



UNIVERSITY OF  
**OXFORD**

**FACULTY OF  
ENGLISH LANGUAGE AND LITERATURE**

**M.St. & M.Phil.**

**Course Details**

**2021-22**

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## Note on teaching with Covid-19

The past academic year has taught us a lot about adapting to changing circumstances.

In the Faculty of English we fully understand the value of in-person teaching, and this time last year we worked hard to make sure the best possible arrangements were in place for the 2020-21 cohort of M.St / M.Phil students. Anticipating that social distancing measures would need to be observed, we set up classrooms and lecture theatres with the right technology for 'blended learning', as it has become known. This meant that in Michaelmas term (the first of our three terms at Oxford) we were able to deliver almost all of our graduate-level teaching in person in a safe socially-distanced way for all students who were able to attend, with full live remote participation for any who could not. While blended learning is of course no replacement for the normal teaching experience, it did enable much of what we value about the discursive style of seminar learning to continue. It meant that students actually got to meet their tutors and colleagues, rather than just see them on a screen.

At the end of Michaelmas term the UK government imposed a range of new restrictions, meaning that teaching at all universities and schools had to go online throughout Hilary term (from January to March). While this was a challenge it was one we had prepared for, not least through the Bodleian library's upscaled scanning service, which gave priority to graduate students using archival materials.

Thankfully many of the rules around social distancing are now being relaxed in the UK, and in May 2021 we resumed in-person teaching in Oxford. Looking ahead to the 2021-22 academic year, we are again planning that the seminars and individual supervisions that make up your M.St / M.Phil teaching, and which are described in this book, will be held in-person.

While we are planning for in-person teaching in 2021-22, we've learned that the Covid-19 pandemic is hard to predict. So I feel obliged to point out that we may be required to adapt some of the teaching arrangements for your course, to ensure the safety and wellbeing of students and staff whilst maintaining an excellent learning experience.

We now have extensive experience of teaching during the pandemic, including both online and blended learning models, and I'm confident you will receive an excellent standard of education whatever next year brings us.

Patrick Hayes  
Director of Taught Graduate Studies  
1<sup>st</sup> July, 2021

## INTRODUCTION

### Course convenors

- **650-1550 / M.Phil. (Medieval):** Dr Annie Sutherland, Dr Francis Leneghan
- **1550-1700:** Professor Joseph Moshenska, Professor Nandini Das
- **1700-1830:** Professor David Womersley, Professor Seamus Perry
- **1830-1914:** Professor Michèle Mendelssohn, Professor Helen Small
- **1900-Present:** Professor Michael Whitworth, Professor Kirsten Shepherd-Barr
- **English and American Studies:** Professor Lloyd Pratt, Dr Merve Emre
- **World Literatures in English:** Dr Graham Riach, Dr Michelle Kelly

### Post-doc mentors

In addition to the programme-convenors, each M.St. strand will also have a dedicated postdoctoral (academic) mentor, who will support the formal work of the convenors. The role of the mentor is to help foster a sense of group identity and cohesion; to establish an informal space for group interaction; to contribute to the academic mentoring and professional development of the students during the course; to help trouble-shoot and generally to help students navigate sources of information, etc. Students are encouraged to approach the mentors over the academic year for advice and guidance. 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 on the 650-1550 strand 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. 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 for both terms by no later than 5pm on Thursday 15<sup>th</sup> 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 0<sup>th</sup> 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, and 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 also taking 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. – 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: Dr Francis Leneghan and Dr Annie Sutherland

#### Preliminary Reading

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. 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 while, 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. Resources marked with \* are particularly important and/or useful.

#### Primary Texts

- \*Vulgate Bible: Douay-Rheims translation <http://www.drbo.org/> Read Genesis, Exodus, The Psalms, Jonah, The Gospels, Acts, Revelation
- Virgil's *Aeneid* (Oxford World Classics)
- \*Bede's *Ecclesiastical History of the English People* [read Books 1 and 2] (Oxford World's Classics and Penguin Classics)
- \**Beowulf*, ed. R.M. Liuzza (Broadview Press, 2013) [facing page edition]
- *The Consolation of Philosophy* ed. and trans. V. E. Watts (Penguin, 1999)
- *Chretien de Troyes - Arthurian Romances* ed. and trans. William W. Kibler, Carleton W. Carroll (Penguin, 2004)
- *Dante Alighieri, Divine Comedy* ed. and trans. Henry Wadsworth Longfellow (Royal Classics, 2021) [Read Inferno Cantos 1-6]
- *The Lais of Marie de France* ed. and trans Glyn Burgess and Keith Busby (Penguin, 1999)
- \*Geoffrey Chaucer - *The Riverside Chaucer* (3<sup>rd</sup> edition, 2008) [Read *Troilus and Criseyde* and at least Fragment A of *The Canterbury Tales*]
- \**The Works of the Gawain Poet* ed. Myra Stokes and Ad Putter (Penguin, 2014)
- *Robert Henryson: the Complete Works* ed. David John Parkinson (Medieval Institute Publications, 2008) [Read Orpheus and Eurydice; Testament of Cresseid]
- *The Book of Margery Kempe* ed. Barry Windeatt (D.S. Brewer, 2004) See also the Penguin Classics translation by Barry Windeatt and the Oxford World Classics translation by Anthony Bale
- *Julian of Norwich - Revelations of Divine Love: the Short Text and the Long Text* ed. Barry Windeatt (OUP, 2016) See also the Oxford World Classics translation by Barry Windeatt
- *York Mystery Plays: A Selection in Modern Spelling* ed. Richard Beadle and Pamela M. King (Oxford World Classics, 1999)
- Thomas More *Utopia* ed. and trans. Paul Turner (Penguin, 2003)

- *Tyndale's New Testament* ed. David Daniell (Yale University Press, 1989)

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

### Language Readers

- \*Mark Atherton *Complete Old English: A Comprehensive Guide to Reading and Understanding Old English, with Original Texts* (Teach Yourself, 2019)
- Carole Hough and John Corbett *Beginning Old English* (Palgrave Macmillan, 2013)
- Richard Marsden *The Cambridge Old English Reader* (Cambridge University Press, 2015)
- \*Elaine M. Treharne, *Old and Middle English, c.890-c.1450: An Anthology* (Wiley-Blackwell, 2010)
- J. A. Burrow and Thorlac Turville-Petre *A Book of Middle English* (Blackwell, 2005)

### Introductions and Companions

- Daniel Donoghue *Old English Literature: A Short Introduction* (Wiley Blackwell, 2004)
- \*Malcolm Godden and Michael Lapidge *The Cambridge Companion to Old English Literature* (Cambridge University Press, 2013)
- Clare A. Lees *The Cambridge History of Early Medieval English Literature* (Cambridge University Press, 2013)
- Philip Pulsiano and Elaine M. Treharne *A Companion to Anglo-Saxon Literature* (Blackwell, 2001)
- R. D. Fulk and Christopher M. Cain *A History of Old English Literature* (Blackwell, 2013)
- Hugh Magennis *The Cambridge Introduction to Anglo-Saxon Literature* (Cambridge University Press, 2011)
- Stanley B. Greenfield and Daniel Gillmore *A New Critical History of Old English Literature* (New York University Press, 1996)
- R. M. Liuzza *Old English Literature: Critical Essays* (Yale University Press, 2002)
- Laura Ashe *Conquest and Transformation* (Oxford University Press, 2017)
- J.A. Burrow *Medieval Writers and their Work: Middle English Literature, 1100-1500* (Oxford University Press, 2008)
- Christopher Cannon *The Grounds of English Literature* (Oxford University Press, 2004)
- Douglas Gray, *Later Medieval English Literature* (Oxford University Press, 2008)
- \*Larry Scanlon *The Cambridge Companion to Medieval English Literature, 1100-1500* (Cambridge University Press, 2009)
- \*Peter Brown *A Companion to Medieval English Literature and Culture, c.1350-c.1500* (Blackwell, 2007)
- Corinne J. Saunders *A Companion to Medieval Poetry* (Wiley-Blackwell, 2010)
- Elaine M. Treharne and Greg Walker *The Oxford Handbook of Medieval Literature in English* (Oxford University Press, 2010)
- Paul Strohm *Middle English* (Oxford University Press, 2007)
- Marion Turner *A Handbook of Middle English Studies* (Wiley-Blackwell, 2013)

## Michaelmas Term

### Michaelmas Term

#### Weeks 1–2: Anthology, Miscellany and Meaning

Week 1: The Exeter Book of Old English Poetry and the Franks Casket

Week 2: The Auchinleck Manuscript

#### Weeks 3–4: Tradition and Transmission

Week 3: *Cædmon's Hymn*, *Beowulf* and *Andreas*

Week 4: Biblical Translations and Adaptations  
(Texts to include *Patience*, *Cleanness*, Cycle Drama)

#### Weeks 5–6: Authors, Texts and Audiences

Week 5: Cynewulf and Ælfric's *Lives of the Saints*

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*

Week 2: Arthur — Epic, Romance, Chronicle  
(Texts to include Wace, La3amon, Malory)

#### Weeks 3–4 The Politics of Medieval History and Historicisms

Week 3: Old English *Orosius*, *Anglo-Saxon Chronicle*

Week 4: History and Saint's Life  
(Texts to include: *South English Legendary*, *Three Women of Liège*)

#### Weeks 5–6: Multiculturalism and Cultural Context

Week 5: Germanic and Classical Legend

(Texts to include: Old English *Boethius*, *Waldere*, *Widsith*, *Finnsburg Fragment*)

Week 6: Classical Myth and Legend

(Texts to include: Chaucer's *Boece*, *Troilus and Criseyde*, Henryson's *Testament of Cresseid*, *The King's Quair*)

## M.St. in English (1550-1700) A-Course

### Critical Questions in Early Modern Literature

**Course convenors: Professor Nandini Das, Professor Joe Moshenska 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 and in Week 5 by Prof Lorna Hutson. 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 leading scholars who are actively shaping the critical reception of early modern literature and formulating 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).

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

#### Topics and Texts at a glance:

<b>Week 1.</b>	<b>Introduction: 'Renaissance Subjects'. [handout]</b>
<b>Week 2.</b>	<b>'Spenser and Allegory'. [Spenser, Faerie Queene, book 1]</b>
<b>Week 3.</b>	<b>'New Ways of Looking at Theatrical Texts' [Marlowe, Doctor Faustus, A Text]</b>
<b>Week 4.</b>	<b>'Travel, Race, Power [Fletcher, The Island Princess; Jonson, The Masque of Blackness; Middleton, The Triumphs of Honour and Industry]</b>
<b>Week 5.</b>	<b>'The Female Signature: Gender and Style'. [Mary Queen of Scots; K. Philips]</b>
<b>Week 6.</b>	<b>'Tragedy and Political Theology' [Milton, Samson Agonistes]</b>
<b>Week 7.</b>	<b>Exploring dissertation questions</b>
<b>Week 8.</b>	<b>Exploring dissertation questions</b>

## Week 1: Renaissance Subjects (Nandini Das and Joe Moshenska)

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

## Week 2: Meddling with Allegory (Nandini Das and Joe Moshenska)

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 and 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 we 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 and 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 and 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*, 2<sup>nd</sup> 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> (Links to an external site.)
- W. Greg, ed., *Henslowe Papers: being Documents Supplementary to Henslowe's Diary* (London: A. H. Bullen, 1907)
- P. Cerasano, 'Henslowe's "Curious" Diary', *Medieval and Renaissance Drama in England* 17, (2005), 72-85
- 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: Travel, race, power (Nandini Das and Joe Moshenska)

How did mobility – both enforced and voluntary – shape early modern English perceptions of human identity and race based on cultural identification and difference, and how did literature facilitate and resist such categorisations? 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'. This class will focus on John Fletcher's *The Island Princess* (1621), with Ben Jonson's *Masque of Blackness* (1605) and Thomas Middleton's *Triumphs of Honour and Industry* (1617) hovering in the background, to explore how issues of race and identity, difference and belonging, intersected with economic and political forces on the early modern stage. We will engage with the work undertaken by the ERC-TIDE

project in recent years, and theoretical debates around critical race studies, the global Renaissance, and 'connected histories'. When you are reading the plays, think about (1) how difference is visualised (and what happens when it resists visualisation), (2) the importance of performance space (popular stage, court, and city) and geo-political place ('old' and 'new' worlds), and (3) critical/methodological perspective and the difference it makes.

