A Poem* (1725)
- *Three Poems* (1727)
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Class 5: Lewis Theobald and Richard Bentley

A: Lewis Theobald

- The Cave of Poverty (1714?)
- The Grove (1721)
- Shakespeare Restored (1726)
- Miscellaneous Observations, 2 vols (1731-32)
- A Miscellany on Taste (1732)

B: Richard Bentley

- Dissertation Upon the Epistles of Phalaris (1697)
- Milton's Paradise Lost: A New Edition (1732)

Class 6: Colley Cibber and Thomas Shadwell

A: Colley Cibber

- Love's Last Shift (1696)
- An Apology for the Life of Mr. Colley Cibber, Comedian (1740)
- A Letter from Mr. Cibber to Mr. Pope (1742)
- Another Occasional Letter from Mr. Cibber to Mr. Pope (1744)
- The Lady's Lecture (1748)

B: Thomas Shadwell

- The Libertine: A Tragedy (1675)
- The Virtuoso (1676)
- The Lancashire Witches (1681)
- The Medal of John Bayes (1682)
- Satyr to his Muse (1682)
- The Tory-poets: A Satyr (1682)

Women and the Theatre, 1660-1820

Dr Ruth Scobie – ruth.scobie@ell.ox.ac.uk

“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

- Epilogue to John Dryden, *Tyrannick Love, or The Royal Martyr. A Tragedy*. (1670)
- 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)
- Katherine Maus, “‘Playhouse Flesh and Blood’: Sexual Ideology and the Restoration Actress”, *ELH* 46 (1979): 595-617
- 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]
- Katherine M. Quinsey (ed.), *Broken Boundaries: Women and Feminism in Restoration Drama* (Lexington: University Press of Kentucky, 1996)
- Gilli Bush-Bailey, *Treading the Bawds: Actresses and Playwrights on the Late Stuart Stage* (Manchester: Manchester University Press, 2006)

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)
- Pat Gill, *Interpreting Ladies: Women, Wit, and Morality in the Restoration Comedy of Manners* (Athens: University of Georgia Press, 1994)
- Simon Dickie, *Cruelty and Laughter. Forgotten Comic Literature and the Unsentimental Eighteenth Century*. (Chicago: University of Chicago Press, 2011)
- Sarah Dewar-Watson, 'Tragic Women' and 'Tragic Dualities' in *Tragedy: A Reader's Guide to Essential Criticism* (Basingstoke: Palgrave, 2014), 61-95
- Jean I. Marsden, *Fatal Desire: Women, Sexuality, and the English Stage, 1660–1720* (Ithaca: Cornell University Press, 2006)
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• 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.]
- Erin Mackie, 'Desperate Measures: The Narratives of the Life of Mrs. Charlotte Charke' in *ELH* 58, no. 4 (1991): 841-865
- 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
- Jade Higa, 'Charlotte Charke's Gun: Queering Material Culture and Gender Performance' in *ABO* 7, no. 1 (2017): 1-12
- Cheryl Wanko, *Roles of Authority: Thespian Biography and Celebrity in Eighteenth-Century Britain* (Lubbock: Texas Tech University Press, 2003)
- Julia H. Fawcett, *Spectacular Disappearances: Celebrity and Privacy, 1696-1801* (Michigan: University of Michigan Press, 2016)
- Emrys D. Jones and Victoria Joule (eds.), *Intimacy and Celebrity in Eighteenth-Century Literary Culture: Public Interiors* (Basingstoke: Palgrave, 2018)

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

- Betty Rizzo, 'Male Oratory and Female Prate: "Then Hush and Be an Angel Quite"' in *Eighteenth-Century Life* 29, no. 1 (2005): 23-49
- Gillian Russell, *Women, Sociability and Theatre in Georgian London* (Cambridge: Cambridge University Press, 2007)
- Jenny DiPlacidi and Karl Leydecker, *After Marriage in the Long Eighteenth Century: Literature, Law and Society* (Basingstoke: Palgrave, 2018)

B. Orientalist feminism

Primary reading

- Isaac Bickerstaffe, *The Sultan, or a Peep into the Seraglio* (1775)
- Elizabeth Inchbald, *The Mogul Tale: or, The Descent of the Balloon. A Farce* (1784)
- Susanna Rowson, *Slaves in Algiers* (1794)

Suggested further reading

- Jane Moody, *Illegitimate Theatre in London 1770-1840* (Cambridge: Cambridge University Press, 2000)
- John O'Brien, *Harlequin Britain: Pantomime and Entertainment, 1690-1760* (Baltimore: Johns Hopkins University Press, 2004)
- Daniel O'Quinn, *Staging Governance: Theatrical Imperialism in London, 1770-1800* (Baltimore: Johns Hopkins University Press, 2005)

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

- Betsy Bolton, *Women, Nationalism, and the Romantic Stage: Theatre and Politics in Britain, 1780-1800* (Cambridge: Cambridge University Press, 2001)
- Adriana Craciun, *British Women Writers and the French Revolution: Citizens of the World* (Basingstoke: Palgrave, 2005)
- John Robbins, 'Documenting Terror in Elizabeth Inchbald's *The Massacre*' in *SEL Studies in English Literature 1500-1900*, 57, no. 3 (2017): 605-619

*B. Romantic psychology**Primary reading*

- Joanna Baillie, 'Introductory Discourse', 'Count Basil: A Tragedy', 'The Tryal: A Comedy' and 'De Monfort: A Tragedy', all from the first volume of *Plays on the Passions* (1798). The best edition is Baillie, *Plays on the Passions*, edited by Peter Duthie (Peterborough: Broadview, 2001).

Suggested further reading

- Baillie wrote two later volumes of *Plays on the Passions*, published in 1802 and 1812.
- Judith Pascoe, *Romantic Theatricality: Gender, Poetry, and Spectatorship* (Ithaca and London: Cornell University Press, 1997)
- Sean Carney, 'The Passion of Joanna Baillie: Playwright as Martyr' in *Theatre Journal* 52, no. 2 (2000): 227-252
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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)]
- Timberlake Wertenbaker, *Our Country's Good* (1988)
- April De Angelis, *Playhouse Creatures* (1997)

Novels

- Emma Donoghue, *Life Mask* (London: Virago, 2004)
- Priya Parmar, *Exit the Actress* (New York: Touchstone, 2011)

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*.]
- Tiffany Potter (ed.), *Women, Popular Culture and the Eighteenth Century* (Toronto: University of Toronto Press, 2012)
- Julia Novak, 'Nell Gwyn in Contemporary Romance Novels: Biography and the Dictates of "Genre Literature"' in *Contemporary Women's Writing* 8, no. 3 (2014)
- Karen Bloom Gevirtz, *Representing the Eighteenth Century in Film and Television, 2000-2015* (Basingstoke: Palgrave, 2017)

General background reading

- Kristina Straub, Daniel O'Quinn, and Misty G. Anderson (eds.), *The Routledge Anthology of Restoration and Eighteenth-Century Drama* (Abingdon: Routledge, 2017)
- Daniel O'Quinn, Kristina Straub, and Misty G. Anderson (eds.), *The Routledge Anthology of Restoration and Eighteenth-Century Performance* (Abingdon: Routledge, 2019)

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

- Deborah Payne Fisk (ed.), *The Cambridge Companion to English Restoration Theatre* (Cambridge: Cambridge University Press, 2006)
- Maggie B. Gale and John Stokes (eds.), *The Cambridge Companion to the Actress* (Cambridge: Cambridge University Press, 2007)
- Jane Moody and Daniel O'Quinn (eds.), *The Cambridge Companion to British Theatre, 1730-1830* (Cambridge: Cambridge University Press, 2008)
- Julia Swindells and David Francis Taylor, *The Oxford Handbook of the Georgian Theatre, 1737-1832* (Oxford: Oxford University Press, 2014)

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

- Jacqueline Pearson, *The Prostituted Muse: Images of Women and Women Dramatists, 1642-1737* (Manchester: Manchester University Press, 1988).
- Kristina Straub, *Sexual Suspects: Eighteenth-Century Players and Sexual Ideology* (Princeton: Princeton University Press, 1992)
- Laura Brown, *Ends of Empire: Women and Ideology in Early Eighteenth-Century England* (Ithaca, New York: Cornell University Press, 1993)
- Julie Carlson, *In the Theatre of Romanticism: Coleridge, Nationalism, Women* (Cambridge: Cambridge University Press, 1994)
- Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2001)
- Lisa A. Freeman, *Character's Theater: Genre and Identity on the Eighteenth-Century English Stage* (Philadelphia: University of Pennsylvania Press, 2002)
- Misty G. Anderson, *Female Playwrights and Eighteenth-Century Comedy: Negotiating Marriage on the London Stage* (Basingstoke: Palgrave, 2002)
- Joseph Roach, *It* (Ann Arbor: University of Michigan Press, 2007)
- Felicity Nussbaum, *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theatre* (Philadelphia: University of Pennsylvania Press, 2010)
- Judith Pascoe, *The Sarah Siddons Audio Files* (Ann Arbor: University of Michigan Press, 2011)
- Laura Engel, *Fashioning Celebrity: Eighteenth-Century British Actresses and Strategies for Image Making* (Ohio State University Press, 2011)
- Helen Brooks, *Actresses, Gender, and the Eighteenth-Century Stage: Playing Women* (Basingstoke: Palgrave, 2014)
- Laura Engel and Elaine McGirr (eds.), *Stage Mothers: Women, Work, and the Theater, 1660–1830* (Lewisburg: Bucknell University Press, 2014)

The Romantic & Victorian Sonnet

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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:

- Burt, Stephen, and David Mikics. *The Art of the Sonnet* (Cambridge MA: Harvard UP, 2010).
- Alison Chapman, ‘Sonnet and Sonnet Sequence’, in *A Companion to Victorian Poetry*, ed. Alison Chapman, Richard Cronin, and Antony H. Harrison (Malden: Blackwell, 2002)
- Curran, Stuart, ‘The Sonnet’ [chapter 3], in *Poetic Form and British Romanticism* (Oxford: Oxford UP, 1986), 29-55.
- Kerrigan, John, ‘Wordsworth and the Sonnet: Building, Dwelling, Thinking’, *Essays in Criticism* 35.1 (1985), 45-75.
- O’Neill, Michael, ‘The Romantic Sonnet’, in *Cambridge Companion to the Sonnet*, ed. A. D. Cousins and Peter Howarth (Cambridge: Cambridge UP, 2011), 185-203.
- Regan, Stephen. *The Sonnet* (Oxford: Oxford UP, 2019) [especially chapters 2 and 3].

- Robinson, Daniel, 'Reviving the Sonnet: Women Romantic Poets and the Sonnet Claim', *European Romantic Review* 6.1 (2008), 98-127.
- —'Elegiac Sonnets: Charlotte Smith's Formal Paradox', *Papers on Language and Literature* 39.2 (2003), 185-220.
- Wagner, Jennifer Ann, "'Sonnetomania" 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).
- White, R. S. 'Survival and Change: the Sonnet from Milton to the Romantics', in *Cambridge Companion to the Sonnet*, ed. A. D. Cousins and Peter Howarth (Cambridge: Cambridge UP, 2011), 166-184.
- Wolfson, Susan J., 'Thinking in Sonnets', *Front Porch Journal* (Fall 2012).

Literary London, 1820-1920

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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 loungeur.

- 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 Spree 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.

- Flora Tristan, *Promenades dans Londres* (1842). See the following chapters of the Virago edition (*The London Journal of Flora Tristan*), trans. Jean Hawkes: 'Dedication to the Working Classes', 'The Monster City', 'A Visit to the Houses of Parliament', 'Prostitutes', 'St Giles Parish'.
- Charles Dickens, *Bleak House* (1852-3) and 'Night Walks' (1861).
- Henry Mayhew, *London Labour and the London Poor* (vol. ed. 1861-2). Please read the following sections from the Oxford University Press selection, ed. Robert Douglas-Fairhurst: 'Preface', 'Of the London Street-Folk', 'Costermongers', 'Street-Sellers of Fruit and Vegetables', 'Street-Sellers of Manufactured Articles', 'Children Street-Sellers', 'Street-Buyers', 'Street-Finders or Collectors', 'Crossing-Sweepers', 'Destroyers of Vermin', 'Skilled and Unskilled Labour', 'Cheap Lodging-Houses'.

3. The Sinner

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

- James Thomson, *The City of Dreadful Night* (1874).
- Fergus Hume, *The Mystery of a Hansom Cab* (1886).
- Arthur Conan Doyle, *The Sign of Four* (1890) and the following stories from *Adventures of Sherlock Holmes* (1892): 'A Scandal in Bohemia', 'The Red-Headed League', 'The Five Orange Pips', 'The Man with the Twisted Lip', 'The Adventure of the Blue Carbuncle', 'The Adventure of the Speckled Band'.

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?

- Krishnabhabini Das, *A Bengali Lady in England* (1885). See Somdatta Mandal's translation for Cambridge Scholars, which is available in the Bodleian Library.
- Amy Levy, *The Romance of a Shop* (1888). Electronic copies of the Broadview edition can be purchased on their website; it is also available in the Bodleian Library.
- Alice Meynell, *London Impressions* (1898), with etchings and pictures by William Hyde.

6. Coda: Virginia Woolf

We end with Woolf – writer and *flâneuse*.

- Virginia Woolf, *Mrs Dalloway* (1925).
- 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:

- Peter Ackroyd, *London: The Biography* (2000).
- Tanya Agathocleous, *Urban Realism and the Cosmopolitan Imagination in the Nineteenth Century: Visible City, Invisible World* (2011).
- Robert Alter, *Imagined Cities: Urban Experience and the Language of the Novel* (2005).
- Isobel Armstrong, 'Theories of Space and the Nineteenth-Century Novel', 19, 17 (2003), 1-21.
- Rosemary Ashton, *Victorian Bloomsbury* (2012).
- Matthew Beaumont, *Nightwalking: A Nocturnal History of London* (2015).
- Matthew Beaumont and Gregory Dart (eds.), *Restless Cities* (2010).
- Walter Benjamin, *The Arcades Project* (1927-40), especially 'The Flâneur', 'Baudelaire', 'The Interior', 'Arcades' and 'Exhibitions'.
- Elleke Boehmer, *Indian Arrivals, 1870-1915: Networks of British Empire* (2015).
- Michel de Certeau, *The Practice of Everyday Life* (1980).

- Karen Chase and Michael Levenson, *The Spectacle of Intimacy: A Public Life for the Victorian Family* (2000).
- Gregory Dart, *Metropolitan Art and Literature, 1810-1840: Cockney Adventures* (2012).
- HJ Dyos and Michael Wolff (eds.), *The Victorian City: Images and Realities* (1973-6).
- Lauren Elkin, *Flâneuse* (2016).
- Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (2004).
- Nicholas Freeman, *Conceiving the City: London, Literature, and Art 1870-1914* (2007).
- Ann Gaylin, *Eavesdropping in the Novel from Austen to Proust* (2002).
- Simon Joyce, *Capital Offenses: Geographies of Class and Crime in Victorian London* (2003).
- Olivia Laing, *The Lonely City: Adventures in the Art of Being Alone* (2016).
- Henri Lefebvre, *The Production of Space* (1974).
- Thad Logan, *The Victorian Parlour* (2001).
- Lawrence Manley (ed.), *The Cambridge Companion to the Literature of London* (2011).
- Sharon Marcus, *Apartment Stories: City and Home in Nineteenth-Century Paris and London* (1999).
- Franco Moretti, *Atlas of the European Novel* (1998).
- Lynda Nead, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (2000).
- Deborah Epstein Nord, *Walking the Victorian Streets: Women, Representation, and the City* (1995).
- Deborah Parsons, *Streetwalking the Metropolis: Women, the City, and Modernity* (2000).
- Lawrence Phillips (ed.), *A Mighty Mass of Brick and Smoke: Victorian and Edwardian Representations of London* (2007).
- John Picker, *Victorian Soundscapes* (2003).
- Roy Porter, *London: A Social History* (1994).
- Alan Robinson, *Imagining London, 1770-1900* (2004).
- FS Schwarzbach, *Dickens and the City* (1979).
- Mary L. Shannon, *Dickens, Reynolds, and Mayhew on Wellington Street: The Print Culture of a Victorian Street* (2016).
- Anna Snaith and Michael Whitworth (eds.), *Locating Woolf: The Politics of Space and Place* (2007).
- Jeremy Tambling (ed.), *Dickens and London* (2009).
- William B. Thesing, *The London Muse: Victorian Poetic Responses to the City* (1982).
- Ana Parejo Vadillo, *Woman Poets and Urban Aestheticism: Passengers of Modernity* (2005).
- Judith Walkowitz, *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (1992).
- Jerry Whyte, *London in the Nineteenth Century: A Human Awful Wonder of God* (2008).
- Raymond Williams, *The Country and the City* (1973).
- Julian Wolfreys, *Writing London* (1998-2007).

Victorian & Edwardian Drama, 1850-1914

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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 through 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*
- M. Wilson Disher, *Blood and Thunder: mid-Victorian melodrama and its origins*
- Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*
- 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

- Primary texts: Tom Taylor, *Still Waters Run Deep* (1855); Dion Boucicault, *The Colleen Bawn* (1860); C. H. Hazlewood, *Lady Audley's Secret* (1863); T. A. Palmer, *East Lynne* (1874); *Caste* (1867)

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

- Primary texts: Henrik Ibsen, *A Doll's House* (1879), *Ghosts* (1889); Arthur Wing Pinero, *The Second Mrs Tanqueray* (1893), *The Notorious Mrs Ebbsmith* (1895); Henry Arthur Jones, *The Case of Rebellious Susan* (1894), *The Liars* (1897); Sidney Grundy, *The New Woman* (1894)

Possible further critical reading:

- Richard Cordell, *Henry Arthur Jones and the modern drama*
- John Dawick, *Pinero: a Theatrical Life*
- Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*
- 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*
- Errol Durbach, *Ibsen and the Theatre* (1980)
- Michael Egan, ed., *Ibsen: The Critical Heritage* (1972)
- James McFarlane, ed., *The Oxford Ibsen* (7 vols.)
- —————, *Henrik Ibsen: A Critical Anthology* (1970)
- —————, *The Cambridge Companion to Ibsen* (1994)
- Frederick J. Marker and Lise-Lone Marker, *Ibsen's Lively Art: A Performance Study of the Major Plays* (1989)
- Toril Moi, *Henrik Ibsen and the Birth of Modernism* (2006)
- Thomas Postlewait, *Prophet of the New Drama: William Archer and the Ibsen Campaign* (1986)

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*
- Shaw primary texts: *Widowers' Houses* (1892), *Mrs Warren's Profession* (1893), *Arms and the Man* (1894), *Man and Superman* (1902-3), *Major Barbara* (1905), *Pygmalion* (1913)

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*
- Kerry Powell, *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 Sammells, *Wilde style : the plays and prose of Oscar Wilde*
- George Sandulescu (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

- Primary texts: Elizabeth Robins and Florence Bell, *Alan's Wife* (1893); Netta Syrett, *The Finding of Nancy* (1902); Harley Granville Barker, *The Voysey Inheritance* (1905), *Waste* (1907); St John Hankin, *The Cassilis Engagement* (1907), *The Last of the De Mullins* (1908);
- 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); Githa Sowerby, *Rutherford and Son* (1912);
- Naomi Paxton (ed.), *The Methuen Drama Book of Suffrage Plays*

Possible further critical reading:

- Katharine Cockin, *Women and Theatre in the Age of Suffrage: The Pioneer Players, 1911-1925*
- 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/> (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

HISS THE VILLAIN: SIX ENGLISH AND AMERICAN MELODRAMAS, ed. Michael Booth. Contents: I. Pocock *The Miller and his Men*; J. T. Haines, *My Poll and my Partner Joe*; W. W. Pratt, *Ten Nights in a Bar-Room*; W. Phillips, *Lost in London*; A. Daly, *Under the Gaslight*; L. Lewis, *The Bells*.

TRILBY, AND OTHER PLAYS (OUP, 1996), ed. George Taylor. Contents: J. B. Buckstone, *Jack Sheppard*; Dion Boucicault, *The Corsican Brothers*; Tom Taylor, *Our American Cousin*; Paul Potter, *Trilby*.

LATE VICTORIAN PLAYS, 1890-1914 (OUP, 1972), ed. George Rowell. Contents: A. W. Pinero, *The Second Mrs Tanqueray*; H. A. Jones, *The Liars*; Hubert Henry Davies, *The Mollusc*; St John Hankin, *The Cassilis Engagement*; Harley Granville-Barker, *The Voyage Inheritance*; John Galsworthy, *Justice*; Stanley Houghton, *Hindle Wakes*.

FEMALE PLAYWRIGHTS OF THE NINETEENTH CENTURY (Everyman, 1996), ed. Adrienne Scullion. Contents: Joanna Baillie, *The Family Legend*; De Camp, *Smiles and Tears*; Fanny Kemble, *Francis the First*; Anna Cora Mowatt, *Fashion*; Mrs Henry Wood, *East Lynne*; Florence Bell and Elizabeth Robins, *Alan's Wife*; Pearl Craigie, *The Ambassador*.

THE LIGHTS O' LONDON, AND OTHER VICTORIAN PLAYS (OUP, 1995), ed. Michael Booth. Contents: Edward Fitzball, *The Inchcape Bell*; Joseph Stirling Coyne, *Did You Ever Send Your Wife to Camberwell?*; George Henry Lewes, *The Game of Speculation*; George Robert Sims, *The Lights o' London*; Henry Arthur Jones, *The Middleman*.

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

Douglas Jerrold, *Black-Ey'd Susan*; Edward Bulwer-Lytton, *Money*; Tom Taylor and Charles Reade, *Masks and Faces*; Dion Boucicault *The Colleen Bawn*; C. H. Hazlewood, *Lady Audley's Secret*; Tom Taylor, *The Ticket-of-*

Leave Man; W. W. Robertson, *Caste*; James Albery, *Two Roses*; Leopold Lewis, *The Bells*; Sidney Grundy, *A Pair of Spectacles*.

ENGLISH PLAYS OF THE NINETEENTH CENTURY (OUP, 1969-76) ed. Michael Booth: 5 vols, comprising 33 tragedies, dramas, melodramas, comedies, farces, extravaganzas, burlesques and pantomimes.

THE NEW WOMAN AND OTHER EMANCIPATED WOMAN PLAYS (OUP, 1998), ed. Jean Chothia. Contents: Sidney Grundy, *The New Woman*; A. W. Pinero, *The Notorious Mrs Ebbsmith*; St John Hankin, *The Last of the De Mullins*; Elizabeth Robins, *Votes for Women*.

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, *Trilby* (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*
- Sos Eltis, *Acts of Desire: Women and Sex on Stage, 1800-1930*
- 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*
- Jane Moody, *Illegitimate Theatre in London, 1770–1840*.
- 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*

Citizens of Nowhere: Literary Cosmopolitanism and the Fin de Siècle

Dr Stefano Evangelista – stefano-maria.evangelista@trinity.ox.ac.uk

Cosmopolitanism, derived from the Greek for ‘world citizenship’, denotes the aspiration to transcend national, cultural and linguistic boundaries, and to imagine oneself in relation to a global community. In this course we will explore the meaning of cosmopolitanism, its relevance for literary studies and its role in the literature of the ‘long’ *fin de siècle*. By focusing on a broad range of authors and genres, we will study how cosmopolitanism was theorised, debated, practised, defended and attacked in this period. Questions we will address include: how did authors understand the relationship between the local and the global? What were the literary and social politics of cosmopolitanism at the turn of the twentieth century? How did international mobility affect the perception of the world (cosmos) and individual identity? What was the role of empire in the formulation of a specifically British cosmopolitan ideal? In our study of how texts and ideas migrated across borders, we will pay attention to the specifics of the European, trans-Atlantic and global connections of English literature from this period.

Week 1. Cosmopolitanism and Modernity

The first class provides an historical and theoretical introduction to the concept of cosmopolitanism and its relevance for literary studies by focusing on a number of short texts from the turn of the century and the present.

- Charles Baudelaire, ‘The Painter of Modern Life’ (1863)
- Georg Simmel, ‘The Metropolis and Mental Life’ (1903)
- Kwame Anthony Appiah, ‘Cosmopolitan Patriots’ (1997)
- Pascale Casanova, ‘Literature as a World’ (2005)

Week 2. Precarious Identities

In her last novel, *Daniel Deronda*, Eliot abandoned her commitment to the depiction of English provincial life and turned instead to a larger canvas. Building on Eliot’s representation of Jewishness, this week we will focus on questions of individual identity and on the ethics and aesthetics of the novel form. Virginia Woolf provides an explicitly gendered focus on the question of cosmopolitan/national identities.

- George Eliot, *Daniel Deronda* (1876)
- Virginia Woolf, *Three Guineas* (1938)

Week 3. Senses of Place

This week focuses on the representation of place and space – how space becomes place through travel writing, imaginary geography, the gaze of the foreign observer and the urban flaneur. Material from this week can be compared to the representation of foreign space in, for instance, Italian novels and short stories by Henry James.

- Arthur Symons, *London Nights* (1895) and *Cities* (1903)
- Vernon Lee, *Genius Loci* (1899)
- Walter Benjamin, ‘Paris: Capital of the Nineteenth Century’ (1939)

Week 4. At Home in the World

This week concentrates on the lure and the dangers of foreign cultures, and their representation in fiction and non-fiction from this period. What are the duties of citizenship and how do writers represent their transgressions? We will also address the complex question of the politics and ethics of nationalism.

- Henry James, *The Ambassadors* (1903)
- Stephan Zweig, *The World of Yesterday* (1943)
- Rabindranath Tagore, *Nationalism* (1917)

Week 5. The Stranger

This week focuses on the fictional investigation of the figure of the stranger, which often has enigmatic or uncanny undertones. Simmel's concise essay will provide a sociological counterpart to fictional explorations by Conrad, Hearn, Mansfield, and the Norwegian writer Knut Hamsun.

- Joseph Conrad, *The Secret Agent* (1907)
- Knut Hamsun, *Mysteries* (1892)
- Katherine Mansfield, 'The Little Governess' (1915)
- Lafcadio Hearn, 'A Street Singer', from *Kokoro* (1896)
- Georg Simmel, 'The Stranger' (1908)

Week 6. International Styles

Influenced by French and Belgian Symbolism, Oscar Wilde wrote *Salomé* in French. Decadence, Symbolism and Naturalism – the main literary movements of the *fin de siècle* – were by many perceived to be internationalist in style and ideas. But what is literary internationalism? Can literature, which necessarily comes to life through the medium of a national language, ever be truly international? We will try to answer these questions by concentrating on British perceptions of international literary movements and avant-garde periodicals.

- Oscar Wilde, *Salomé* (1891)
- Arthur Symons, 'The Decadent Movement in Literature' (1893)
- George Bernard Shaw, *The Quintessence of Ibsenism* (1891)
- *The Yellow Book* (1894-97)
- *The Savoy* (1896)

All the longer works of fiction are available as paperbacks or online via archive.org or similar. Please note, however, that for the purposes of class discussion it is best to acquire hard copies and bring them with you. Photocopies or scanned versions of some of the shorter texts will be provided.

Participants are not expected to be proficient in any foreign language and English translations are recommended for all foreign-language texts; but you are welcome to read them in the original if you prefer, and to draw on your foreign-language skills in your assignment. Questions of translation will also form part of our discussion, where appropriate.

The primary readings on which we will focus in class obviously only constitute a small number of possible texts relevant to this topic. Other English-language authors from this period worth exploring for their international connections and experiences include Isabella Bird, George Egerton, Ford Madox Ford, E.M. Forster, Rider Haggard, Rudyard Kipling, Amy Levy, George Moore, Ouida, E. Mary F. Robinson, Robert Louis Stevenson, Israel Zangwill. Remember that virtually all authors we will study in class wrote for the periodical press, and many of them also doubled up as travel writers or translators, or both (e.g. Arthur Symons). Therefore periodicals (especially literary and international periodicals), travel literature and translations are also excellent primary sources.

Recommended secondary reading

- Adorno, Theodor W., 'Words from Abroad'
- Agathocleous, Tanya, *Urban Realism and the Cosmopolitan Imagination in the Nineteen Century* (2011) – contains a reading of Conrad

- Albrecht, Thomas, "'The Balance of Separateness and Communication": Cosmopolitan Ethics in George Eliot's *Daniel Deronda*', *ELH* 79 (2012)
- Anderson, Amanda, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (2001) – contains readings of Eliot and Wilde
- * Appiah, Kwame Anthony, *Cosmopolitanism: Ethics in a World of Strangers* (2006)
- * - 'Rooted Cosmopolitanism', in *The Ethics of Identity* (2005)
- Apter, Emily, *Against World Literature* (2013)
- *The Translation Zone* (2006)
- 'Untranslatables: A World System', *New Literary History* 39:3 (2008)
- * Beck, Ulrich, *Cosmopolitan Vision* (2006) – a very useful sociological perspective
- Benjamin, Walter, *Selected Writings* (1996), especially 'On Language as Such and on the Language of Man' and 'The Task of the Translator'
- Bernheimer, Charles (ed. T. Jefferson Kline and Naomi Schor), *Decadent Subjects: The Idea of Decadence in Art, Literature, Philosophy and Culture of the Fin de Siècle in Europe* (2002)
- Bhabha, Homi K., *The Location of Culture* (1994)
- * 'The Vernacular Cosmopolitan', in *Voices of the Crossing: The Impact of Britain on Writers from Asia, the Caribbean, and Africa*, ed. by Ferdinand Dennis and Naseem Khan (2000)
- Boehmer, Elleke, *Indian Arrivals, 1870-1915: Networks of British Empire* (2016)
- Boes, Tobias, *Formative Fictions: Nationalism, Cosmopolitanism, and the Bildungsroman* (2012)
- Brown, G.W. and David Held, *The Cosmopolitanism Reader* (2010)
- Brown, Julia Prewitt, *Cosmopolitan Criticism: Oscar Wilde's Philosophy of Art* (1997)
- Bullock, Philip Ross, 'Ibsen on the London Stage: Independent Theatre as Transnational Space' *Forum for Modern Language Studies* (2017) – several other relevant essays in this special issue
- Bürger, Peter (trans. Michael Shaw), *Theory of the Avant Garde* (1984)
- * Casanova, Pascale, *The World Republic of Letters* (1999, 2004)
- Buzzard, James, *The Beaten Track: European Tourism, Literature and the Ways to Culture, 1800-1918* (1993)
- Chakrabarty, Dipesh, *Provincializing Europe: Postcolonial Thought and Historical Difference* (2000)
- Chapman, Alison and Jane Stabler (eds), *Unfolding the South: Nineteenth-Century British Women Artists and Writers in Italy* (2003)
- Cohen, William A., 'Wilde's French', in *Wilde Discoveries: Traditions, Histories, Archives*, ed. by Joseph Bristow (2013)
- D'haen, Theo, 'Mapping Modernism: Gaining in Translation – Martinus Nijhoff and T.S. Eliot', *Comparative Critical Studies* 6:1 (2009)
- - *The Routledge Concise History of World Literature* (2012)
- Damrosch, David, *What is World Literature?* (2003)
- Eels, Emily, *Proust's Cup of Tea: Homoeroticism and Victorian Culture* (2002) – stimulating on international styles
- Evangelista, Stefano and Richard Hibbitt, 'Introduction' to 'Literary Cosmopolitanism at the Fin de Siècle', *Comparative Critical Studies* 10:2 (2013) – this special issues contains several essays that should be of interest
- Gagnier, Regenia, *Cosmopolitanism, Decadence, Globalisation* (2010)
- * Gandhi, Leelah, *Affective Communities: Anti-Colonial Thought, Aesthetic Radicalism, and the Politics of Friendship* (2006)
- * Kant, Immanuel, 'Idea for a Universal History with a Cosmopolitan Purpose' (1784)
- - 'Perpetual Peace: A Philosophical Sketch' (1795)
- Livesey, Ruth, *Socialism, Sex, and the Culture of Aestheticism in Britain, 1880-1914* (2007)
- Marshall, Gail, ed, *The Cambridge Companion to the Fin de Siècle* (2007) – a useful introduction to this period with essays mapping various topics and genres
- Marx, Carl and Friedrich Engels, *The Communist Manifesto* (1848)

- McDonagh, Josephine, 'Rethinking Provincialism in Mid-Nineteenth-Century Fiction: *Our Village to Villette*', *Victorian Studies* 55:3 (2013)
- Moi, Toril, *Henrik Ibsen and the Birth of Modernism* (2006)
- Moretti, Franco, *Atlas of the European Novel* (1998)
- *- 'Conjectures on World Literature', *New Left Review* (2000)
- Nussbaum, Martha, 'Cosmopolitanism and Patriotism', *Boston Review* (1 October 1994)
- - and Joshua Coehn, *For Love of Country: Debating the Limits of Patriotism* (1996)
- Pemble, John, *The Mediterranean Passion* (1987)
- Pollock S., H. K. Bhaba, et al., 'Cosmopolitanisms', *Public Culture* 12:3 (2000)
- Potolsky, Matthew, *The Decadent Republic of Letters* (2012)
- Prendergast, Christopher (ed.), *Debating World Literature* (2004)
- Radford, Andrew and Victoria Reid, *Channel Packets: Franco-British Cultural Exchanges, 1880-1940*
- Robbins, Bruce and Paulo Lemos Horta, *Cosmopolitanisms* (2017)
- Sapiro, Gisèle, 'Authorship in Transnational Perspective: World Literature in the Making', <https://www.youtube.com/watch?v=-3UaLtiaprM> - a very good introduction to the sociological approach
- Spivak, Gayatri, 'Can the Subaltern Speak?' in *Marxism and the Interpretation of Culture*, ed. by Cary Nelson and Lawrence Grossberg (1988)
- - *Death of a Discipline* (2003)
- Vadillo, Ana Parejo, *Women Poets and Urban Aestheticism: Passengers to Modernity* (2005)
- Venuti, Lawrence (ed.), *The Translation Studies Reader* (2000)
- Walkowitz, Rebecca L., *Cosmopolitan Style: Modernism beyond the Nation* (2006)
- *- *Nights out: Life in Cosmopolitan London* (2012)

* starred items are particularly recommended

Virginia Woolf: Literary and Cultural Contexts

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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)
- 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. As editorial annotation is one route into contextualization, it will also require you to compare and contrast different editorial modes of annotation.