#### Essential reading:

- John Fletcher, *The Island Princess* (1621), ed. by Clare McManus (2012)
- Ben Jonson, *The Masque of Blackness* (1605) from the [Cambridge Edition of the Works of Ben Jonson Online](#) (2014)
- Thomas Middleton, *The Triumphs of Honour and Industry* and Orazio Busino's eyewitness account, in [Thomas Middleton: The Collected Works](#), ed. by Gary Taylor et al (2012)

#### Recommended reading:

- TIDE Keywords: [www.tideproject.uk/keywords-home](http://www.tideproject.uk/keywords-home) – 'alien-stranger', 'blackamoor', 'Indian', 'Mahometan', 'native', 'savage-barbarian'
- Erickson, Peter, and Kim F. Hall. "'A New Scholarly Song": Rereading Early Modern Race,' *Shakespeare Quarterly*, 67.1 (August 2016), 1–13.
- Hall, Kim F., Chapter 3: 'Commerce and Intercourse' in [Things of Darkness: Economies of Race and Gender in Early Modern England](#) (Ithaca: Cornell University Press, 1995).
- Raman, Shankar. "Imaginary Islands: Staging the East." *Renaissance Drama*, vol. 26, no. 01, 1995, pp. 131-166.

#### Further reading:

- Barbour, Richmond, [Before Orientalism: London's Theatre of the East 1576-1626](#) (Cambridge: Cambridge University Press, 2003)
- Britton, Dennis Austin, [Becoming Christian: Race, Reformation, and Early Modern English Romance](#) (New York: Fordham University Press, 2014)
- 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. by Jyotsna Singh (Chichester: Wiley-Blackwell., 2009) pp. 114-28
- Dimmock, Matthew, [Mythologies of the Prophet Muhammad in Early Modern English Culture](#) (Cambridge: Cambridge University Press, 2013)
- Habib, Imtiaz H., *Black Lives in the English Archives, 1500-1677: Imprints of the Invisible* (London: Ashgate, 2008).
- Iyengar, Sujata, *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: Cambridge University Press, 2004).
- Jowitt, Claire. "The Island Princess and Race." *Early Modern English Drama: A Critical Companion*, edited by Garrett A. Sullivan Jr., Patrick Cheney, and Andrew Hadfield, Oxford University Press, 2006, pp. 287-97.
- Loomba, Ania and Jonathan Burton (eds), *Race in Early Modern England: A Documentary Companion* (New York: Palgrave Macmillan, 2007).

- Loomba, Ania. "'Break her will, and bruise no bone sir': Colonial and Sexual Mastery in Fletcher's *The Island Princess*." [Journal for Early Modern Cultural Studies](#) 2 (2002): 68-108.
- Nocentelli, Carmen, [Empires of Love: Europe, Asia, and the Making of Early Modern Identity](#) (University of Pennsylvania Press, 2013).
- Smith, Ian, 'White Skin, Black Masks: Racial Cross-Dressing on the Early Modern Stage,' *Renaissance Drama* 32 (2003), 33-67.
- Stevens, Andrea, 'Mastering blackness: Jonson's *Masque of Blackness*, the Windsor Text of *The Gypsies Metamorphosed*, and Brome's *The English Moor*', [English literary renaissance.](#), 39 (2009), 396-426
- Subrahmanyam, Sanjay, [Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia](#) (Cambridge, MA: Harvard University Press, 2012) [electronic access available]
- Thompson, Ayanna, *Performing Race and Torture on the Early Modern Stage* (New York: Routledge, 2008).
- Tran, J. N., 'Does this become you, princess?: East Indian ethnopoetics in John Fletcher's *The Island Princess*', in Jonathan Gil Harris and Jyotsna Singh, eds., [Indography: writing the "Indian" in early modern England](#) (2012), 197-207

## Week 5: The Female Signature (Lorna Hutson and Convenors)

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

- 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<sup>ch</sup> J. Jones threatened to publish to his prejudice'; 36. 'To my excellent Lucasia, on our friendship. 17<sup>th</sup> 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<sup>o</sup>.' \*

[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]



**Recommended:**

- 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.
- 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]
- On masculine style, see Patricia Parker, 'Virile Style', in *Premodern Sexualities* ed. Louise Fradenburg and Carla Freccero (1996).

**Week 6: Tragedy and Political Theology (Nandini Das and 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* (2<sup>nd</sup> 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 Dagonistes' 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.'

**Week 7 and 8**

In weeks 7 and 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 6<sup>th</sup> week. You can handle this presentation in any way you like: notes, PowerPoint, 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

**Course Convenors: Professor Seamus Perry, Professor David Womersley**

Scans of early versions of the texts we will be studying will be available for downloading in a section of the Canvas webpage devoted to the course.

The MSt A course serves several purposes. Most immediately, it is intended to act as an introduction to a generous selection of the major authors of the period, whom it frequently tries to place in dialogue with now less-familiar names and texts. The eight classes each address a major theme or topic, and where possible these are exemplified in works drawn from across the whole span of the period. In the course of our work together you will engage with authors and topics of durable significance, and by reading and discussing them as a group will build up a shared experience of the literature of the period. A further hope is that you may find in the A course material which is of use when it comes to defining and pursuing your dissertations.

Each class will begin with either one or two presentations (depending on the size of the cohort), and we will be looking for volunteers at the beginning of term.

### Week 1: Mock-literary

- Jonathan Swift, *Tale of a Tub* (1704)
- Laurence Sterne, *Tristram Shandy* (1759-1767), vols 1 and 2

The standard scholarly edition of *Tale of a Tub* is now that edited by Marcus Walsh (Cambridge: Cambridge University Press, 2010). Swift embellished the mock-literary character of the work dramatically in the years following first publication in 1704, so if you use an ECCO text make sure it is the fifth edition of 1710, when the mock-literary character of the work reached its apogee.

The standard scholarly edition of *Tristram Shandy* is the three-volume edition by Melvyn New (Gainesville, FL: University Presses of Florida, 1978-1984), but for our purposes almost any good modern edition will do – for instance, the new Norton edition (New York: W. W. Norton and Co., 2018) edited by Judith Hawley.

### Week 2: Epic and Mock-Epic

- Jonathan Swift, 'The Battel of the Books' (1704)
- Alexander Pope, *Dunciad Variorum* (1729)
- Henry Fielding, *Tom Jones* (1748), selections (Book I, chapter 1; Book IV, chapter 8; Book XI, chapter 1)
- Lord Byron, *Don Juan*, Canto I

For 'The Battel of the Books', see the guidance on editions of *A Tale of a Tub* above: the 'Battel' was a companion piece published with the *Tale*.

It is important that you read the right version of *The Dunciad*, and with this poem there is a real advantage in taking a look at a physical copy if you can get hold of one. The best recent edition is that by Valerie Rumbold (Harlow: Pearson/Longman, 2007), which has very full annotation. The versions published in the Twickenham edition of Pope are still useful, but they manage in some respects to confuse the different versions of the poem, so they need to be used with caution.

The standard scholarly edition of *Tom Jones* is still that edited by Martin Battestin in two volumes as part of the complete Wesleyan edition (Oxford: Clarendon Press, 1974): it is available online in OSEO. But as with *Tristram Shandy*, for our purposes a more recent well-edited text (such as the 2005 Penguin edition, by Tom Keymer and Alice Wakely) is fine. The 'World's Classics' edition by John Bender and Simon Stern (Oxford: Oxford University Press, 1996) is available online.

The standard scholarly edition of Byron is the multi-volume Clarendon edition by Jerome McGann, and the text of *Don Juan* occupies vol. V (Oxford: Clarendon Press, 1986): this is available online in OSEO. Again, however,

the cheaper Penguin edition by T.G. Steffan, E. Steffan, and W.W. Pratt (1977, and much reprinted) is fine, as is the 'World's Classics' Byron: Major Works, ed. Jerome McGann (Oxford: Oxford University Press, 2008).

### Week 3: The Essay

- Joseph Addison and Richard Steele, *The Spectator* (1711-12), nos. 1, 2, 3, 11, 61, 62, 69, 70, 74, 81, 125, 174, 251, 264, 454, 517, 543
- David Hume, 'That Politics May be Reduced to a Science', 'Of Civil Liberty', 'Of the Rise and Progress of the Arts and Sciences', 'Of Simplicity and Refinement in Writing', 'Of Commerce', 'Of Refinement in the Arts', 'Of Public Credit', 'My Own Life'
- Samuel Johnson, 'An Essay on Epitaphs' (1740), *The Rambler* (1750-52), nos. 1, 4, 17, 22, 90, 129, 208

The Clarendon edition of *The Spectator* in five volumes by D.F. Bond (Oxford: Clarendon Press, 1965) is still the most reliable and scholarly edition: it is available online in OSEO.

The volume devoted to Hume's essays has not yet been published in the ongoing Clarendon Hume, and is not expected to be published soon. There is a good, inexpensive edition by Liberty Fund, ed. Eugene F. Miller (revised ed. 1987), which is also available online at <https://oll.libertyfund.org/>. If you decide to use an ECCO text, make sure it is the posthumous 1777 edition incorporating Hume's final revisions (he fiddled with the text of these essays ceaselessly between the publication of the first volume in 1741 and his death in 1776).

For Johnson, all these texts are reprinted in the recent '21st-Century Oxford Authors' selection, ed. David Womersley (Oxford: Oxford University Press, 2018, pbk 2020). The volumes of the Yale edition devoted to *The Rambler* reprint a modernised text.

### Week 4: Sensibility

- Francis Hutcheson, *An Inquiry into the Original of our Ideas of Beauty and Virtue* (1725), second treatise
- David Hume, *An Enquiry Concerning the Principles of Morals* (1748), sections 1 and 2
- Adam Smith, *The Theory of Moral Sentiments* (1757), Part VI, 'Of the Character of Virtue'
- Laurence Sterne, *Tristram Shandy* (Le Fever episode, Vol VI, chapters 6-10)
- Henry Mackenzie, *The Man of Feeling* (1771)

There is a recent edition of Hutcheson's *Inquiry* published by Liberty Fund, ed. Wolfgang Leidhold (but note the devastating review of its multiple deficiencies by Christoph Fehige, *British Journal for the History of Philosophy*, 13 [2005], pp. 563-74): it is accessible online at <https://oll.libertyfund.org/>.

For Hume's *Enquiry*, the Clarendon edition, ed. Tom Beauchamp (Oxford: Clarendon Press, 1998) is reliable, and is available online in OSEO.

Adam Smith's *The Theory of Moral Sentiments* was edited by D. D. Raphael and A. L. Macfie for the 'Glasgow Edition of the Works and Correspondence of Adam Smith' (Oxford: Clarendon Press, 1976). Liberty Fund publish an inexpensive paperback reprint of this edition, which is also available online at <https://oll.libertyfund.org/>.

For Sterne, see week 1 above.

There is a perfectly satisfactory edition of Mackenzie's *The Man of Feeling* in the 'World's Classics' series, ed. Brian Vickers, Stephen Bending, and Stephen Bygrave (Oxford: Oxford University Press, 2009): it is available online.

## Week 5: Medievalism, Faux-Medievalism, and Forgery

- Alexander Pope, 'Imitations of English Poets', 'Chaucer' (c. 1709)
- William Collins, 'An Ode on the Popular Superstitions of the Highlands of Scotland' (1749)
- Edmund Burke, *Sublime and Beautiful* (1757-1759), selections: Part I; Part II, sects. 1-4; Part V
- Thomas Gray, 'The Bard', 'The Fatal Sisters', 'The Descent of Odin', 'The Triumphs of Owen', 'The Death of Hoel', 'Caradoc', 'Conan' (1754-1761)
- James Macpherson, *Fragments of Ancient Poetry* (1760), 'Dissertation' to Fingal (1762)
- Richard Hurd, *Letters on Chivalry and Romance* (1762)
- Horace Walpole, *The Castle of Otranto* (1764)
- Thomas Percy, 'An Essay on the Ancient English Minstrels', in *Reliques of Ancient English Poetry*, vol. I (1765)
- Thomas Warton, 'The Origin of Romantic Fiction', in *The History of English Poetry*, vol. I (1774), and selected correspondence (Percy to Warton, 26/8/1762; Warton to Percy, 4 September 1762; Warton to Hurd, 22 October 1762)
- Thomas Chatterton, 'Rowley' poems (1777), 'Letter to the Dygne Mastre Canynge', 'Aella, a Tragycal Enterlude'
- S. T. Coleridge, 'Christabel' (1816)
- William Hazlitt, 'On Chaucer and Spenser', *Lectures on the English Poets* (1818)
- John Keats, 'La Belle Dame Sans Merci' (1819), *The Eve of St. Agnes* (1820)

This looks like a very heavy reading week, but none of these texts is long and some of them are extremely short, so don't be discouraged.

Pope's imitation of Chaucer can be found in the 'Minor Poems' volume of the Twickenham edition, ed. Norman Ault (London: Methuen, 1954; repr., 1964 and 1970): it is available online in Chadwyck-Healey's 'English Poetry' database.

For the poems by Collins and Gray, use if you can Roger Lonsdale's Longman Annotated edition of *The Poems of Thomas Gray, William Collins, Oliver Goldsmith* (London: Longmans, 1969): multiple copies in most libraries.

Burke's *Sublime and Beautiful* has been edited many times: by J. T. Boulton (London: Routledge, 1958); as part of the OUP *Writings and Speeches of Edmund Burke*, vol I, 'The Early Writings' by T. O. McLoughlin, James T. Boulton, and William B. Todd (Oxford: Oxford University Press, 1997), available online in OSEO; and for Penguin by David Womersley (London: Penguin, 1998).

Macpherson's 'Ossian' poems have been edited by Howard Gaskill (Edinburgh: Edinburgh University Press, 1996); but our selection can be read satisfactorily using scans of the original editions taken from ECCO.

Hurd's *Letters on Chivalry and Romance* were edited by Hoyt Trowbridge for the Augustan Reprint Society (Los Angeles: William Andrews Clark Memorial Library, 1963), and this text can be downloaded from the HathiTrust (for the time being at least). The *Letters* have more recently been edited by David Fairer (London: Routledge, 2001). But the ECCO scan is likely to be adequate for our needs.

There is a new 'World's Classics' edition of *The Castle of Otranto* by Nick Groom (Oxford: Oxford University Press, 2020): it is accessible online. If you decide to use ECCO scans, make sure you look at the second edition of the novel as well as the first, to be aware of the changes surrounding Walpole's eventual abandonment of the 'found manuscript' device.

The texts by Percy, Warton, and Chatterton will be made available as scans. There is however a Clarendon edition of Chatterton's *Complete Works* by D. S. Taylor in two volumes (Oxford: Clarendon Press, 1971), which is accessible in OSEO. There is also an excellent edition of *The Correspondence of Thomas Warton* by David Fairer (Athens, GA and London: University of Georgia Press, 1995).

Any modern editions of the poems of Coleridge and of Keats will supply satisfactory texts of 'Christabel', 'La Belle Dame Sans Merci', and 'The Eve of St. Agnes'.

Hazlitt's Lectures on the English Poets have been lightly edited by Duncan Wu in volume 2 of his Selected Writings of William Hazlitt, 9 vols (London: Pickering and Chatto, 1998). There is also an old 'Everyman's Library' edition by Catherine Macdonald Maclean (London: Dent, 1967), which is perfectly serviceable. The standard edition of Hazlitt's writings is still that by P. P. Howe in 21 volumes (London: Dent, 1930-34).

## Week 6: The French Revolution

- Edmund Burke, Reflections on the Revolution in France (1790) - selections
- Mary Wollstonecraft, Vindication of the Rights of Men (1790) - selections
- William Wordsworth, 'Letter to the Bishop of Llandaff', Salisbury Plain 1, selections from The Prelude (1805), IX.1-542, X.1-380, and 567-727.

The situation concerning the scholarly editing of Burke's Reflections on the Revolution in France, given its status as one of the most important political texts of the eighteenth century, is a scandal. The volume in which it is included in the OUP Writings and Speeches of Edmund Burke, vol. VIII, 'The French Revolution', ed. L. G. Mitchell and William B. Todd (Oxford: Clarendon Press, 2014) should have been the standard text, but the perversity of the annotation, which insists, in the teeth of the breadth of the work's themes and concerns, on viewing it through only the lens of the micro-politics of the Whig party, marks that volume as a major missed opportunity. There is no edition of the Reflections in the Cambridge 'Blue' series. The edition of Reflections that was to have been published there, by J. C. D. Clark, was rejected on the grounds of the tendentiousness of its introduction. He took it to Stanford University Press, who published it in 2001. It is available in paperback, and the annotation is often helpful and thorough: but the introduction needs to be handled with care. The old Penguin or Pelican edition, by Conor Cruise O'Brien (1969), has little annotation and a long introduction which expresses the same idiosyncratic thesis about Burke which he would later publish as The Great Melody (London: Sinclair-Stevenson, 1992). We will make our selections from Burke's Reflections available as scans.

Wollstonecraft's writings have been edited by Janet Todd and Marilyn Butler for Pickering and Chatto, 7 vols (1989): this edition is available online via Intalex Past Masters Full Text Humanities (you can reach this site via SOLO). In addition, there is a handy 'World's Classics' edition, also by Janet Todd (Oxford: Oxford University Press, 1993), which is available online. We will make our selections available as scans.

Wordsworth's 'Letter to the Bishop of Llandaff' is included in William Wordsworth: Selected Prose, ed. John O. Hayden (London: Penguin, 1988). The first, 1793-94 version of 'Salisbury Plain' is to be found in The Salisbury Plain Poems of William Wordsworth, ed. Stephen Gill (Ithaca, NY: Cornell University Press, 1975), and also in the 'World's Classics' William Wordsworth: Major Works, ed. Stephen Gill (Oxford: Oxford University Press, 2008). The 1805 Prelude can still, I think, be most comfortably read in the old OSA edition by Ernest de Selincourt (London: Oxford University Press, 1933); however, the poem is also included in its entirety in the recent '21st-Century Oxford Authors' William Wordsworth, edited by Stephen Gill (Oxford: Oxford University Press, 2010); in The Prelude: The Four Texts 1798, 1799, 1805, 1850, ed. Jonathan Wordsworth (London: Penguin, 1995); and in The Prelude: 1799, 1805, 1850, ed. Jonathan Wordsworth, M. H. Abrams, and Stephen Gill (New York: W. W. Norton, 1979).

## Week 7: Empire, Economics, and Ethics

- Jonathan Swift, Gulliver's Travels (1726), Part IV chapter 12
- Adam Smith, The Wealth of Nations (1776), Book IV, chapter 7, 'Of Colonies'; Book V, chapter 1, sect. 3, paras. 26-30 (Smith's merciless account of the principles and practices of the East India Company); and Book V, chapter 2, section 'a', para. 7.
- Peter Peckard, Am I Not A Man? And a Brother? (1788)
- Olaudah Equiano, The Interesting Narrative (1789), chapters 2 and 5
- Jane Austen, Mansfield Park (1814)

The standard scholarly edition of Gulliver's Travels is by David Womersley (Cambridge: Cambridge University Press, 2012); but almost any recent edition will do for our purposes.

Smith's The Wealth of Nations was edited by R. H. Campbell and A. S. Skinner in two volumes for the 'Glasgow Edition' (Oxford: Clarendon Press, 1976); the paperback version of their edition has been published by Liberty Fund, and the text is available online at <https://oll.libertyfund.org/>.

The Peckard text we will make available as a scan.

There is a Penguin edition of The Interesting Narrative by Vincent Caretta (London: Penguin, 1995).

The edition of Mansfield Park in the new Cambridge edition of Austen by John Wiltshire (Cambridge: Cambridge University Press, 2005) is very good, and it is available online until 30 May 2022 as part of 'Cambridge Core'. That said, almost any modern edition of this novel from a reputable press will be adequate.

### **Week 8: Post-Napoleonic Politics**

- Shelley, 'Mask of Anarchy'; 'England in 1819'; 'Philosophical View of Reform', chap. 2, 'On the Sentiment of the Necessity of Change'
- Byron, Childe Harold, canto III (1816)
- Keats, 'To Autumn' (1820)

The poems by Shelley and Keats are readily available in good, cheap, modern Penguin editions. We will make the selection from 'Philosophical View of Reform' available as a scan.

The text of Childe Harold, canto III is included in vol. II of McGann's Clarendon edition of Byron (Oxford: Clarendon Press, 1980): it is available online in OSEO. It is also included in the 'World's Classics' Byron: Major Works, ed. Jerome McGann (Oxford: Oxford University Press, 2008).

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

**Course convenors: Professor Michèle Mendelssohn, Professor Helen Small**

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 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)

Contents

### Weekly Student Presentations and Responses

During each of the first 6 weeks, 3-4 students (depending on the size of the cohort) will present for 5-10 minutes each on ONE of the seminar's primary readings. Presenters are required to engage critically with the material, not just to summarize it.

After these presentations, 3-4 other students will each offer a 5-minute response on the most salient aspects of ONE presentation as well as what it hasn't considered and could. Respondents should have a good knowledge of the primary reading under discussion and be prepared to point to specific passages in the text(s) to substantiate their responses.