Week 2: Materiality: domestic and urban spaces

- Night and Day (1919)
- Mrs Dalloway (1925)
- The London Scene (1931-32)
- The Years (1937)

Other writers:

- Ford (Hueffer), Ford Madox. *The Soul of London* (also available as part of *England and the English*).
- Galsworthy, John. *The Man of Property* (1906), reprinted in *The Forsyte Saga* (1922).

Week 3: Philosophy: The Mind and Aesthetics

- Mrs Dalloway (1925)
- To the Lighthouse (1927)
- The Years (1937)

This week will consider some intellectual contexts for Woolf's work, with a particular focus on the mind and perception: it will include Henri Bergson's ideas about time and the self, and Roger Fry's ideas about aesthetics.

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

- The Voyage Out (1915)
- Jacob's Room (1922)
- Orlando (1928)
- Flush (1933)

Other writers, in order of priority:

- Strachey, Lytton. *Eminent Victorians* (1918).

- Nicolson, Harold. *Some People* (1927).
- Nicolson, Harold. *The Development of English Biography* (1927)

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: Sympathy and unanimism.

- Mrs Dalloway (1925)
- The Waves (1931)
- Between the Acts (1941)

Other writers:

- Romain, 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: Militarism and Civilization.

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

Other primary texts:

- Mary S. Florence, Catherine Marshall, and C. K. Ogden, *Militarism versus Feminism* (1915). A reprint (Virago, 1987) can be found second-hand very cheaply.
- 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 2020) 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.

- Sellers, Susan, ed. *The Cambridge Companion to Virginia Woolf*, 2nd edition (2010).
- Randall, Bryony, and Jane Goldman, eds. *Virginia Woolf in Context* (2012).
- Whitworth, Michael H. *Virginia Woolf (Authors in Context)* (2005)

Modernism and Philosophy

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In 1898 W. B. Yeats announced that the artist ‘must be philosophical above everything, even about the arts.’ Modernists may not have directly followed the advice, but they often lived up to it. This course studies the reasons for this philosophical turn, while also examining an anti-philosophical strand within modernism – and arguably within modern philosophy itself. We shall consider some of the moral and epistemological debates that may have influenced modernist writers or might at least enhance our interpretation of their work. We will also consider the ways in which literature often seems to exceed or bewilder a philosophical method. The type of philosophy considered will be fairly catholic, but Hegel, Nietzsche, Heidegger and Adorno will be recurrent figures. Writers studied on the course will include Joyce, Lewis, Stein, Stevens, Woolf and Yeats.

Outline

1. Introduction

‘It is self-evident that nothing, concerning art is self-evident anymore, not its inner life, not its relation to the world, not even its right to exist.’ (Adorno). We shall consider this question in an effort to determine how it may account for modernism’s philosophical turn.

Primary Texts:

- Hegel, ‘Introduction’, *Aesthetics*, trans. T. M. Knox, 2 vols. (Oxford, 1975), vol. 1, 1-105 (focus on Section 7: ‘Historical Deduction’)
- Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (London, 1997), 1-8
- Marinetti, ‘On The Founding and Manifesto of Futurism’ (1909)
- Wyndham Lewis ‘Blast 1’ (1914) and ‘Blast 2’ (1915)
- Tristan Tzara, ‘Dada Manifesto’ (1918)

Recommended Reading:

- Roger Pippin, *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (Chicago, 2013)
 - see too *Modernism as a Philosophical Problem* (Oxford, 1991)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. Frederick G. Lawrence (Oxford, 1990)
- Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Manchester, 1984)

2. Übermensch

‘Nietzsche’s books are full of seductions and sugar-plums [. . .] and have made an Over-man of every vulgarly energetic grocer in Europe’ (Wyndham Lewis). In this class we shall consider Nietzsche’s influence on modernism and the extent to which he can be regarded as one of its early theorists or practitioners.

Primary Texts:

- Friedrich Nietzsche, *Beyond Good and Evil*, ed. Rolf-Peter Horstman and Judith Norman (Cambridge, 1992); 1-43
- Friedrich Nietzsche, *The On the Genealogy of Morality*, ed. Keith Ansell-Pearson (Oxford, 1994), Essays I & II
- Wyndham Lewis, *Tarr*, ed. Scott Klein (Oxford, 2010)
- James Joyce, *Portrait of the Artist as a Young Man*, ed. Seamus Deane (London, 1992)
- Mina Loy, ‘*Feminist Manifesto*’

Recommended Reading:

- John Burt Foster, *Heirs to Dionysus* (Princeton, 1981)
- Shane Weller, *Modernism and Nihilism* (London, 2010), chap. 2
- Scott Klein, *The Fictions of James Joyce and Wyndham Lewis: Monsters of Design and Nature* (Cambridge, 1994)
- Sam Slote, *Joyce's Nietzschean Ethics* (New York, 2013)
- Anne Fernihough, *Freewomen and Supermen: Edwardian Radicals and Literary Modernism* (Oxford, 2013)
- Jean-Michel Rabaté, *The Pathos of Distance: Affects of the Moderns* (London, 2016), chap. 3.

3. Ordinarity

'Does what is ordinary always make the impression of ordinariness?' (Wittgenstein). In this session we will explore concepts of the ordinary, the everyday, and the pre-theoretical in literature and philosophy.

Primary Texts:

- Gertrude Stein, 'Tender Buttons'
- William Carlos Williams, 'This is Just to Say', 'The Red Wheelbarrow'
- Wallace Stevens, 'Of the Surface of Things', 'An Ordinary Evening in New Haven'
- Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (Oxford, 1978) 163-169; 381-423
- Ludwig Wittgenstein, *Philosophical Investigations*, 3rd ed. (Oxford, 2001), investigation no. 97-137

Recommended Texts:

- Toril Moi, *Revolution of the Ordinary* (Chicago, 2017)
- Liesl Olson, *Modernism and the Ordinary* (Oxford, 2009)
- Bryony Randall, *Modernism, Daily Time, and Everyday Life* (Cambridge: 2011)
- Lorraine Sim, *The Patterns of Ordinary Experience* (Ashgate, 2010)

4. The Grammar of Doubt

'No, no, nothing is proved, nothing is known' (Woolf – 'The Mark on the Wall'). In this session we shall examine to what extent Woolf can be regarded as a sceptic about knowledge, while also considering the broader role of doubt in her work.

Primary Texts:

- Virginia Woolf, 'The Mark on the Wall,' *To the Lighthouse, The Waves*
- Ludwig Wittgenstein, *On Certainty*, ed. G. E. M. Anscombe and G. H. von Wright (London, 2001)
- Bertrand Russell, 'Introduction: On the Value of Scepticism,' *Sceptical Essays* (London, 1928, repr. 2004)

Recommended Texts:

- Ann Banfield, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (Cambridge, 2008)
- Megan Quigley, *Modernist Fiction and Vagueness: Philosophy, Form and Language* (Cambridge, 2015), chap. 2

5. Subjectivity and Art

'Talk to me of originality and I will turn on you with rage' (Yeats). In this session we shall consider how Yeats's ideas about subjectivity influence his theory and practice of art.

Primary Texts:

- Yeats, *The Tower* (Collection), 'Blood and the Moon', 'Byzantium', 'The Statues'. Friedrich Nietzsche *On the Genealogy of Morality*
- Martin Heidegger, 'The Origin of the Work of Art,' and 'Letter on Humanism,' *Basic Writings* (London, 2010)

Recommended Texts:

- Otto Bohlmann, *Yeats and Nietzsche*, (New York, 1982)
- Julian Young, *Heidegger's Philosophy of Art* (Cambridge, 2001)
- H. L. Dreyfus, 'Heidegger's Ontology of Art,'" in H. L. Dreyfus and M. A. Wrathall (eds.), *A Companion to Heidegger* (Oxford, 2005)

6. Negativity

'All contemplation can do is no more than patiently trace the ambiguity of melancholy in ever new configurations' (Adorno). This week we will focus on Adorno, considering to what extent he articulates a coherent or satisfying philosophy of modernism.

Primary Texts:

- Adorno and Horkheimer, *Dialectic of the Enlightenment*, trans. John Cumming (London, 1973), chap. 1
- *Minima Moralia: Reflections on a Damaged Life*, trans. J. E. N. Jephcott (London: 2005)
- Adorno, 'Trying to Understand *Endgame*', *New German Critique*, 26 (1982): 119-150

Recommended Texts:

- Jürgen Habermas, *The Philosophical Discourse of Modernity*, chap. 5
- Raymond Geuss, *Outside Ethics* (Princeton, 2005), chap. 10
- Geuss, 'Suffering and Knowledge in Adorno,' *Constellations*, 12.1 (2005), 3-20

Some General Reading

- Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Athlone, 1997)
- Ann Banfield, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (Cambridge, 2008)
- Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Manchester, 1984)
- Arthur Danto, *The Philosophical Disenfranchisement of Art* (New York, 1986)
- Richard Eldridge (ed.), *The Oxford Handbook of Literature and Philosophy* (Oxford, 2009)
- Ana Falcato and Antonio Cardiello, *Philosophy in the Condition of Modernism* (London, 2018)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. Frederick G. Lawrence (Oxford, 1990)
- Garry Hagberg and Walter Jost (eds.), *A Companion to the Philosophy of Literature* (Oxford, 2015)
- Henri Lefebvre, *Critique of Everyday Life. Vol. 3: From Modernity to Modernism* (London, 2008).
- Anat Matar, *Modernism and the Language of Philosophy* (London, 2006).
- Alexander Nehamas, *Only a Promise of Happiness: The Place of Beauty in the World* (Princeton, 2007)
- Martha Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (Oxford, 1992)
- Peter Osborne, 'Modernism and Philosophy' in *The Oxford Handbook of Modernisms* (Oxford: Oxford University Press, 2012).
- Roger Pippin, *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (Chicago, 2013)
- Roger Pippin, *Modernism as a Philosophical Problem* (Oxford, 1991)
- Megan Quigley, *Modernist Fiction and Vagueness: Philosophy, Form and Language* (Cambridge, 2015)

- Jean-Michel Rabaté, *The Pathos of Distance: Affects of the Moderns* (London, 2016)
- Philip Weinstein, *Unknowing: The Work of Modernist Fiction* (Ithaca: Cornell University Press, 2005).
- Shane Weller, *Modernism and Nihilism* (London, 2010)

Sea Voyages, Literature and Modernity

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Overview

What happens to the most ancient of themes, going back to the *Odyssey* and 'The Seafarer', in the age of technological modernity and imperial expansion? The maiden transatlantic voyage of the *Great Western* in 1837 is often said to mark the beginning of the end of a whole way of feeling and writing about the sea, as we move from a world held together by wooden hulls, wind-power and enterprise to steam-ships and a global maritime empire. How does literature register these changes? Two broad questions will guide us through this course: can a close engagement with maritime literature, alongside archival, historical and visual material, enable us to recover the experiential and emotional world of sea-voyages? Second, how does a view from the deck, rather than from land, alter our understanding of some of the most fraught issues within modernist writing – from processes of perception and consciousness to empire, race and sexuality – as well as the workings of literary form?

The course starts at the close of the nineteenth century, with the shift from sail to steam. Instead of maritime fiction coming to an end, as is often thought, we will investigate how writers such as Conrad, Melville, Woolf and Hanley creatively represent this shift through the worlds of merchant marine, navy, cargo and passenger ships, as the voyage narrative undergoes a radical transformation. What distinguishes their sea-worlds is a new kind of sensuous aesthetics where the processes of perception are shaped by complex political, epistemological and formal questions, ranging from those about the social conditions of modernity to doubt and serendipity to meditations on the very nature of representation. In the first four weeks, we will explore how these writers at once inherit and transform the 'poetics' of the sea-voyage: the synaesthesia of seafaring evolves into a complex phenomenology as the most contentious issues of the twentieth century – race, imperialism, labour, sexuality - are sifted across what Freud called the 'grey of theory' to the 'green of experience'. In the final two seminars, we will examine how two contemporary writers, the British-Guyanese writer Fred D'Aguiar and the Indian novelist Amitav Ghosh, in turn, engage with some of these issues and works as they delve into colonial histories, from slave transportation to opium trade; and as they recreate the minutiae of past voyages, they present us with the antimatter of modernism - 19th-century realism.

Victorian, American, modernist and postcolonial studies: ship narratives move across these fields. While we will engage with the metaphoric dimensions of the ship, from Foucault's 'heterotopia par excellence' to Gilroy's image of 'ships in motion' as well as the 'maritime turn' in humanities, the focus in the seminars will be on the voyages themselves. Our ships accommodate a disparate crowd: lascars, stowaways, doubles, imperialists, rajas, syphilitic boys, hapless slaves, colonial intellectuals, blond sailor-gods, and the 'international bastards' that empire breeds. While we will mainly examine Anglophone novels, in conjunction with historical and theoretical material, we will also refer to poetry and short stories, as well as to images, songs, archival recordings, and films. You may choose to undertake further research in maritime museums, in London, Liverpool and elsewhere, and delve into the flotsam and jetsam of archival debris – log-books, diagrams, diaries, memoirs, artefacts – to enrich your understanding.

Please find below a preliminary reading list and course programme; a fuller programme, with additional details and bibliography for each seminar, will follow. Handouts, links to, and/or PDFs of the secondary reading will be provided in advance of the class. There may be some small changes to the critical materials listed. You are strongly encouraged to read the primary texts and the couple of critical works, listed under Essential Readings, before you come to the first seminar.

Seminar 1 Introduction - Modernity, Perception and Strangeness

Primary Texts:

- Joseph Conrad, 'The Secret Sharer' (1910) and 'The Nigger of the "Narcissus"' [a title that is problematic and distressing, a point we will address] (1897); Extracts from *The Mirror of the Sea* (1906).

Criticism:

- Conrad, 'Preface to "Narcissus" and selection of letters
- Margaret Cohen, 'Chronotope of the Sea' in Franco Moretti ed. *The Novel*
- extract from Cesarino, *Modernity at Sea*.

[Please use the Norton Critical Edition for the *Narcissus*. Read as much of the background material as you can, particularly the essays by Ian Watt on the Preface and by Gerald Morgan on Conrad's connection with the actual ship. We shall also touch upon the issue of race and Conrad: following Achebe's landmark essay, see Cedric Watts, 'A Bloody Racist': About Achebe's View of Conrad', *The Yearbook of English Studies*, Vol. 13, (1983), Miriam Marcus, 'Writing, Race, And Illness In "The Nigger Of The "Narcissus"', *The Conradian*, Vol. 23, No. 1 (Spring 1998), and Peter Macdonald, *British Literary Culture and Publishing Practice, 1880–1914* (1997)].

Seminar 2 Articulate Flesh: Desire, Violence and Sacrifice

Primary Texts:

- Herman Melville, *Billy Budd*; extracts from the libretto by E.M. Forster and Eric Crozier
- Forster, 'The Other Boat'
- Viewings of the opera *Billy Budd* (Benjamin Britten) and of clips from Fassbinder, *Querelle* (1982) and Claire Dennis, *Beau Travail* (1999) will be organised at All Souls

Criticism:

- Foucault, 'Of Other Spaces: Utopias and Heterotopias'
- Barbara Johnson, 'Melville's Fist': The Execution of Billy Budd', *Studies in Romanticism*, Vol. 18, No. 4, (Winter, 1979), pp. 567-599
- extracts from Eve Kosofsky Sedwick, *Epistemology of the Closet*

Seminar 3 'Shrinking Island'?: Empire, Exhilaration, Critique

Primary Texts:

- Virginia Woolf, *The Voyage Out*
- extracts from Robert Louis Stevenson, *The Amateur Emigrant* and Alfred Stieglitz, *The Steerage* (photograph)
- selections from the writings of Solomon Plaatje and Rabindranath Tagore on their voyages to Europe

Criticism:

- extracts from Leonard Woolf, *Empire and Commerce in Africa*, Edward Said, *Culture and Imperialism* and Jane Marcus, *Hearts of Darkness*.

Seminar 4 Death Ships: Labour, Avant-Garde Realism and Interwar Maritime Fiction

Primary Texts:

- James Hanley, *Boy*; extracts from B. Traven, *The Death Ship: The Story of an American Sailor* (1934)

Criticism:

- Anthony Burgess, 'Introduction' to the Oneworld edition of *Boy*
- Harris Feinsod, 'Death Ships: The Cruel Transformation of Interwar Maritime Fiction', *Modernism/Modernity*, August 2018, Vol. 3:3

Seminar 5 – ‘The Sea is History’: Reimagining Slave Transport

Primary Texts:

- Fred D'Aguiar, *Feeding the Ghosts*
- extracts from *The Interesting Narrative of the Life of Olaudah Equiano* (1789)
- NourbeSe Philip, *Zong!*
- Turner, ‘The Slave Ship’

Criticism:

- Anita Rupprecht, ‘A Limited Sort of Property: History, Memory and the Slave Ship *Zong*’. *Slavery & Abolition*, 29 (2): 265–277
- Joan Dayan, ‘Paul Gilroy’s Slaves, Ships and Routes: The Middle Passage as Metaphor’, *Research in African Literatures*, Vol. 27, No. 4 (Winter, 1996), pp. 7-14
- [You may also want to read James Walvin, *The Zong: A Massacre, the Law and the End of Slavery* (2011)]

Seminar 6 ‘English Vinglish’: Afloat on Opium

Primary Text

- Amitav Ghosh, *Sea of Poppies*
- selection of archival material from the National Maritime Museum
- audio-recordings of lascars from the Humboldt Sound Archives.

Criticism:

- Extracts from Rozina Visram, *Ayahs, Lascars and Princes: Indians in Britain, 1700–1947* and Hobson-Jobson
- ‘Actually Existing Cosmopolitanism’ and ‘Mixed Feelings’ from *Cosmopolitics: Thinking and Feeling Beyond the Nation*.

Essential Reading*Primary Texts* (in order of the programme):

- Joseph Conrad, *The Nigger of the ‘Narcissus’* ed. Robert Kimbrough (Norton Critical Edition, 1979)
 - *The Secret Sharer and Other Stories* ed. John Peters (Norton Critical Edition, 2015)
 - *The Mirror of the Sea* (1906) (any edition)
- Herman Melville, *Billy Budd in Melville’s Short Novels* ed. Dan McCall (Norton Critical Edition, 2002)
 - *Benito Cereno* (in the above edition)
 - *Moby Dick* (any edition)
- Virginia Woolf, *The Voyage Out* ed. Jane Wheare (Penguin, 1992)
 - *To the Lighthouse* (any edition)
- James Hanley, *The Boy*, with an introduction by William Burroughs (Oneworld Classics, 2007)
- Bruno (?) Traven, *The Death Ship* (1934, Trans.) (any edition)
- Fred D'Aguiar, *Feeding the Ghosts* (Granta, 2014)
- Setaey Adamu Boateng and M. NourbeSe Philip, *Zong!* (2011)
- *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. ... Olaudah Equiano, or Gustavus Vassa* (1789) (<https://www.gutenberg.org/files/15399/15399-h/15399-h.htm>)
- Amitav Ghosh, *Sea of Poppies* (John Murray, 2009)
- Amitav Ghosh, *The River of Smoke* (2012) and *Flood of Fire* (2016) [Optional but strongly recommended]

- Robert Louis Stevenson, *The Amateur Emigrant* (1895) (any edition) [Optional but strongly recommended]
- Tony Tanner (ed.), *The Oxford Book of Sea Stories* (1994) [Optional but strongly recommended]
- Jonathan Raban (ed.), *The Oxford Book of the Sea* (1993)

Criticism

- John Mack, *The Sea: A Cultural History* (2011), particularly Chapter 2 ('Concepts of the Seas'), Chapter 3 ('Navigation and the Arts of Performance') and Chapter 4 ('Ships as Societies')
- Margaret Cohen, *The Novel and the Sea* (2013), especially the Introduction ('Seafaring Odysseus'), Chapter 4 Sea Fiction in the Nineteenth Century: Patriots, Pirates and Supermen') and Chapter 5 ('Sea Fiction Beyond the Seas')

Further Reading (to be supplemented with primary texts as well as works on individual authors nearer the time)

- Aldersey-Williams, Hugh, *Tide: The Science and Lore of the Greatest Force on Earth* (2017)
- Bakhtin, M.M., 'The Forms of Time and Chronotopes in the Novel' in *Narrative Dynamics* ed. Brian Richardson (2002)
- Balachandran, Gopalan, *Globalizing Labour? Indian Seafarers and World Shipping, c. 1870–1945* (2012)
- Bolster, W. Jeffrey, *Black Jacks: African American Seamen in the Age of Sail* (1997)
- Boehmer, Elleke, *Indian Arrivals 1870-1915: Networks of British Empire* (2015)
- Bristowe, Joseph, *Empire Boys: Adventures in a Man's World* (1991)
- Carson, Rachel, *The Sea Around Us* (1951)
- Casarino, Cesare, *Modernity at Sea. Melville, Marx, Conrad in Crisis* (2002)
- Costello, Ray, *Black Salt: Seafarers of African Descent on British Ships* (2012)
- Danius, Sara, *The Senses of Modernism* (2002)
- Das, Nandini and Tim Youngs (ed.), *The Cambridge History of Travel Writing* (2019)
- Edwards, Philip, *The Story of the Voyage: Sea-narratives in Eighteenth-century England* (2008)
- Fouke, Robert, *The Sea Voyage Narrative* (1997)
- Fordham, John, *James Hanley: Modernism and the Working Class* (2002)
- Franco, Jean, *Cruel Modernity* (2013)
- Gillis, J.R., *The human Shore: Seacoasts in History* (2012)
- Gilroy, Paul, *The Black Atlantic: Modernity and Double Consciousness* (1993)
- Hoare Philip, *The Sea Inside* (2013)
- Jasanoff, Maya R., *The Dawn Watch: Joseph Conrad in a Global World* (2017)
- Macdonald, Peter, *British Literary Culture and Publishing Practice, 1880–1914* (1997)
- Marcus, Jane, *Hearts of Darkness: White Women Write Race* (2004)
- Klein, Bernhard (ed.), *Fictions of the Sea: Critical Perspectives on the Ocean in British Literature and Culture* (2002)
- Lamb, Jonathan, *Preserving the Self in South Seas, 1680-1840* (2011)
- Levenson, Michael (ed.), *The Cambridge Companion to Modernism* (2011)
- Lukacs, George, *The Theory of the Novel: A Historico-philosophical Essay on the Forms of Great Epic Literature* (1962)
- Mathieson, Charlotte, *Sea Narratives: Cultural Responses to the Sea, 1600–Present* (2016)
- Matz Jesse, *Literary Impressionism and Modernist Aesthetics* (2001)
- Mentz, Steve, Martha Elena Rojas (ed.), *The Sea and Nineteenth-Century Anglophone Literary Culture* (2016)
- McClintock, Anne, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (1995)

- Miles Taylor ed. *The Victorian Empire and Britain's Maritime World, 1837-1901* (2013).
- Miller, P.N., *The Sea: Thalassography and Historiography* (2013)
- Nicholls, Peter and Laura Marcus (ed.), *The Cambridge History of Twentieth-century Literature* (2012)
- Peck, John, *Maritime Fiction: Sailors and the Sea in British and American Novels, 1719-1917* (2001)
- Riding C and Johns, R., *Turner and the Sea* (2013)
- Said, Edward, *Culture and Imperialism* (1994)
- Sedgwick, Eve Kosofsky *Epistemology of the Closet* (1990)
- Sekula, Allan, *Fish Story* (1995)
- Stanley, Jo, and Paul Baker, *Hello Sailor! The hidden history of gay life at sea: Gay Life for Seamen* Paperback (2003)
- Thomas, Nicholas *In Oceania: Visions, Artefacts, Histories* (1997)
- Walvin, James, *The Zong: A Massacre, the Law and the End of Slavery* (2011)
- Watt, Ian, *The Rise of the Novel* (2000 [1957])
- Watt, Ian, *Conrad in the Nineteenth Century* (1979)

Prison Writing & The Literary World

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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

- Samuel Beckett, *Catastrophe* (1982)
- Alan Sillitoe, *The Loneliness of the Long Distance Runner* (1959)
- Anthony Burgess, *A Clockwork Orange* (1962)
- 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)
- Nawal el Saadawi, *Memoir from the Women's Prison* (1983, trans. 1984)
- Ngugi wa Thiongo, *Detained* (1981)

Week 3 Race and Incarceration

- Malcolm X, *The Autobiography of Malcolm X* (1965)

- Assata Shakur, *Autobiography* (1988)
- Reginald Dwayne Betts, *A Question of Freedom: A Memoir of Learning, Survival, and Coming of Age in Prison* (2009)
- Colson Whitehead, *The Nickel Boys* (2019)

Week 4 Apartheid South Africa

- Ruth First, *117 Days* (1965)
- Neville Alexander, *Robben Island Prison Dossier 1964-1974* (1994)
- Breyten Breytenbach, *True Confessions of an Albino Terrorist* (1984)
- Athol Fugard, *The Island* (1974)

Week 5 Detention in the Era of the War on Terror

- Mohamedou Ould Slahi, *Guantanamo Diary* (2015) See also: <http://guantanamo-diary.com/>
- Behrouz Boochani, *No Friend But the Mountains: The True Story of an Illegally Imprisoned Refugee* (2019)
- Pawel Pawlikowski (Dir), *Last Resort* (2000)

Week 6 Prison Writing and Institutions

- Paula Meehan, *Cell* (2000)
- Erwin James, *A Life Inside* (2003)
- *Peter Benenson, ed. *Persecution 1961* (1961)
- *Siobhan Dowd, ed. *This Prison Where I Live: PEN Anthology of Imprisoned Writers*
- **The PEN Handbook for Writers in Prison*
-

*Extracts from Benenson, Dowd, the PEN Handbook and other materials will be circulated.

Background reading:

- Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colourblindness*. New York: The New Press, 2012.
- Michel Foucault, *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage, 1995.
- Barbara Harlow, *Barred: Women, Writing, and Political Detention*. Hanover and London: Wesleyan University Press, 1992.
- Graeme Harper, ed. *Colonial and Postcolonial Incarceration*. London: Continuum, 2001.
- David Lloyd, *Irish Culture and Colonial Modernity 1800-2000: The Transformation of Oral Space*. Cambridge: Cambridge University Press, 2011.
- Brenna Munro, *South Africa and the Dream of Love to Come: Queer Sexuality and the Struggle for Freedom*. Minneapolis: University of Minnesota Press, 2012.
- Daniel Roux, 'Writing the Prison.' In *Cambridge History of South African Literature*, edited by Attwell and Attridge. Cambridge: Cambridge University Press, 2012, 545-563.
- Caleb Smith, *The Prison and the American Imagination*. New Haven: Yale University Press, 2009.
- Jonny Steinberg, *The Number* (2004)

Literatures of Empire and Nation 1880-1935

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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. 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

- JM Coetzee, 'Farm Novel and "Plaasroman" in South Africa', *English in Africa*, 13, 2 (1986), pp. 1-19
- Anne McClintock, 'Introduction' in *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (1995)
- Jed Esty, 'The Story of an African Farm and the Ghost of Goethe', *Victorian Studies*, 49, 3 (2007), pp. 407-430

Additional Reading

- Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (2012)
- Edward W. Said, *Culture and Imperialism* (1993)

Week 2 - The View from the Beach

Primary Reading

- R. L. Stevenson, *South Sea Tales* (1891, 1892), especially 'The Beach of Falesa'
- Katherine Mansfield, *Collected Short Stories*, including: 'Prelude', 'At the Bay', 'The Garden Party', ie. her longer short fiction

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*

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:

- Stephen D. Arata, 'The Occidental Tourist: "Dracula" and the Anxiety of Reverse Colonization', *Victorian Studies* 33.4 (1990), 621-45
- Patrick Brantlinger, *The Rule of Darkness* (1989) (chapter 8: Imperial Gothic)
- Christine Ferguson, *Language, Science and Popular Fiction in the Victorian Fin-de-Siècle: The Brutal Tongue* (2006) (Introduction and Chapter 4)
- Joseph McLaughlin, *Writing the Urban Jungle* (2000) (chapters 1-3 on Doyle)
- Andrew Smith and William Hughes (eds), *Empire and the Gothic* (2003)
- Tim Youngs, *Beastly Journeys: Travel and Transformation at the fin de siècle* (2013)

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*

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:

- Chinua Achebe, 'An Image of Africa', *Norton Anthology* 7th edn
- Robert Fraser, *Victorian Quest Romance*
- Christopher GoGwilt, *The Passage of Literature: Genealogies of Modernism in Conrad etc.*
- Benita Parry, *Conrad and Imperialism*
- Charlie Wesley, 'Inscriptions of Resistance in Joseph Conrad's *Heart of Darkness*', *Journal of Modern Literature* 38.3 (2015), 20-37

Week 6 - National stirrings

Primary Reading

- Claude McKay, *Banjo* (1929)
- Mulk Raj Anand, *Untouchable* (1935)
- Toru Dutt, 'The Lotus' (1870s)

Critical Reading

Read a selection from

- Benedict Anderson, *Imagined Communities* (1991)
- Elleke Boehmer, 'The Stirrings of New Nationalism' in *Colonial and Postcolonial Literature*
- ——— *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
- Amílcar Cabral, 'National Liberation and Culture', in *Colonial Discourse and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Chrisman eds.
- Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?*
- Frantz Fanon, 'On National Culture', in *Colonial Discourse and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Chrisman eds.