This means that over the course of this seminar, each student will present once on one of the seminar's primary readings and, on another occasion, act as a respondent for another student's presentation.

Each student must sign up to be a presenter ONCE and to be a respondent ONCE. A sign-up sheet will be circulated at the first meeting. Students who have not signed up as presenters and respondents by the beginning of week 1 will be assigned slots by the convenors.

### 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/>
- Yopi Prins, 'What is Historical Poetics?', *Modern Language Quarterly* 77/1 (2016), 13-40 and Simon Jarvis, 'What is Historical Poetics?', in *Theory Aside*, ed. Jason Potts and Daniel Stoutt (Durham, NC: Duke UP, 2014), pp. 97-116
- 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)
- 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](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)
- Grace Lavery, *Quaint, Exquisite: Victorian Aesthetics and the Idea of Japan*. Princeton, NJ: Princeton University Press, 2019.
  - Preface. Another Empire: Japan.
  - <https://ezproxy-prd.bodleian.ox.ac.uk:2102/10.2307/j.ctvc77d7b.3>
- 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:**

- Peter Brooks, *Realist Vision*. New Haven: Yale University Press, 2008.
  - Chapter 6. "George Eliot's Delicate Vessels"
- Elizabeth Hope Chang. *Novel Cultivations: Plants in British Literature of the Global Nineteenth Century*. Charlottesville: University of Virginia Press, 2019.
- David Finkelstein, "The Globalization of the Book 1800–1970." *A Companion to the History of the Book* (2007): 329-340.
- 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.
- Lauren M. E. Goodlad, *The Victorian Geopolitical Aesthetic: Realism, Sovereignty, and Transnational Experience*. Oxford: Oxford UP, 2015.
- Jonathan Freedman, from *The Temple of Culture: Assimilation and Anti-Semitism in Literary Anglo-America*. Oxford: Oxford UP, 2000.
- Julia Sun-Joo Lee, *The American Slave Narrative and the Victorian Novel*. New York: Oxford UP, 2010.

**Week 3: Culture and Its Critics/ Material and Aesthetic Culture (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'

- Walter Pater, *Studies in the History of the Renaissance* (1873)
  - [http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN\\_hathitrust\\_snypl33433082475124](http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_snypl33433082475124)
  - Conclusion (2017-213)
- Oscar Wilde, *The Picture of Dorian Gray* (1890-91), ch. 11. <http://www.gutenberg.org/ebooks/174>

#### Further reading:

- John Ruskin, *From The Stones of Venice* (1851-3) Eds. E. T. Cook and Alexander Wedderburn. London: George Allen, 1903-1912.
  - Vol. 2, chap. 6: The Savageness of Gothic Architecture
  - <https://www.dropbox.com/s/Oied64e6p0g321w/Ruskin%2C%20The%20Stones%20of%20Venice.pdf?dl=0>
- 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>
- Vanessa Schwarz, ed., *The Nineteenth Century Visual Culture Reader*. London: Routledge, 2004.
- Bill Brown, 'Thing Theory', *Critical Inquiry* 28/1 (2001), 1-22.
- 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 (139-158)
- John Plotz, *Portable Property: Victorian Culture on the Move*. Princeton: Princeton UP, 2008.
- Tara Puri, "Indian Objects, English Body: Utopian Yearnings in Elizabeth Gaskell's *North and South*." *Journal of Victorian Culture* 22 1 (2017): 1-23
- Michèle Mendelssohn, *Making Oscar Wilde*. Oxford: Oxford UP, 2018.
  - Chapter 11. Ain't Nothing Like the Real Thing (150-165)

### Week 4: Gender and sexuality in the private and the public sphere. (MM leading)

#### Primary reading:

- Elizabeth Barrett Browning. "The Runaway Slave At Pilgrim's Point"
  - <https://search.proquest.com/docview/2148080093?accountid=13042>
  - ---. From *Aurora Leigh* (1857)
  - Book 1. lines 251-500 + 730-1145
  - <https://search.proquest.com/books/aurora-leigh-poem-nine-books-1856/docview/2148064801/se-2?accountid=13042>
- Jill Ehnenn, "Looking Strategically: Feminist and Queer Aesthetics in Michael Field's *Sight and Song*." *Victorian Poetry* 43 1 (2005): 109-154.
- John Stuart Mill, from *The Subjection of Women* (1860):
  - From Chapter 1:
  - p. 226 ("Some will object, that a comparison cannot fairly be made") to 238 ("For, what is the peculiar character of the modern world");
  - 242 ("The social insubordination of women") to 253 ("the adaptation of other things to it");
  - 257 ("One thing we may be certain of") to 258 ("of a domestic servant")
  - <http://oll.libertyfund.org/titles/mill-on-liberty-and-the-subjection-of-women-1879-ed>
- Cornelia Pearsall, "The Implicated "I": Fictitiousness, Fury, Form." *Victorian Studies* 62 2 (2020): 219-224.
  - [http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN\\_jstor\\_cspvictorianstudies.62.2.09](http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_jstor_cspvictorianstudies.62.2.09)

#### Further reading:

- Mona Caird, from 'Marriage', *Westminster Review* 130.1 (August 1880), pages 186-9 and 193-201.
  - <https://ezproxy-prd.bodleian.ox.ac.uk:2082/historical-periodicals/independent-section/docview/8028934/se-2?accountid=13042>

- Thomas Carlyle, *Past and Present*. (1843). Oxford: Oxford UP, 1921.
  - [http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN\\_hathitrust\\_suiug\\_30112050018594](http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_suiug_30112050018594)
  - Extract from Book 3, chap. 13: Democracy (215-220)
  - Extract from Book 4, chap. 4: Captains of Industry (278-283)
- George Eliot, from "Silly Novels by Lady Novelists" *Westminster Review*, (Oct 1856): 442-461.
- Dustin Friedman, *Before Queer Theory: Victorian Aestheticism and the Self*. Baltimore, Maryland: Johns Hopkins University Press, 2019.
  - Chapter 5. *Queering Indifference in Michael Field's Ekphrastic Poetry* 148-159.
- Audrey Jaffe, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 629-632.
- Simon Joyce. "[Two Women Walk into a Theatre Bathroom: The Fanny and Stella Trials as Trans Narrative](#)," *Victorian Review* 44/1 (2018), 83-98
- John Stuart Mill, From *On Liberty* (1859):
  - Extract from Chapter 3. Of Individuality as One of the Elements of Well-Being (75-83)
- John Macneill Miller, "Slavish Poses: Elizabeth Barrett Browning and the Aesthetics of Abolition." *Victorian Poetry* 52 4 (2014): 637-659.
- Deborah Epstein Nord, "Class." *Victorian Literature and Culture*, vol. 46, no. 3-4, 2018, pp. 625–629
- Ouida, 'The New Woman', *North American Review* 159 (May 1894)
- John Ruskin, 'Of Queens' Gardens', *Sesame and Lilies* (1894)
- Lecture 2: OF QUEENS' GARDENS in E. Cook and A. Wedderburn (Eds.), *The Works of John Ruskin*. Cambridge: Cambridge University Press.
- Robert Shoemaker, *Gender in English Society, 1650-1850: The Emergence of Separate Spheres?* New York: Routledge, 2013.
  - Chapter 8. Conclusion. The Emergence of Separate Spheres? (305-318)

## 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:

- Alyssa Bellows, 'Evangelicalism, Adultery, and Incidents in the Life of a Slave Girl', *Texas Studies in Literature and Language* 62/3 (2020), 253-75
- 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 UP, 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

#### 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.
- 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>.
- 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: Student presentations (HS and MM convening)

#### PRE-READING

No later than Monday week 7, the students listed below should email all members of the MSt including the convenors two paragraphs describing the current state of their dissertation research. This should be no more than half a page. You should address the following questions:

- What is your research question?
- What are the questions that remain open?
- What are the challenges you're encountering?
- What would you like the seminar's input on?

All MSt students are expected to read these emails in advance of the seminar and be prepared to offer constructive responses to the issues raised.

On the day of the seminar, each of the students listed below will speak in turn for 5 minutes about their dissertation project.

### Week 8: Student presentations (HS and MM convening)

#### PRE-READING

No later than Monday week 8, the students listed below should email all members of the MSt including the convenors two paragraphs describing the current state of their dissertation research. This should be no more than half a page. You should address the following questions:

- What is your research question?
- What are the questions that remain open?

- What are the challenges you're encountering?
- What would you like the seminar's input on?

All MSt students are expected to read these emails in advance of the seminar and be prepared to offer constructive responses to the issues raised.

On the day of the seminar, each of the students listed below will speak in turn for 5 minutes about their dissertation project.

### 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

**Course Convenors: Professor Michael Whitworth, Professor Kirsten Shepherd-Barr**

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 6 and 7 have no reading attached: in these sessions, students will present on their proposed dissertations, connecting their work where possible to some of the themes discussed in weeks 1-5. There will be no class in week 8.

### Week 1: Models of Modernity

How can we tell the story of literature from 1900 to the present? What are the challenges and problems of periodization and sub-periodization? The nature of the narrative will vary according to which authors, which literatures, and which modes of writing, and by local cultural differences. This seminar, without pretending to offer a complete picture, will consider a range of influential and emergent accounts of the modern.

#### Seminar reading

- E. M. Forster, *Howards End* (1910)
- Virginia Woolf, 'Modern Fiction' (1921)
- Zadie Smith, *On Beauty* (2005)
- Raymond Williams, 'When Was Modernism?' *New Left Review* 1/175 (May-June 1989): 48-52
- Jürgen Habermas, 'Modernity an Incomplete Project' in M. B. d'Entrèves and 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, Michele Mendelssohn, and Kirsten Shepherd-Barr. *Twenty-First Century Approaches to Literature: 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.
- Luke Seaber and Michael Shallcross. 'The Trouble with Modernism' (2019), <https://modernistreviewcouk.wordpress.com/2019/06/28/the-trouble-with-modernism/>

### Week 2: Interdisciplinarity: Literature and Science

What is the role of the literary in relation to science? How do the two domains overlap, interact, and creatively converse with one another? This class explores various models of engagement between literature and science with a view of understanding the problems and challenges that arise in such encounters, as well as new forms and epistemologies. In particular, we look at the role of metaphor as a means of expressing scientific ideas within literary contexts.

#### Seminar Reading

- Kazuo Ishiguro, *Never Let Me Go* (2005)
- Tom Stoppard, *Arcadia* (1993)

#### Poems (to be provided)

- Michael Roberts, 'Schneider Cup' (c.1929)
- J. H. Prynne, 'Chromatin' (c.1974).
- Miroslav Holub, 'Brief Reflection on Accuracy' (available at [poetryfoundation.org](http://poetryfoundation.org)).
- Jo Shapcott, 'Matter' (c.1992)

- Josie Gill, *Biofictions* (2020), chapter on Ishiguro.
- Charlotte Sleight, *Literature and Science* (2010), Introduction.
- George Lakoff and Mark Johnson, *Metaphors We Live By* (1980), excerpt.
- Peter Middleton, 'Strips: Scientific Language in Poetry.' *Textual Practice* 23, no. 6 (2009): 947-58.

### Week 3: Formalism and Historicism

Literary studies has recently turned its attention once more to literary form. Does attention to the historical context of a work necessarily come at the expense of an understanding of its formal qualities as literature? How did historicism emerge and why has it been called into question?

#### Seminar reading

- W. B. Yeats, 'Easter 1916' (1921)
- Branden Jacobs Jenkins, *An Octoroon* (2014)
- Jonathan Dollimore, Extract from Introduction to the Second Edition, *Radical Tragedy* (2<sup>nd</sup> edition 1989), pp.xix-xx.
- Alexander Feldman, *Dramas of the Past on the Twentieth-Century Stage: In History's Wings* (2013), Introduction.
- 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.]
- Caroline Levine, *Forms* (2015), Introduction.
- Marjorie Levinson, 'What is New Formalism?', *PMLA* 122, 2 (March 2007): 558-69.

### 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 a range of writing ranging from the 1910s to 2008 as a case study for thinking about the intersections between modernist migrations, post-coloniality, and the transnational turn in modern literary studies.

#### Seminar reading

- Katherine Mansfield, 'Prelude' (1917).
- *Caribbean Short Stories*, ed. E. A. Markham: Introduction; Jean Rhys, 'Fishy Waters'; Eric Walrond, 'The Wharf Rats'; V.S. Naipaul, 'The Baker's Story'; Neil Bissoondath, 'Security.'
- Lorraine Hansberry, *Les Blancs* (1970).

#### Poems (to be provided)

- Elizabeth Bishop, 'In the Waiting Room'
- Zoë Skoulding, 'Preselis with Brussels Street Map', 'Llanddwyn Beach with Directions for Copenhagen', from *Remains of a Future City* (2008).
- W. E. B. du Bois, *The Souls of Black Folk* (1903), chapter 1.
- Jahan Ramazani, 'A Transnational Poetics', *American Literary History* 18, 2 (2006): 332-359.
- Elleke Boehmer, 'Mansfield as Colonial Modernist: Difference Within', *Celebrating Katherine Mansfield: A Centenary Volume of Essays*, ed. Gerri Kimber and Janet Wilson (2011)

## Week 5: Multimediality, Intermediality, and Remediation

How does literature define itself in an era of new media technologies, from radio through to film, TV, and the internet? Does literature attempt to embrace these developments or does it define itself in opposition to them? This seminar will explore how to find a mode of criticism/critical language to engage with new works that are produced in new media, or that speak to them.

### Seminar reading:

- *Blast*, No. 1, ed. Wyndham Lewis (London: John Lane, Bodley Head, 1915) [available on [modjournal.org](http://modjournal.org)]

#### Ekphrastic Poems

The poems that are not available online will be distributed at the start of term.

- W. H. Auden, 'Musée des Beaux Arts' (1938).
- Denise Riley, 'Lure, 1963' (in *Mop Mop Georgette* [1993]).
- Danez Smith, 'Dinosaurs in the Hood', in *Poetry*, 205 no.3 (Dec 2014).

#### Intermedial theatre

- Theatre de Complicité: *A Disappearing Number* (2007); *The Encounter* (2015 -- there is no text; for a description please see: <https://www.thespace.org/resource/encounter-case-study-live-streaming-theatre>).
- Samuel Beckett, *All that Fall* (1957) and *Film* (written 1963), in *Complete Dramatic Works* (1986).
- Georges Méliès, 'Le Voyage dans la Lune' (1902)—available on YouTube
- Debra Rae Cohen, 'Wireless Imaginations' in *Sound and Literature*, ed. Anna Snaith (2020), pp 334-50.
- Stephen Dobson, 'Remediation. Understanding New Media—Revisiting a Classic,' *International Journal of Media, Technology and Lifelong Learning* (2006), [www.seminar.net](http://www.seminar.net)
- Mike Vanden Heuvel, 'Devised Theatre and the Performance of Science' in *Cambridge Companion to Theatre and Science*, ed. Kirsten E. Shepherd-Barr (2020), pp 131-145
- Laura Marcus, 'The Coming of Cinema,' in Laura Marcus, Michele Mendelssohn, and Kirsten Shepherd-Barr (eds), *Twenty-First Century Approaches to Literature: Late Victorian into Modern* (2016), 567-81 (if you have time, you might also enjoy the chapter on 'Moon Voyaging and selenography' by Matthew Taunton, pp. 218-31)

## Weeks 6 and 7: Presentations



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

Course convenors: Dr Michelle Kelly, Dr Graham Riach

### A: Michaelmas Term 2021

#### The Colonial, the Postcolonial, the World: Literature, Contexts and Approaches

The A course begins with 6 x 1.5-2-hour 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: <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 (Michelle Kelly)

In this seminar we will examine questions and contestations of value. What forms of value are we confronted with in literary texts? How do questions of literary value shape debates in and outside the academy? How have questions of value constituted the field of world literature? What critical practices are valued in debates around world literature?

##### Seminar reading:

- M. Nourbese Philip, *Zong!* Middletown, Conn.: Wesleyan University Press, 2011.
- Pierre Bourdieu, "The Production of Belief: Contribution to an Economy of Symbolic Goods," *Media, Culture and Society* 2/3 (1980): 261-293.

- David Kurnick, "A Few Lies: Queer Theory and Our Method Melodramas," *English Literary History*, 87.2 (2020): 349-374.
- Gayatri Chakravorty Spivak, "Scattered Speculations on the Question of Value," *The Spivak Reader*, pp. 107-140.

### **Week 3: Theories of World Literature III: Scriptworlds, World-Making, and Post-Monolingual Fiction**

This seminar focuses translation, scripts, and the 'post-anglophone'.

#### **Seminar reading:**

- Sarah Howe, *Loop of Jade* (London: Chatto and Windus, 2015)
- Yasemin Yildiz, 'Introduction' in *Beyond the Mother Tongue: The Postmonolingual Condition* (New York: Fordham University Press, 2012)
- Rebecca L. Walkowitz, 'Response: World Anglophone Is a Theory', *Interventions*, 20.3 (2018), pp. 361–65.
- Pheng Cheah, 'What Is a World? On World Literature as World-Making Activity', *Daedalus*, 137.3 (2008), pp. 26–38.
- David Damrosch, 'Scriptworlds: Writing Systems and the Formation of World Literature', *MLQ*, 68.2 (2007), pp. 195–219

### **Week 4: Theories of World Literature IV: Medium (Michelle Kelly)**

In this seminar we will consider the various media through which world literature circulates. We will examine how particular media – including the printed book – allow us to think about literature on a worldly scale, and therefore how medium might determine what constitutes world literature. We will also consider how literary texts reflect on their own medium and engage with cultural forms in other media.

#### **Seminar reading:**

- Chimamanda Ngozi Adichie, "The Danger of a Single Story," TED Global 2009: [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story?language=en](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en)
- J. M. Coetzee, *Dusklands*, Johannesburg: Ravan Press, 1974.
- Zoë Wicomb, "The One That Got Away," in *The One That Got Away*, Nottingham: Five Leaves Publications, 2011, pp33-45.
- W. J. T. Mitchell, "The Moment of Theory: Race as Myth and Medium" in *Seeing Through Race*, Cambridge, Mass.: Harvard University Press, 2012, pp7-40.

A selection of other readings on media will be circulated at the start of term.

### **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 reading:**

- Clip from Peter Jackson, *They Shall Not Grow Old* - <https://www.youtube.com/watch?v=lrabKK9Bhds>
- Interview with Jackson - [https://www.youtube.com/watch?v=PdY-1u-rk\\_M](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 reading:**

- 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 7: Dissertation Presentations

## Week 8: Research Week

## M.St. in English and American Studies A-Course

**Course convenors: Dr Merve Emre and Professor Lloyd Pratt**

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

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

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

In advance of Week 1, we will distribute a list of four questions we'll use to guide our discussion of that week's readings. We will provide a brief introduction to the readings at the beginning of each meeting. In 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)

*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)

Melville, Herman, *Benito Cereno* (1855)

*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).

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'.

- 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: Race and Performance

Jean Toomer, *Cane*.

- Alain Locke, "Beauty Instead of Ashes," in *The Critical Temper of Alain Locke: A Selection of His Essays on Art and Culture*, ed. Jeffrey Stewart (New York: Garland Press, 1983), 23-25.
- Eric Lott, "Love and Theft: The Racial Unconscious of Blackface Minstrelsy," *Representations* 39 (Summer 1992), 23-50.
- Jeff Webb, "Literature and Lynching: Identity in Jean Toomer's *Cane*," *English Literary History* 67.1 (Spring 2000), 205-228.
- Sianne Ngai, "Animatedness," "Irritation," from *Ugly Feelings* (Cambridge: Harvard University Press, 2005).

## Week 5: The Art Novel

Djuna Barnes, *Nightwood*

- Mikhail Bakhtin, "Discourse in the Novel," in *The Dialogic Imagination* (Austin: The University of Texas Press, 1981), 259-422.
- Mark McGurl, "The Rise of the Art-Novel and the Question of Class," in *The Novel Art: Elevations of American Fiction After Henry James* (Princeton: Princeton University Press, 2001), 1-29.
- Dana Seitler, "Down on All Fours: Atavistic Perversions and the Science of Desire from Frank Norris to Djuna Barnes," *American Literature* 73.3 (Fall 2001), 525-562.

## Week 6: "The Historical Category of Literature"

Vladimir Nabokov, *Lolita*

- Lionel Trilling, "The Last Lover," in *The Moral Obligation to Be Intelligent* (Evanston: Northwestern University Press, 2008), 354-361.
- Pierre Bourdieu, "Systems of Education and Systems of Thought," *International Social Science Journal* 19.3 (1967), 338-358.
- John Guillory, "Canonical / Noncanonical," "Discourses of Value," *Cultural Capital* (Chicago: University of Chicago Press, 1993).
- Sianne Ngai, "Theory of the Gimmick," *Critical Inquiry* 43.2 (Winter 2017), 466-505.
- Michael Clune, "Judgment and Equality," *Critical Inquiry* 45.4 (Summer 2019), 910-934.

## Week 7: The Return to Philology

Helen DeWitt, *The Last Samurai*

- Paul de Man, "The Return to Philology," in *The Resistance to Theory* (Minneapolis: University of Minneapolis Press, 1986), 21-6.
- Michael Warner, "Uncritical Reading," *Polemic: Critical or Uncritical*, ed. Jane Gallop (New York: Routledge, 2004), 13-38.
- Edward Said, "The Return to Philology," in *Humanism and Democratic Criticism* (New York: Columbia University Press, 2004), 57-84.
- Geoffrey Galt Harpham, "Roots, Races, and the Return to Philology," *Representations* 106.1 (Spring 2009), 34-62.
- Frances Ferguson, "Philology, Literature, Style," *English Literary History* 80 (2013), 323-41.
- Joshua Billings, "Nietzsche's Philology of the Present," *New Literary History* 51.3 (Summer 2020), 549-565.

## 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 UP, 2015).
- Dolven, Jeff. *Senses of Style: Poetry before Interpretation* (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* (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 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](mailto: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 1-8)	M A T E R I A L  T E X T S  O V E R  T I M E  w k 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 and 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

Course Convenors: Professor Daniel Wakelin

Please feel free to get in touch with me in advance.