Selected further reading:

- Amar Achariou, *Rethinking Postcolonialism* (2008)
- Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (1999)
- *Elleke Boehmer (ed.), *Empire Writing* (1998)
- --- *Colonial and Postcolonial Literature: Migrant Metaphors* (1995/2005)
- *--- *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
- Boehmer and Steven Matthews, 'Modernism and Colonialism', *The Cambridge Companion to Modernism*, ed. Michael Levenson (2011)
- Deepika Bahri, *Native Intelligence*, 2003
- *Howard J. Booth and Nigel Rigby (eds), *Modernism and Empire: Writing and British Coloniality, 1890-1940* (2000)
- Patrick Brantlinger, *The Rule of Darkness: British Literature and Imperialism, 1830-1914* (1988)
- David Huddart, *Postcolonial Theory and Autobiography* (2008)
- Amit Chaudhuri, *D.H. Lawrence and 'Difference'* (2003)
- Peter Childs, *Modernism and the Post-Colonial* (2007)
- Laura Chrisman, *Postcolonial Contraventions: Cultural Readings of Race, Imperialism and Transnationalism* (2003)
- *--- *Re-reading the Imperial Romance* (2000)
- W. E. B. Du Bois, *The Souls of Black Folk* (1903/2003)
- *Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (2012)
- Ben Etherington, *Literary Primitivism* (2017)
- Frantz Fanon, *Black Skin, White Masks*, trans. Charles Lam Markmann (1986)
- Declan Kiberd, *Inventing Ireland* (1995)
- Henry Louis Gates (ed.), 'Race', *Writing and Difference* (1986)
- Simon Gikandi, *Maps of Englishness* (1996)
- 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)
- Chandra Talpade Mohanty, *Social Postmodernism: Beyond Identity Politics*, ed. Linda Nicholson (1995)
- Ashis Nandy, *The Intimate Enemy* (1983)
- Benita Parry, *Postcolonial Studies: A Materialist Critique* (2004)

- *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)
- Gayatri Spivak, "Three Women's Texts and a Critique of Imperialism," *Critical Inquiry* 12:1 (1985): 243-61
- --, *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)
- Robert Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* (1995)
- --- *The Idea of English Ethnicity* (2008)

American Fiction Now

Dr Michael Kalisch – michael.kalisch@ell.ox.ac.uk

In this course, we will contextualise 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, or the Middle East – we will consider how contemporary fiction contests the boundaries of the nation’s literature. We will focus on how the contemporary novel engages with history, from recent events such as the 2008 financial crisis, to the long legacy of slavery. Secondary reading will bring to the fore a range of key critical debates in contemporary American studies, including theories of affect, critique, and temporality.

1) Beginning with Postmodernism

- Jonathan Franzen, *The Corrections* (2001)
- Jennifer Egan, *A Visit from the Goon Squad* (2010)

2) Voices

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

3) Arriving

- Dinaw Mengestu, *How to Read the Air* (2010)
- Chimamanda Ngozi Adichie, *Americanah* (2013)

4) Boomers

- Dana Spiotta, *Eat the Document* (2006)
- Ben Lerner, *The Topeka School* (2019)

5) Homeland

- Nicole Krauss, *Forest Dark* (2017)
- Michael Chabon, *Moonglow* (2016)

6) Short Cuts

- Lydia Davis, *Can’t and Won’t* (2014)
- Diane Williams, *Fine, Fine, Fine, Fine* (2016)

Wider Reading

- Lauren Berlant, *Cruel Optimism* (2011)
- Kasia Boddy, *The American Short Story Since 1950* (2010)
- Peter Boxall, *Twenty-First-Century Fiction: A Critical Introduction* (2013)
- Nicholas Dames, “The Theory Generation”, *n+1* (October 2012)
- Andrew Hoberek, “Introduction: After Postmodernism”, *Twentieth Century Literature*, 53:3 (Fall 2007)
- Amy Hungerford, *Making Literature Now* (Stanford: Stanford UP, 2016)
- Theodore Martin, *Contemporary Drift: Genre, Historicism, and the Problem of the Present* (2017)
- Rachel Greenwald Smith (ed.), *American Literature in Transition, 2000–2010* (2017)

Modern Irish-American Writing and the Transatlantic

Dr Tara Stubbs – tara.stubbs@ell.ox.ac.uk

This course uses Irish-American Writing as a springboard to interrogate wider questions about hyphenated cultures, transatlantic literature and theories of criticism and reading. In so doing, it will discuss a range of texts (poetry, prose and drama) from c.1900 to the present day alongside provocative and pertinent critical arguments. It will also scrutinise the value of considering literature and theory from the perspective of nationality and trans-nationality.

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'?

- Brian Caraher and Robert Mahony, eds., *Ireland and Transatlantic Poetics: Essays in Honor of Denis Donoghue* (New Jersey: Rosemont, 2007). Preface: 'Speaking of Donoghue: A Preface for Transatlantic Poetics', Brian Caraher, pp.9-19. [Photocopy/ PDF](#).
- Charles Fanning, ed., *New Perspectives on the Irish Diaspora* (Carbondale and Edwardsville: Southern Illinois University Press), 2000. [Selections; photocopy/ PDF](#).
- Ellen McWilliams and Bronwen Walter, 'Introduction: New perspectives on women and the Irish diaspora', *Irish Studies Review* 21.1 (2013), pp.1-5. [Online access through SOLO](#).
- Tara Stubbs, "'Beyond the lines of poetry": Ethnic Traditions and Imaginative Interventions in Irish-American Poetics', *Oxford Handbooks Online* (OUP, February 2017): <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935338.001.0001/oxfordhb-9780199935338-e-151>

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
- Lorna Goodison, 'Country, Sligoville', from *Turn Thanks: Poems* (Champaign, Illinois: University of Illinois Press, 1999).
- 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*
- Daniel Tobin, *Awake in America: On Irish American Poetry* (Notre Dame, Indiana: University Notre Dame Press, 2011). Preface; and essay, 'The Westwardness of Everything: Irishness in the Poetry of Wallace Stevens', pp.87-112. [Photocopy/ PDF](#).
- --, 'Irish American Poetry and the Question of Tradition', *New Hibernia Review* Vol.3(4), (Winter 1999): 143-154. [Online access through SOLO](#).

Week 4: America Looks to Ireland

- John Berryman, 'One Answer to a Question: Changes' (1965), reprinted in *The Freedom of the Poet* (New York: Farrar, Straus and Giroux, 1976), p.323.

- Elizabeth Bishop, 'Efforts of affection: a memoir of Marianne Moore' (c.1969), *Bishop: Poems, Prose, and Letters* (New York: Library of America, 2008), pp.471–499.
- Rebecca Palen, "Real Journeys of the Imagination: Carson McCullers and Ireland." *IJAS online*, issue 3: <http://ijas.iaas.ie/?issue=issue-3>.
- John Steinbeck, 'I go back to Ireland', first published in *Collier's*, 31 January 1953, reprinted in *Of Men and their Making: The Selected Non-fiction of John Steinbeck*, ed. Susan Shillingshaw and Jackson J. Benson (London: Allen Lane/Penguin, 2002), pp.262–269.
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Week 5: Ireland Looks to America

- Allen, Michael, 'The parish and the dream: Heaney and America, 1969–1987', *The Southern Review*, 31.3 (summer 1995): 726–38. [Online access through SOLO](#).
- Fran Brearton and Eamonn Hughes, eds., *Last Before America: Irish and American Writing* (Belfast: Blackstaff, 2001). Introduction. [Photocopy/ PDF](#).
- Elmer Kennedy-Andrews, *Northern Irish Poetry: The American Connection* (Basingstoke: Palgrave Macmillan, 2014). Chapter 1: 'Transnational Poetics', pp.1-26. [Photocopy/ PDF](#).
- Edna Longley, 'Irish Bards and American Audiences', *Poetry and Posterity* (Newcastle upon Tyne: Bloodaxe, 2000), pp.235–258. [Photocopy/ PDF](#).

Week 6: Race

- Noel Ignatiev, *How the Irish Became White* (New York and London: Routledge, 1995). Selections from Introduction and Chapter 1. [Photocopy/ PDF](#).
- James Weldon Johnson, ed., *The Book of American Negro Poetry* (New York: Hartcourt, Brace & Co., 1922). Preface: [available freely online and through Gutenberg online library](#).
- Sinéad Moynihan, *Other People's Diasporas: Negotiating Race in Contemporary Irish and Irish-American Culture* (Syracuse NY: Syracuse University Press, 2013). Introduction. [Whole book available online through SOLO](#).
- Daniel G. Williams, 'Introduction: Celticism and the Black Atlantic', *Comparative American Studies*, 8.2 (June 2010): 81–87. [Online access through SOLO](#).

Further Reading

1) Primary Texts

- John Berryman, *The Dream Songs* (New York: Farrar, Straus and Giroux, 1969).
- Greg Delanty, *Collected Poems, 1986–2006* (Manchester: Carcanet, 2006).
- Derek Mahon, *The Hudson Letter* (Oldcastle: Gallery Books, 1995).
- Cormac McCarthy, *No Country for Old Men* (London: Vintage, 2006).
- Paul Muldoon, *The Prince of the Quotidian* (Oldcastle: Gallery Press, 1994).
- Joseph O'Connor, *Star of the Sea* (London: Secker, 2004).
- Sharon Olds, 'Easter, 1960', *The New Yorker* 12.3 (February 2007): 158; reprinted in Olds, *One Secret Thing* (London: Jonathan Cape, 2009).
- Eugene O'Neill, *Complete Plays 1932–1943* (New York: Library of America, 1988).

2) Secondary Texts

- Peter Brazeau, 'The Irish connection: Wallace Stevens and Thomas McGreevy', *The Southern Review*, 17.3 (summer 1981), 533–541.
- Rachel Buxton, *Robert Frost and Northern Irish Poetry* (Oxford: OUP, 2004).
- James P. Byrne, Philip Coleman, and Jason King, eds., *Ireland and the Americas: Culture, Politics, and History*. Santa Barbara: ABC-Clio, 2008.
- Daniel Casey and Robert E. Rhodes, eds., *Irish-American Fiction: Essays in Criticism* (New York: AMS Press, 1979).
- Philip Coleman, "'The politics of praise": John Berryman's engagement with W. B. Yeats', *Études Irlandaises*, 28.2 (automne 2003): 11–27.
- Wai Chee Dimock, *Through Other Continents: American Literature Across Deep Time* (Princeton and Oxford: Princeton University Press, 2006).
- Ron Ebest, *Private Histories: The Writing of Irish-Americans, 1900–1935* (Notre Dame: The University of Notre Dame Press, 2005)
- Sally Barr Ebest, *The Banshees: A Literary History of Irish American Women Writers* (Syracuse: Syracuse UP, 2013)
- Bart Eeckhart and Edward Ragg, eds., *Wallace Stevens Across the Atlantic* (Basingstoke: Palgrave Macmillan, 2008).
- Charles Fanning, *Private Histories: The Writing of Irish Americans, 1900–1935* (Notre Dame, Indiana: University of Notre Dame Press), 2005.
- --, *The Irish Voice in America: Irish-American Fiction from the 1760s to the 1980s* (Lexington, Kentucky: University Press of Kentucky, 1990).
- Paul Giles, *American Catholic Arts and Fictions: Culture, Ideology, Aesthetics* (Cambridge: Cambridge University Press, 1992).
- --, 'From decadent aesthetics to political fetishism: the "oracle effect" of Robert Frost's poetry', *American Literary History*, 12.4 (winter 2000): 713–744.
- --, *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary* (Durham: Duke University Press, 2002).
- Green, Fiona, "'Your trouble is their trouble": Marianne Moore, Maria Edgeworth and Ireland', *Symbiosis: A Journal of Anglo-American Literary Relations*, 1.2 (October 1997): 173–85.
- John Harrington, *The Irish Play on the New York Stage, 1874–1966* (Lexington, Kentucky: University Press of Kentucky, 1997).
- Matthew Frye Jacobson, *Whiteness of a Different Colour: European Immigrants and the Alchemy of Race* (Cambridge, Massachusetts and London: Harvard University Press, 1998).
- Maria Johnston, "'This endless land": Louis MacNeice and the USA', *Irish University Review*, 38.2 (autumn/winter 2008): 243–262.
- Tracy Mishkin, *The Harlem and Irish Renaissances: Language, Identity and Representation* (Gainesville, Florida: University Press of Florida, 1998).
- Diane Negra, ed., *The Irish in Us: Irishness, Performativity, and Popular Culture* (Durham and London: Duke University Press, 2006).
- Laura O'Connor, *Haunted English – the Celtic Fringe, the British Empire, and De-Anglicization* (Baltimore: John Hopkins University Press, 2006).
- --, 'Flamboyant reticence: an Irish incognita', in Linda Leavell, Cristanne Miller, and Robin G. Schulze, eds., *Critics and Poets on Marianne Moore: 'A Right Good Salvo of Barks'* (Lewisburg: Bucknell University Press, 2005), pp.165–183.
- Fintan O'Toole, *Ex-Isle of Erin: Images of a Global Ireland* (Dublin: New Ireland Books, 1997).
- Jahan Ramazani, *A Transnational Poetics* (Chicago: University of Chicago Press, 2009)
- Edward L. Shaughnessy, *Down the Nights and Down the Days: Eugene O'Neill's Catholic Sensibility* (Notre Dame, Indiana: University of Notre Dame Press, 2000).
- -- ed., *Eugene O'Neill in Ireland: The Critical Reception* (Greenwood Press, 1998).

- Tara Stubbs, *American Literature and Irish Culture, 1910–1955: the politics of enchantment* (Manchester: MUP, 2013; paperback 2017).
- -- and Doug Haynes, eds., *Navigating the Transnational in Modern American Literature and Culture* (New York and London: Routledge, 2017).
- Daniel Tobin, 'Irish-American poetry and the question of tradition', *New Hibernia Review*, 3.4 (winter 1999): 143–154.
- Eamonn Wall, *From the Sin-é Café to the Black Hills: Notes on the New Irish* (Madison, Wisconsin and London: University of Wisconsin Press, 1999).
- Patrick Ward, *Exile, Emigration and Irish Writing* (Dublin and Portland, Oregon: Irish Academic Press, 2002).

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!)

- Thomas Brown, *Irish-American Nationalism 1870–1890* (Philadelphia: Lippincott, 1966).
- Charles Callan, *America and the Fight for Irish Freedom, 1866–1922* (New York: Devon Adair, 1957).*
- F.M. Carroll, *American Opinion and the Irish Question 1910–1923* (Dublin and New York: Gill and Macmillan and St. Martin's Press, 1978).
- Dennis Clark, *Irish Blood: Northern Ireland and the American Conscience* (New York: Kennikat, 1977).*
- T. Ryle Dwyer, *Irish Neutrality and the USA* (Dublin: Gill and Macmillan, 1977).*
- Maldwyn A. Jones, 'The Scotch-Irish of British America', in Bernard Bailyn and Philip D. Morgan, eds., *Strangers within the Realm: Cultural Margins of the First British Empire* (Chapel Hill and London: University of North Carolina Press, 1991), pp.284–313.
- Billy Kennedy, *The Scotch-Irish in Pennsylvania and Kentucky* (Belfast: Causeway Press, 1998).
- Lawrence McCaffrey, *Textures of Irish America* (Syracuse: Syracuse University Press, 1992).
- Robert Keating O'Neill, 'The Irish book in the United States', in Clare Hutton and Patrick Walsh, eds., *The Oxford History of the Irish Book, Volume V: The Irish Book in English, 1891–2000* (Oxford: Oxford University Press, 2011), pp.413–439.
- William Vincent Shannon, *The American Irish: A Political and Social Portrait* (New York: Macmillan, 1966).
- Charles Townshend, *Easter 1916: The Irish Rebellion* (London and Dublin: Penguin, 2005).
- Alan J. Ward, *Ireland and Anglo-American Relations, 1899–1921* (London: LSE / Weidenfeld and Nicolson, 1969).
- Clair Wills, *That Neutral Island: A Cultural History of Ireland During the Second World War* (London: Faber, 2007).
- --, 'The aesthetics of Irish neutrality during the Second World War', *Boundary 2*, 31.1 (spring 2004): 119–145.

Political Histories of Modern Reading, 1780-Present

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The history of reading and the history of modernity are inextricable. Precisely those things associated with modern culture—expansion of the franchise, secularisation, liberalism, critique, democratisation in general—appear to follow from rising literacy rates, the reading revolution, and the industrial print culture that for many scholars signal the advent of modernity. This seminar interrogates will aims to identify and then interrogate some key assumptions about the relation of reading to democratisation, in particular, and, in general, to modernity. Our texts will include theories of reading from the eighteenth century to the present, and from across the North Atlantic world, including Ruskin, Emerson, Proust, the European Romantics, the African American intellectual tradition, feminist and queer theory, Marxist theory, theories of race and ethnicity, and contemporary work in history and theory of reading. Our aim will be to develop a clarified sense of which historical traditions of thinking about reading are taken up when literary studies and the other humanities disciplines lay claim to be producing ‘critical readers’. We will also attempt to identify the limits of reading— aesthetic, political, social, affective limits—and their bearing on the role that reading can play in a democracy.

Week 1

Serious Reading

Week 2

Heroic Reading

Week 3

Creative Reading

Week 4

Secular Reading

Week 5

Sacred Reading

Week 6

Democratic Reading

Bibliography

- Rancière, Jacques. *The Politics of Literature*
- Ruskin, John. *Sesame and Lilies*
- Proust, Marcel. *On Reading*
- Althusser, Louis. *Reading Capital*
- Emerson, Ralph Waldo. *Nature*
- Thoreau, Henry David. *Walden*
- Douglass, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself*

- Zambra, Alejandro. *Not to Read*
- de Man, Paul. *Allegories of Reading*
- Johnson, Barbara. *The Critical Difference: Essays in the Contemporary Rhetoric of Reading*
- Emre, Merve. *Paraliterary: The Making of Bad Readers in Postwar America*
- Marx, Karl. *Capital*, Vol 1
- Schor, Naomi. *Reading in Detail*
- Gates, Jr., Henry Louis. *The Signifying Monkey*
- Crain, Patrica. *Reading Children*
- PMLA. Spec issue *On Reading*
- de Tocqueville, Alexis. *Democracy in America*, Vol 1

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 distinct 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:

- E.V.Gordon, *Introduction to Old Norse* (Oxford: Clarendon Press, 1981)
- Michael Barnes, *A New Introduction to Old Norse, Part I Grammar* (London: Viking Society for Northern Research, 1999)

Old Norse-Icelandic Literature:

- Heather O'Donoghue, *Old Norse-Icelandic Literature: A Short Introduction* (Blackwell, 2004)
- Preben Meulengracht Sorensen, *Saga and Society*, transl. John Tucker (Odense: Odense University Press, 1993)
- G. Turville-Petre, *Origins of Icelandic Literature* (Oxford: Clarendon Press, 1953)
- E.O.G. Turville-Petre, *Scaldic Poetry* (Oxford: Clarendon Press, 1976)
- Margaret Clunies Ross, ed., *Old Icelandic Literature and Society* (Cambridge: Cambridge University Press, 2000)
- Jóhanna Katrín Friðriksdóttir, *Women in Old Norse Literature: Bodies, Words and Power* (Palgrave MacMillan: 2013)
- William Ian Miller, *Bloodtaking and Peacemaking: feud, law and society in saga Iceland* (London;Chicago: University of Chicago Press, 1990)
- Carolyne Larrington, et.al., *A Handbook to Eddic Poetry* (Cambridge, 2016)
- Vésteinn Ólason, *Dialogues with the Viking Age* (University of Chicago Press, 1998)

Translations:

- *The Sagas of the Icelanders: a selection*, ed., Viðar Hreinsson (London: Penguin, 2000)
- *The Complete Sagas of Icelanders*, ed. Viðar Hreinsson (five volumes, various translators) (Reykjavík: Leifur Eiríksson Publishing, 1997)(now being published separately as Penguin Classics, various translators)
- *Snorri Sturluson: Edda*, trans. Anthony Faulkes (London: Dent, 1987)
- *The Poetic Edda*, trans. Carolyne Larrington (Oxford: Oxford University Press, 2014)

Reference Works:

- Phillip Pulsiano, ed., *Medieval Scandinavia: an encyclopaedia* (New York; London: Garland: 1993)
- Rory McTurk, ed., *A Companion to Old Norse-Icelandic Literature and Culture* (Blackwell, 2005)
- *The Routledge Research Companion to the Medieval Icelandic Sagas*, ed., [Ármann Jakobsson](#) and [Sverrir Jakobsson](#) (Routledge, 2019)
- *Lexikon der Altnordischen Literatur*, ed. Rudolf Simek and Hermann Pálsson (Alfred Kröner Verlag, 1987)

The Age of Alfred

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Outline: King Alfred of Wessex (871–99) has been credited with the invention of English prose, the Anglo-Saxon kingdom and even the idea of “Englishness”. However, recent scholarship has begun to question 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 and beyond. Under consideration will be the first philosophical writing in English, biblical translations and reworkings of Latin classics. Texts will be studied in Old English, so some prior knowledge of the language (basic level) 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*), Wærferth’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:

- Aykerman, J. Y. et al. *The Whole Works of King Alfred the Great: With Preliminary Essays, Illustrative of the History, Arts, and Manners, of the Ninth Century*, 2 vols (London, 1858). [Full translations of the OE Orosius, Laws (with Alfred’s Preface), Boethius, and Soliloquies; readable as a pdf on solo].
- Bately, Janet M., ed. *The Old English Orosius*, EETS, ss. 6 (Oxford, 1980).
- Browne, Bishop G. F. *King Alfred’s Books* (London, 1920). [Translation of excerpts from OE Soliloquies, Dialogues, Orosius, Pastoral Care, Bede, Boethius].
- Carnicelli, Thomas A., ed. *King Alfred’s Version of St. Augustine’s ‘Soliloquies’* (Cambridge, MA, 1969).
- Godden, Malcolm, transl. *The Old English History of the World: An Anglo-Saxon Rewriting of Orosius* (Harvard, 2016). [Facing-page translation of OE Orosius].
- Godden, Malcolm and Susan Irvine, eds, *The Old English Boethius*, 2 vols (Oxford, 2010).
- ——— 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].
- Hargrove, Henry L., transl. *King Alfred’s Old English Version of St. Augustine’s Soliloquies, Turned into Modern English* (New York, 1904).
- Hecht, Hans, ed., *Bischof Wærferths von Worcester Übersetzung der Dialoge Gregors des Grossen, Bibliothek der Angelsächsischen Prosa*, 5 (Liepzig: 1900; repr. Darmstadt:, 1965).
- Keynes, Simon and Michael Lapidge, *Alfred the Great: Asser’s ‘Life of King Alfred’ and Other Contemporary Sources* (London, 1983). [Translations of excerpts from Boethius, Soliloquies, Laws (without preface), Preface to Pastoral Care, Alfred’s Will].
- Liebermann, Felix (ed.). 1903. *Die Gesetze der Angelsachsen, Volume 1: Text und Übersetzung. Halle: Max Niemeyer*. [Alfred’s Laws (with Preface – Einleitung)]
- O’Neill, Patrick P. ed. *King Alfred’s Old English Prose Translation of the First Fifty Psalms* (Cambridge, MA, 2001).
- ——— ed. and transl. *Old English Psalms* (Harvard, 2016) [Facing-page translation of the OE text of the Paris Psalter, i.e. Prose Psalms 1-50 and Metrical Psalms 51–150].
- Preston, Todd, ed. and transl. *King Alfred’s Book of Laws: A Study of the ‘Domboc’ and Its Influence on English Identity* (Jefferson, NC, 2012).

- Swanton, Michael, transl. *Anglo-Saxon Prose* (London, 1993). [Translations of Orosius (Ohtere and Wulfstan), Preface to Pastoral Care, Preface to Soliloquies]
- Sweet, Henry, ed. and transl. King Alfred's West-Saxon Version of Gregory's Pastoral Care, 2 vols, Rolls Series (London, 1887–89).

Recommended preliminary reading:

- Abels, Richard. *Alfred the Great: War, Kingship and Culture in Anglo-Saxon England* (London, 1998).
- Anlezark, Daniel. *Alfred the Great* (Kalamazoo, MI, 2017).
- Bately, Janet M. *The Literary Prose of King Alfred's Reign: Translation or Transformation?* (London, 1980).
- ———. 'Did King Alfred Actually Translate Anything? The Integrity of the Alfredian Canon Revisited', *Medium Ævum* 78 (2009), 189–215.
- Discenza, Nicole G. and Paul E. Szarmach. (eds). *A Companion to Alfred the Great, Brill Companions to the Christian Tradition* 58 (Leiden: Brill, 2014).
- Foot, Sarah. 'The Making of Angelcynn: English Identity Before the Norman Conquest', *Transactions of the Royal Historical Society*, 6th ser. 6 (1996), 25–49.
- Frantzen, Allen J. *King Alfred* (Boston, 1986).
- Godden, Malcolm. 'Did King Alfred Write Anything?', *Medium Ævum* 76 (2007), 1–23.
- ———. 'The Alfredian Project and its Aftermath: Rethinking the Literary History of the Ninth and Tenth Centuries', *Proceedings of the British Academy* 162 (2009), 93–122.
- ———. 'Alfredian Prose: Myth and Reality', *Filologia Germanica* 5 (2013), 131–58.
- Karkov, Catherine E, *The Ruler Portraits of Anglo-Saxon England* (Woodbridge, 2004), pp. 23–52.
- Pratt, David. *The Political Thought of King Alfred the Great* (Cambridge, 2007).
- ———. 'Problems of Authorship and Audience in the Writings of King Alfred the Great', in *Lay Intellectuals in the Carolingian World*, ed. Patrick Wormald and Janet L. Nelson (Cambridge, 2007), pp. 162–91.
- Waite, Greg. *Annotated Bibliographies of Old and Middle English Literature Volume VI: Old English Prose Translations of King Alfred's Reign* (Cambridge, 2000).
- Whitelock, Dorothy. 'The Prose of Alfred's Reign', in *Continuations and Beginnings: Studies in Old English Literature*, ed. E. G. Stanley (London, 1966), pp. 67–103.

Wycliffite and Related Literatures: Dissidence, Literary Theory and Intellectual History in Late-Medieval England

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The latter half of the fourteenth and the first half of the fifteenth centuries in England witnessed an extraordinarily rich and diverse literary creativity in a range of genres, both inherited and novel, often accompanied by a notable degree of theoretical and hermeneutic self-consciousness. This discursive and generic fragmentation and innovation was in part the result of an explosive – and transnational -- ecclesiastical politics (the papal schism 1378-1417; various heresies, both in England and on the Continent, preeminently those associated with John Wyclif in England and Jan Hus in Bohemia; conciliar negotiations at Constance and Basel; ‘anticlericalism’ of various kinds), as well as a burgeoning lay intellectual ambition outside the traditional Latinate domain of the arts and theology faculties of Oxford, Paris and a handful of other European universities. This C-course will examine a range of writing – polemical, poetic, homiletic, exegetic and theoretical -- produced in England (primarily in English, but also taking into account some Latin texts of major relevance): the works of Wyclif and of his followers (e.g. *Of the Truth of Sacred Scripture*; *English Wycliffite Sermons*; tracts relating to translation into the vernacular; various polemical tracts dealing with aspects of hermeneutics, ecclesiology and philosophical theology); the works of the hereticated bishop, Reginald Pecock; poetry and homiletic writings directly addressing contemporary concerns relating to ecclesiastical politics and academic learning (e.g. ‘*Piers Plowman* tradition’; *Court of Sapience*; macaronic sermons in MS Bodley 649). It will seek to understand how intellectual labour and identity are reconfigured in an environment when university-learning merges pervasively into the sphere of broader cultural negotiations encompassing political dissidence, ecclesiastical critique, theological scepticism and poetic ambition. Scholarly work – of recent decades and ongoing -- on Wycliffism / lollardy in particular and on the fifteenth century in general has been fundamentally reshaping our understanding of late-medieval England, and this course will seek to offer an informed introduction to the field.

THEMES: Reading for each week will address aspects of socio-political dissidence, major issues in hermeneutic and theoretical debate and English literature in a variety of genres.

Course overview:

Week 1: Introduction and orientation: themes and critical issues

This class will begin with individual c.15-minute presentations on issues and problems raised by vacation reading. When preparing for this session, you will find it helpful to focus on particular questions raised by your reading, e.g. what relationship(s) seem to have subsisted between learning, especially biblical learning, and dissent, whether in medieval polemics or practice or both? What might be the problems/opportunities afforded by doing intellectual, particularly theological, work in the vernacular? What opportunities does poetry or the dialogic form afford vis-à-vis homiletics or polemical tracts? How is the role of exegesis theorized, and how is exegesis practised?

Week 2: The Bible, learning, translation and dissidence: Prologues to the Wycliffite Bible; selected English Wycliffite Sermons; tracts debating Bible translation

Classes in weeks 2-5 will begin with short presentations (5-10 minutes each) on particular issues relating to the set reading.

What kinds of intellectual identity are assumed or shaped by the ‘General Prologue’ to the Wycliffite Bible? How do we understand the translations of Jerome’s prologues? How do the prologues and the Sermons understand the task of the exegete and the translator? To what extent do the prologues and the English Wycliffite sermons illuminate one another, and how helpful is it to consider them as ‘dissident’ texts? What are the larger cultural implications of the debate over Bible translation? How do such texts situate themselves

vis-à-vis the medieval university and *clergie*? How do we read the Wycliffite translations of Jerome's Prefatory Epistles?

Week 3: Dialogic dissent: *The Testimony of William Thorpe*; Four Wycliffite Dialogues; Reginald Pecock's *The Book of Faith*

How do we interpret the literary forms chosen by authors such as Thorpe and Pecock? How diversely is the dialogic form used? What distinctions or overlaps can we identify between thinkers writing on opposite sides of doctrinal and institutional divides? What kinds of hermeneutic and other theories are proposed by 'dissenting' as well as 'orthodox' writers? How do such theories affect their authorial strategies?

Week 4: The laicization of learning: *De Oblacione Jugis Sacrificii*; *The Lanterne of Li3t*; more Reginald Pecock; Lollard revision of Richard Rolle's *Palter Commentary* / *Glossed Gospels*/ *Glossed Psalter Bodley 554*; macaronic sermons in *MS Bodley 659*

What are the implications of the transmission of specialized academic learning in the vernacular? How are the interrelationships of Latin and English, of *clergie* and popular religion, reconfigured? Of what nature are orthodox responses: reformist / reactionary/ other? Which kinds of academic techniques and methods are presented in Wycliffite writings, and in those of Pecock? How does Wycliffism shape, and how is it shaped by, the larger literary-intellectual context of the late-middle ages?

Week 5: Learning, dissent, homiletics and poetics: *Piers Plowman*, B. VIII-XIII; *Mum and the Sothsegger*; *Court of Sapience*

Langland, and to an extent, poems in the '*Piers Plowman* tradition', weave fragments from learned discourses into a distinctive poetic idiolect. What is at stake in their juxtaposition and interrogation of different learned idioms, and in their evocations of the vulnerability of pedagogic and ecclesiastical institutions? How do these experiments with learning and poetics compare with Wycliffite products in other genres? Do they adopt similar kinds of scepticism towards the uses to which learning can be put? Are their expressions of literary and theoretical self-consciousness mutually illuminating? How do we read *The Court of Sapience* in a post-Arundelian context? How do the macaronic sermons in *Bodley 659* respond ideologically and formally to the popularization of university-thought?

Week 6: Overview/retrospective

Assessment: Assessment will take place via a 6000-7000 word essay produced at the end of the course. See Course handbook for further details.

BIBLIOGRAPHY:

The following (reasonably full) bibliography is for reference, and you are not expected to cover all of it; selected primary texts for discussion each week are indicated above, under 'Course Overview'. Guidance regarding further reading (both primary and secondary) will be provided each week.

PRIMARY TEXTS around which discussion will be structured over the course:

On **medieval literary theory**, see:

- *Alastair Minnis and A B Scott, *Medieval Literary Theory and Criticism* (Oxford, 1988) [foundational collection of scholastic and other texts, covering both biblical and other discourses]

- Rita Copeland and Ineke Sluiter (eds), *Medieval Grammar and Rhetoric: Language Arts and Literary Theory A. D. 300-1475* (Oxford, 2009)
- Jocelyn Wogan-Browne et al. (ed), *The Idea of the Vernacular: An Anthology of Middle English Literary Theory* (Exeter, 1999)
- Beryl Smalley, *The Study of the Bible in the Middle Ages* (Oxford, 1983)
- **Rita Copeland, *Rhetoric, Hermeneutics and Translation: Academic Traditions and Vernacular Texts*** (Cambridge, 1991): a classic study of basic relevance to late-medieval politics of language and interpretation and much else besides
- Alastair Minnis and Ian Johnson (eds): *The Cambridge History of Literary Criticism v. 2: The Middle Ages* (Cambridge, 2005)
- Alastair Minnis, *Medieval theory of Authorship* (Aldershot, 1983)
- Christopher Ocker, *Biblical Poetics before Humanism and Reformation* (Cambridge, 2002)

Also see **St. Augustine, *De Doctrina Christiana***, edited and translated by R.P.H. Green (Oxford: Clarendon Press, 1995). (There is also a World's Classics edition of the English translation alone, but if you have Latin you must see the original). This is a demanding and complex text, and one of the most fundamental for the study of Christian hermeneutics, since it established the terms on which later debates were conducted. See for example III.30-37, in which Augustine commends the hermeneutic 'rules' of Tyconius the Donatist, and compare with the Prologue to the Wycliffite Bible (below) which also uses them. Book Four is the most well-known, but 2 and 3 are also important: the cumulative effect of the book is to establish a comprehensive biblical rhetorics and hermeneutics. It thus represents – and, indeed, constitutes – one of the kinds of 'learning' that late-medieval controversialists were using and interrogating.

John Wyclif:

- **De Veritate Sacre Scripture*, ed. Rudolf Buddensieg (London, 1905-7)
- excerpts translated as **On the Truth of Sacred Scripture* by Ian Levy (TEAMS, 2001)
- *Triologus*, trans. by Stephen Lahey (Cambridge, 2013)
- ***Selected Latin Works in Translation* by Stephen Penn (Manchester, 2019): has a substantial introduction.
- *Wycliffite Spirituality*, ed. and trans. Fiona Somerset et al. (Mahwah, 2013)

Wyclif's (almost) complete Latin works are to be found in volumes published by the Wyclif Society

<https://archive.org/details/latinworks21wycl/page/n5/mode/2up>

<https://www.library.fordham.edu/wyclif/#/>

The Wycliffite Bible

- *The Holy Bible...made from the Latin Vulgate by John Wycliffe and his Followers*, ed. J. Forshall and J. Madden, 4 vols (Oxford, 1850) / <https://archive.org/details/holybiblecontain01wycluft/page/n6/mode/2up>

****See the online (partial) edition by Elizabeth Solopova and her team:**

<https://wycliffite-bible.english.ox.ac.uk/#/>

English Wycliffite writings / Lollardy:

Thanks largely to Anne Hudson, a substantial body of Wycliffite writing in English is now available. Good places to start are the anthologies by Hudson, covering a range of topics (n. 1) and Dove, covering mostly issues relating to the vernacular and translation (n. 6). Wycliffite sermons are found in 2, 4 (William Taylor), 10.

Learned materials and biblical exegesis (often highly polemical) in English are found more or less everywhere; see in particular 2, 3, 10, 11, 14, 15. For unusual formal choices, see 4 (Thorpe's testimony) and 12 (dialogues). For the 'Glossed Gospel' (partial edition as well as study), see 14; for the Glossed Psalter, see 15.

1. ***Selections from English Wycliffite Writings*, ed. A. Hudson (Cambridge, 1978)
2. **English Wycliffite Sermons*, ed. A. Hudson and P. Gradon, 5 vols (Oxford, 1983-96)
3. **The Lanterne of Li3t*, ed. L. M. Swinburne (EETS 151, 1917)
4. **Two Wycliffite Texts*, ed. A. Hudson (EETS 301, 1993) [contains William Taylor's sermon and *Testimony of William Thorpe*]
5. *Prologue to the Wycliffite Bible, in *The Holy Bible...made from the Latin Vulgate by John Wycliffe and his Followers*, ed. J. Forshall and J. Madden, 4 vols (Oxford, 1850) [in vol I]; also edited in Mary *Dove [n. 6 below]; also see the translations of Jerome's prefatory material, in Forshall and Madden; and in *Conrad Lindberg (ed), *The Middle English Bible: Prefatory Epistles of St Jerome* (Oslo, 1978)
6. ***The Earliest Advocates of the English Bible*, ed. by Mary Dove (2010) [v useful edition of a range of writings dealing with Biblical translation]
7. *English Wyclif Tracts 1-3*, ed. Conrad Lindberg
8. *English Wyclif Tracts 4-6*, ed. Conrad Lindberg
9. *The Middle English Translation of the Rosarium Theologiae: a selection*, ed. Christina von Nolcken
10. **The Works of a Lollard Preacher*, ed. Anne Hudson (EETS 317, 2001) [contains *De Oblacione Iugis Sacrificii*]
11. **Two revisions of Rolle's English Psalter Commentary and the related Canticles*, ed. Anne Hudson, 3 vols (EETS 340-3, 2012-14)
12. **Four Wycliffite Dialogues*, ed. Fiona Somerset (EETS 333, 2009)
13. 'A Lollard Tract: on Translating the Bible into English', ed. C. F. Bühler, *Medium Aevum*, 7 (1938), 167-83
14. *Anne Hudson, *Doctors in English: A Study of the Wycliffite Gospel Commentaries* (Liverpool, 2015)
15. **A Glossed Wycliffite Psalter: Oxford, Bodleian Library MS Bodley 554*, ed. by Michael P. Kuczynski, 2 vols, EETS OS 352-3 (Oxford, 2019)

Of related interest:

For an influential example of contemporary vernacular **orthodox homiletics**, see *John Mirk's Festial*, ed. Susan Powell (EETS 334 & 336, 2009/10)

- *A Macaronic Sermon Collection from Late Medieval England: Oxford MS Bodley 649, ed. and trans. Patrick J. Horner (Toronto, 2006)
- Dives and Pauper, ed. Priscilla Barnum, EETS 275 (1976), 280 (1980), 323 (2004)
- *Nicholas Love, *Mirror of the Blessed Life of Jesus Christ*, ed. M. G. Sargent (Exeter, 2005)

Reginald Pecock:

- *Repressor of Overmuch Blaming of the Clergy*, ed. C Babington, 2 vols, Rolls series (London, 1860)
- **Reginald Pecock's Book of Faith*, ed. J. L. Morrison (Glasgow, 1909)
- *Reule of Crysten Religioun*, ed. W. C. Greet (EETS 171, 1927)

- *The Donet*, ed. E.V. Hitchcock (EETS 156, 1921)
- *Folewer to the Donet*, ed. E.V. Hitchcock (EETS 164, 1924)

Poetry:

- *The Vision of Piers Plowman*, B-text, ed. A. V. C. Schmidt; C-text, ed. Derek Pearsall; Parallel-text edition (A, B, C and Z), ed. A. V. C. Schmidt
- Piers Plowman electronic archive:
 - <http://piers.chass.ncsu.edu/index.html>
- **The Piers Plowman Tradition*, ed. Helen Barr (Everyman, 1993)
- *The Court of Sapience*, ed. E. Ruth Harvey (Toronto, 1984)
- *The Digby Poems*, ed. Helen Barr (Exeter, 2009)

SECONDARY READING:

John Wyclif:

Essential:

- Anthony Kenny (ed): *Wyclif in his Times* (Oxford, 1986)
 - **John Wyclif* (Oxford, 1985)
- Stephen Lahey: *John Wyclif* (Oxford, 2009)
- Jeremy Catto, **'Wyclif and Wycliffism at Oxford' & 'Theology after Wycliffism'*
 - Both in ***The History of the University of Oxford vol. II: Late Medieval Oxford*, ed. by Jeremy Catto and Ralph Evans (Oxford, 1992)
- **Ian Levy (ed): A Companion to John Wyclif: Late Medieval Theologian* (Leiden, 2006)
- J. A. Robson, *Wyclif and the Oxford Schools* (Cambridge, 1961)
- Alexander Brungs and Frédéric Goubier, 'On Biblical Logicism: Wyclif, *Virtus Sermonis* and Equivocation' [+ further references therein to important recent work on Wyclif's philosophy of language], *Recherches de Théologie et Philosophie Médiévales* 76 (2009), 201-246

Further:

- Anne Hudson and Michael Wilks (eds): *From Ockham to Wyclif*. Studies in Church History Subsidia 5 (Oxford, 1987)
- Anne Hudson, *Studies in the Transmission of Wyclif's Writings* (Aldershot/Variorum, 2008)
- Ian Levy: *John Wyclif: Scriptural Logic, Real Presence and the Parameters of Orthodoxy* (Marquette, 2003)
- Ian Levy, *Holy Scripture and the Quest for Authority at the End of the Middle Ages* (Notre Dame, 2012)
- Michael Wilks: *Wyclif: Political Ideas and Practice* (Oxford, 2000)
- Kantik Ghosh: *The Wycliffite Heresy: Authority and the Interpretation of Texts* (Cambridge, 2002)
- Stefano Simonetta and M-T. Fumagalli Beonio Brocchieri (eds): *Wyclif: Logica Politica Theologia* (Florence, 2003)
- **Helen Barr and Anne Hutchison (eds), Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- **Mishtooni Bose and J. Patrick Hornbeck (eds), Wycliffite Controversies* (Turnhout, 2011)
- P Hornbeck and M Van Dussen (eds), *Europe After Wyclif* (NY, 2016)

English Wycliffite writings / Lollardy / Wycliffite Bible:

Foundational work remains **Anne Hudson, *The Premature Reformation* (Oxford, 1988)

Also see her *Lollards and their Books* (London, 1985) – important collection of articles; also *Studies in the Transmission of Wyclif's Writings* (Aldershot, 2008)

For a useful survey of the **historiography** and much else besides, see Patrick Hornbeck (with Fiona Somerset and Mishtooni Bose), *A Companion to Lollardy* (Leiden, 2016)

The literature on Wycliffism is now vast; the following is a select bibliography that will be supplemented in class depending on your interests. You will find further bibliography and other materials of interest on <http://lollardsociety.org/>

- *Mishtooni Bose and J. Patrick Hornbeck, eds, *Wycliffite Controversies* (Turnhout, 2011)
- J Patrick Hornbeck, *What is a Lollard? Dissent and Belief in Late Medieval England* (Oxford, 2010)
- Margaret Aston and Colin Richmond (eds), *Lollardy and Gentry in the Later Middle Ages* (Stroud, 1997)
- Anne Hudson, 'William Thorpe and the Question of Authority', *Christian Authority: Essays in Honour of Henry Chadwick*, ed. G R Evans (Oxford, 1988)
- *'Laicus litteratus: the paradox of Lollardy' in *Heresy and Literacy, 1000-1530* (Cambridge: Cambridge University Press, 1994), pp. 222-36
- *"Five Problems in Wycliffite Texts and a Suggestion." *Medium Ævum* 80.2 (2011): 301- 324.
- *Margaret Aston, *Lollards and Reformers: Images and Literacy in Late Medieval Religion* (London: Hambledon Press, 1984), esp. ch. 6: 'Lollardy and literacy'.
- -----, **Faith and Fire: Popular and Unpopular Religion 1350-1600* (London: Hambledon Press, 1993), esp. ch. 2, 'Wycliffe and the Vernacular'.
- Rita Copeland, 'Childhood, Pedagogy and the Literal Sense: From Late Antiquity to the Lollard Heretical Classroom', *New Medieval Literatures*, 1 (1997), 125-56
- -----, 'William Thorpe and his Lollard Community: Intellectual Labor and the Representation of Dissent', in *Bodies and Disciplines: Intersections of Literature and History in Fifteenth-Century England*, ed. David Wallace and Barbara Hanawalt (Minneapolis, 1996), pp. 199-221
- -----, **Pedagogy, Intellectuals and Dissent in the Later Middle Ages: Lollardy and Ideas of Learning* (Cambridge, 2001)
- **Rhetoric, Hermeneutics and Translation: Academic Traditions and Vernacular Texts* (Cambridge, 1992)
- -----* 'Wycliffite Ciceronianism? The General Prologue to the Wycliffite Bible and Augustine's *De Doctrina Christiana*', in Constant J. Mews, Cary J. Nederman and Rodney M. Thomson (eds), *Rhetoric and Renewal in the Latin West 1100-1540: Essays in Honour of John O. Ward* (Turnhout: Brepols, 2003), pp. 185-200
- Kantik Ghosh, **The Wycliffite Heresy: Authority and the Interpretation of Texts* (Cambridge, 2002)
- -----, 'Logic and Lollardy', *Medium Aevum*, 76 (2007).
- -----, *'Wycliffism and Lollardy' in *The Cambridge History of Christianity: Christianity in Western Europe 1000-1500*, ed. Miri Rubin and Walter Simons (Cambridge, 2009).
- 'Wycliffite Affiliations: Some Intellectual-Historical Contexts', in *Wycliffite Controversies*, ed. Bose and Hornbeck (2011)
- -----, 'Logic, Scepticism and Heresy in Later Medieval Europe: Oxford, Vienna, Constance', in *Uncertain Knowledge: scepticism, relativism and doubt in the Middle Ages*, ed. D. Denery, K Ghosh, and N Zeeman (Turnhout, 2014)
- -----, 'University-Learning, Theological Method and Heresy in 15th C England', in *Religious Controversy in Europe, 1378-1536*, ed. Michael Van Dussen and Pavel Soukup (Turnhout, 2013)
- -----, 'Magisterial Authority, Heresy and Lay Questioning in Early 15th-Century Oxford', *Revue de l'histoire des religions* 231/2 (2014), 293-311
- 'And so it is licly to men: Probabilism and Hermeneutics in Wycliffite Discourse', *Review of English Studies*, 70 (2019), 418-36

- *Ralph Hanna III: ‘“*Vae Octuplex*”, Lollard Socio-Textual Ideology, and Ricardian-Lancastrian Prose Translation’, in *Criticism and Dissent in the Middle Ages* (Cambridge, 1996), pp. 244-63.
- -----, ‘The Difficulty of Ricardian Prose Translation: the Case of the Lollards’, *Modern Language Quarterly*, 51 (1990), 319-40.
- *Fiona Somerset, *Clerical Discourse and Lay Audience in Late Medieval England* (Cambridge, 1998)
- *Feeling like Saints: lollard writings after Wyclif* (Ithaca, 2014)
- -----, **‘Their writings’, in *A Companion to Lollardy*, ed. Hornbeck
- -----, *‘Radical Latin and the Stylistics of Reform’, *Yearbook of Langland Studies* 17 (2003), 73-92
- -----, ‘Wycliffite Prose’ in *A Companion to Middle English Prose*, ed. A. S. G. Edwards (Cambridge, 2004)
- -----, ‘Professionalizing Translation at the Turn of the Fifteenth Century: Ullerston’s *Determinacio*, Arundel’s *Constitutiones*’, in *The Vulgar Tongue: Medieval and Postmedieval Vernacularity*, ed. by Fiona Somerset and Nicholas Watson (University Park, PA: Pennsylvania University Press, 2003), pp. 145-57
- -----, ‘Wycliffite Spirituality’, in Barr and Hutchison (eds), *Text and Controversy from Wyclif to Bale*
- *Helen Barr and Anne Hutchison (eds), *Text and Controversy from Wyclif to Bale* (Turnhout, 2005)
- Christina von Nolcken, ‘A certain sameness and our response to it in English Wycliffite Texts’, in Richard Newhauser and John Alford, *Literature and Religion in the Later Middle Ages: Philological Studies in Honour of Siegfried Wenzel* (Binghamton, NY, 1995)
- ****Nicholas Watson, ‘Censorship and cultural change in late medieval England: vernacular theology, the Oxford translation debate, and Arundel’s *Constitutions* of 1409’, *Speculum* 70 (1995), 822-64. [Hugely influential but by-no-means-definitive article on the differences between Ricardian and Lancastrian literary and religious cultures.] The Oxford conference *After Arundel* was in part devoted to discussing Watson’s work: see below for the proceedings ed. by Vincent Gillespie and Kantik Ghosh (Turnhout, 2011)**
- ‘Conceptions of the Word: the mother-tongue and the incarnation of God’, *New Medieval Literatures* 1 (1997), 85-124
- *Daniel Hobbins, ‘The schoolman as public intellectual: Jean Gerson and the late medieval tract’, *American Historical Review* 108 (2003), 1308-37. [Useful for general context – how does Hobbins define the medieval ‘intellectual’ and what bearing might this have on our own explorations of Wycliffite literary culture?]
- *Authorship and Publicity before Print: Jean Gerson and the Transformation of Late Medieval Learning* (Philadelphia, 2009)
- *Fiona Somerset, Jill Havens and Derrick Pittard (eds), *Lollards and their influence in Late Medieval England* (Woodbridge, 2003); **contains bibliography.**
- Joanna Summers, *Late Medieval Prison-Writing and the Politics of Autobiography* (Oxford, 2004)
- Elizabeth Schirmer, ‘William Thorpe’s Narrative Theology’, *SAC* 31 (2009), 267-99.
- Maureen Jurkowski, ‘The Arrest of William Thorpe in Shrewsbury and the Anti-Lollard Statute of 1406’, *Historical Research*, 75 (2002), 273-95.
- Bradley, Christopher G., ‘Trials of Conscience and the Story of Conscience’, *Exemplaria*, 24 (2012), 28-45
- Michael Van Dussen, *From England to Bohemia: Heresy and Communication in the Later Middle Ages* (Cambridge, 2012)
- *Several articles of interest in *Yearbook of Langland Studies*, 31 (2017)

Wycliffite Bible

- *Mary Dove, *The First English Bible* (Cambridge, 2007)
- **Elizabeth Solopova (ed), *The Wycliffite Bible: Origin, History and Interpretation* (Leiden, 2017)
- *MSS of the Wycliffite Bible in the Bodleian and Oxford College Libraries* (Liverpool, 2016)
- K Kennedy, *The Courtly and Commercial Art of the Wycliffite Bible* (Turnhout, 2014)

Important works on **late-medieval homiletics** in England include:

- *Helen Spencer, *English Preaching in the Late Middle Ages* (Oxford, 1993)
- *Siegfried Wenzel, *Latin sermon collections in later medieval England* (Cambridge, 2005)

On **translation**, see chapters by *David Lawton and *Vincent Gillespie in *The Oxford History of Literary Translation in English: v.1/ to 1550*, ed. Roger Ellis (2008)

- Jeremy Catto, 'Written English: The Making of the Language 1370–1400', *Past and Present* (2003) 179 (1): 24-59

Also of use:

- *David Aers, *Sanctifying Signs: Making Christian Tradition in Late Medieval England* (Notre Dame, 2004)
- Curtis Bostick, *The Antichrist and the Lollards* (Leiden, 1998)
- Matti Peikola, *Congregation of the Elect: Patterns of self-fashioning in English Lollard writings* (Turku, 2000)
- Katherine Little, *Confession and Resistance: Defining the self in late-medieval England* (Notre Dame, 2006)
- Shannon McSheffrey, *Gender and Heresy* (Philadelphia 1995)
- 'Heresy, Orthodoxy, and English Vernacular Religion, 1480-1525', *Past and Present*, 186 (February 2005): 47-80.
- Paul Strohm, *England's Empty Throne: Usurpation and the Language of Legitimation, 1399-1422* (New Haven and London, 1998)
- Andrew Cole, *Literature and Heresy in the Age of Chaucer* (Cambridge, 2008)
- *Andrew Larsen, *The School of Heretics: Academic Condemnation at the University of Oxford 1277-1409* (Leiden, 2011)
- ****Vincent Gillespie and Kantik Ghosh, eds, *After Arundel: Religious Writing in Fifteenth-Century England* (Turnhout, 2011): important papers by Gillespie, Catto, Sargent, Johnson and others**
- Shannon Gayk, *Image, Text and Religious Reform in Fifteenth-Century England* (Cambridge, 2010)
- Ryan Perry and Stephen Kelly, eds, *Devotional Culture in Late Medieval England and Europe* (Turnhout, 2014)
- Ian Johnson and Allan Westphall, ed., *The Pseudo-Bonaventuran Lives of Christ* (Turnhout, 2013)
- Ian Johnson, *The Middle English Life of Christ: academic discourse, translation and vernacular theology* (Turnhout, 2013)
- Judy Ann Ford, *John Mirk's Festial* (Cambridge, 2006)
- Jenni Nuttall, *The creation of Lancastrian Kingship: Literature, language and politics in late medieval England* (Cambridge, 2007)
- **Kathryn Kerby-Fulton, *Books under Suspicion* (Notre Dame, 2006): (see the roundtable devoted to this book in *Journal of British Studies*, 46 (2007) + Kerby-Fulton's response)**
- See also Allan Westphall's review: <http://www.qub.ac.uk/geographies-of-orthodoxy/discuss/2007/11/08/review-books-under-suspicion/>

Reginald Pecock

- *Wendy Scase, *Bishop Reginald Pecock* ((Variorum, 1996)
- 'Reginald Pecock, John Carpenter, and John Colop's "common-profit" books: aspects of book ownership and circulation in 15th century London', *Medium Aevum*, 61 (1992)
- *V. H. H. Green, *Bishop Reginald Pecock: A Study in Ecclesiastical History and Thought* (Cambridge, 1945)
- Joseph Patrouch, *Reginald Pecock* (New York, 1990)
- James Simpson, 'Reginald Pecock and John Fortescue', in *A Companion to Middle English Prose*, ed. A. S. G. Edwards (Cambridge, 2004)
- Mishtooni Bose: 'The annunciation to Pecock: clerical *imitatio* in the fifteenth century', *Notes and Queries*, n.s. 47 (2000), 172-76.
- 'Two phases of scholastic self-consciousness: reflections on method in Aquinas and Pecock', in *Aquinas as Authority*, ed. Paul van Geest, Harm Goris and Carlo Leget. Publications of the Thomas Instituut te Utrecht, n.s. 7 (Louvain: Peeters, 2001), pp. 87-107.
- *'Reginald Pecock's vernacular voice', in Jill Havens, Derrick Pitard and Fiona Somerset eds. *Lollards and Their Influence in Late Medieval England* (Woodbridge: Boydell and Brewer, 2003), pp. 217-236.
- *'Vernacular Philosophy and the Making of Orthodoxy in the Fifteenth Century', *New Medieval Literatures* 7, eds. Wendy Scase, Rita Copeland and David Lawton (Oxford University Press, 2005), pp. 73-99.
- 'Writing, Heresy and the Anticlerical Muse', in Elaine Treharne and Greg Walker (eds.), *The Oxford Handbook of Medieval Literature in English* (Oxford: Oxford University Press, 2010), pp. 276-296.
- 'Vernacular opinions' in *Uncertain Knowledge: scepticism, relativism and doubt in the Middle Ages*, ed. D. Denery, K Ghosh, and N Zeeman (Turnhout, 2014)
- Kantik Ghosh, 'Bishop Reginald Pecock and the Idea of "Lollardy"', in *Text and Controversy from Wyclif to Bale*, eds. Helen Barr and Ann Hutchison (Turnhout, 2005)
- 'Logic and Lollardy', *Medium Aevum*, 76 (2007)
- University-Learning, Theological Method and Heresy in 15th C England', in *Religious Controversy in Europe, 1378-1536*, ed. Michael Van Dussen and Pavel Soukup (Turnhout, 2013)
- Stephen Lahey, 'Reginald Pecock on the Authority of Reason, Scripture and Tradition', *Journal of Ecclesiastical History* 56 (2005), 235-260.
- James Landman, "'The Doom of Resoun": Accommodating Lay Interpretation in Late Medieval England', in *Medieval Crime and Social Control*, ed. Barbara Hanawalt and David Wallace (Minneapolis, 1999)
- Jeremy Catto, 'The King's Government and the Fall of Pecock', in *Rulers and Ruled in Late Medieval England*, ed. Rowena Archer and Simon Walker (London, 1995)
- Allan F. Westphall, 'Reconstructing the Mixed Life in Reginald Pecock's *Reule of Crysten Religioun*' in *After Arundel*, ed. Vincent Gillespie and Kantik Ghosh (Turnhout, 2011)
- Kirsty Campbell, *The Call to Read: Reginald Pecock's Books and Textual Communities* (Notre Dame, 2010)
- Norman Doe, *Fundamental Authority in Late Medieval English Law* (Cambridge, 1990)
- Shannon Gayk, *Image, Text and Religious Reform in Fifteenth-Century England* (Cambridge, 2010)
- Sarah James, 'Langagis, whose reules ben not written: Pecock and the uses of the vernacular', in *Vernacularity in England and Wales: c. 1300- c.1500*, ed. Elisabeth Salter and Helen Wicker, (Brepols, 2011), pp. 101-17
- 'Revaluing vernacular theology: the case of Reginald Pecock', *Leeds Studies in English*, NS 33 (2002), 135-69
- Ian Johnson, 'Mediating voices and texts: Nicholas Love and Reginald Pecock', in Laura Ashe and Ralph Hanna (eds), *Medieval and Early Modern Religious Cultures* (Cambridge, 2019)

See also Mishtooni Bose, 'Intellectual Life in Fifteenth-Century England', *New Medieval Literatures* 12 (2010), 333-65

Poetry:

*Wendy Scase, *Piers Plowman and the New Anticlericalism* (Cambridge, 1989)

*Emily Steiner, *Reading Piers Plowman* (Cambridge, 2013), esp. c. 4

Fiona Somerset, *Clerical Discourse and Lay Authority in Late Medieval England* (Cambridge, 1998), esp. c. 2

*Fiona Somerset, 'Expanding the Langlandian Canon: Radical Latin and the Stylistics of Reform', *Yearbook of Langland Studies* 17 (2003), 73-92 + articles by Andrew Cole, Derek Pearsall and Anne Hudson in the same volume.

Andrew Cole, *Literature and Heresy in the Age of Chaucer* (Cambridge, 2008)

*John Bowers, *Chaucer and Langland: the Antagonistic Tradition*

*J. M. Bowers: 'Piers Plowman and the Police: Notes towards a history of the Wycliffite Langland', *Yearbook of Langland Studies*, 6 (1992), 1-50.

Ralph Hanna III, 'Langland's Ymaginatif: Images and the Limits of Poetry', in *Images, Idolatry and Iconoclasm in Late Medieval England*, eds. Jeremy Dimmick, James Simpson and Nicolette Zeeman (Oxford: Oxford University Press, 2003), 81-94.

Alastair Minnis, 'Langland's Ymaginatif and Late-Medieval Theories of Imagination', *Comparative Criticism* 3 (1981), 71-103

*Michelle Karnes, *Imagination, Meditation and Cognition in the Middle Ages* (Cambridge, 2011)

*Andrew Galloway, 'Piers Plowman and the Schools', *Yearbook of Langland Studies* 6 (1992), 89-107.

*Nicolette Zeeman, "'Studying" in the Middle Ages – and in *Piers Plowman*', *New Medieval Literatures* 3 (1999), 185-212

**Piers Plowman and the Medieval Discourse of Desire* (Cambridge, 2006)

Pamela Gradon, 'Langland and the Ideology of Dissent', *Proceedings of the British Academy*, 66 (1980)

Steven Justice and Kathryn Kerby-Fulton eds., *Written Work: Langland, Labor and Authorship* (Philadelphia, PA: University of Pennsylvania Press, 1997). All relevant, but see especially Kerby-Fulton, 'Langland and the Bibliographic Ego'.

A.V.C. Schmidt, *The Clerkly Maker: Langland's Poetic Art* (Cambridge: Brewer, 1987)

Earthly Honest Things: Collected Essays on PP (Newcastle, 2012)

Ralph Hanna III, "'Meddling with Makings" and Will's Work', in A.J. Minnis ed. *Late-Medieval Religious Texts and their Transmission: Essays in Honour of A.I. Doyle* (Cambridge: D.S. Brewer, 1994), 85-94.

*Rita Copeland ed., *Criticism and Dissent in the Middle Ages* (Cambridge: Cambridge University Press, 1996). See in particular Copeland's introduction and the chapters by Nicolette Zeeman ('The schools give a license to the poets'), James Simpson ('Desire and the scriptural text: Will as reader in *Piers Plowman*') and Ralph Hanna III ('Lollard socio-textual ideology')

Janet Coleman, *Piers Plowman and the Moderni* (Rome: edizione di storia e letteratura, 1984).

Emily Steiner, *Documentary Culture and the Making of Medieval English Literature* (Cambridge, 2003)

Emily Steiner and Candace Barrington (eds), *The Letter of the Law: Legal Practice and Literary Production in Medieval England* (Ithaca, 2002)

*David Aers, *Beyond Reformation? An essay on Piers Plowman and the End of Constantinian Christianity* (Notre Dame, 2015)

*Helen Barr, *Signes and Sothe: Language in the Piers Plowman Tradition* (Cambridge, 1994)

‘The Deafening Silence of Lollardy in the Digby Lyrics’, in *Wycliffite Controversies*, ed. Bose and Hornbeck (2011)

‘This holy tyme: Present Sense in the Digby Lyrics’, in *After Arundel*, ed. Gillespie and Ghosh (2011)

James Simpson, ‘The Constraints of Satire in *Piers Plowman* and *Mum and the Sothsegger*’, in Helen Phillips (ed), *Langland, the Mystics and the Medieval English Religious Tradition* (Cambridge, 1990)

The Oxford English Literary History 1350-1547: Reform and Cultural Revolution (Oxford, 2002)

Stephen Yeager, ‘Lollardy in *Mum and the Sothsegger*: a reconsideration’, *Yearbook of Langland Studies*, 25 (2011)

John Scattergood, ‘*Pierce the Ploughman’s Crede*: Lollardy and Texts’, in *Lollardy and the Gentry in the Later Middle Ages*, ed. Margaret Aston and Colin Richmond (1997)

Wendy Scase, ‘Latin composition lessons, *PP* and the *PP* Tradition’, in *Answerable Style: The Idea of the Literary in Medieval England*, ed. Frank Grady and Andrew Galloway (Ohio, 2013)

Tamas Karath, ‘Vernacular Authority and the Rhetoric of Sciences in Pecock’s *The Folwer to the Donet* and in *The Court of Sapience*’, in *After Arundel*, ed. Gillespie and Ghosh (2011)

Many articles of importance in recent issues of the ****Yearbook of Langland Studies**

Ideas of Literature in the Fifteenth Century

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Our course will introduce some excellent, experimental or influential poems of the fifteenth century, with a little drama and prose: Thomas Hoccleve, James I of Scotland, John Lydgate, William Caxton, the anonymous female author of *The Assembly of Ladies*, and assorted humanists, songwriters and playwrights. It will range from works of clear literary pretension such as dream vision and classical epic to works more surprising such as verse manuals for laundresses. It will explore elements of literary practice and language as they develop in this period – the poetic voice, the claim to authority, the written medium, experiments in form, kinds of content, social functions. It will explore how writers practise composition within various traditions – Chaucerian, French courtly, Italian humanist, ecclesiastical – and in particular social and material conditions – scribal transmission, early printing, pragmatic literacy, political counsel.

Some of this enquiry might trace a genealogy of what later criticism would recognize as literary; but other aspects of fifteenth-century writing disrupt expectations of what counts as literature. Our historical and critical enquiries will, then, be informed by, and inform, theoretical debates about categories of ‘the literary’: the self-consciousness, playfulness or obliquity of literary language? The separation of art from utility, fiction from information? The synergy of content with form? The enabling authorial voice? The product of reception as much as composition? English literature as secular scripture or as the poor person’s classics? The course will not assume but will question what ‘literature’ is by reading works from an age that had different – or perhaps no? – concepts or institutions of literature, and yet which also seems often to lay the groundwork for later traditions.