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 1-8 of Michaelmas term 2021 and weeks 1-4 of Hilary term 2022. There will also be informal visits to see manuscripts in the Bodleian Library. 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 2022. 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 2022. 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 involving reading Old English and Middle English) is to practise reading in the original languages and spelling. If you have not read widely in Old English and Middle English, 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.* There will be separate short readings set for each class, and a more specialist bibliography will be provided to guide your research for the coursework and thereafter.

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 conclusion.

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'Keeffe, 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 for 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

**Course Convenor: Professor Adam Smyth**

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

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

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

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

- 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, *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)
- Valerie Wayne, *Women's Labour and the History of the Book in Early Modern England* (Bloomsbury, 2020)
- Sarah Werner, *Studying Early Printed Books 1450-1800* (Wiley 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* (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). 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

### Week 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
- \*Kate Ozment, 'Rationale for Feminist Bibliography', in *Textual Cultures* 13.1 (2020), 149–178 DOI: 10.14434/textual.v13i1.30076
- \*SHARP (Society for the History of Authorship, Reading and Publication) roundtable discussion, 'Decolonizing Book History' (June 2020)
- [https://www.youtube.com/watch?v=SRM\\_dYS8S9s&t=649s](https://www.youtube.com/watch?v=SRM_dYS8S9s&t=649s)
- \*Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13:1 (2012), 3-32
- \*Laura E. Helton, 'On Decimals, Catalogs, and Racial Imaginaries of Reading', in *PMLA* 134.1 (January 2019), 99-120
- \*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.
- Jessica Brantley, 'The Prehistory of the Book,' in *PMLA* 124:2 (2009), 632-39

### Week 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>

### Week 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
- Jerome J. McGann, *The Textual Condition* (Princeton University Press, 1991), esp. 'The Socialization of the Text,' pp. 69-83

### Week 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

### **Week 5: Agents of Book-Making: Authors, Stationers, Publishers, Printers, Sellers.**

How clearly can we define the roles of author, stationer, publisher, printer, bookseller? What range of activities did they perform? How much did they overlap? How did these categories shift over time? How useful is biography as a variable for thinking about print culture? Which individuals has scholarship tended to focus on, and which has it overlooked or undervalued? Is the history of print becoming the history of individual agents, and if so, what are the consequences? Or is there an emerging emphasis on the always-collaborative nature of textual production?

- \*Valerie Wayne, *Women's Labour and the History of the Book in Early Modern England* (Bloomsbury, 2020) – start with this, and read as much of it as you can.
- \*Marta Straznicky, *Shakespeare's Stationers: Studies in Cultural Bibliography* (University of Pennsylvania Press, 2013). Read esp. the introduction, and sample other chapters.
- \*Zachary Lesser, *Renaissance Drama and the Politics of Publication: Readings in the English Book Trade* (Cambridge University Press, 2004), pp. 1-52
- Helen Smith, '*Grossly Material Things*': *Women and Book Production in Early Modern England* (Oxford University Press, 2012)
- Peter Blayney, *The Bookshops in Paul's Cross Churchyard* (London, 1990).

### **Week 6: Material Texts Over Time: A Diachronic Approach**

(co-taught discussion with B-course tutors from other period strands).

#### **Hilary Term B-Course – Current Issues in the Study of Early Modern Material Texts**

The 4 meetings in Hilary Term will engage with recent debates in the field, and will also be framed to reflect our emerging group interests. Details of the term's reading will be circulated at the end of Michaelmas Term.

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 hour. 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 hour.

## M.St. in English (1700–1830) B-Course

**Course Convenor: Professor Abigail Williams**

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. Students are encouraged to explore these questions in relation to their own choice of text/example in the written work produced in the second term of the 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. The Canvas page for the course contains links to items listed below where available electronically.

### Course Details

#### Teaching pattern

The course is taught in 1.5-hour 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. There is no written work submission until the final piece.

#### 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 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*, 2<sup>nd</sup> 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
- Michelle Levy, "Do Women Have a Book History?," *Studies in Romanticism* 53.3 (2014)
- Kate Ozment, "Rationale for Feminist Bibliography," *Textual Cultures*, 13 ( 2020)

## 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. We will also cover the basics of how a book is put together with a practical exercise.

- 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.

**Week 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)
- Leah Price and Matthew Rubery (eds), *Further Reading* (OUP, 2020)

**Week 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)
- Karen Attar 'Ossified Collections: The Past Encapsulated in British Institutions Today' in *Collecting the Past: British Collectors and their Collections from the 18th to the 20th Centuries*, ed. by Toby Burrows and Cynthia Johnston (London: Routledge, 2019), pp. 113-38

#### 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)
- Alexandra Gillespie and Deidre Lynch (ed.), *The Unfinished Book* (OUP 2020)
- Peter Shillingsburg, *From Gutenberg to Google: Electronic Representations of Literary Texts*. Cambridge: Cambridge University Press, 2006
- Jessica Pressman, *Bookishness: Loving Books in a Digital Age* (Columbia UP, 2020) – on desire for physical books in digital culture, and what kind of bookishness this produces.
- 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 Revisings*. 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.

## M.St. in English (1830–1914) B-Course

**Course Convenor: Prof. Dirk Van Hulle**

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)

### (i) Material Texts 1830-1914

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

#### Teaching

The course is taught in 2-hour classes over 6 weeks in Michaelmas Term 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, Prof. Smyth, Prof. Williams and Prof. McDonald:

MT:

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	B-course essay consultations (one on one)

HT:

Week 1	Paratexts, periodicals, and publishers' archives (literature from 1830 to 1914)
Week 2	Reading Traces (literature from 1830 to 1914)
Week 3	Student presentations
Week 4	Student presentations, recap and Q&A

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; at the Weston Visiting Scholars Centre). 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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- Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4<sup>th</sup> edition. New York: Modern Language Association.
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- Ries, Thorsten. 'The rationale of the born-digital *dossier génétique*: Digital forensics and the writing process: With examples from the Thomas Kling Archive'. *Digital Scholarship in the Humanities* 33.2: 391–424.
- Stillinger, Jack. 1991. *Multiple Authorship and the Myth of Solitary Genius*. Oxford: Oxford University Press.
- Sullivan, Hannah. 2013. *The Work of Revision*. Cambridge, MA: Harvard University Press.
- 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.

## (ii) 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 1-hour classes over 6 weeks in Michaelmas Term.

MT:

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

**Course Convenor: Prof. Dirk Van Hulle**

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

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

### (i) 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 2-hour 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, Prof. Smyth, Prof. Williams and Prof. McDonald:

MT:

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	B-course essay consultations (one on one)

HT:

Week 1	Paratexts and publishers' archives (guest lecture by Michael Whitworth)
Week 2	Reading Traces (literature from 1900 to the present)
Week 3	Student presentations
Week 4	Student presentations, recap and Q&A

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; at the Weston Visiting Scholars Centre). 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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- Groenland, Tim. 2019. *The Art of Editing: Raymond Carver and David Foster Wallace*. New York: Bloomsbury Academic.
- Hay, Louis. 2002. *La littérature des écrivains*. Paris: José Corti.
- Ries, Thorsten. 'The rationale of the born-digital *dossier génétique*: Digital forensics and the writing process: With examples from the Thomas Kling Archive'. *Digital Scholarship in the Humanities* 33.2: 391-424.
- Stilling, Jack. 1991. *Multiple Authorship and the Myth of Solitary Genius*. Oxford: Oxford University Press.
- Sullivan, Hannah. 2013. *The Work of Revision*. Cambridge, MA: Harvard University Press.
- 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.

## (ii) 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 1-hour classes over 6 weeks in Michaelmas Term.

MT:

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

**Course Convenor: Dr Michelle Kelly, 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:

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

Material Texts will be taught in weekly two-hour 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. 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 seminars will introduce a range of theories and debates in the field. We will circulate a detailed bibliography at the start of Michaelmas Term to guide your reading as you engage with the topics of the seminars. 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.

For now, we ask that you read as widely as possible in the suggested Introductory Reading below, which has been selected to offer you a taste of the different critical approaches possible within the B Course.

### Michaelmas Term

#### (i) Material Texts

<b>Week 1</b>	Instituting World Literature I
<b>Week 2</b>	Introduction to Bibliography
<b>Week 3</b>	Introduction to Book History
<b>Week 4</b>	The Industry of World/Postcolonial Literature
<b>Week 5</b>	Orality and Literacy
<b>Week 6</b>	Cross-strand Material Texts Over Time
<b>Week 7</b>	No class this week
<b>Week 8</b>	Initial essay consultations (one to one)



## (ii) Primary Source Research Skills

<b>Week 1</b>	Reading Modern Literary Manuscripts
<b>Week 2</b>	The Writer's Archive
<b>Week 3</b>	Making Meaning in the Archive
<b>Week 4</b>	No class this week
<b>Week 5</b>	Working with Digital Archives
<b>Week 6</b>	No class this week
<b>Week 7</b>	Institutional Archives I: Publishers OUP
<b>Week 8</b>	Institutional Archives II: Prizes Booker Prize Archive

### Hilary Term

#### Material Texts

<b>Week 1</b>	Instituting World Literature II
<b>Week 2</b>	Student presentations
<b>Week 3</b>	Student presentations
<b>Week 4</b>	Student presentations
<b>Week 6/7</b>	Final essay consultations (one to one)

#### 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.
- Chartier, Roger. "Language, Books, and Reading from the Printed Word to the Digital Text," *Critical Inquiry* 31.1 (Autumn 2004): 133-152.
- Darnton, Robert. 'What Is the History of Books?' *Daedalus* 111 (1982): 65-83.
- Eggert, Paul. 'Brought to Book: Bibliography, Book History and the Study of Literature'. *The Library* 13.1 (2012): 3-32.
- Finkelstein, David, and Alistair McCleery, eds. *The Book History Reader*. London: Routledge, 2002.
- McDonald, Peter D. "Ideas of the Book and Histories of Literature: after Theory?" *PMLA* 121.1 (2006): 214-228.
- McKenzie, D. F. *Bibliography and the Sociology of Text*. Cambridge: Cambridge University Press, 1999.
- Murray, Simone. *Introduction to Contemporary Print Culture: Books as Media*. Abingdon, Oxon: Routledge, 2021.
- Price, Leah. *What We Talk About When We Talk About Books: The History and Future of Reading*. New York: Basic Books, 2019.
- Steedman, Carolyn. *Dust*. Manchester: Manchester University Press, 2001.
- Willis, Ika. *Reception*. Abingdon: Oxon.: Routledge, 2018.

## M.St. in English and American Studies B-Course

**Course Convenor: Prof. Dirk Van Hulle**

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

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

### (i) 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 2-hour 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, Prof. Smyth, Prof. Williams and Prof. McDonald:

MT:

Week 1	Bibliography (English and American Studies)
Week 2	History of the book: 'The Book Unbound' (Weston Visiting Scholars Centre)
Week 3	Textual criticism (English and American Studies)
Week 4	Digital scholarly editing (English and American Studies)
Week 5	Genetic criticism (English and American Studies)
Week 6	Material texts over time: a diachronic approach
Weeks 7/8	B-course essay consultations (one on one)

HT:

Week 1	Paratexts, periodicals, and publishers' archives (English and American Studies)
Week 2	Reading Traces (English and American Studies)
Week 3	Student presentations
Week 4	Student presentations, recap and Q&A

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; at the Weston Visiting Scholars Centre). 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>).

- 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*. 4<sup>th</sup> 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.

### 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.
- Darnton, Robert. 2007. "'What Is the History of Books?'" Revisited'. *Modern Intellectual History* 4: 495-508.
- 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'. 2<sup>nd</sup> edition. 2 vols. Wiley-Blackwell.
- Finkelstein, David, and Alistair McCleery, eds. 2006. *The Book History Reader*. 2<sup>nd</sup> 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.
- Hammill, Faye, and Mark Hussey. 2016. *Modernism's Print Cultures*. London: Bloomsbury.
- Jaillant, Lise. 2017. *Cheap Modernism: Expanding Markets, Publishers' Series and the Avant-Garde*. Cambridge: Cambridge University 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.
- McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.
- 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, 2<sup>nd</sup> 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.
- Shillingsburg, Peter. 2017. *Textuality and Knowledge*. University Park, PA: Penn State University Press.
- Stillinger, Jack. 1994. 'A Practical Theory of Versions'. In: *Coleridge and Textual Instability: The Multiple Versions of the Major Poems*. Oxford: Oxford University Press: 118-40.
- 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*, 2<sup>nd</sup> 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.
- 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](#))

### (Digital) Scholarly Editing

- Burnard, Lou, Katherine O'Brien O'Keeffe, and John Unsworth, eds. 2006. *Electronic Textual Editing*. New York: Modern Language Association.
- Cohen, Philip, ed. 1991. *Devils and Angels: Textual Editing and Literary Theory*. Charlottesville: University of Virginia Press.
- Eggert, Paul. 2013. 'Apparatus, Text, Interface: How to Read a Printed Critical Edition'. In: *The Cambridge Companion to Textual Scholarship*. Ed. Neil Fraistat and Julia Flanders. Cambridge: Cambridge University Press: 97-118.
- Eggert, Paul. 2016. 'The reader-oriented scholarly edition'. *Digital Scholarship in the Humanities* 31.4: 797-810, <https://doi.org/10.1093/lc/fqw043>.
- Greetham, D. C., ed. 1995. *Scholarly Editing: A Guide to Research*. New York: Modern Language Association.
- Keleman, Erick. 2009. *Textual Editing and Criticism: An Introduction*. New York: Norton.
- Kirschenbaum, Matthew. 2013. 'The .txtual Condition: Digital Humanities, Born-Digital Archives, and the Future Literary'. In: *Digital Humanities Quarterly* 7.1. <http://www.digitalhumanities.org/dhq/vol/7/1/000151/000151.html>.
- Pierazzo, Elena. 2015. *Digital Scholarly Editing: Theories, Models and Methods*. London: Routledge.
- Shillingsburg, Peter. 1996. *Scholarly Editing in the Computer Age*. 3rd edition. Ann Arbor: University of Michigan Press.
- Shillingsburg, Peter. 2006. *From Gutenberg to Google: Electronic Representations of Literary Texts*. Cambridge: Cambridge University Press.
- Van Hulle, Dirk, and Peter Shillingsburg. 2015. 'Orientations to Text, Revisited'. *Studies in Bibliography*, 59: 27-44.

### Genetic Criticism

- Bloom, Jonathan, and Catherine Rovera. 2020. *Genesis and Revision in Modern British and Irish Writers*. Cham: Palgrave Macmillan.
- Bushell, Sally. 2009. *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson*. Charlottesville: University of Virginia Press.
- Cohn, Dorrit. 'K. Enters the "Castle": On the Change of Person in Kafka's Manuscript'. *Euphorion* 62.1 (1968): 28-45.
- Crispi, Luca. 2015. *Joyce's Creative Process and the Construction of Character in 'Ulysses': Becoming the Blooms*. Oxford: Oxford University Press.
- De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation'. *Yale French Studies* 89: 26-58.
- De Biasi, Pierre-Marc. 2000. *La Génétique des textes*. Paris: Nathan.
- De Biasi, Pierre-Marc and Anne Herschberg Pierrot, eds. 2017. *L'œuvre comme processus*. Paris: CNRS Editions.
- Debray Genette, Raymonde. 1977. 'Génétique et poétique: Esquisse de méthode'. *Littérature* 28: 19-39.
- Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia: University of Pennsylvania Press.
- Ferrer, Daniel. 2002. 'Production, Invention, and Reproduction: Genetic vs. Textual Criticism'. In: *Reimagining Textuality: Textual Studies in the Late Age of Print*. Ed. Elizabeth Bergmann Loizeaux and Neil Fraistat. Madison, WI: University of Wisconsin Press.
- Ferrer, Daniel. 2011. *Logiques du brouillon: Modèles pour une critique génétique*. Paris: Seuil.
- Ferrer, Daniel. 2016. 'Genetic Criticism with Textual Criticism: From Variant to Variation'. In: *Variants: The Journal of the European Society for Textual Scholarship* 12-13 (2016), 57-64.
- Fordham, Finn. 2010. *I Do I Undo I Redo: The Textual Genesis of Modernist Selves*. Oxford: Oxford University Press.

- Gabler, Hans Walter. 2018. *Text Genetics in Literary Modernism and Other Essays*. Cambridge: Open Book Publishers.
- Grésillon, Almuth. 1994. *Éléments de critique génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de Paris.
- Groenland, Tim. 2019. *The Art of Editing: Raymond Carver and David Foster Wallace*. New York: Bloomsbury Academic.
- Hay, Louis. 2002. *La littérature des écrivains*. Paris: José Corti.
- Ries, Thorsten. 'The rationale of the born-digital *dossier génétique*: Digital forensics and the writing process: With examples from the Thomas Kling Archive'. *Digital Scholarship in the Humanities* 33.2: 391-424.
- Stillinger, Jack. 1991. *Multiple Authorship and the Myth of Solitary Genius*. Oxford: Oxford University Press.
- Sullivan, Hannah. 2013. *The Work of Revision*. Cambridge, MA: Harvard University Press.
- 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.

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### Teaching

The course is taught in 1-hour classes over 6 weeks in Michaelmas Term.

MT:

Week 1	Transcription of modern manuscripts (English and American Studies)
Week 2	Topographic / linearized transcription (English and American Studies)
Week 3	Digital transcription (XML-TEI) (English and American Studies)
Week 4	Introduction to digital edition development (English and American Studies)
Week 5	Reconstructing the writing sequence (English and 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

Course Convenor: Dr Laura Ashe ([laura.ashe@ell.ox.ac.uk](mailto: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 *translation*: *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*.

## The Age of Alfred

Course Convenor: Dr Francis Leneghan ([francis.leneghan@ell.ox.ac.uk](mailto:francis.leneghan@ell.ox.ac.uk))

**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.
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- Foot, Sarah. 'The Making of Angelcynn: English Identity Before the Norman Conquest', *Transactions of the Royal Historical Society*, 6<sup>th</sup> ser. 6 (1996), 25-49.
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- 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.

## Contemplative Worlds, 700-1450

Course Convenor: Ayoush Lazikani ([ayoush.lazikani@ell.ox.ac.uk](mailto:ayoush.lazikani@ell.ox.ac.uk))

This C Course focuses on the emerging, interdisciplinary field of contemplative studies. The course aims to introduce you to cross-cultural and globalizing approaches when studying medieval English ‘contemplative’ writing, a term used in preference to the more fraught ‘mysticism’. We will also interrogate the boundaries of ‘contemplative’ writing, expanding the range of texts and practices that would traditionally be given this label.

You will be able to read and discuss all non-English texts in translation. This year, the course will focus on Christian and Islamic texts. But you will also encounter other traditions that may interest you, including (for example) Buddhist treatises on visualization; the Jewish Kabbalah; Daoist apophatic meditations; and Hindu *bhakti* texts.

Earlier scholarship adopted a Perennialist understanding of ‘mysticism’ across cultures, as encapsulated, for instance, in the classic work of Evelyn Underhill. During this course, we will reflect on the limitations of this earlier Perennialist approach (one that is not alert to contextual difference), whilst also considering the methodological opportunities and challenges of cross-cultural study of contemplative writing.

In the following outline, you will see a summary for each week with key primary and secondary reading. The secondary reading given for each week is just a starting-point. I will provide further reading suggestions during the course, and you are very welcome (and encouraged) to read beyond them too!

Our course will be structured as follows:

- **Week 1: What is ‘contemplative’ writing?**
- **Week 2: Sensory Encounters**
- **Week 3: Asceticism and Reclusion**
- **Week 4: Ecstasy and Rapture**
- **Week 5: Annihilation**
- **Week 6: Presentations**

You will receive formative feedback by submitting a 600-word reflection on your interests (by end of Week 3), and a 4,000- to 5,000-word essay (by end of Week 6).

### Week 1: What is ‘contemplative’ writing?

This week, we will reflect on a range of mesmerizing Christian and Islamic texts that might be defined as ‘contemplative’ in very different ways. These are: the Old English poem(s) that open the Exeter Book (known as the *Advent Lyrics*, *Advent*, or *Christ I*); Attar of Nishapur’s *The Conference of the Birds*; *Ancrene Wisse*; and *The Cloud of Unknowing*.

#### Primary texts:

*Advent* in *Old English Poems of Christ and His Saints*, ed. and trans. Mary Clayton (Harvard: Harvard University Press, 2013). Also available in translation as *Christ I* in *Anglo-Saxon Poetry: An Anthology of Old English Poems in Prose Translation*, trans. S. A. J. Bradley (London: Everyman, 1982; repr. 1995), and in the original in *The Exeter Book*, ed. George Philip Krapp and Elliott Van Kirk Dobbie, ASPR III (NY: Columbia University Press, 1936).

- The most widely available translation of Attar’s text is *The Conference of the Birds*, trans. Afkham Darbandi and Dick Davis (London: Penguin Books, 2011). Another translation, *The Speech of the Birds*, trans. Peter Avery (Cambridge: Islamic Texts Society, 1998), has a more detailed introduction and explanatory notes. As *The Conference of the Birds* is quite long, you may find it helpful to focus initially on lines 616-1185, 1803-2034, and 3223-4455.
- *Ancrene Wisse*, ed. Bella Millett (Oxford: Oxford University Press, 2005), EETS O.S. 325, volume 1. This edition matches by page number with Millett’s translation, *A Guide for Anchoresses* (Exeter: Exeter University Press, 2009). Another helpful edition is *Ancrene Wisse*, ed. Robert Hasenfratz (Kalamazoo, MI: Medieval Institute Publications, 2000), available online: <http://www.lib.rochester.edu/camelot/teams/hasenfratz.htm>
- As *Ancrene Wisse* is also quite long, you may find it helpful to focus initially on Part One, Part Three, and Part Seven.
- *The Cloud of Unknowing* is available in a number of editions. The most accessible is: *The Cloud of Unknowing*, ed. Patrick J. Gallacher (Kalamazoo, MI: Medieval Institute Publications, 1997). Available online: <http://d.lib.rochester.edu/teams/publication/gallacher-the-cloud-of-unknowing>

To help yourself navigate around this text, you may find it helpful to focus initially on chapters 1-9, 16-22, 35-37, 50-52, and 70-75.