For each week I specify primary works to read for class. I also propose selective secondary readings to limn the lineaments of the topic, and some optional follow-up examples which might suggest coursework projects beyond our classes. The longer works could wisely be started before term. Some are available in TEAMS editions online or in the Chadwick-Healey English Poetry Full-Text database through the University’s catalogue, as well as in the scholarly editions cited here. At the end, I suggest a few general readings in literary history and theory with which to frame your questions.

1) Voice and authority

Works to read for class

- Thomas Hoccleve, *The Reg*ement of Princes*, ed. Frederick J. Furnivall, EETS es 72 (1897), or *The Reg*ement of Princes*, ed. Charles M. Blyth (Kalamazoo, MI, 1999).
- James I of Scotland, *The Kingis Quair*, in Julia Boffey, ed., *Fifteenth-Century English Dream Visions* (Oxford, 2003), 90-157.
- anon., *The Assembly of Ladies*, in Julia Boffey, ed., *Fifteenth-Century English Dream Visions* (Oxford, 2003), 195-231, or in Walter W. Skeat, ed., *Chaucerian and Other Pieces* (Oxford, 1897), no. XXI.

Secondary readings for orientation

- David Lawton, ‘Dullness and the Fifteenth Century’, *English Literary History*, 54 (1987), 761-799.
- David Lawton, *Voice in Later Medieval English Literature* (Oxford, 2017).
- Lois A. Ebin, *Illuminator, Makar, Vates: Visions of Poetry in the Fifteenth Century* (Lincoln, NE, 1988).
- Robert Meyer-Lee, *Poets and Power from Chaucer to Wyatt* (Cambridge, 2007).
- Nicholas Perkins, *Hoccleve’s Regiment of Princes: Counsel and Constraint* (Cambridge, 2001).
- Jenni Nuttall, *The Creation of Lancastrian Kingship* (Cambridge, 2007).

Follow-up examples

- George Ashby, ‘A Prisoner’s Reflections’ and ‘Active Policy of a Prince’, in *George Ashby’s Poems*, ed. Mary Bateson, EETS os 76 (London, 1899), 1-41.
- lyrics perhaps by women in Alexandra Barratt, ed., *Women’s Writing in Middle English* (London, 1992), 262-90 (nos 16.a-16.k)

2) Medium

Works to read for class

- Thomas Hoccleve, *Complaint and Dialogue*, ed. J.A. Burrow, EETS os 313 (Oxford, 1999), or in Roger Ellis, ed., *My Compleinte and Other Poems* (Exeter, 2001), 115-130.
- John Bowers, ed., *Fifteenth-Century Continuations and Additions to The Canterbury Tales* (Kalamazoo, MI, 1992).
- William Caxton, *Prologues and Epilogues*, ed. William J. Crotch, ed., EETS os 176 (London, 1928), or in N. F. Blake, ed., *Caxton's Own Prose* (London, 1973).

There will also be a visit to a display of some relevant manuscripts and printed books in the Bodleian.

Secondary readings for orientation

- Jane Griffiths, *Diverting Authorities: Experimental Glossing Practices from Manuscript to Print* (Oxford, 2014).
- Seth Lerer, *Chaucer and His Readers: Imagining the Author in Late Medieval England* (Princeton, NJ, 1993).
- Daniel Wakelin, *Scribal Correction and Literary Craft: English Manuscripts 1375-1510* (Cambridge, 2010), esp. chaps 7-9.
- Daniel Wakelin, 'Not Diane: Writing and the Risk of Error in Chaucerian Classicism', *Exemplaria*, 29 (2017), 331-348.
- Alexandra Gillespie, *The Medieval Author in Print: Chaucer, Lydgate, and their books, 1473-1557* (Oxford, 2006).

Follow-up examples

- 'literary' anthologies: e.g. John Norton-Smith, ed., *A Facsimile of Bodleian Library, MS Fairfax 16* (London, 1979) and Richard Beadle and A.E.B. Owen, ed., *The Findern Manuscript* (Cambridge, 1977).
- Robert Copland, *Poems*, ed. Mary Erler (Toronto, 1993).

3) Traditions: classicism and humanism

Works to read for class

- John Lydgate, *The Siege of Thebes*, ed. Robert R. Edwards (Kalamazoo, 2001), or ed. Axel Erdmann and E. Ekwall, EETS es 108, 125 (London, 1911-30).
- John Lydgate, *The Fall of Princes*, ed. Henry Bergen, EETS es 121-124 (London, 1924-27), book II, lines 967-1344, and book VI, lines 1-518, 2948-3400.
- Mark Liddell, ed., *The Middle English Translation of Palladius De Re Rustica* (Berlin, 1896), prohemium, book I, and book II, lines 449-87.
- Edward Wilson with Daniel Wakelin, ed., *A Middle English Translation from Petrarch's Secretum*, EETS os 351 (Oxford, 2018).

Secondary readings for orientation

- A.C. Spearing, *Medieval to Renaissance in English Poetry* (Cambridge, 1985).
- Daniel Wakelin, *Humanism, Reading and English Literature 1430-1530* (Oxford, 2007).
- Daniel Wakelin, 'Religion, Humanism and Humanity: Chaundler's Dialogues and the Winchester *Secretum*', in Vincent Gillespie and Kantik Ghosh, ed., *After Arundel: Religious Writing in Fifteenth Century England* (Turnhout, 2012), 225-244.
- Lisa H. Cooper, 'Agronomy and Affect in Duke Humfrey's *On Husbandrie*', *Speculum*, 95 (2020), 36-88.

Follow-up examples

- Janet Cowen, ed., *On Famous Women: The Middle English Translation of Boccaccio's De Mulieribus Claris*, MET 52 (Heidelberg, 2015).
- Jane Chance, ed., *The Assembly of Gods* (Kalamazoo, MI, 1990).

4) Traditions: liturgy and scripture

Works to read for class

- John Lydgate, religious lyrics and *Testament*, in his *Minor Poems: Volume I*, ed. H. N. MacCracken, EETS os 107 (London, 1911), nos 5-8, nos 13-17, nos 45-64, nos 68-69.
- James Ryman's carols, in R.L. Greene, ed., *The Early English Carols*, 2nd edn (Oxford, 1977), nos 53-6, 61-3, 65-7, 70-72, 74-76, 81.A, 82, 84, 88, 92, 127-30, 154, 156, 159, 160, 174, 189, 192-205, 207-12, 214-29, 243.a., 243.b, 244-5, 257-8, 262, 267-69, 275-76, 279-81, 282-305, 318, 352-53, 360.
- 'The First Shepherds' Play' and 'The Second Shepherds' Play', in A.C. Cawley and Martin Stevens, ed., *The Towneley Cycle*, EETS ss 13-14 (Oxford, 1994), nos 12-13.

Secondary readings for orientation

- Robert Meyer-Lee, 'The Emergence of the Literary in John Lydgate's *Life of Our Lady*', *Journal of English and Germanic Philology*, 109 (2010), 322-248.
- Shannon Gayk, 'Images of Pity: The Regulatory Aesthetics of John Lydgate's Religious Lyrics', *Studies in the Age of Chaucer*, 28 (2006), 175-203.
- Shannon Gayk, 'Idiot Psalms: Sound, Style, and the Performance of the Literary in the Towneley Shepherds' Plays', in Robert J Meyer-Lee and Catherine Sanok, ed., *The Medieval Literary: beyond Form* (Cambridge, 2018), 119-140.

Follow-up examples

- John Lydgate, *Life of Our Lady*, ed. Joseph A. Lauritis, Ralph A. Klinefelter and Vernon F. Gallagher, *Duquesne Studies: Philological Series*, 2 (Pittsburgh, PA, 1961).
- 'The Visit to Elizabeth', in Stephen Spector, ed., *The N-Town Cycle*, EETS ss 11-12 (Oxford, 1991), no. 13.

5) Forms

Works to read for class

- John Walton, trans., *Boethius: De Consolatione Philosophiae*, ed. Mark Science, EETS os 170 (London, 1927), general preface and prologue, parts of book II, the preface to book IV, parts of book IV.
- anon., *A Lovers' Mass*, in Eleanor Prescott Hammond, ed., *English Verse between Chaucer and Surrey* (Durham, NC, 1927), 207-13.
- 'Courtly Love Lyrics' in Rossell Hope Robbins, ed., *Secular Lyrics of the XIVth and XVth Centuries* (Oxford, 1952), nos 127-212.

Secondary readings for orientation

- D. Vance Smith, 'Medieval *Forma*: The Logic of the Work', in *Reading for Form*, ed. Susan J. Wolfson and Marshall Brown (Seattle, 66-79).
- Nicholas Myklebust, 'Misreading English Meter: 1400–1514' (unpublished Ph.D. dissertation, University of Texas at Austin, 2012), chapters 1 and 8: online at: https://repositories.lib.utexas.edu/bitstream/handle/2152/19527/myklebust_dissertation_201291.pdf?sequence=1.
- Jenni Nuttall, 'Lydgate and the Lenvoy', *Exemplaria*, 30 (2018), 35-48: on a formal device found in many poems, not only Lydgate's.
- Jenni Nuttall, the blog *Stylisticienne*, <http://stylisticienne.com/>: introduces various verse forms in this period.

Follow-up examples

- Charles d'Orléans, *Fortunes Stabilnes: Charles d'Orléans's English Book of Love*, ed. Mary-Jo Arn, MRTS 138 (Binghampton, NY, 1994).
- Ewald Flügel, ed., 'Eine Mittelenglische Claudian-Übersetzung (1445)', *Anglia*, 28 (1905), 255-99, 421-38.

6) Functions

Works to read for class

- Lydgate, 'A Dietary', 'A Doctrine for Pestilence' and 'A Treatise for Lauandres', in his *Minor Poems: Volume II*, ed. Henry Noble MacCracken, EETS os 192 (London, 1934), nos 47-48, 52.
- George Warner, ed., *The Libelle of Englyshe Polycye* (Oxford, 1926).
- R. Dyboski and Z. M. Arend, ed., *Knyghthode and Bataile*, EETS os 201 (London, 1935), esp. prologue and books I and IV.
- 'Practical Verse' in Rossell Hope Robbins, ed., *Secular Lyrics of the XIVth and XVth Centuries* (Oxford, 1952), nos 61-88.

Secondary readings for orientation

- Maura Nolan, 'Lydgate's Worst Poem', in Lisa H. Cooper and Andrea Denny-Brown, ed., *Lydgate Matters: Poetry and Material Culture in the Fifteenth Century* (London, 2007), 71-87: on 'A Treatise for Lauandres'.
- Lisa H. Cooper, 'The Poetics of Practicality', in Paul Strohm, ed., *Twenty-First Century Approaches to Literature: Middle English* (Oxford, 2007), 491-50.
- Sebastian Sobceki, *The Public Self and the Social Author in Late Medieval England* (Oxford, 2019), chap. 3: on *The Libelle*.
- Hannah Bower, 'Similes We Cure By: The Poetics of Late Medieval Medical Texts', *New Medieval Literatures*, 18 (2018), 183-210.

Follow-up example

- E. Ruth Harvey, ed., *The Court of Sapience* (Toronto, 1984).

General background reading

It would be useful to reread some Chaucer, as he is a large influence on these writers. You should gain an overview of the literary history of this period from one of the following surveys:

- Douglas Gray, *Later Medieval Literature* (Oxford, 2008): the most comprehensive historical survey.
- James Simpson, *Reform and Cultural Revolution* (Oxford, 2002): a polemical defence of this period.

Also useful are these discussions which, although not focused on fifteenth-century works in particular, debate the category of 'the literary' in the Middle Ages in general:

- Christopher Cannon, *From Literacy to Literature* (Oxford, 2016).
- Rita Copeland, *Rhetoric, Hermeneutics and Translation in the Middle Ages* (Cambridge, 1992).
- Daniel Sawyer, *Reading English Verse in Manuscript c.1350-1500* (Oxford, 2020).
- Ingrid Nelson, 'Form's Practice: Lyrics, Grammars, and the Medieval Idea of the Literary', in Robert J Meyer-Lee and Catherine Sanok, ed., *The Medieval Literary: beyond Form* (Cambridge, 2018).
- Pascale Bourgain, 'The circulation of texts in manuscript culture', in Michael Johnston and Michael Van Dussen, ed., *The Medieval Manuscript: Cultural Approaches* (Cambridge, 2015), 140-159.

To introduce current debates about the category of literature, I might start working backwards from these recent studies:

- Derek Attridge, *The Singularity of Literature* (London, 2004), *The Work of Literature* (Oxford, 2015) and *The Experience of Poetry: From Homer's Listeners to Shakespeare's Readers* (Oxford, 2019), esp. chap. 10, on fifteenth-century England.
- Rita Felski, *Uses of Literature* (Oxford, 2008) and *The Limits of Critique* (Chicago, 2015).

But you will find many other interlocutors on these long-debated questions.

Milton and the Philosophers

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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

For the primary readings in Milton, I would ask that you bring the physical book to class. Recommended editions for Milton's *Comus*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* are either *The Complete Poems*, ed. John Leonard (Penguin, 1999) OR *Paradise Lost*, ed. Alastair Fowler (2nd edition; Routledge, 2006) and *The Complete Shorter Poems* (2nd edition; Routledge, 2006).

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:

- Aristotle, *Rhetoric*, I. 3 [forms of rhetoric] and I. 9 – I.15
- Cicero, *De Oratore* book 1 (on rhetoric and *pathos*).
- Plato, *Gorgias* – in its entirety.
- Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017), chapter 3, pp.61-85.

- Amélie Oksenberg Rorty, 'Structuring Rhetoric', in *Essays on Aristotle's Rhetoric*, ed. Amélie Oksenberg Rorty (Berkeley/London, 1993), pp. 1-33 – a good introduction to rhetoric and Aristotle's view of it and his legacy.

Suggested Reading:

- W. W. Fortenbaugh, *Aristotle on Emotion* (1975; London, 2002).
- Bryan Garsten, *Saving Persuasion: A Defense of Rhetoric and Judgment* (Cambridge, MA, 2006) pp.1-23 (intro) and ch.1 (on Hobbes).
- Victoria Kahn, *Machiavellian Rhetoric: from the Counter-Reformation to Milton* (Princeton, 1994) pp.185-208 (ch. 7 is on *Comus*; ch. 8 on *PL*).
- Barbara Keifer Lewalski, *Paradise Lost and the Rhetoric of Literary Forms* (Princeton, 1985) – especially good for looking forward to *PL*.
- --. 'Milton's *Comus* and the Politics of Masquing', in *The Politics of the Stuart Court Masque*, ed. David Bevington and Peter Holbrook (Cambridge, 1998) pp.296-320 – see the entire collection for more on the tradition, structure, and politics of the masque as a genre.
- A. A. Long, 'Cicero's Plato and Aristotle', in *From Epicurus to Epictetus: Studies in Hellenistic and Roman Philosophy* (Oxford, 2006) – available also online through Oxford Scholarship Online.
- William Pallister, *Between Worlds: The Rhetorical Universe of Paradise Lost* (Toronto, 2008), especially chapters 1 and 4.
- 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.
- Eckart Schütrumpf, 'No-logical Means of Persuasion in Aristotle' *Rhetoric* and Cicero's *De oratore*, in *Peripatetic Rhetoric after Aristotle*, ed. William W Fortenbaugh and David C. Mirhady (New Brunswick, NJ/London, 1994) pp.95-110.
- Robert Wardy, *The Birth of Rhetoric: Gorgias, Plato, and their Successors* (Routledge, 1996).

*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).
- Augustine, *City of God* book xi, chapters 14-15; book xii, chapters 1, 3, and 7; book xiv, chapters 3, 11-19.
- Warren Chernaik, 'Introduction', *Milton and the Burden of Freedom* (Cambridge UP, 2017), pp.1-20 -- read this as one introduction to Milton's religious politics and his prose works alongside the poetry.
- Dennis Danielson, 'The Fall and Milton's Theodicy', in *The Cambridge Companion to Milton* (Cambridge UP, 1999) – also available online (online publication May 2006).
- Harold Skulsky, *Milton and the Death of Man*, pp. 13-55 (God's Attorney: Narrative as Argument').

Suggested Reading:

- John Carey, 'Milton's Satan', in *Cambridge Companion to Milton*, ed. Dennis Danielson (Cambridge, 1999) pp.160-74; available also through the *Cambridge Companions Online*.
- Dennis Danielson, *Milton's Good God: A Study in Literary Theodicy* (Cambridge UP, 1982).
- William Empson, *Milton's God* (Chatto & Windus, 1961).
- Neil Forsyth, 'The English Church', in *Milton in Context*, ed. Stephen Dobranski (Cambridge UP, 2015) pp.292-304.
- C. S. Lewis, *Preface to Paradise Lost* (Oxford, 1942).
- Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011) – especially helpful for an understanding of Aristotle's four 'causes' and their history.

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.
- Lucretius, *De Rerum Natura (DRN)*, i.1-858, 921-1117; ii.1-181, 541-99, 1023-1175; iii.1-71, 98-109; iv.722-823.
- Augustine, *City of God*, bk xi, ch. 17, 18, 22, 23; bk xii, ch. 4 and bk xiii, ch. 24 (creation of humankind).
- Stephen Fallon, *Milton among the Philosophers*, chapter 3 ('Material Life: Milton's Animist Materialism'), pp.79-110.
- David Bentley Hart, *The Hidden and the Manifest in Theology and Metaphysics* (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co, 2017), chapter 11 ('Matter, Monism, and Narrative: Essays on the Metaphysics of *Paradise Lost*').**
- William Kolbrener, *Milton's Warring Angels*, pp.89-98 (on 'monism and dualism'); optional reading on pp.98-105.
- Christopher Lüthy and William Newman, "'Matter" and "Form": By Way of a Preface', *Early Science and Medicine* 2.3 (1997): 215-226.
- John Rogers, *The Matter of Revolution*, **chapter 1** ('The Power of Matter' and 'The Vitalist Movement', pp.8-16 and **chapter 4** ('Chaos, Creation, and the Political Science of *PL*'), pp.103-30.
- Regina Schwartz, *Remembering and Repeating* (Chicago/London, 1988), 'Preface, Intro, and Ch. 1', xi-39.
- Ann Thomson, 'Mechanistic Materialism vs Vitalistic Materialism' in *Mécanisme et vitalisme*, ed. Mariana Saad, *La lettre de la Maison française d'Oxford* 14 (Oxford: Maison française d'Oxford, 2001) pp.22–36.

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

Suggested Reading

- Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) – especially ch. 5 (and discussion of Hobbes and metaphysics).

- John Milton, *Of Christian Doctrine*, in *The Complete Works of John Milton*, Vol. 8: *De Doctrina Christiana*, ed. John K. Hale and J. Donald Cullington (Oxford, 2012); also available online (published 2013) at:
<http://www.oxfordscholarlyeditions.com/view/10.1093/actrade/9780199651900.book.1/actrade-9780199651900-book-1>. See especially the chapters on God, Creation, etc.
- Phillip J. Donnelly, *Milton's Scriptural Reasoning: Narrative and Protestant Toleration* (Cambridge UP, 2009), especially pp.1-72.
- Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011) – especially helpful for discussions of form and matter in the early modern period.
- Lynn S. Joy, 'Scientific Explanation: Formal Causes to Laws of Nature', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp. 70-105.

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].
- Lucretius, *DRN* iv. 473-521, 1049-1208.
- 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].
- Peter Dear, 'The Meanings of Experience', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge UP, 2003) pp.106-31.
- Maggie Kilgour, *Milton and the Metamorphosis of Ovid* (Oxford UP, 2012) pp.229-72.
- Michael Schoenfeldt, "'Commotion Strange': Passion in *Paradise Lost*", in *Reading the Early Modern Passions: Essays in the Cultural History of Emotion*, ed. Gail Kern Paster, Katherine Rowe, and Mary Floyd-Wilson (Philadelphia, PA: Univ of PA Press, 2004) pp.43-68.
- Harold Skulsky, Chapter 3 ('The Creator Defended'), in *Milton and the Death of Man*, pp. 114-171.

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 vols (Cambridge, 1985-1991).
- Plato, *Phaedrus* and the *Symposium* (on *Eros*).

- Katharine Park and Lorraine Daston, 'Introduction: The Age of the New', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp.1-17 – good introduction to the 'new science'.

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.
- Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017) **chapter 3** ("Providence Thir Guide": Providence in Milton'), pp.39-60; **chapter 6** ('Monarchy and Servitude: The Politics of *Paradise Lost*'), pp.124-42; and **chapter 7** ('God's Just Yoke: Power and Justice in *Paradise Lost*') pp.143-71.
- Filippo Falcone, *Milton's Inward Liberty* (James Clarke & Co Ltd, 2014), **chapter 4** ('Satan's inward prison') and **chapter 5** ('Christian liberty in Adam and Eve').
- Benjamin Meyers, **chapter 1** ('The Theology of Freedom: A Short History'), in *Milton's Theology of Freedom* (Berlin/Boston: De Gruyter, 2006) pp.15-52 and **chapter 2** ('The Satanic Theology of Freedom') pp.53-71. [Also available on ProQuest ebrary].

Suggested Reading

- Juliet Cummins, "New Heavens, New Earth," *Milton and the Ends of Time* (ch. 10) – on eschatology.
- Stephen Fallon, *Milton's Peculiar Grace: Self-Representation and Authority* (Ithaca, NY: Cornell UP, 2007) especially chapters 5, 7-9.
- Phillip Donnelly, *Scriptural Reading*, chapter 9 ('*Paradise Regained* as rule of charity), pp.188-200.
- William Empson, *Milton's God*, chapters 2 ('Satan') and 3 ('Heaven').
- Stanley Fish, 'Things and Actions Indifferent: The Temptation of *Paradise Regained*,' *Milton Studies* (1983): 163-85, reprinted in *How Milton Works* (Cambridge, MA: Harvard UP, 2001), pp.349-90.
- Northrop Frye, "The Typology of *Paradise Regained*," *Modern Philology* 53.4 (1956): 227-38.
- Barbara Lewalski, *Milton's Brief Epic: The Genre, Meaning, and Art of Paradise Regained* (Providence, RI: Brown UP, 1966) – a classic study of *PR*.
- Peter Mack, *History of Renaissance Rhetoric, 1380-1620* (Oxford, 2011) – gives you the broad sweep for background reading with admirable detail.
- David Norbrook, *Writing the English Republic: Poetry, Rhetoric, and Politics, 1627-1660* (Cambridge UP, 1999).
- William Poole, *Milton and the Fall*, chapter 4 ('The Heterodox Fall'), pp.58-83.
- David Armitage, Armand Himy, and Quentin Skinner (eds), *Milton and Republicanism* (Cambridge UP, 1995; 1998) – a seminal collection of essays on this topic.

- William Walker, ‘Milton’s Dualistic Theory of Religious Toleration in “A Treatise of Civil Power”, “Of Christian Doctrine” and “Paradise Lost”’, *Modern Philology* 99.2 (2001): 201–230.

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:

- Warren Chernaik, *Burden of Freedom*, chapter 8, pp.181-205.
- Phillip Donnelly, *Scriptural Reasoning*, chapter 10 (‘*Samson Agonistes* as personal drama’), pp.201-27.
- Stephen Fallon, *Milton’s Peculiar Grace*, chapter 9 (‘“I as All Others”: *Paradise Regained* and *Samson Agonistes*’), pp.237-64.
- Noam Reisner, *Milton and the Ineffable*, chapter 5 (‘*Paradise Regained* and *Samson Agonistes*: the ineffable self’), pp.234-81.

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).

Imagining Early Modern Lives

Dr Joe Moshenska and Professor Bart Van Es – joseph.moshenska@ell.ox.ac.uk and bart.vanes@stcatz.ox.ac.uk

Overview

What does it mean to imagine a life? Is this something that only takes place when we deliberately set out to read or interpret biographically? Or are we doing some version of this whenever we undertake literary criticism – implicitly imagining the form of life which might have produced the work in question? And, if this is a question that could be asked of all literary interpretation, what versions of it might be distinctive to the Early Modern period? Are there characteristic features of Early Modern selves, and of the materials via which we seek to access them, that inflect the forms in which we do and do not allow ourselves to imagine them?

In asking these questions, this course will encourage students to situate themselves at the intersection between current methodological disputes internal to Early Modern studies, and recent developments in life writing, fiction, and creative non-fiction. Both of the course convenors have backgrounds that encompass both academic criticism and forms of narrative non-fiction aimed at readers beyond the academy, and are currently undertaking projects which involve the imagining of early modern lives, and which seek to explore the boundaries between the factual and the imaginative, and between the critical and the creative. This course will encourage students both to develop new skills as readers of early modern texts, and to reflect upon the uses to which they can put these skills. In each seminar we will closely read selections from both early modern texts and imagined accounts of early modern lives. Our aim is to allow students, through our collaborative analyses, to understand and reflect on the methodological state of play within Early Modern studies, and to experiment with their imaginative and writerly skills in ways that resonate both within and beyond the academy.

Assessment

This course will be assessed in the form of an essay (maximum 6000 words including footnotes but excluding bibliography) in which you will propose, outline and justify an imagined early modern life. This essay will explore the materials on which this imagined life would be based; the stylistic and formal techniques through which it would be written, their justification, and their relationship to current patterns within Early Modern criticism and life writing; and its potential implications for the understanding of the individual in question, and the period more broadly. It will not itself take the form of a piece of creative writing, but will discuss and explore the stakes of its proposed critical and creative decisions. Each aspect of this essay must be clearly positioned in relation to current critical debates, discussions, and trends in the ways that early modern lives have been and are being imagined.

Seminars

1. Individuality and Evidence

This seminar will introduce students to the wider stakes of the course by asking: what is distinctive about the imagining of an *early modern* life, as opposed to a life from any other period? We will break this question down into two parts. First, we will explore the crucial role of the period in influential narratives of the emergence of individuality and subjectivity in the modern sense, and ask whether these are narratives that we want to rethink, or reject altogether. Second, we will ask about the distinctive evidence base to which we might look for the imagining of early modern lives: what traces survive, where are we to look for them, and what are we to make of them when we find them? The figures through whom we will focus our investigation are Albrecht Dürer and Ben Jonson.

Primary Texts

- Albrecht Dürer, selected self-portraits.

- Ben Jonson, 'Inviting a Friend to Supper,' 'On my First Son,' further selected poems tbc; *Volpone*, Act 1, Scene 1.

Secondary Texts

- Erwin Panofsky, 'Albrecht Dürer and Classical Antiquity,' from *Meaning in the Visual Arts*.
- Joseph Leo Koerner, *The Moment of Self-Portraiture in German Art*, ch.2, 'Self & Epoch,' ch.4, 'The Artist as Christ.'
- Thomas Greene, *The Light in Troy*, pp.264-93.
- Katherine Eisaman Maus, *Inwardness and Theatre in the English Renaissance*, chs.1&5

2. Places: Shakespeare and Marlowe

This seminar will explore the evocation of specific places and spaces as a way to evoke the lived texture of an early modern life, taking as its starting point some well-known accounts of Christopher Marlowe and William Shakespeare. We will explore distinctive early modern conceptions of places as well as specific places, including the household, the theatre, the tavern, the schoolroom and others. We will ask which aspects of Shakespeare and Marlowe's writings are and aren't reflected in existing accounts, and how they might be.

Primary Texts

- Christopher Marlowe, *Edward II*
- William Shakespeare, *Henry VIII, or All Is True*

Secondary Texts

Extracts from:

- Charles Nicholl, *The Lodger and The Reckoning*
- James Shapiro, *1599*
- Germaine Greer, *Shakespeare's Wife*
- Stephen Greenblatt, *Will in the World*
-

3. Character: John Donne

In this seminar we consider the question of character as it pertains to the imagining of a specific life. Insofar as it seems essential to novelists but dubious to literary critics, character is perhaps the concept around which different writerly approaches to early modern lives seem most necessarily divergent. We will take as our case study John Donne, whose writings seem as powerfully as any other early modern figure to embody and project the powerful sense of an individual personality. The most influential critical approaches to Donne in the twentieth century, however, distanced themselves from his lived individuality, though for diametrically opposed reasons: the New Critics because the text should be assessed as a standalone aesthetic object, and historicist critics because his poems are best understood as products of a distinctive cultural milieu. Reading Donne's works alongside some of the debates surrounding biography that he has inspired will allow us to assess the renewed value that 'character' as a concept might possess.

Primary Texts

- Donne, selected poems tbc, to be read in the Longman edition, ed. Robin Robbins; *Selected Prose*, ed. Neil Rhodes, Penguin.

Secondary Texts

Extracts from:

- John Carey, *John Donne: Life, Mind and Art*
- Arthur Marotti, *John Donne, Coterie Poet*

- Colin Burrow, 'Recibrations,' *LRB*, 5th October 2006
- Theresa M. DiPasquale, 'Donne, Women and the Specter of Misogyny,' in *The Oxford Handbook of John Donne*

4. Marginal lives

In this seminar we will ask about the kinds of lives that tend to get imagined and those that do not, and the intellectual and political stakes of those decisions. The class will roughly be divided into two halves, focusing on questions pertaining to gender and to race, but inflected in both halves by issues of social class. The first part will be focused on Margaret Cavendish, Duchess of Newcastle, whose life and writings have been among the most studied of writings by early modern women in recent years. We will read extracts from a recent popular biography of Cavendish and a recent novel about her, and ask how these different forms present her, both as a woman and as an aristocrat. We will then turn to two very different ways of imagining non-white lives in relation to the early modern period: Natalie Zemon Davis's account of Leo Africanus, which meditates on the relationship between historical fact and self-fictionalisation in relation to its protagonist; and Kim F. Hall's work in progress on *Othello* and its receptions among the African diaspora.

Primary Texts

- Margaret Cavendish, preface to and extracts from *The Blazing World*, in *Political Writings*, ed. Susan James
- Leo Africanus, extracts from *A Geographical Historie of Africa, written in Arabicke and Italian*, trans. John Pory (1600)

Secondary Texts

Selections from:

- Danielle Dutton, *Margaret the First*
- Katie Whitaker, *Mad Madge*
- Natalie Zemon Davis, *Trickster Travels* and *Women on the Margins*
- Kim F. Hall, 'Othello Was My Grandfather: Shakespeare in the African Diaspora,' unpublished lecture, text and audio available at:
https://folgerpedia.folger.edu/Shakespeare%27s_Birthday_Lecture:_%22Othello_Was_My_Grandfather:_Shakespeare_in_the_African_Diaspora%22

5. Voices: Early Modern to Modern

This seminar will focus on the question of voice, as a characteristic both of early modern texts and authors, and of their modern imaginings: what aspects of early modern voice do we hope to capture or reflect, and what forms of narratorial or authorial voice are useful in doing so? This will also involve developing questions that emerged in earlier seminars: from what evidence do we glean our sense of an individual voice? What are the political stakes of seeking to give someone a voice, and to whom to voices tend to be given? The seminar will begin by reading together a selection of Milton's shorter poems, in which the nature and status of his own voice is repeatedly at stake. It will then move in its second part towards reading a set of short extracts from a variety of fictional and non-fictional texts which embody different approaches to questions of dialogue and voice.

Primary Texts

- John Milton, Sonnets 1 & 3, 'Ad Leonoram Romae canentem,' 'Lycidas,' all in *Shorter Poems*, ed. John Carey, 2nd edition, Longman.

Secondary Texts

Extracts from:

- Hilary Mantel, *Wolf Hall* and *The Mirror and the Light*
- Sarah Knott, *Mother: An Unconventional History*
- Aaron Kunin, *Love Three*

6. Workshop

The final seminar will take the form of a workshop in which students will have the chance to present and discuss their emerging ideas for an early modern life whose imagining they will propose and explore in their essays.

Suggested Further Reading

Rather than providing an extensive list of further reading, we would encourage students keen to prepare for the course to read further into the primary and secondary texts listed above, beyond the extracts that we will examine and discuss in class, and to read the entries from the online edition of the *Oxford National Biography* on the figures upon whom we will focus, so as to familiarise themselves with a standard biographical narrative for each of them.

We would also encourage interested students to spend their time exploring recent works of fiction or literary or creative non-fiction, whether or not they are focused on the early modern period, which seem to speak to the question of imagined lives. We will be keen to learn from students which writers and works seem particularly thought-provoking for our purposes, but some works that they might wish to try because they have been important to the convenors include:

- Rachel Cusk, *Outline* trilogy and *Coventry*
- Karl Ove Knausgaard, *My Struggle*
- Yiyun Li, *Dear Friend, From My Life I Write to you in Your Life* and *Where Reasons End*
- Helen Macdonald, *H is for Hawk*
- W.G. Sebald, *The Rings of Saturn* and *Austerlitz*

While we are deliberately not focusing this course around the question of 'biography' it will of course be an important category for us to consider, and we would encourage students wanting to explore it to begin with Hermione Lee, *Biography: A Very Short Introduction*, OUP. Provocative and elegant ruminations on the nature and limits of biography can be found in Adam Phillips, *In Writing*, especially the essays 'Against Biography' and 'Barthes on Himself.'

Utopian Writing from More to Hume

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When More ended *Utopia* inconclusively he issued an invitation to contemporaries and future generations to continue the debate initiated by Hythlodæus 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

- Gerrard Winstanley, *The Law of Freedom* (1652)
- John Harrington, *The Commonwealth of Oceana* (1656)

- John Milton, *The Readie and Easie Way to Establish a Free Commonwealth* (1659)

Week 6: Enlightenment and Utopia

- Bernard de Mandeville, *Fable of the Bees* (1714)
- Jonathan Swift, *Gullivers 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:

- Plato, *Republic and Critias in Plato: Complete Works*, ed. John M. Cooper and D. S. Hutchinson (1997)
- Thomas More, *Utopia*, ed. and trans., G. M. Logan and R. M. Adams (1989)
- James Harrington, *Oceana*, in J. G. A. Pocock, ed., *Political Works of James Harrington* (1977)
- Francis Bacon, *New Atlantis*, in Brian Vickers, ed., *Francis Bacon* (1996)
- Margaret Cavendish, *The Blazing World*, in K. Lilley, ed., *The Blazing World and Other Writings* (1994)
- Jonathan Swift, *Gulliver's Travels*, ed. C. R. Rawson and I. Higgins (2005)

Good critical overviews of the topic are provided in:

- F. E. Manuel and F. P. Manuel, *Utopian Thought in the Western World* (1979)
- J. C. Davis, *Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700* (1981)
- J. Knapp, *An Empire Nowhere: England, America, and Literature from 'Utopia' to 'The Tempest'* (1992)
- R. Applebaum, *Literature and Utopian Politics in Seventeenth-Century England* (2002)
- N. Chordas, *Forms in Early Modern Utopia: The Ethnography of Perfection* (2010)
- Segal, Howard P., *Utopias: A Brief History from Ancient Writings to Virtual Communities* (2012)

Provocative approaches to the theory of Utopian literature are:

- Benedetto Croce, 'History and Utopia', in *History as the Story of Liberty*, trans. Sylvia Sprigge (1941), pp. 256-61
- Louis Marin, *Utopics: The Semiological Play of Textual Spaces [Utopiques: jeux d'espaces]*, trans. R. A. Voollrath (1984)
- *J. C. Davis, 'The History of Utopia: The Chronology of Nowhere', in P. Alexander and R. Gill, ed., *Utopias* (1984), pp. 1-18
- Michel Foucault, 'Of Other Spaces', translated by Jay Miskowiec, *Diacritics*, 16 (1986), 22-7
- Fredric Jameson, 'The Politics of Utopia', *New Left Review*, 25 (2004), 35-54

Place and Nature Writing 1750-Present Day

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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, economic and environmental challenges? To what extent do older traditions, or ideas absorbed in childhood affect attitudes to place and nature? 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*
- Garrad, Greg, *Ecocriticism*
- Ghosh, Amitav, *The Great Derangement*
- 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, Lost Words*
- Maitland, Sarah, *Gossip from the Forest*
- Marder, Michael, *Plant Thinking*
- McCarthy, Michael, *The Moth Snowstorm*
- Morton, Timothy, *Ecology without Nature, The Ecological Thought, The Cambridge Introduction to Literature and the Environment*
- Smith, Jos, *New Nature Writing*
- Snyder, Gary, *The Practice of the Wild*
- Stafford, Fiona, *Local Attachments*
- Williams, Raymond, *The Country and the City*

Week One: The Parish and the Pastoral

- Robert Burns, ‘Poor Mailie’s Elegy’, ‘Tam o’Shanter’
- 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*

- Patrick Kavanagh, 'The Parish and the Universe', 'Epic'
- Gilbert White, *The Natural History of Selborne*
- Dorothy Wordsworth, *Grasmere Journals*
- William Wordsworth, 'Michael', 'The Brothers', *The Prelude* (Books 1-2; 8), 'Home at Grasmere'

Week Two: Arboreal

- Adrian Cooper (ed.) *Arboreal*
- William Cowper, 'The Poplars', 'Yardley Oak'
- Robert Frost, 'After Apple-Picking', *Mountain Interval*
- J. and W. Grimm, and Joyce Crick, *Selected Tales*
- Gabriel Hemery, *The New Silva*
- Kathleen Jamie, *The Tree House*
- Alice Oswald, *Woods etc.*
- Oliver Rackham, *The Ash Tree*

Week Three: Walking with Clare

- John Clare, 'Helpstone', 'The Poet's Wish', 'The Flitting', 'The Mores', 'A Walk in the Forest', 'Autobiographical Fragments', 'Journey out of Essex' in *By Himself, Natural History Letters*
- Michael Longley, 'Journey out of Essex',
- Andrew Köttling, *By Our Selves* (Film)
- Iain Sinclair, *Edge of the Orison*

Week Four: The Nature Effect

- William Cowper, *The Task*
- 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)
- 'The Nature Effect Explained', *National Geographic* 5 June 2016

Week Five: Living Mountains

- John Keats, *Letters*, July-September 1818
- Robert Macfarlane, *Mountains of the Mind*
- John Muir, *Mountaineering Essays*
- P.B. Shelley, 'Mont Blanc'
- Nan Shepherd, *The Living Mountain*
- William Wordsworth, Poems on the Naming of Places, *Michael, The Prelude* (esp Books, 1-2, 6, 8, 13)

Week Six: Loss, Crisis, Despair or Repair?

- J. A. Baker, *Peregrine*
- John Clare, 'Lament for Swordy Well', 'Lamentations of Round Oak Waters', 'The Fallen Elm'
- Byron, 'Darkness'
- Gerard Manley Hopkins, 'God's Grandeur', 'The Windhover'
- Kathleen Jamie, 'Crex Crex' in *Findings*

- Robert Macfarlane, *Lost Words, The Old Ways*, 'Violent Spring: The Nature Book that predicted the Future', *The Guardian*, April 15, 2017
- Michael McCarthy, *The Moth Snowstorm*
- Mark Martin (ed.) *I'm with the Bears*
- John Muir, *The Yosemite*
- John Ruskin, *The Storm Cloud of the Nineteenth Century*
- Mary Shelley, *The Last Man*
- Edward Thomas, 'First Known when lost'

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

I've collected scans of as many of the texts as possible – including all the critical texts – and put these in the following Dropbox folder:

<https://www.dropbox.com/sh/c9xwilwfv92epxb/AAC7A2p7NnWS60RZINVEAcjya?dl=0>

You will need to purchase the following editions:

- Aphra Behn, *Oroonoko*, ed. Paul Salzman (Oxford)
- William Earle, *Obi; or, The History of Three Fingereed 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)

Week-by-week overview

1. The new regime of/as spectacle

Primary texts:

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

Critical text: Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (London: Allen Lane, 1977) [pdf]

2. Science as spectacle

Primary texts:

- Thomas Shadwell, *The Virtuoso* (1676) [pdf]
- Elizabeth Inchbald, *Animal Magnetism* (1788) [pdf]

Critical text: Barbara Maria Stafford, *Artful Science: Enlightenment Entertainment and the Eclipse of Visual Education* (Cambridge MA: MIT Press, 1994) [pdf]

3. Society as spectacle, the self as spectacle

Primary texts

- Joseph Addison and Richard Steele, *The Spectator* (1711-12) [online]: nos. 1, 10, 69, 73, 206, 257.
- Adam Smith, excerpts of *The Theory of Moral Sentiments* (1759) [pdf]

- Joseph Addison, *Cato* (1713) [pdf]

Critical text: David Marshall, 'Adam Smith and the Theatricality of Moral Sentiments', *Critical Inquiry*, 10.4 (1984), 592-613 [pdf]

4. Race as spectacle

Primary texts:

- Aphra Behn, *Oroonoko* (1688)
- Thomas Southerne, *Oroonoko* (1695) [online]
- 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) [included in the Broadview edition of Earle's novel]

Critical text: Felicity A. Nussbaum, *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century* (Cambridge: Cambridge University Press, 1995) [pdf]

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] [pdfs]
- Excerpts from Edmund Burke, *Reflections on the Revolution in France* (1790), Mary Wollstonecraft, *A Vindication of the Rights of Men* (1790) and Thomas Paine, *The Rights of Man* (1791)
- Helen Maria Williams, *Letters Written in France, in the Summer of 1790* (1790)

Critical text: W. J. T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986) [pdf]

Essay drafts due by Friday of week 5. Half-hour meetings with me to discuss these will take place in week 6.

6. The Popular as Spectacle

Primary texts

- David Garrick, *Harlequin's Invasion* (1759) [pdf]
- William Wordsworth, *The Prelude* (1805), Book 7 [online]
- Charles Dibdin, *Edward and Susan. A Burletta Spectacle* (1803) [pdf]
- _____, *Jack the Giant Killer. A Serio-Comic Pantomime* (1803) [pdf]

Critical text: John O'Brien, 'Harlequin Britain: Eighteenth-Century Pantomime and the Cultural Location of Entertainment(s)', *Theatre Journal* 50.4 (1998), 498-510 [pdf]

Essay titles due by Friday of week 6.

Further reading

- Altick, Richard D., *The Shows of London* (Cambridge, MA: Belknap Press, 1978).
- Baskscheider, Paula R., *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (Baltimore: Johns Hopkins University Press, 1993).
- Baugh, Christopher, 'Philippe de Louthembourg: Technology-Driven Entertainment and Spectacle in the Late Eighteenth Century', *Huntington Library Quarterly*, 70 (2007), 251-68

- Blakemore, Stephen (ed.), *Burke and the French Revolution: Bicentennial Essays*, (Athens: University of Georgia Press, 1992).
- Bratton, Jacky, *New Readings in Theatre History* (Cambridge: Cambridge University Press, 2003).
- Buckley, Matthew S., *Tragedy Walks the Streets: The French Revolution in the Making of Modern Drama* (Baltimore: Johns Hopkins University Press, 2006).
- Burks, Deborah G., *Horrid Spectacle: Violation in the Theater of Early Modern England* (Pittsburgh, PA: Duquesne University Press, 2003).
- Carlson, Julie A., *In the Theatre of Romanticism: Coleridge, Nationalism, Women* (Cambridge: Cambridge University Press, 1994)
- Coppola, Al, *The Theater of Experiment: Staging Natural Philosophy in Eighteenth Century Britain* (Oxford: Oxford University Press, 2016).
- Crary, Jonathan, 'Spectacle, Attention, Counter-Memory', *October*, 50 (1989), 96–107.
- De Bolla, Peter, *The Education of the Eye: Painting, Landscape, and Architecture in Eighteenth-Century Britain* (Stanford, CA: Stanford University Press, 2003).
- Debord, Guy, *Society of the Spectacle* (Detroit: Black & Red, 1970).
- Fried, Michael, *Absorption and Theatricality: Painting and the Beholder in the Age of Diderot* (Chicago: University of Chicago Press, 1980).
- Gibbs, Jenna M., *Performing the Temple of Liberty: Slavery, Theater, and Popular Culture in London and Philadelphia, 1760–1870* (Baltimore: Johns Hopkins University Press, 2014)
- Hindson, Paul, and Tim Gray, *Burke's Dramatic Theory of Politics* (Aldershot: Avebury, 1988).
- Keenan, Tim, *Restoration Staging, 1660-1674* (London: Routledge, 2016).
- Marsden, Jean, *Fatal Desire: Women, Sexuality, and the English Stage, 1660-1720* (Ithaca, NY: Cornell University Press, 2006)
- Marshall, David, *The Figure of Theater: Shaftesbury, Defoe, Adam Smith, George Eliot* (New York: Columbia University Press, 1986).
- Nuss, Melynda, *Distance, Theatre, and the Public Voice, 1750-1850* (New York: Palgrave Macmillan, 2012).
- Nussbaum, Felicity A., *The Limits of the Human: Fictions of Anomaly, Race, and Gender in the Long Eighteenth Century* (Cambridge: Cambridge University Press, 2003).
- O'Brien, John, *Harlequin Britain: Pantomime and Entertainment, 1690-1760* (Baltimore: John Hopkins University Press, 2004).
- O'Quinn, Daniel, *Staging Governance: Theatrical Imperialism in London, 1770–1800* (Baltimore: Johns Hopkins University Press, 2005).
- _____, *Entertaining Crisis in the Atlantic Imperium, 1770-1790* (Baltimore: Johns Hopkins University Press, 2011).
- Pascoe, Judith, *Romantic Theatricality: Gender, Poetry and Spectatorship* (Ithaca, NY: Cornell University Press, 1997).
- Rancière, Jacques, *The Emancipated Spectator*, trans. Elliot Gregory (London: Verso, 2009).
- Russell, Gillian, *Theatres of War: Performance, Politics and Society, 1793-1815* (Oxford: Clarendon Press, 1995).
- Stallybrass, Peter, and Allon White, *The Politics and Poetics of Transgression* (Ithaca, NY: Cornell University Press, 1986).
- Swindells, Julia, and David Francis Taylor (eds.), *The Oxford Handbook of the Georgian Theatre, 1737-1832* (Oxford: Oxford University Press, 2014).
- Taylor, David Francis, 'Wordsworth at the Theater: Illegitimate Spectacle in Book 7 of *The Prelude*', *European Romantic Review*, 20 (2009), 77-93.
- _____, *Theatres of Opposition: Empire, Revolution, and Richard Brinsley Sheridan* (Oxford: Oxford University Press, 2012).
- _____, *The Politics of Parody: A Literary History of Caricature, 1760-1830* (New Haven: Yale University Press, 2018).

- Taylor, George, *The French Revolution and the London Stage, 1789-1805* (Cambridge: Cambridge University Press, 2000).
- Thomas, Sophie, *Romanticism and Visuality: Fragments, History, Spectacle* (London: Routledge, 2008).
- Wilson, Kathleen, *The Island Race: Englishness, Empire and Gender in the Eighteenth Century* (New York: Routledge, 2003).
- Worrall, David (2007), *Harlequin Empire: Race, Ethnicity and the Popular Drama of the Enlightenment* (London: Pickering & Chatto, 2007).

Wordsworth and Coleridge 1797-1817

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The course examines several major episodes in the creative partnership of Wordsworth and Coleridge. Both poets were drawn to explore the resources that ‘conversation’ or the ‘conversational’ might offer for poetry; and their example exemplifies the point that, properly understood, ‘conversation’ need not imply anything like straight-forward agreement. This course offers an opportunity to study the ways in which works of imagination can arise from conversation – from mutual exchange and principled disagreement -- and in doing so invites students to question the validity of popular accounts of romanticism as a coherent theory or even an ‘ideology’. The relationship of Wordsworth and Coleridge produces many poems that stand independently in the greatness of their accomplishment; but those same poems can also be construed as participating within a more encompassing collaborative work. What differences might this make to our understanding of the achievements of both writers? Modern attempts to theorise romanticism mirror ambitions within the poets themselves to think with systematic purpose: Wordsworth and Coleridge both entertained serious philosophical and political pretensions, which overlapped but did not coincide; and they each set themselves (and Coleridge set Wordsworth) to cast those beliefs in verse. What happens to a philosophical belief when it turns into a piece of poetry? Finally, a conversational mode of creativity produces a body of work which is interinanimative and therefore unfixed. Very few of the major poems by either poet stood still; rather, they remained, even after publication, works in process, part of the claimed creative integrity of which lay precisely in that openness to the possibility of renewal and fluidity. How are we to conceptualise works written in such a spirit? (Are other literary works written in such a spirit? Are they all?) Taking into account both the manuscript record and the publication history of these works, how might we present them to a reader in a way which begins to capture the profusion of textual difference which is such an important part of their nature? (This may give students some ideas for their B course essay too.)

Basic texts

- *Coleridge’s Poetry and Prose: Authoritative Texts, Criticism*, ed. Nicholas Halmi, Paul Magnuson, and Raimonda Modiano (2004).
- S.T. Coleridge, *Poems*, ed. John Beer (Everyman, 1999)
- William Wordsworth, *Selected Works*, ed. Stephen Gill (Twenty-First Century Oxford Authors, 2010).
- William Wordsworth, *The Prelude*, ed. Jonathan Wordsworth, M.H. Abrams and Stephen Gill (1979)
- William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads, 1798 and 1802*, ed. Fiona Stafford (2013)

If you want to write seriously about Coleridge you will need to use the edition of *Biographia* edited by James Engell and Walter Jackson Bate (2 vols.; 1983), part of the Bollingen *Collected Works*, which is the standard edition. The *Lectures 1808-1819 on Literature*, ed. R.A. Foakes (2 vols.; 1987) will also be important to anyone who wants to consider Coleridge as a literary critic. The standard edition of Wordsworth is the Cornell Wordsworth, which includes facsimiles and transcriptions of the manuscripts. See Stephen Gill, ‘Wordsworth and His Editors’, *Essays in Criticism* 69 (2019), 1–15.

Valuable general accounts

- John Beer, ‘How Far Can We Trust Coleridge?’, *The Wordsworth Circle* 20 (1989), 79-85
- T.S. Eliot, *The Use of Poetry and the Use of Criticism* (1933), 67-86
- William Empson, *Seven Types of Ambiguity* (1930; 1947), 151-4; *Some Versions of Pastoral* (1935), 188-9
- Kelvin Everest, *Coleridge’s Secret Ministry: The Context of the Conversation Poems, 1795 - 1798* (1979)
- Paul Magnuson, *Coleridge and Wordsworth: A Lyrical Dialogue* (1988)

- Lucy Newlyn, *Coleridge, Wordsworth, and the Language of Allusion* (1986)
- A. D. Nuttall, *A Common Sky: Philosophy and the Literary Imagination* (1974), 92-147
- Michael O'Neill, *Romanticism and the Self - Conscious Poem* (1997), 25-89
- Adam Potkay, *Wordsworth's Ethics* (2012)
- Christopher Ricks, 'William Wordsworth 1' and 'William Wordsworth 2', in *The Force of Poetry* (1984), 89-116; 117-34
- Leslie Stephen, 'Wordsworth's Ethics', in *Hours in a Library* (3 vols.; 1876-8), iii.127-78

Recommended biographies

- Stephen Gill, *Wordsworth: A Life* (1989; 2020)
- Richard Holmes, *Coleridge: Early Visions* (1989)

Week One: Introduction: The Politics of the Many and the Sublimity of the One

Selections (to be provided) from: Coleridge, *Poems on Various Subjects* (1796) and *Lectures on Revealed Religion* (1795); Wordsworth, *The Borderers* (1796-7). William Paley, *The Principles of Moral and Political Philosophy* (1785); Richard Price, *A Discourse on the Love of our Country* (1789); Edmund Burke, *Reflections on the Revolution in France* (1790); William Godwin, *Political Justice* (1793; 1796).

- John Bugg, *Five Long Winters: The Trials of British Romanticism* (2013)
- Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads 1798* (1970), 83-103.
- Nicholas Roe, *Coleridge and Wordsworth: The Radical Years* (Oxford, 1988)
- Basil Willey, *The Eighteenth Century Background* (1940), 136-54; 168-204; 205-252; 253-293.
- Jonathan Wordsworth, *The Music of Humanity* (1969), 184-232.

Week Two: 1797: Accounting for Suffering

- Coleridge, 'This Lime-Tree Bower my Prison', 'Kubla Khan'; Wordsworth, 'The Ruined Cottage', 'The Old Cumberland Beggar'.

- David Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s* (1998)
- Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads 1798* (1970),

15-37; 159-83.

- David Simpson, *Wordsworth, Commodification and Social Concern: The Poetics of Modernity* (2009).

Week Three: 1798, 1800: 'One Work': Construing and Misconstruing in the Lyrical Ballads

- [Anon.], *Lyrical Ballads* (1798); 'The Brothers' and 'Michael' from Wordsworth, *Lyrical Ballads with other poems* (2 vols.; 1800). Coleridge, 'Christabel'.
- John Beer, *Coleridge the Visionary* (1959)

- William Empson, *Some Versions of Pastoral* (1935), 121-2; 'The Ancient Mariner' in *Argufying: Essays on Literature and Culture*, ed. John Haffenden (1987), 297-319
- Heather Glen, *Vision and Disenchantment: Blake's Songs and Wordsworth's Lyrical Ballads* (1983), 33-56; 224-59
- Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads 1798* (1970), 209-61
- Gregory Leadbetter, *Coleridge and the Daemonic Imagination* (2011)
- Zachary Leader, 'Lyrical Ballads: The Title Revisited', in *1800: The New Lyrical Ballads*, ed. Nicola Trott and Seamus Perry (2001)
- Marjorie Levinson, *Wordsworth's Great Period Poems: Four Essays* (1986), 14-57
- Jerome J. McGann, 'The Ancient Mariner: The Meaning of the Meanings': *The Beauty of Inflexions. Literary Investigations in Historical Method and Theory* (1985), 135-72
- Robert Mayo, 'The Contemporaneity of the Lyrical Ballads', *PMLA* 69 (1954), 486-522
- Stephen Maxfield Parrish, 'The Wordsworth-Coleridge Controversy', *PMLA* 73 (1958), 367-374
- Michael O'Neill, 'Lyrical Ballads and "Pre-Established Codes of Decision"', in *1800: The New Lyrical Ballads*, ed. Nicola Trott and Seamus Perry (2001)

Week Four: *The Recluse Project and the Beginnings of The Prelude*

- Coleridge, 'Frost at Midnight'; Wordsworth, 'Was it for this...' (1798), *The Two - Book Prelude* (1798-9).
- David Ellis, *Wordsworth, Freud and the Spots of Time: Interpretation in 'The Prelude'* (1985)
- Simon Jarvis, *Wordsworth's Philosophic Song* (2009), 1-32
- Kenneth R. Johnston, *Wordsworth and The Recluse* (1984)
- Jonathan Wordsworth, *William Wordsworth: The Borders of Vision* (1982), 340-77

Week Five: *The 'Dejection' Group: Crisis Writing*

- Coleridge, 'Letter to Sara Hutchinson', 'Dejection: An Ode', 'The Blossoming of the Solitary Date Tree'. Wordsworth, 'Resolution and Independence', 'Ode', 'The Solitary Reaper', 'Gipsies', 'To a Butterfly', 'To the Daisy', 'Elegiac Stanzas'.
- Oliver Clarkson, 'Wordsworth's Lyric Moments (1802)', *Essays in Criticism* 65, 125-43
- George Dekker, *Coleridge and the Literature of Sensibility* (1978)
- Simon Jarvis, *Wordsworth's Philosophic Song* (2007), 195-213
- W.W. Robson, 'Wordsworth's Resolution and Independence', in *Critical Essays* (1966), 124-34
- Gene W. Ruoff, *Wordsworth and Coleridge: The Making of the Major Lyrics, 1802 - 1804* (1989)
- Jonathan Wordsworth, *William Wordsworth: The Borders of Vision* (1982), 149-202

Week Six: *Writing Lives*

- Wordsworth, *The Prelude* (1805); Coleridge, *Biographia Literaria* (1817), chapters 1-4, 13-22.

- M.H. Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (1971), 71-140
- M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953), 100-124
- William Empson, *The Structure of Complex Words* (1951), 289-305
- D.M. Fogle, 'A Compositional History of the Biographia Literaria', *Studies in Bibliography* 30 (1977), 219-34
- Stephen Gill, *William Wordsworth, The Prelude* (1991)
- Paul Hamilton, *Wordsworth* (1986), 75-125
- Geoffrey Hartman, *Wordsworth's Poetry 1787 - 1814* (1964), 163-259
- Simon Jarvis, *Wordsworth's Philosophic Song* (2007), 137-94
- Nigel Leask, *The Politics of Imagination in Coleridge's Critical Thought* (1988)
- Thomas McFarland, 'The Origin and Significance of Coleridge's Theory of Secondary Imagination', in *Originality and Imagination* (1985), 90-119
- L.J. Swingle, 'Wordsworth's Contrarities: A Prelude to Wordsworthian Complexity', *ELH* 44 (1977), 337-354
- Susan Wolfson, *Formal Charges: The Shaping of Poetry in British Romanticism* (1997), 100-32
- Jonathan Wordsworth, 'The Infinite I AM: Coleridge and the Ascent of Being', in *Coleridge's Imagination: Essays in Memory of Pete Laver*, ed. Richard Gravil, Lucy Newlyn, and Nicholas Roe (1985), 22-52
- Jonathan Wordsworth, 'Revision as Making, The Prelude and its Peers', *Romantic Revisions*, ed. Robert Brinkley and Keith Hanley (1992), 18–42

Victorian Futures

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To imagine the future is—arguably—an inherently critical act. Even at its most trivial or fanciful it involves taking stock of how the conditions of a time yet to come (and more or less far away) might differ from those that hold in the present. At moments of political or social difficulty, like the one we are passing through now, such acts of imaginative projection are likely to become invested with strong emotion: a desire for things to be otherwise, a fear that they may not be, and might credibly be worse. One of the functions of art and literature, then, is to conceive in imaginative detail of what a future scenario, extrapolated from present conditions, or attempting to rethink them more radically, could look like: what political or social parameters might be in place, what it would feel like for an individual to inhabit the changed circumstances of life. This course will be an opportunity to consider a range of Victorian writing about the future in the light of larger conceptual questions that have a bearing on all writing about the future. It will, accordingly, mix consideration of 19th-century fiction, its historical circumstances and technologies, with twentieth-century and more recent theoretical writings. There will be an opportunity for students to determine the focus of reading in the final week.

Week 1:

- Fredric Jameson, *Archaeologies of the Future* (extract)
- Jenny Anderson and Sandra Kemp (eds), *Futures* (Introduction)
- extracts from Mary Shelley, *The Last Man* (1826); Charles Dickens, *A Christmas Carol* (1843)
- Edward Bulwer-Lytton, *The Coming Race* (1871)
- Elizabeth T. Corbett, 'A Glance into the Future; or, The World in the Twenty-Ninth Century' (1879)
- E. Nesbit, *The Story of the Amulet* (1906)

Week 2:

- George Eliot, *Daniel Deronda* (1876)
- 'Shadows of the Coming Race' and 'The Modern Hep! Hep! Help!', from *Impressions of Theophrastus Such*, 1878)
- Ernst Kapp, extract from *Elements of a Philosophy of Technology* (1878)

Week 3: Dystopias

- Jules Verne, *Paris in the Twentieth Century* (written 1863; pubd 1994)
- Anthony Trollope, *The Fixed Period* (1881-2)
- H. G. Wells, *War of the Worlds* (1897)
- extract from Joshua Kotin, *Utopias of One* (2018)

Week 4: Utopias

- William Morris, *News from Nowhere* (1890)
- Charlotte Perkins Gilman, *Herland* (1915)
- Extracts from Ernst Bloch, 'The Wish-Landscape Perspective in Aesthetics' (1959)
- Catherine Malabou, *The Future of Hegel* (2005)
- Matthew Beaumont, *Utopia, Ltd* (2005)

Week 5: Gaming the Future

- extracts from Honoré de Balzac, *La Peau de Chagrin* (1831)

- W. M. Thackeray, *Vanity Fair* (1847-8)
- Charles Dickens, *Our Mutual Friend* (1865)
- Thomas Hardy, *Tess of the d'Urbervilles* (1891)
- Alyssa Bellows, 'Dickens's Gamers: Social Thinking in Victorian Gaming and Social Systems', *Victorian Literature and Culture* 47.2 (2019), 347-76
- extracts from Mary Poovey, *Genres of the Credit Economy* (2008)
- Astrid Ensslin, *Literary Gaming* (2014)

Week 6: student choice

For discussion in a group meeting at end of Michaelmas Term.

Bibliographic sources to help in locating further Victorian texts:

- UPenn, 'A Celebration of Women Writers: Pre-1950 Utopias and Science Fiction by Women An Annotated Reading List of Online Editions'
 - <https://digital.library.upenn.edu/women/collections/utopias/utopias.html>

And, library access permitting:

- Darko Suvin, *Victorian Science Fiction in the UK: The Discourses of Knowledge and of Power* (Boston: G.K. Hall, 1983)—v useful bibliographic section
- John Carey, *The Faber Book of Utopias* (1999)

Henry James and his Literary Legacies

Professor Michèle Mendelssohn – Michele.mendelssohn@ell.ox.ac.uk

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

** Pre-seminar work supports and develops what can be achieved in our seminars. To get our seminar started, please each prepare 3 questions that arise from your reading. Answer one of your questions in detail by using the texts under consideration in the seminar. When we meet, I’ll ask each one of you to talk about your chosen topic for 5 minutes. For example, if you’re interested in James and drama, you might talk about his trip to Barnum’s circus in his autobiography and Leon Edel’s presentation of the *Guy Domville* incident.

- James, Henry. *Daisy Miller*, 1878 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 3-61.
- --. “The Lesson of the Master,” 1888 in *Stories of Writers and Artists*. Ed. F. O. Matthiessen. New York: New Directions, 1965: 95-151. <https://archive.org/details/storieswritersa00jamegoog>
- --. Excerpts from *Autobiography: A Small Boy and Others, Notes of a Son and Brother, the Middle Years*. Ed. Frederick W. Dupee. London: W.H. Allen, 1956. These are are reprinted in the *Autobiography* section in *The Portable Henry James*: 479-506 <https://archive.org/details/henryjamesautobi001281mbp>
- 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
- Excerpts from Edel, Leon. *Henry James: The Treacherous Years, 1895-1901*. Vol. 4. 5 vols. Philadelphia: J.B. Lippincott, 1969.
 - “Introduction” 14-17
 - “The Last Domville”, “Postscripts”, “Embarrassments” 72-95
- Tintner, Adeline. “The Afterlife of the Life: Leon Edel’s Baedeker to James” in *Henry James’s Legacy: The Afterlife of His Figure and Fiction*. Baton Rouge: Louisiana State UP, 1998: 437-445.

Optional Secondary Reading:

- Follini, Tamara. "A Geometry of His Own': Temporality, Referentiality, and Ethics in the Autobiographies" in *Palgrave Advances in Henry James Studies*. Ed. Peter Rawlings. London: Palgrave, 2007.
- Leavis, F. R. *The Great Tradition: George Eliot, Henry James, Joseph Conrad*. London : Chatto & Windus, 1948.
- Mendelssohn, Michèle. Chapter 4: "Wild Thoughts and Desire! Things I Can't Tell You – Words I Can't Speak!': The Drama of Identity in *The Importance of Being Earnest* and *Guy Domville*" in *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh University Press, 2007.

Seminar 2: The international novel

** Pre-seminar work:

Prepare a 10 minute research presentation on one or more of the required texts under consideration this week. Since you will choose your own essay topics for assessment, use your presentation as an opportunity to explore ideas, themes or theoretical approaches you may want to develop in your longer essay.

You are free to present on any aspect that intrigues you, using the week's primary text(s) as your first source to analyse and then moving on to consider at additional complementary materials (e.g. diaries, letters, manuscripts, autobiographies, journal articles and critical studies, as well as theoretical approaches). If your presentation discusses materials other than the week's required texts (and I hope it will), it would be courteous of you to provide hard copies of these to everyone in our seminar so that we can all engage with them. Photocopy or type out the relevant passages and provide paper copies.

The presentation is not a summary of the text(s), but an occasion for genuine intellectual exploration on your part. What you are trying to do is put your finger on a research question, or set of questions, that your presentation will begin to answer. You don't need to have all the answers, of course – this isn't meant to be an exhaustive exercise – but you must demonstrate 1) a sound effort at inquiry and 2) an appropriate methodology. Your presentation should end with a few follow-on questions for the group to explore together.

- James, Henry. *The Portrait of a Lady*, 1881. Volume 1 (to the end of Chapter 27) Ed. Cohn, Jan. Boston: Houghton Mifflin, 2001.
- --. "The Art of Fiction," 1884. (*Portable* 426-447)
- Locke, Alain. "The American Temperament." *The North American Review* 194.2 (August 1911): 262-70.
- Anesko, Michael. "Legacies of Mastery" in *Monopolizing the Master: Henry James and the Politics of Modern Literary Scholarship*. Stanford, CA: Stanford UP, 2012: 1-17.

Optional Secondary Reading:

- "Growing Fame" (*Portable* 521)
- "American Teeth" (*Portable* 577-8)
- "The American Colony in France" (Cohn 526-531)
- "Americans Abroad" (Cohn 532-537)
- Wadsworth, Sarah A. "Innocence Abroad: Henry James and the Re-Inventions of the American Woman Abroad." *Henry James Review* 22.2 (2001): 107-127
- Hughes, Clair. "The Principal Interest for Ladies': *Daisy Miller* and 'The Pension Beaurepas'" in *Henry James and the Art of Dress*. London: Palgrave, 2001
- Lee, Vernon (Violet Paget). "Lady Tal" in *Vanitas*
- Laird, J.T. "Cracks in Precious Objects: Aestheticism and Humanity in *The Portrait of a Lady*." *American Literature* 52.4 (1981): 643-648

- Freedman, Jonathan. *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*. Stanford: Stanford UP, 1990: 146-166.
- Mendelssohn, Michèle. *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh UP, 2007.

Seminar 3: Edith Wharton

** Pre-seminar work:

Prepare a 250-500 word mini-essay or essay outline on one or more of this the week's primary text(s). Email your writing to the seminar group no later than 5PM the day before our seminar.

You are free to write on any aspect that intrigues you, using the week's text(s) as your first source to analyse and then possibly moving on to address additional complementary materials (e.g. diaries, letters, manuscripts, autobiographies, journal articles and critical studies, as well as theoretical approaches). This isn't meant to be an exhaustive exercise, but simply to get you writing and thinking about an essay topic for this course. You must demonstrate 1) a sound effort at inquiry and 2) an appropriate methodology.

In this week's seminar, you will be asked to feedback on each other's writing. Sharing ideas is what we do as readers and critics. You should see this as a learning opportunity and a way to develop your critical, writing and interpersonal skills. In seminar, I will ask you to discuss each other's mini-essay and then to "offer a rose and a thorn." A "rose" is something positive about the essay. A "thorn" is a problem or area for improvement in the essay. You will be expected to briefly explain your decisions. Here are some aspects for you to consider in awarding your roses and thorns:

1. IDEAS: What is the topic of this essay? Is it easy or difficult for you to ascertain this?
 2. ARGUMENT: Can the argument be summarised in 1-3 sentences? Does it merit further inquiry?
 3. ACCURACY: Does the essay do justice to the primary text and the secondary criticism? Does the essay contain misreadings or interpretations with which you disagree?
 4. DEPTH: Are there aspects that are unconvincing or vague? Why?
 5. STRUCTURE: Does the essay flow logically? Are there junctures where you feel it goes on an unexpected detour? What effect does that rerouting have on you as a reader?
 6. BREADTH: If you were writing this essay, what additional aspects do you think would be relevant? Why? How would they enhance the argument?
 7. STYLE: Does this essay give you the impression that the author understands the primary texts, critical materials and knock-on issues at stake? How does the author create that impression? Are there any turns of phrase that you find beautiful and effective?
 8. SCHOLARSHIP: Is it referencing other scholars and peer-reviewed resources? Is this essay saying something new/ interesting/ exciting/ worth exploring further?
- James, Henry. *The Portrait of a Lady*, 1881. Volume 2 (Chapter 27 to the end) Ed. Cohn, Jan. Boston: Houghton Mifflin, 2001.
 - --. Excerpt from Preface to *The Portrait of a Lady* (Portable 473-475)
 - Wharton, Edith. *The Custom of the Country*. 1913. Ed. Emsley, Sarah. Peterborough, Ontario: Broadview, 2008.
 - *There are other editions, of course. This one has a good critical apparatus and will enrich your reading and study.

Optional Secondary Reading:

- Lee, Hermione. *Edith Wharton*. London: Vintage, 2008.
- Wilde, Oscar. "The American Invasion" and "The American Man," 1887.

Seminar 4: James Baldwin

**** Pre-seminar work:**

Prepare a 250-500 word mini-essay or essay outline on one or more of this the week's primary text(s). Email your writing to the seminar group no later than 5PM the day before our seminar.

You are free to write on any aspect that intrigues you, using the week's text(s) as your first source to analyse and then possibly moving on to address additional complementary materials (e.g. diaries, letters, manuscripts, autobiographies, journal articles and critical studies, as well as theoretical approaches). This isn't meant to be an exhaustive exercise, but simply to get you writing and thinking about an essay topic for this course. You must demonstrate 1) a sound effort at inquiry and 2) an appropriate methodology.

In this week's seminar, you will be asked to feedback on each other's writing. Sharing ideas is what we do as readers and critics. You should see this as a learning opportunity and a way to develop your critical, writing and interpersonal skills. In seminar, I will ask you to discuss each other's mini-essay and then to "offer a rose and a thorn." A "rose" is something positive about the essay. A "thorn" is a problem or area for improvement in the essay. You will be expected to explain your decisions. Here are some aspects for you to consider in awarding your roses and thorns:

1. IDEAS: What is the topic of this essay? Is it easy or difficult for you to ascertain this?
 2. ARGUMENT: Can the argument be summarised in 1-3 sentences? Does it merit further inquiry?
 3. ACCURACY: Does the essay do justice to the primary text and the secondary criticism? Does the essay contain misreadings or interpretations with which you disagree?
 4. DEPTH: Are there aspects that are unconvincing or vague? Why?
 5. STRUCTURE: Does the essay flow logically? Are there junctures where you feel it goes on an unexpected detour? What effect does that rerouting have on you as a reader?
 6. BREADTH: If you were writing this essay, what additional aspects do you think would be relevant? Why? How would they enhance the argument?
 7. STYLE: Does this essay give you the impression that the author understands the primary texts, critical materials and knock-on issues at stake? How does the author create that impression? Are there any turns of phrase that you find beautiful and effective?
 8. SCHOLARSHIP: Is it referencing other scholars and peer-reviewed resources? Is this essay saying something new/ interesting/ exciting/ worth exploring further?
- James, Henry. *The Ambassadors: An Authoritative Text, Backgrounds and Sources, Reviews and Criticism*. 1903. Ed. S.P. Rosenbaum. 1909 ed. New York: Norton, 1964. Vol. 1
 - *Try to get this edition, which has the most helpful critical apparatus and will give you a richer and more enjoyable reading experience.
 - Baldwin, James. *Giovanni's Room*. Penguin Classics. London: Penguin, 2001.
 - Leeming, David Adams. "An Interview with James Baldwin on Henry James." *The Henry James Review* 8.1 (1986): 47-56.

Optional Secondary Reading:

- Washington, Bryan R. *The Politics of Exile: Ideology in Henry James, F.Scott Fitzgerald and James Baldwin*. Boston: Northeastern UP, 1994
- Wilkinson, Louis Umfreville. "The Better End: Conclusion of a Chapter from the Unpublished Novel, *What Percy Knew*, by H*Nr* J*M*S."

- Ellmann, Maud. "‘The Intimate Difference’: Power and Representation in *The Ambassadors*" (*The Ambassadors*, Norton edition 501-513)
- Jottkandt, Sigi. *Acting Beautifully: Henry James and the Ethical Aesthetic*. Albany: SUNY P, 2005
- Nussbaum, Martha Craven. *Love’s Knowledge: Essays on Philosophy and Literature*. Oxford: Oxford UP, 1990
- "Finding the Jimmy in James: How James Baldwin Discovered Giovanni’s Room in Lambert Strether’s Paris" *MELUS: Multi-Ethnic Literature of the U.S* 40.2 (2015): 53 -73
- Newman, C. "The Lesson of the Master: Henry James and James Baldwin," *Yale Review*. October 1966.

Seminar 5: Alan Hollinghurst

** Submit an essay of not more than 5,000 words. You will receive written feedback on this essay during week 6 and have the opportunity to discuss it and your longer submission with me during an individual meeting.

ESSAY PRESENTATION AND SUBMISSION

You may submit your essay one of two ways:

1. HARD COPY
2. ELECTRONICALLY

I prefer to mark your essays electronically and to return them to you by email. You can email me your essays at michele.mendelssohn@ell.ox.ac.uk

However, my e-reader can only process PDFs, so it’s essential that you format your essay exactly as I’ve indicated below:

- Use black font and make it 16 pt. or larger.
- Margins on the right- and left-hand side must be at least 4 cm wide.
- Pages must be numbered.
- Every piece of information you derive from a source – a book, article or online – must be referenced following the format presented in the English Faculty MSt Handbook (4.4. Style and Format of essays) or the *MHRA Style Guide: a Handbook for Authors, Editors and Writers of Theses*. There is further guidance on the MHRA Style at <http://www.mhra.org.uk/style>
- James, Henry. *The Ambassadors*, 1903, volume 2
- Hollinghurst, Alan. *The Line of Beauty*, 2004.

OPTIONAL SECONDARY READING:

- McFarlane, Robert. "Alan Hollinghurst, *The Line of Beauty*." *The Good of the Novel*. Eds. Liam McIlvanney and Ray Ryan. London: Faber & Faber, 2011. 170-85
- Mendelssohn, Michèle and Dennis Flannery, eds. *Alan Hollinghurst: Writing Under the Influence*. Manchester: Manchester University Press, 2016.
- Rivkin, Julie. "Writing the Gay ‘80s with Henry James: David Leavitt’s *A Place I’ve Never Been* and Alan Hollinghurst’s *The Line of Beauty*." *Henry James Review* 26.3 (2005): 288-292
- Wood, James. "The Ogee Curve (Review of *The Line of Beauty* by Alan Hollinghurst)." *The New Republic* 9 December 2004

Seminar 6: Cynthia Ozick, Colm Toibin and experiments in (auto) biography

** Individual meetings to discuss written work that will last up to 30 mins.

**** Topics must be submitted online for approval to the Chair of M.St./M.Phil. Examiners, by Friday of the sixth week of Hilary Term. This must take the form of a 50 -100 word summary.**

- James, Henry. "The Turn of the Screw," 1898 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 127-235.
- Ozick, Cynthia. "Dictation" in *Dictation: A Quartet*. Boston: Houghton Mifflin, 2008.

OR

- Tóibín, Colm. *The Master*. New York: Scribner, 2004.

Optional Secondary Reading

- Felman, Shoshana. "Turning the Screw of Interpretation." *Literature and Psychoanalysis: The Question of Reading –Otherwise*. Ed. Shoshana Felman. Baltimore: Johns Hopkins UP, 1977
- James, Henry. "The Author of Beltraffio," 1884 in *Stories of Writers and Artists*. Ed. Matthiessen, F. O. New York: New Directions, 1965: 95-151
 - <https://archive.org/details/storieswritersa00jamegoog>
- Marcus, Laura, *Auto/Biographical Discourses: Theory, Criticism, Practice*. Manchester University Press, 1994
- Mendelssohn, Michèle. Chapter 6: "'A Nest of Almost Infant Blackmailers': The End of Innocence in 'The Turn of the Screw' and *De Profundis*" in *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh University Press, 2007
- Ozick, Cynthia. "The Selfishness of Art" in *Quarrel and Quandary: Essays*. New York: Vintage, 2000
- --. "An (Unfortunate) Interview with Henry James." *Threepenny Review* (Winter 2005)
 - https://www.threepennyreview.com/samples/ozick_w05.html
- Tóibín, Colm. <http://www.theguardian.com/commentisfree/2015/aug/28/book-changed-me-henry-james-colm-toibin>
- --. *All a Novelist Needs: Colm Tóibín on Henry James*. Ed. Griffin, Susan M. Baltimore, Md.: Johns Hopkins UP, 2010
 - "A More Elaborate Web: Becoming Henry James" 24-37
 - "Pure Evil: 'The Turn of the Screw'" 38-44

COURSEWORK AND ASSESSMENT

Pre-seminar work supports and develops what can be achieved in our seminars. It will be the basis for my end of term report on your work for this course.

Candidates will be required to submit an essay of 5,000-6,000 words on a topic related to this C-Course.

You will choose your own essay topics for assessment, but the topics must be discussed with, and approved by, your course tutor, and then submitted in the form of a 50-100 word summary for formal approval to the Chair of M.St./M.Phil. Examiners. You will be emailed a link to submit your essay topics online.

Tutors on the C-Courses for which you are to write an essay are expected to read and comment on at least one piece of written work prior to submission of examined work.

Tutors will therefore ask each student to submit a piece of written work of not more than 5,000 words by no later than the end of Week 5 or Week 6 of the term in which the option is being taught.

Individual meetings to discuss written work will last up to 30 mins, and must be completed before Friday Week 7. (Please note that tutors may request formative written work or provide feedback before Week 6, and students are also welcome to contact tutors for feedback earlier in the term. These arrangements are flexible and should be decided in consultation with the course-tutor.)

The New T. S. Eliot Studies

Dr Hannah Sullivan – Hannah.sullivan@ell.ox.ac.uk

‘It was certainly a great surprise to me (but it is always a surprise to find that we learn so little about ourselves from experience, and much of what we learn from experience, being knowledge about ourselves as we were, and not as we are, is not only irrelevant but deludes us into thinking we know ourselves where we don’t) to discover that I recoiled violently from the prospect of marriage, when I came to realise it as possible...’

Letter to Emily Hale, ‘Easter Day’, 1947

The final *Collected Poems* that Eliot published (in 1963) might be the most felicitous instantiation of final authorial intention in English literature. It is also a splendid example of the Poundian principle of ‘dichten=condensare’. For many years, this volume, along with a small amount of his critical prose (Frank Kermode’s *Selected Essays* for undergraduates; the selected volumes published in his lifetime for graduates), and Valerie Eliot’s selection of the early letters represented, for all except the most specialist readers, ‘what we knew’ about T. S. Eliot.

Of all the Anglo-American modernists, his work most urgently solicited close, or intensive reading, and the payoff for its notorious ‘difficulty’ was a comforting graspability in terms of page numbers: Eliot scholars gave conference papers with the expectation that the audience knew most of the quotations already, intimately. In this way, the critical field of ‘Eliot studies’ looked very different from parallel work on Joyce, Woolf, Pound and other Anglo-American modernists, and it was out of key with the expansionism of the ‘new’ modernist studies. But, in the eight years since Valerie Eliot’s death, everything has changed. We now have the two-volume Ricks and McCue edition of the *Complete Poems*, the ongoing publication of the complete letters (edited by John Haffenden), and the Johns Hopkins complete prose. This year, Faber will publish Vivienne Eliot’s papers for the first time, edited by Anne Pasternak Slater (the originals remain in the Bodleian). And, in January 2020, the most notorious archive in modern literary history was finally opened up at Princeton. Eliot’s peculiar, legalistic note on his letters to Emily Hale can be read here: <https://tseliot.com/foundation/statement-by-t-s-eliot-on-the-opening-of-the-emily-hale-letters-at-princeton/>

The aim of this course will be first to read widely, critically, and analytically in these newly available texts and to ask how fresh materials alter the ‘whole existing order’. We will also pay attention to some more general debates about editing and its alternatives (unediting, facsimile publication, suppression) in contemporary literary studies. At first sight, these questions may seem sterile or fastidious but, in the contemporary environment, they quickly become ideological and political. The Emily Hale letters (which may or may not have been published by Faber by the time we convene) are an obvious case in point; we can only read the contents of the (one-way) letters in the context of a larger story about literary and intellectual power, influence, control and, talent.

More detailed bibliography will be provided during MT 2020, when more is known about the Hale archive and the scheduled publication date for the letters. This is a preparatory reading list:

- T. S. Eliot, *Collected Poems 1909-1962* (London: Faber, 2002). The reprinted paperback is the most accessible edition, but an earlier version is fine too. We will not focus in detail on the plays, but you could also buy *The Complete Poems and Plays* (London: Faber, 2004). Please also read my very short introduction to the poems on the t.s.eliot.com website: <https://tseliot.com/editorials/his-poetry>
- *The Poems of T. S. Eliot*, ed Christopher Ricks and Jim McCue (London: Faber and Faber, 2015). The two-volume edition is expensive and somewhat unwieldy, but please buy it if you can. (I find the Kindle edition easier to search in and in some ways more usable.) It is also worth reading Ricks’s splenetic response to Megan Quigley’s charge that the line ‘It’s them pills I took...’ (*TWL*, 159) is under-annotated in his edition: see ‘To Criticize the Critic’, *Essays in Criticism*, 69: 4 (October 2019), 467-479. <https://doi.org/10.1093/escrit/cgz021>

- *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*, ed. Valerie Eliot (New York, 1971).
- If you already have a copy of the Kermode *Selected Essays*, that's fine; otherwise please buy the longer reprinted *Selected Essays* (Eliot's own 1932 selection, with later preface): <https://www.faber.co.uk/9780571197460-selected-essays.html>.
- You should read as widely and critically as possible in the Johns Hopkins *Complete Prose*. Try to compare the experience of reading Eliot's prose here to within a) a selected volume, b) the magazine context of first publication. <https://about.muse.jhu.edu/muse/eliot-prose/>
- Anne Pasternak Slater ed., *The Fall of a Sparrow: Vivienne Eliot's Life and Writings* (London: Faber and Faber, 2020). Note delayed publication date, but it should appear in October.
- I also recommend following Frances Dickey's blog of the Emily Hale letters: <https://tselioticsociety.wildapricot.org/news>. My short piece in the *TLS* provides some context: <https://www.the-tls.co.uk/articles/the-moment-of-embalming/>

20th and 21st Century Theatre

Professor Kirsten Shepherd-Barr – Kirsten.shepherd-barr@ell.ox.ac.uk

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, Kane, Nottage, Birch, McDonagh, and Jacobs-Jenkins. 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 developments such as verbatim theatre and so-called "in-yer-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=mc²*
- 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 Destructions on the Modernist Stage* (2006)
- Elaine Aston and Janelle Reinelt, eds., *The Cambridge Companion to Modern British Women Playwrights* (2000)
- Elaine Aston and George Savona, *Theatre as Sign-System: A Semiotics of Text and Performance* (London: Routledge, 1991)
- Linda Ben-Zvi: see her studies of both Susan Glaspell and Samuel Beckett
- Eric Bentley, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama* (Middlesex: Penguin, 1968)

- Michael Billington, *State of the Nation: British Theatre Since 1945* (2007)
- Michael Billington, *The 101 Greatest Plays* (2015)
- George W. Brandt (ed.), *Modern Theories of Drama: A Selection of writings on drama and theatre, 1840-1990*, (Oxford: OUP, 1998)
- John Bull, *New British Political Dramatists* (Palgrave Macmillan, 1984)
- Marvin Carlson, *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present* (Ithaca and London: Cornell University Press, 1993)
- Nicholas De Jongh, *Politics, Prudery and Perversions: the censoring of the English stage, 1901-1968* (London: Methuen, 2000)
- Elin Diamond, *Unmaking Mimesis: Essays on Feminism and Theatre* (Routledge, 1997)
- Martin Esslin, *The Theatre of the Absurd* (1961)
- Martin Esslin, *The Peopled Wound: The Work of Harold Pinter* (1970)
- Richard Eyre and Nicholas Wright, *Changing Stages: A View of the British Theatre in the Twentieth Century* (London: Bloomsbury, 2000)
- John Fleming, *Stoppard's Theatre* (2000)
- Mark Fortier, *Theory/Theatre: An Introduction* (Routledge, 1997)
- 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)
- William Hammond, *Verbatim Verbatim: Techniques in contemporary documentary theatre* (2008)
- Christopher Innes, *Modern British Drama 1890-1990* (1996)
- Christopher Innes, *Modern British Drama: The Twentieth Century* (2002)
- Katherine E. Kelly, *The Cambridge Companion to Tom Stoppard* (2001)
- Baz Kershaw, "The Politics of Performance in a Postmodern Age," in Patrick Campbell, ed., *Analyzing Performance: A Critical Reader* (Manchester Univ. Press, 1996)
- Helene Keyssar, *Feminist Theatre* (1985)
- David Lane, *Contemporary British Drama* (Edinburgh University Press, 2010)
- Hans-Thies Lehmann, *Postdramatic Theatre*, trans. Karen Jürs-Munby (Routledge, 2006)
- Mary Luckhurst (ed), *A Companion to Modern British and Irish Drama* (Blackwell, 2010)
- Arthur Marwick, *British Society Since 1945* (1996)
- John McGrath, *A Good Night Out* (second edition, 1996)
- Steve Nicholson, *The Censorship of British Theatre vol.3: 1953-1960; vol.4: 1960-1968*
- Richard H. Palmer, *The Contemporary British History Play* (1998)
- Patrice Pavis, *Analyzing Performance: Theater, Dance, and Film*, trans. David Williams (Ann Arbor: U of Michigan P, 2003)
- D. Keith Peacock, *Thatcher's Theatre: British Theatre and Drama in the Eighties* (1999)
- John Pilling, ed., *The Cambridge Companion to Beckett* (1994)
- Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality and Drama* (2011 paperback)
- Dan Rebellato, *1956 and All That: The Making of Modern British Drama* (1999)
- Dan Rebellato, ed., *Modern British Playwriting 2000-2009: Voices, Documents, New Interpretations* (Bloomsbury Methuen Drama, 2013)
- Janelle Reinelt and Joseph Roach, eds., *Critical Theory and Performance* (Univ. of Michigan Press, 1992)
- Janelle Reinelt, *After Brecht*
- Anthony Roche, ed., *The Cambridge Companion to Brian Friel* (2006)
- Dominic Shellard, *British Theatre Since the War* (1999)
- Kirsten Shepherd-Barr, *Science on Stage* (2006), *Theatre and Evolution from Ibsen to Beckett* (2015), and *Modern Drama: A Very Short Introduction* (2016)
- Aleks Sierz, *In Yer Face Theatre: British Drama Today* (2001)
- Aleks Sierz, *Rewriting the Nation: British Theatre Today* (2011)

- Graham Saunders, *Love me or kill me: Sarah Kane and the theatre of extremes* (2002)
- Olga Taxidou, *Modernism and Performance* (2007)
- Michelene Wandor, *Look Back in Gender* (1987)
- W.B. Worthen and Peter Holland, eds., *Theorizing Practice: Redefining Theatre History* (Palgrave Macmillan, 2003)

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*

Fiction in Britain Since 1945: History, time and memory

Dr Adam Guy and Professor Laura Marcus – adam.guy@ell.ox.ac.uk and laura.marcus@ell.ox.ac.uk

Week 1: Historical Rupture and the Distortions of Memory

[PDFs of all primary text essays will be provided in advance]

Primary reading:

- Henry Green, *Back* (1946)
- Elizabeth Bowen, *The Heat of the Day* (1948)
- Philip Toynbee, 'The Decline and Future of the English Novel', *Penguin New Writing*, 23 (1945)

Recommended secondary reading:

- Marina MacKay *Modernism and World War II* (Cambridge: Cambridge University Press, 2007), chapters 4 and 5 (on Green and Waugh).
- Rod Mengham, *The Idiom of the Time: The Writings of Henry Green* (1982; Cambridge: Cambridge UP, 2010), pp. 157-80 ('The Prosthetic Art').
- Gill Plain, *Literature of the 1940s: War, Postwar and Peace* (Edinburgh: Edinburgh UP, 2013), pp. 1-38.

Week 2: Global History and Narratives of Development

Primary Reading

- Sam Selvon, *A Brighter Sun* (1952)
- Doris Lessing, *Martha Quest* (1952), 'The Small Personal Voice' (1957)
- Una Marson, 'We Want Books – But Do We Encourage Our Writers?' (1949) in Alison Donnell and Sarah Lawson Welch (eds), *The Routledge Reader in Caribbean Literature* (London: Routledge, 1996), pp. 185–6.

Recommended Secondary Reading

- Edouard Glissant, 'The Novel of the Americas' in *Caribbean Discourse: Selected Essays*, trans. J. Michael Dash (Charlottesville: University Press of Virginia, 1989), pp. 144–50.
- Peter J. Kalliney, *Commonwealth of Letters: British Literary Culture and the Emergence of Postcolonial Aesthetics* (Oxford: OUP, 2013).

Week 3: Contingency and Futurity

Primary reading:

- Iris Murdoch, *The Bell* (1958) and 'Against Dryness' (1961)
- Muriel Spark, *The Prime of Miss Jean Brodie* (1961) and *The Driver's Seat* (1970)
- David Lodge, 'The Novelist at the Crossroads' in *The Novelist at the Crossroads and Other Essays on Fiction* (London: Routledge & Kegan Paul, 1971).

Recommended secondary reading:

- Ursula Heise, *Chronoschisms: Time, Narrative, and Postmodernism* (Cambridge: Cambridge UP, 1997), pp. 11-76 ('Chronoschisms').
- Patricia Waugh, 'Muriel Spark and the Metaphysics of Modernity', in David Herman, ed., *Muriel Spark: Twenty-First-Century Perspectives* (Baltimore: The Johns Hopkins UP, 2010).

Week 4: Short Fictions of ExhaustionPrimary Reading

- Samuel Beckett, *Texts for Nothing and Other Shorter Prose, 1950–1976* (London: Faber, 2010).
- Christine Brooke-Rose, *Go When You See the Green Man Walking* (Singapore: Verbivorous Press, 2014 [1970])
- Alain Robbe-Grillet, 'From Realism to Reality' and 'Nature, Humanism, Tragedy', trans. Barbara Wright, in *Snapshots and Towards a New Novel* (London: Calder & Boyars, 1965).

Recommended Secondary Material

- Philip Glass, *String Quartet No. 2 ('Company' – after Beckett)*. **[various recordings available on YouTube]**
- Sianne Ngai, 'Merely Interesting' in *Our Aesthetic Categories: Zany, Cute, Interesting* (Cambridge, MA: Harvard University Press, 2012), pp. 110–73. **[please also familiarize yourself with the work of the visual artists discussed in this chapter]**

Week 5: The Telling of TalesPrimary Reading

- W. G. Sebald, *Austerlitz* (2001)
- Kazuo Ishiguro, *The Remains of the Day* (1989)
- Walter Benjamin, 'The Storyteller' (1936)

Recommended Secondary Reading/Viewing

- Sigmund Freud, 'Screen Memories' (1899) and Chapter 4 of *The Psychopathology of Everyday Life* (1901); 'Remembering, Repeating and Working Through' (1914).
- Gillian Rose – 'Beginnings of the Day: Fascism and Representation', in *Mourning Becomes the Law: Philosophy and Representation* (Cambridge: Cambridge University Press, 1996)
- Susan Sontag, 'A Mind in Mourning', in *Where the Stress Falls* (London: Jonathan Cape, 2002)
- Alain Resnais, *Toute la mémoire du monde* (1956) [available on YouTube]
- Grant Gee *Patience (after Sebald)* [2012]

Week 6: After ModernismPrimary Reading

- Ali Smith, *The Accidental* (2005)
- Amit Chaudhuri, *Odysseus Abroad* (2015)
- David James and Urmila Seshagiri, 'Metamodernism: Narratives of Continuity and Revolution', *PMLA*, 129 (2014): 87–100.
- Extract from Fredric Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism* (1991).

Recommended Secondary Reading

- Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction' [sometimes translated as 'The Work of Art in the Age of its Mechanical Reproducibility'], 1936.
- T. J. Clark, 'Introduction' in *Farewell to an Idea: Episodes from a History of Modernism* (1999).

FURTHER READING**General Background Reading for course:**

Peter Boxall and Bryan Cheyette (eds.), *The Oxford History of the Novel in English: Volume Seven: British and Irish Fiction since 1940* (Oxford: Oxford University Press, 2016)

Steven Connor, *The English Novel in History, 1950-1995* (London: Routledge, 1996)

Elizabeth Deeds Ermarth, *Sequel to History: Postmodernism and the Crisis of Representational Time* (Princeton, NJ: Princeton University Press, 1992)

Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (London: Routledge, 1988)

Andrzej Gasiorek, *Post-War British Fiction: Realism and After* (London: Hodder, 1995)

David James (ed.) *The Legacies of Modernism: Historicising Postwar and Contemporary Fiction* (Cambridge: Cambridge University Press, 2011)

Modernist Futures: Innovation and Inheritance in the Contemporary Novel (Cambridge: Cambridge University Press, 2012)

Dominic Head, *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge: Cambridge University Press, 2002)

Ursula Heise, *Chronoschisms: Time, Narrative and Postmodernism* (Cambridge: Cambridge University Press, 1997)

Richard Lane, Rod Mengham and Philip Tew (eds.), *Contemporary British Fiction* (Cambridge: Polity, 2002)

Zachary Leader (ed.), *On Modern British Fiction* (Oxford: Oxford University Press 2002)

Roger Luckhurst and Peter Marks (eds), *Literature and the Contemporary: Fictions and Theories of the Present* (Longmans, 1999)

Rod Mengham (ed.), *An Introduction to Contemporary Fiction* (Cambridge: Polity, 1999)

Bran Nichol (ed.), *Postmodernism and the Contemporary Novel: A Reader* (Edinburgh, 2002)

Peter Middleton and Tim Woods, *Literatures of Memory: History, Time and Space in Postwar Writing* (Manchester: Manchester University Press, 2000)

Randall Stevenson, *The Oxford English Literary History, Vol. 12, 1960-2000. The Last of England?* (Oxford: Oxford University Press,

Michael Wood, *Literature and the Taste of Knowledge* (Cambridge, 2005)

Background reading for Week 1

Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (Princeton: Princeton UP, 2003).

Thomas S Davis, *The Extinct Scene: Late Modernism and Everyday Life* (New York: Columbia UP, 2016).

Patrick Deer, *Culture in Camouflage: War, Empire, and Modern British Literature* (New York: Oxford UP, 2009).

Marius Hentea, *Henry Green and the Limits of Modernism* (Brighton: Sussex Academic Press, 2014).

Rod Mengham and N.H. Reeve, *The Fiction of the 1940s: Stories of Survival* (Basingstoke: Palgrave, 2001).

Marina MacKay *Modernism and World War II* (Cambridge: Cambridge University Press, 2007)

Kristine Miller, *British Literature of the Blitz* (Basingstoke: Palgrave, 2009), pp. 83-115 ('Real Men in Henry Green's War Writing').

Adam Piette, *Imagination at War: British Fiction and Poetry, 1939-1945* (Basingstoke: Macmillan, 1995).

Mark Rawlinson, *British Writing of the Second World War* (Oxford: Clarendon, 2000).

Nick Shepley, *Henry Green: Class, Style, and the Everyday* (Oxford: Oxford UP, 2016).

Victoria Stewart, *Narratives of Memory: British Writing of the 1940s* (Basingstoke: Palgrave, 2006).

Lyndsey Stonebridge, *The Writing of Anxiety: Imagining Wartime in Mid-Century British Culture* (Basingstoke: Palgrave, 2007).

D.J. Taylor, *After the War: The Novel and English Society Since 1945* (London: Chatto & Windus, 1993).

Background Reading for Week 2

Kevin Brazil, David Sergeant, and Tom Sperlinger (eds), *Doris Lessing and the Forming of History* (Edinburgh: Edinburgh University Press, 2016).

J. Dillon Brown, *Migrant Modernism: Postwar London and the West Indian Novel* (Charlottesville: University of Virginia Press, 2013).

— *Beyond Windrush: Rethinking Postwar Anglophone Caribbean Literature* (Jackson, MS: University Press of Mississippi, 2015).

Mary Lou Emery, *Modernism, the Visual, and Caribbean Literature* (Cambridge: Cambridge University Press, 2007).

Simon Gikandi, *Writing in Limbo: Modernism and Caribbean Literature* (Ithaca, NY: Cornell University Press, 1992).

— (ed.), *The Novel in Africa and the Caribbean since 1950* (Oxford: Oxford University Press, 2016)

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).

Wilson Harris, *Tradition the Writer and Society: Critical Essays* (London and Port of Spain: New Beacon Press, 1967).

Journal of West Indian Literature, 20.2 (2012) [special issue on Selvon].

Malachi McIntosh, *Emigration and Caribbean Literature* (Basingstoke: Palgrave Macmillan, 2015).

David Morley and Kuan-Hsing Chen, *Stuart Hall: Critical Dialogues in Cultural Studies* (London: Routledge, 1996).

Alice Ridout and Susan Watkins (eds), *Doris Lessing: Border Crossings* (London: Continuum, 2009).

Sam Selvon, 'A Note on Dialect' (1971) repr. in Susheila Nasta, *Critical Perspectives on Sam Selvon* (Washington DC: Three Continents Press, 1988), p. 63.

Anna Snaith, *Modernist Voyages: Colonial Women Writers in London, 1890–1945* (Cambridge: Cambridge University Press, 2014).

Anne Walmsley, *The Caribbean Artists Movement 1966–1972: A Literary & Cultural History* (London and Port of Spain: New Beacon Books, 1992).

Background Reading for Week 3

Aidan Day, 'Parodying Postmodernism', *English*, 56 (2007): 321-337.

James Bailey, 'Salutary Scars: The "Disorienting" Fictions of Muriel Spark', *Contemporary Women's Writing*, 9 (2015): 34-52.

Malcolm Bradbury, *The Novel Today: Contemporary Writers on Modern Fiction* (Manchester: Manchester UP, 1977). (Important period piece on the perceived dominance of metafiction.)

Nick Bentley, *Radical Fictions: The English Novel in the 1950s* (Oxford: Lang, 2007).

A.S. Byatt, *Degrees of Freedom*, revised edition (London: Vintage, 1994).

Alice Ferrebe, *Literature of the 1950s: Good Brave Causes* (Edinburgh: Edinburgh UP, 2012).

Andrzej Gasiorek, *Post-War British Fiction: Realism and After* (London: Edward Arnold, 1995).

David Herman, ed., *Muriel Spark: Twenty-First-Century Perspectives* (Baltimore: The Johns Hopkins UP, 2010).

David Herman, ed., *Modern Fiction Studies*, 47, 3 (2001). [Special Issue on Iris Murdoch]

Julia Jordan, *Chance and the Modern British Novel: From Henry Green to Iris Murdoch* (London: Continuum, 2010).

Peter Kalliney, *Cities of Affluence and Anger: A Literary Geography of Modern Englishness* (Charlottesville: U of Virginia P, 2007).

Brian McHale, *Postmodernist Fiction* (London: Methuen, 1987).

Bran Nicol, *Iris Murdoch: The Retrospective Fiction* (Basingstoke: Palgrave Macmillan, 2004).

Rowe, Anne, ed., *Iris Murdoch: A Reassessment* (Basingstoke: Palgrave Macmillan, 2007).

Lorna Sage, *Women in the House of Fiction: Post-War Women Novelists* (Basingstoke: Macmillan, 1992).

Background Reading for Week 4

Theodor W. Adorno, 'Trying to Understand *Endgame*' [1961], trans. Michael T. Jones, *New German Critique*, 26 (1982): 119-150.

Samuel Beckett, *Molloy* (1951/55), *Malone Dies* (1951/56), *The Unnamable* (1953/58).

Sarah Birch, *Christine Brooke-Rose and Contemporary Fiction* (Oxford: Clarendon Press, 1994).

George Craig, et al (eds), *The Letters of Samuel Beckett, Vols 2/3* (Cambridge: Cambridge University Press, 2011/14).

Sara Crangle, *Prosaic Desires: Modernist Knowledge, Boredom, Laughter, and Anticipation* (Edinburgh: Edinburgh University Press, 2010).

Gilles Deleuze, 'The Exhausted', trans. Anthony Uhlmann, *SubStance: A Review of Theory and Literary Criticism*, 24.3 (1995): 3-28.

Ellen J. Friedman and Richard Martin (eds), *Utterly Other Discourse: The Texts of Christine Brooke-Rose* (Normal, IL: Dalkey Archive Press, 1995).

Adam Guy, *The nouveau roman and Writing in Britain After Modernism* (Oxford: Oxford University Press, 2019).

S. E. Gontarski (ed.), *The Edinburgh Companion to Samuel Beckett and the Arts* (Edinburgh: Edinburgh University Press, 2014).

Julia Jordan, *Late Modernism and the Avant-Garde British Novel: Oblique Strategies* (Oxford: Oxford University Press, 2020).

James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (London: Bloomsbury, 1996).

Karen R. Lawrence,, *Techniques for Living: Fiction and Theory in the Work of Christine Brooke-Rose* (Columbus, OH: Ohio State University Press, 2010) .

Jean-Michel Rabaté, *Think, Pig!: Beckett at the Limit of Human* (New York: Fordham University Press, 2016).

Alain Robbe-Grillet, *Snapshots and Towards a New Novel*, trans. Barbara Wright (London: Calder & Boyars, 1965).

Nathalie Sarraute, *Tropisms and The Age of Suspicion*, trans. Maria Jolas (London: Calder, 1963).

Shane Weller, *Beckett, Literature, and the Ethics of Alterity* (Basingstoke: Palgrave Macmillan, 2006).

Background Reading for Week 5

Carol Jacobs, *Sebald's Vision* (New York: Columbia University Press, 2015)

David James, *Contemporary British Fiction and the Artistry of Space: Style, Landscape, Perception* (London: Continuum, 2008)

J.J. Long and Anne Whitehead, *W. G. Sebald: A Critical Companion* (Edinburgh: Edinburgh University Press, 2004)

Ann Scott, *Real Events Revisited: Fantasy, Memory and Psychoanalysis* (London: Virago, 1996)

Marianna Torgovnik, *The War Complex: World War II in Our Time* (Chicago: Chicago University Press, 2005)

Rebecca Walkowitz, *Cosmopolitan Style: Modernism Beyond the Nation* (New York: Columbia University Press, 2007). **[Includes chapters on Ishiguro and Sebald]**

Michael Wood – ‘The Discourse of Others’ [Ishiguro] in *Children of Silence: Studies in Contemporary Fiction (1998)*

Background Reading for Week 6

- Peter Boxall, *Since Beckett: Contemporary Writing in the Wake of Modernism* (Continuum, 2009)
- ---*Twenty-First Century Fiction: A Critical Introduction* (Cambridge: Cambridge University Press, 2013)
- Mark Currie, *About Time: Narrative, Fiction and the Philosophy of Time* (Edinburgh: Edinburgh University Press, 2006) [Contains chapter on Ali Smith's *The Accidental*]
- Tom McCarthy, *Typewriters, Bombs, Jellyfish: Essays*, *New York Review of Books* [publications], 2017.
- Laura Marcus, ‘The Legacies of Modernism’, in *Morag Shiach*, ed., *The Cambridge Companion to the Modernist Novel* (Cambridge: Cambridge University Press, 2007), 82–98.

Humanitarian Fictions

Professor Ankhi Mukherjee - ankhi.mukherjee@ell.ox.ac.uk

This course looks at the revived idea of humanitarianism in English, Anglophone, and World literary studies and raises specific questions about how narrative (fiction and non-fiction) in particular embraces the discourse of human rights and humanitarianism to address global modernity's emergences and discontents. In the six weeks of the course we will look at key areas in which contemporary novels, memoirs, and immersive journalism in English push against the limits of social justice discourse and civil rights litigation - and the remit of creative literature - to develop humanitarian critiques that confer maximal visibility to and an affective script for vulnerable lives and habitations.

Throughout the course, we will explore the relationship between the world novel, humanitarianism, liberal humanism, the 'human,' and the humanities. Some of the questions we will address are as follows: the destitute as what Dipesh Chakrabarty calls "the figure of difference," who fractures from within the very signs that seem to proclaim the emergence of abstract labour; alternative accounts of "life, death, and hope," to borrow from the subtitle of Katherine Boo's *Behind the Beautiful Forevers*, which challenge hegemonic understandings of modernity as linked to the global expansion of the capitalist mode of production; international warfare; environmental crises; social and global injustice; the limits of human rights discourse. Paying attention to traditional and aberrational forms of fiction, we will also re-examine, in the twenty-first century, the ends and objectives associated with the novel: social circulation and mobility, distributive justice, vernacular cosmopolitanisms, and equivocal forms of national belonging.

Week 1: Urban Poverty

- **Katherine Boo, *Behind the Beautiful Forevers***
- Arjun Appadurai, *Fear of Small Numbers*
- Mike Davis, *Planet of Slums*
- Swati Chattopadhyay, *Unlearning the City: Infrastructure in a New Optical Field*
- Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self under Colonialism*

Week 2: Race, Racism, Critical Race Studies

- **Ta-Nehisi Coates, *Between the World and Me***
- Achille Mbembe, *Critique of Black Reason*
- Claudia Rankine, *Citizen: An American Lyric*
- Mikko Tuhkanen, "Native Son and Diasporic Modernity," *The Oxford History of the Novel in English, vol. 6: The American Novel, 1870-1940*, ed. Priscilla Wald and Michael A. Elliott (Oxford UP, 2014), 517-29.

Week 2: Global War

- Mohsin Hamid, *The Reluctant Fundamentalist*
- Judith Butler, *Frames of War*
- Ankhi Mukherjee, "'Yes, sir, I was the one who got away': Postcolonial Emergence and the Vernacular Canon," *What is a Classic? Postcolonial Rewriting and Invention of the Canon*
- Bruce Robbins, *Perpetual War: Cosmopolitanism from the Viewpoint of Violence*
- Jacqueline Rose, *Why War: Psychoanalysis, Politics and the Return to Melanie Klein*
-

Week 4: Violence and Information Technology

- **Jennifer Egan, *A Visit from the Goon Squad***

- Robert Eaglestone, *Contemporary Fiction: A Very Short Introduction*
- Martin Jay, *Refractions of Violence*
- Pankaj Mishra, "Modernity's Undoing," *London Review of Books* 33.7 (31 March 2011)
- Roy Rosenzweig, *Clio Wired: The Future of the Past in the Digital Age*
- Slavoj Žižek, *Violence: Six Sideways Reflections*
- Shoshana Zuboff, *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*

Week 5: Anthropocene

- **Indra Sinha, *Animal's People***
- Ursula Heise, *Sense of Place and Sense of Planet*
- Rob Nixon, *Slow Violence and the Environmentalism of the Poor*
- Pablo Mukherjee, *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*
- Ramchandra Guha and Joan Martinez-Alier, *Varieties of Environmentalism*

Week 6: Humanity

- **Han Kang, *Human Acts***
- Elizabeth Anker, *Fictions of Dignity: Embodying Human Rights in World Literature*
- Crystal Parikh, *Writing Human Rights: The Political Imaginaries of Writers of Color*
- *Minor Transnationalism* ed. Françoise Lionnet and Shu-mei Shih

Further Reading:

Human Rights and Literature

- Pheng Cheah, *Inhuman Conditions: On Cosmopolitanism and Human Rights*
- Margaret Cohen and Christopher Prendergast, *Spectacles of Realism: Body, Gender, Genre*
- Michael Ignatieff, *Human Rights as Politics and Idolatry*
- Samuel Moyn, *The Last Utopia*
- --, *Not Enough: Human Rights in an Unequal World*
- Julie Peters et al, ed. *Womens' Rights, Human Rights: International Feminist Perspectives*
- Joseph Slaughter, *Human Rights, Inc.: The World Novel, Narrative Form, and International Law*
- Chantal Zabus, *Between Rites and Rights: Excision in Women's Experiential Texts and Human Contexts*

Representation by Proxy

- Gavin Jones, *American Hungers: The Problem of Poverty in US Literature, 1840-1945*
- Rosalind C. Morris, ed., *Can the Subaltern Speak? Reflections on the History of an Idea*
- David Palumbo-Liu, *The Deliverance of Others: Reading Literature in a Global Age*
- Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*

Critical Race Theory

- Christina Sharpe, *In the Wake: On Blackness and Being*
- Saidiya Hartman, *Wayward Lives, Beautiful Experiments*
- Ella Shohat, *Talking Visions: Multicultural Feminism in a Transnational Age*
- Ebony Elizabeth Thomas, *The Dark Fantastic: Race and the Imagination from Harry Potter to the Hunger Games*

Gender and Rights

- Sara Ahmed, *Living a Feminist Life*
- Judith Butler, *Bodies that Matter*
- Imani Perry, *Vexy Thing: On Gender and Liberation*
- Paul B. Preciado, *An Apartment on Uranus*
- Jasbir Puar, *Terrorist Assemblages: Homonationalism in Queer Times*

African Literature

Dr Tiziana Morosetti - tiziana.morosetti@area.ox.ac.uk

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

- *Achebe, C. (1965), 'English and the African Writer', *Transition*, 18, 1965, pp. 27-30.
- ---, (2012), *There Was a Country: A Personal History of Biafra*, London, Penguin.
- *Adesanmi, Pius and Chris Dunton (2005), 'Nigeria's Third Generation Writing: Historiography and Preliminary Theoretical Considerations', *English in Africa*, 32 (1), pp. 7-19.
- Adesokan, Akin (2012), 'New African Writing and the Question of Audience', *Research in African Literatures*, Vol. 43, No. 3 (Fall 2012), pp. 1-20.
- * Aidoo, Ama Ata (1988), 'To Be an African Woman Writer: An Overview and a Detail', in K. Holst (ed.), *Criticism and Ideology: Second African Writers' Conference, Stockholm 1986*, Uppsala, Scandinavian Institute of African Studies, pp. 155-172.
- *Amuta, Chidi (1983), 'The Nigerian Civil War and the Evolution of Nigerian Literature', *Canadian Journal of African Studies/Revue Canadienne des Études Africaines*, Vol.17, No. 1, pp. 85-99.
- Attree, Lizzy (2013), 'The Caine Prize and Contemporary African Writing', *Research in African Literatures*, 44 (2), pp. 35-47.
- Attridge, Derek and Rosemary Jolly, eds. (1995), *Writing South Africa: Literature, Apartheid and Democracy, 1970-1995*, Cambridge University Press.
- Banham, M., E. Hill and G. Woodyard (eds., 1994), *The Cambridge Guide to African and Caribbean Theatre*, Cambridge UP – Nigeria, Ghana, Kenya.
- Coker, Adeniyi Jr. (1992), 'The Context and Development of Ola Rotimi at the Ori Olokun Theater', *Journal of Black Studies*, 23 (1), pp. 60-74.
- Deandrea, P. (2002), *Fertile Crossings: Metamorphoses of Genre in Anglophone West African Literature*, Amsterdam-New York, Rodopi.
- Egoro, Ahinei (2016), 'How Not to Talk about African Fiction', *The Guardian*, 6 April.
 - <http://www.theguardian.com/books/2016/apr/06/how-not-to-talk-about-african-fiction>
- Ekpe, Stella I. et al. (2013), 'Soyinka's Language Engineering in the *Jero Plays* and *The Beatification of Area Boy*', *Studies in Literature and Language*, 6 (3), pp. 60-69.
- Feuser, Willfried F. (1988), 'Wole Soyinka: The Problem of Authenticity', *Black American Literature Forum*, 22 (3), Wole Soyinka Issue, Part 1 (Autumn), pp. 555-575.
- *Gibbs, James (2009), 'Introduction: Theatre in Ghana', in *Nkyin-Kyin: Essays on the Ghanaian Theatre*, Amsterdam, Rodopi, pp. xiii-xxv.
- Graham-White, Anthony and Alain Ricard (1976), 'Between the Oral and the Written: Theatre in Ghana and Nigeria', *Educational Theatre Journal*, Vol. 28, No. 2, May, pp. 229-238.
- *Hutchison, Yvette (2004), 'South Africa', in Martin Banham, ed., *A History of Theatre in Africa*, Cambridge University Press, pp. 312-79.
- Kurtz, John Roger (1998), *Obsessions, Urban Fears: The Postcolonial Kenyan Novel*, Africa World Press.

- *Lindfors, B. (1982), 'Popular Literature for an African Élite', in *Early Nigerian Literature*, New York-London, Africana Publishing Company, pp. 75-90.
- --- (1988), 'Beating the White Man at his Own Game: Nigerian Reactions to the 1986 Nobel Prize in Literature', *Black American Literature Forum*, 22 (3), Wole Soyinka Issue, Part 1 (Autumn), pp. 475-488.
- *Ndīgīrīgī, Gīchingiri (1999), 'Kenyan Theatre after Kamīrīīthū', *TDR*, 43 (2), pp. 72-93.
- *Newell, S. (2006), 'Introduction: Where is West Africa?', in *West African Literatures: Ways of Reading*, OUP, pp. 1-23.
- *Ngūgī wa Thiong'o and Charles Cantalupo, 'African Literature... Says Who?', *Transition*, 120, 2016, pp. 4-21.
- Obafemi, Olu (1996), *Contemporary Nigerian Theatre: Cultural Heritage and Social Vision*, Bayreuth African Studies 40.
- Omotoso, K. (1996), *Achebe or Soyinka? A Study in Contrasts*, London, Hans Zell Publishers.
- Osofisan, F. (2001), 'The Alternative Tradition: A Survey of Nigerian Literature in English since the Civil War', in *The Nostalgic Drum: Essays on Literature, Drama and Culture*, Trenton-Asmara, Africa World Press, pp. 161-187.
- *Owomoyela, O. (2008), 'The Literary and Cultural Context of West African Literature in English', in *The Columbia Guide to West African Literature in English since 1945*, New York, Columbia UP, pp. 1-50.
- Pordzik, R. (2001), *The Quest for Postcolonial Utopia: A Comparative Introduction to the Utopian Novel in the New English Literatures*, New York, Peter Lang.
- Saro-Wiwa, Ken (1989), *On a Darkling Plain: An Account of the Nigerian Civil War*, Epsom, Saros.
- Selasi, Taye (2015), 'Stop Pigeonholing African Writers', *The Guardian*, 4 July.
 - <http://www.theguardian.com/books/2015/jul/04/taiye-selasi-stop-pigeonholing-african-writers>
- *Soyinka, Wole (1967), 'The Writer in an African State', *Transition*, 31, 1967, pp. 10-13.
- --- (1986), 'This Past Must Address Its Present', Nobel lecture, http://www.nobelprize.org/nobel_prizes/literature/laureates/1986/soyinka-lecture.html.
- --- (1996), 'Epilogue: Death of an Activist', in *The Open Sore of a Continent*, Oxford University Press, pp. 145-154.
- Uwasoba, Chijioke (2011), 'War, Violence and Language in Ken Saro-Wiwa's *Sozaboy*', *Neohelicon*, 38 (2), pp. 487-498.
- Wainaina, Binyavanga (2005), 'How to Write about Africa', *Granta*, 92.
 - <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
- Ogundele, Wole (2002), 'Devices of Evasion: The Mythic versus the Historical Imagination in the Postcolonial African Novel', *Research in African Literatures*, Vol. 33, No. 3 (Autumn), pp. 125-139.
- Osofisan, F. (2001), 'Wonderland and the Orality of Prose: An Excursion into the World of the Tutuolans', in *The Nostalgic Drum: Essays on Literature, Drama and Culture*, Trenton-Asmara, Africa World Press, 1-42.

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
- Soyinka, Wole (1976), 'Drama and the African world-view', in *Myth, Literature and the African World*, Cambridge University Press, pp. 37-60.

Week 3: Disillusionment

- Chinua Achebe, *A Man of the People*, 1966
- Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968
- Griffiths, G. (2000), 'Self-criticism and Post-Independence Disillusion', in *African Literatures in English: East and West*, Harlow, Longman, pp. 143-159.
- Obiechina, Manuel (1973), *An African Popular Literature: A Study of Onitsha Market Pamphlets*, Cambridge University Press, chapter 1.

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
- Ngũgĩ wa Thiong'o (2011) [1986], *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, chapter 3 (Language and Theatre).

Week 5: Challenging Apartheid

- Fatima Dike, *So What's New?*, 1991
- Athol Fugard, *Sizwe Bansi Is Dead*, 1972
- Wole Soyinka, *The Invention*, 1959
- Mda, Zakes (1995), 'Theatre and Reconciliation in South Africa', *Theatre* 25 (3), pp. 38-45.

Week 6: Rethinking History and Form: War Narratives

- Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2007
- Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*, 1985
- Adichie, Chimamanda Ngozi (2008), 'African "Authenticity" and the Biafran Experience', *Transition*, 99, pp. 42-53.
- Ezenwa-Ohaeto, 'Crafted Melange: Variations of Language in Saro-Wiwa's *Sozaboy*', in D. Wright (ed.), *Contemporary African Fiction*, Bayreuth African Studies 42, 1997, pp. 233-43.

Kin and Strangers in the American Novel

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The conventional distinction between the premodern and the modern relies on a few key assumptions. The most important of these is the notion that premodern and modern life entail very different ways of being in common with others. The premodern world is posited as a world of kin; the modern world is thought of as a world of strangers. This seminar reconsiders this story about kin and strangers through a sustained engagement with the American novel. The American novel is fit to this purpose for several reasons. The novel genre as a whole concerns itself with the making, unmaking, and remaking of individuals and their networks of affiliation. The American novel offers a particular declension of this more general preoccupation: it emerges from a national context fixated on the question of how forced and voluntary immigration impacts kinship ties and social stability. The novels we will read collectively ask this central set of questions: what does it mean to be kin in America? What does it mean to be a stranger? Is it possible to shift from stranger to kin or vice versa? We will ask what these novels have to *say* about these issues, but we will also take up the question of what these novels themselves *do* to create, undo, or restructure kinship and strangerhood. In order to clarify how genre plays a role in the making, unmaking, and remaking of kinship and strangerhood, each week pairs a major American novel with a piece of writing that addresses related issues by way of a literary genre other than the novel. Each student will be asked to present on a few key critical and historical texts.

Weeks 1 and 2

- Melville, Herman. *Moby-Dick* (1852)
- Hawthorne, Nathaniel. "My Kinsman, Major Molineux" (1832)
- Butler, Judith. "Is Kinship Always Already Heterosexual?" *differences: A Journal of Feminist Cultural Studies* 13.1 (2002): 14-44.
- Sahlins, Marshall. *What Kinship Is...and Is Not*. Chicago: U of Chicago Press, 2012.
- Simmel, Georg. "The Stranger." *Georg Simmel: On Individuality and Social Forms*. Ed. Donald N. Levine. Chicago: U of Chicago Press, 1971. 143-50.
- Warner, Michael. "Publics and Counterpublics." *Publics and Counterpublics*. New York: Zone Books, 2002. 65-124.

Week 3

- Wharton, Edith. *House of Mirth* (1905)

Week 4

- Baldwin, James. *Another Country* (1962)

Week 5

- Morrison, Toni. *Beloved* (1987)

Week 6

- Lahiri, Jhumpa. *The Lowland* (2013)

Fiction and/or Nonfiction in Postwar US Literature

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This course approaches recent literary examinations of the nature of contemporary reality—examinations that can easily become sprawling—by focusing on a question of genre. How have recent writers adopted the forms and features of the essay to write novels and poems? How do their strategies differ from those of earlier mid-century writers? And what picture of writing and its uses emerges from these experiments?

We will set up our investigation by looking at how James Baldwin divided up his literary labors between essays and novels. What does he imagine that he is doing in each of these forms? What is the relation between them? Keeping this midcentury test case in mind, we'll consider how metafiction and postmodernism troubled the boundary between fiction and reality, and we'll ask how those earlier efforts bear on the present moment. The rest of the term will be devoted to twenty-first century texts that incorporate elements of the essay without themselves being essays.

We will focus on US literature, but occasionally we'll include texts that fall outside of those national boundaries (since those boundaries are pretty permeable).

WEEK 1 The Midcentury Model: James Baldwin

- James Baldwin, *Another Country* (1962) and *The Fire Next Time* (1963)
 - David Kurnick, *Empty Houses: Theatrical Failure and the Novel* (Princeton, NJ: Princeton University Press, 2012), introduction and, especially, the epilogue.
 - Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin, TX: University of Texas Press, 1981), as excerpted in Michael McKeon, ed., *Theory of the Novel: A Historical Approach* (Baltimore, MD: Johns Hopkins UP, 2000), 317-54.
 - Brian Dillon, *Essayism* (London: Fitzcarraldo Editions, 2017), 11-22, 29-35, 40-46, 80-87.
 - Robert Atwan, 'Essayism,' *The Iowa Review* 25.2 (spring-summer 1995): 6-14.

WEEK 2 Reality and Fiction

- Jorge Borges, 'Pierre Menard, Author of the *Quixote*' (1939)
- Vladimir Nabokov, *The Real Life of Sebastian Knight* (1941)
- Don DeLillo, *White Noise* (1985), at least chs. 1-7.
 - Jean Baudrillard, *Simulacra and Simulation* (1981), trans. Sheila Faria Glaser (Ann Arbor, MI: University of Michigan Press, 1994), chapter I, 'The Precession of Simulacra.'
 - David Shields, *Reality Hunger* (2010), chapters a, b, c, g, h, n, y (pp. 3-31, 63-83, 130-34, 198-204)
 - Robert Cantwell, 'Reality Show: Fake News, Philip Roth, and Donald Trump' (2019)

WEEK 3 The Essay in the Novel I: The Movements of Memory

- W. G. Sebald, *The Rings of Saturn* (1995)
- Teju Cole, *Open City* (2011) and 'Black Body,' from *Known and Strange Things* (London: Faber, 2016).

Read enough of Sebald to get a good handle on his style and approach. We'll be focusing on Cole's novel in our discussion.

- Werner Sollors, 'Cosmopolitan Curiosity in an *Open City*: Notes on Reading Teju Cole by way of Kwame Anthony Appiah,' *New Literary History*, 49:2 (spring 2018), pp. 227-248.
- Rebecca Clark, '“Visible only in speech”: Peripatetic Parasitism, or, Becoming Bedbugs in *Open City*,' *Narrative*, 26:2 (May 2018), pp. 181-200
- Michael Wood, 'Rational Distortions: Essays in the British Novel after Borges,' in *On Essays*, eds. Thomas Karshan and Kathryn Murphy (Oxford: Oxford University Press, 2020).

WEEK 4 The Essay in the Novel II: Autofiction

- Chris Kraus, *I Love Dick* [1997] (London: Serpent's Tail, 2016), including the essay appended at the end, 'Theoretical Fictions' by Joan Hawkins.
- Sheila Heti, *How Should a Person Be?* (2010)
- - Sianne Ngai, *Our Aesthetic Categories* (Cambridge, MA: Harvard University Press, 2012), introduction and ch. 2, 'Merely Interesting'
 - Rachel Sagner Buurma and Laura Heffernan, 'Notation after “The Reality Effect”: Remaking Reference with Roland Barthes and Sheila Heti,' in *Representations* 125 (winter 2014): 80-102.

WEEK 5 The Essay in Poetry

- Anne Carson, 'The Glass Essay' (1995)
- Claudia Rankin, *Citizen* (2014)
- - John D'Agata, 'A _____ with Anne Carson,' *The Iowa Review* 27.2 (summer/fall 1997): 1-22.
 - Heather Love, 'Small Change: Realism, Immanence, and the Politics of the Micro,' *Modern Language Quarterly* 77.3 (summer 2016): 419-45.
 - Mary-Jean Chan, 'Towards a Poetics of Racial Trauma: Lyric Hybridity in Claudia Rankine's *Citizen*,' *Journal of American Studies* 52.1 (2018): 137-63.

WEEK 6 What Does Writing Do?

- Maggie Nelson, *Bluets* (2009)
- Anne Boyer, *Garments against Women* (2015)
- Plato, *Phaedrus* (c. 370 BCE), especially 274c-279c.
- Ludwig Wittgenstein, *Philosophical Investigations* (1953), sections 1-75, 255-316.
- Jacques Derrida, 'Plato's Pharmacy' (1972), from *Dissemination* (Chicago: U of Chicago Press, 1981), trans. Barbara Johnson, especially pp. 68-71, 75-83, 89-93, 102-12, 121-28, 162-69.

Further Reading

If you would like to read more about **genre theory** in relation to the novel and the essay, start with the McKeon volume, *Theory of the Novel: A Historical Approach* and the Karshan and Murphy collection, *On Essays*. You will find plenty of paths to follow in the excerpts, discussions, and footnotes of those two volumes.

- Other contenders for midcentury literary examples include Joan Didion, Ralph Ellison, and Susan Sontag.

There is a lot written about **postmodernism and metafiction**, but for the purposes of our class, I would recommend starting with the following books for the foundational scholarship:

- Robert Scholes, *Fabulation and Metafiction* (Univ. of Illinois Press, 1979)
- Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox* (1980), *A Poetics of Postmodernism: History, Theory, Fiction* (1988)
- Brian McHale, *Postmodernist Fiction* (1987)
- Frederic Jameson, *Postmodernism; or, the Cultural Logic of Late Capitalism* (Duke University Press, 1991)

But then make sure to read **Mark McGurl's** reformulation of the 'modernism to postmodernism' narrative in *The Program Era* (Harvard UP, 2009).

For a helpful account of the **novel-essay hybrid**, with an emphasis on European literature, see Stefano Ercolino: *The Novel-Essay, 1884-1947* (Palgrave, 2014). Also of interest is Christy Wampole's "The Essayification of Everything" from the *New York Times* (2013).

Background reading that I couldn't fit into the outline includes, first and foremost, **Kathy Acker**, especially for our session on autofiction. See Kraus's *After Kathy Acker* (2017) and Oliva Laing's *Crudo* (2018). Acker could take you to William S. Burroughs.

We also might have spent time with the tradition of **confessional poetry** (e.g., Plath, Lowell, Berryman, Sexton) or **earlier attempts to blend fact and fiction** (Truman Capote's *In Cold Blood*, Norman Mailer, *Armies of the Night*, Audre Lorde, *Zami*) or to **treat history in fiction** (Toni Morrison's *Beloved*, Leslie Marmon Silko's *Ceremony*, Art Speigelman's *Maus*, Phillip Roth's *The Ghost Writer*).

Given more time, we could have read many more books that fall within the framework of this class. Here are a handful, in case you'd like to **read further**. You are welcome to write on any of these in your essay for this course.

- Rachel Cusk, the Outline Trilogy: *Outline* (2014), *Transit* (2017), *Kudos* (2018)
- Helen DeWitt, *The Last Samurai* (2000)
- Olivia Laing, *Crudo* (2018)
- Ben Lerner, *Leaving the Atocha Station* (2011), *10:04* (2014), *The Topeka School* (2019)
- Tom McCarthy, *Satin Island* (2015), especially on the question of what writing and fiction are for.
- Beatriz Preciado, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (2013).

OPTIONAL MODULES

Practical printing workshop for postgraduate students

Michaelmas Term 2020

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.

More details will be provided for this workshop as and when arrangements are made.

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 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.