#### Suggested (initial) secondary reading for Week 1:

- Mary Agnes Edsall, “‘True Anchoresses Are Called Birds’: Asceticism as Ascent and the Purgative Mysticism of the *Ancrene Wisse*”, *Viator* 34 (2003), 157-186.
- Vincent Gillespie and Samuel Fanous, eds., *The Cambridge Companion to Medieval English Mysticism* (Cambridge: Cambridge University Press, 2011)
- John C. Hirsh, *The Boundaries of Faith: The Development and Transmission of Medieval English Spirituality* (Leiden: Brill, 1996)—especially ‘Buddhism and Spirituality in Medieval England’, pp. 31-46.
- Eleanor Johnson, *Staging Contemplation: Participatory Theology in Middle English Prose, Verse, and Drama* (Chicago: University of Chicago Press, 2018)—especially introduction.
- Alexander D., Knysh, *Islamic Mysticism: A Short History* (Leiden: Brill, 2000).
- Louis Komjathy, ed., *Contemplative Literature: A Comparative Sourcebook on Meditation and Contemplative Prayer* (NY: State University of New York Press, 2015)—introduction and the introductory summaries of any of the traditions that interest you.
- Francis Leneghan, ‘Preparing the Mind for Prayer: *The Wanderer*, *Hesychasm* and *Theosis*’, *Neophilologus* 100 (2016), 121-42.
- Wolfgang Riehle, *The Secret Within: Hermits, Recluses and Spiritual Outsiders in Medieval England* (Cornell: Cornell University Press, 2014)— chapters 3 and 7

## Week 2: Sensory Encounters

This week, we will listen to the myriad ways in which contemplative writing engages taste, touch, smell, sight, and hearing. We will focus on a selection of stunning poetry in Arabic and English: *The Dream of the Rood*; the lyrics of hermit Richard Rolle; and the poetry by Sufi Abu al-Hasan al-Shushtari.

#### Primary texts:

- *The Dream of the Rood* is widely available in anthologies of Old English. For a more detailed edition, see *The Dream of the Rood*, ed. Michael Swanton (Exeter: Exeter University Press, 1987; repr. 1996).
- A wide selection of Shushtari’s poems is available in *Abu al-Hasan al-Shushtari: Songs of Love and Devotion*, trans. Lourdes María Alvarez (Mahwah, NJ: Paulist Press, 2009).
- Poems by Shushtari are also available in *Sufi Poems: A Mediaeval Anthology*, ed. and trans. Martin Lings (Cambridge: Islamic Texts Society, 2004).

- For Rolle's lyrics: *Richard Rolle: Uncollected Prose and Verse with Related Northern Texts*, ed. Ralph Hannah, EETS o.s. 329 (Oxford: Oxford University Press, 2007)—Part 2

#### Suggested (initial) secondary reading for Week 2:

- Lourdes María Alvarez, 'The Mystical Language of Daily Life: Vernacular Sufi Poetry and the Songs of Abu Al-Hasan Al-Shushtari', *Exemplaria* 17 (2005), 1-32.
- Rachel Fulton, "'Taste and see that the Lord is sweet" (Ps.33:9): the Flavour of God in the Monastic West', *The Journal of Religion* 86.2 (2006), 169-204.
- Vincent Gillespie, 'The Senses in Literature: The Textures of Perception', in *A Cultural History of the Senses in the Middle Ages*, ed. Richard G. Newhauser (London: Bloomsbury, 2014), pp. 153-73.
- Denis Renevey, *Language, Self and Love: Hermeneutics in the Writings of Richard Rolle and the Commentaries on the Song of Songs* (Cardiff: University of Wales Press, 2001)
- Elizabeth Saxon, 'Art and the Eucharist: Early Christian to ca. 800', in *A Companion to the Eucharist in the Middle Ages*, ed. Ian Levy, Gary Macy, and Kristen Van Ausdall (Leiden: Brill, 2012), pp. 93-159.

### Week 3: Asceticism and Reclusion

Contemplatives are often in solitude, marked by a suffering body and a suffering heart. But how do ascetic and contemplative practices converge with one another? We will focus on the poetry attributed to Rabi'a al-Adawiyya, a woman who (at least according to her legend) lived a life of reclusive asceticism; Ibn al-Farid's poetic masterpiece in Arabic, the *Poem of the Sufi Way*; and *Wohunge of ure Louerde*, a passionate prose meditation read (at least in part) by religious recluses.

#### Primary texts:

- You will find a number of poems attributed to Rabi'a al-Adawiyya in *Islamic Mystical Poetry: Sufi Verse from the Early Mystics to Rumi*, ed. and trans. Mahmood Jamal (London: Penguin, 2009), and *Sufi Poems: A Mediaeval Anthology*, ed. and trans. Martin Lings (Cambridge: Islamic Texts Society, 2004).
- You will find an edition with facing-page translation of the *Wohunge of ure Louerde* in *The Wooing of Our Lord and the Wooing Group Prayers*, ed. and trans. Catherine Innes-Parker (Peterborough, Ontario: Broadview Press, 2015).
- You will find Ibn al-Farid's *Poem of the Sufi Way* in: 'Umar Ibn al-Fārid : Sufi Verse, Sainly Life, trans. Th. Emil Homerin (Mahwah, NJ: 2001). Excerpts are also available in *Islamic Mystical Poetry*, ed. and trans. Jamal.

#### Suggested (initial) secondary reading for Week 3:

- E. A. Jones, 'Ceremonies of Enclosure: Rite, Rhetoric and Reality', in *Rhetoric of the Anchorhold: Space, Place and Body within the Discourses of Enclosure*, ed. Liz Herbert McAvoy (Cardiff: University of Wales Press, 2008), pp. 34-49.
- Rkia Elaroui Cornell, *Rabi'a from Narrative to Myth: the Many Faces of Islam's Most Famous Woman Saint, Rabi'a al-'Adawiyya* (London: Oneworld Academic, 2019).
- Th. Emil Homerin, *Passion Before Me, My Fate Behind: Ibn al-Fārid and the Poetry of Recollection* (Albany: State University of New York Press, 2011).
- Susannah Mary Chewning, ed., *The Milieu and Context of the Wohunge Group* (Cardiff: University of Wales Press, 2009)—especially essays by Catherine Innes-Parker and Bella Millett.
- Margaret Smith, *Muslim Women Mystics: the Life and Work of Rabi'a and Other Women Mystics in Islam* (Oxford: Oneworld Publications, 2001).

## Week 4: Ecstasy and Rapture

How do texts attempt to express ‘ecstasy’ and ‘rapture’ in/from the Divine—and what are the different kinds of experiences within these two broad words? We will focus on the Persian poetry of perhaps the most famous Sufi of the ‘West’, Jalaluddin Rumi; an absorbing English prose text that adapts part of *Wohunge* known as *A Talkyng of the Loue of God*; and the Middle English versions of three *Lives* of holy women in the Low Countries.

### Primary texts:

- You can find a selection of Rumi’s poetry in *Islamic Mystical Poetry: Sufi Verse from the Early Mystics to Rumi*, ed. and trans. Mahmood Jamal (London: Penguin, 2009); and in *Sufi Poems: A Mediaeval Anthology*, ed. and trans. Martin Lings (Cambridge: Islamic Texts Society, 2004)
- *A Talkyng of þe Loue of God: Edited from MS. Vernon (Bodleian 3938) and Collated with MS. Simeon (Brit. Mus. Add. 22283)*, ed. M. Salvina Westra (The Hague: Martinus Nijhoff, 1950)
- *Three Women of Liège: A Critical Edition of and Commentary on the Middle English Lives of Elizabeth of Spalbeek, Christina Mirabilis, and Marie d’Oignies*, ed. Jennifer Brown (Turnhout: Brepols, 2008)

### Suggested (initial) secondary reading for Week 4:

- Dyan Elliott, ‘Raptus/Rapture’, in *The Cambridge Companion to Christian Mysticism*, ed. Amy Hollywood and Patricia Z. Beckman (Cambridge: Cambridge University Press, 2012), pp. 189-199.
- Lloyd Ridgeon, ed., *The Cambridge Companion to Sufism* (Cambridge: Cambridge University Press, 2014)—especially chapters by Lloyd Ridgeon and Leonard Lewisohn.
- Nancy M. Martin and Joseph Runzo, ‘Love’, in *The Oxford Handbook of Religion and Emotion*, ed. John Corrigan (Oxford, 2008), pp. 310-332.
- Walter Simons, ‘Holy Women of the Low Countries: A Survey’, in *Medieval Holy Women in the Christian Tradition*, ed. A.J. Minnis and Rosalynn Voaden (Turnhout: Brepols, 2010), pp. 625-662.
- Annie Sutherland, ‘*A Talkyng of the Loue of God*: The Art of Compilation and the Compiled Self’, in *Late Medieval Devotional Compilations in England*, ed. Marleen Cré, Diana Denissen, and Denis Renevey (Turnhout, Belgium: Brepols, 2020), pp. 109-130.

## Week 5: Annihilation

Contemplatives across the Islamic and Christian traditions speak of a soul that is destroyed, obliterated, annihilated. In its own annihilation, the soul attains union with the Beloved. We will consider such annihilation in the work of Sufi poets Mansur Al-Hallaj and Muhyiddin Ibn ‘Arabi, and the texts by Christian authors Marguerite Porete (writing in French) and Julian of Norwich (writing in English).

- You can find a number of Mansur Al-Hallaj’s poems in *Islamic Mystical Poetry: Sufi Verse from the Early Mystics to Rumi*, ed. and trans. Mahmood Jamal (London: Penguin, 2009), and in *Sufi Poems: A Mediaeval Anthology*, ed. and trans. Martin Lings (Cambridge: Islamic Texts Society, 2004).
- Ibn ‘Arabi, *The Tarjuman al-ashwaq: A Collection of Mystical Odes*, ed. R. A. Nicholson (London: Royal Asiatic Society, 1911); you may choose to focus initially on the first thirty poems. You can also find a selection of Ibn ‘Arabi’s poems in *Islamic Mystical Poetry*, ed. and trans. Jamal, and *Sufi Poems*, ed. and trans. Lings.
- Marguerite Porete, *The Mirror of Simple Souls*, trans. Ellen L. Babinsky (NY: Paulist Press, 1993)—modern English translation of the original French. Porete’s text was also adapted into Middle English in the fifteenth century: see excerpts in *Women’s Writing in Middle English*, ed. Alexandra Barratt (London: Routledge, 2013).

- One of the most accessible editions of Julian's *Revelations of Divine Love* is *The Shewings of Julian of Norwich*, ed. Georgia Ronan Crampton (Kalamazoo, MI: Medieval Institute Publications). Also available online: <http://d.lib.rochester.edu/teams/publication/crampton-shewings-of-julian-norwich>

To help yourself navigate around this text, you may find it helpful to focus initially on chapters 1-25, 50-67, and 74-85.

#### **Suggested (initial) secondary reading for Week 5:**

- Henry Corbin, *Alone with the Alone: Creative Imagination in the Sufism of Ibn 'Arabi* (Princeton, NJ: Princeton University Press, 1998)
- Vincent Gillespie with Maggie Ross, 'The Apophatic Image: the Poetics of Effacement in Julian of Norwich', in *Looking in Holy Books: Essays on Late Medieval Religious Writing in England* (Turnhout: Brepols, 2011), pp. 277-305.
- Moshe Idel and Bernard McGinn, eds, *Mystical Union in Judaism, Christianity, and Islam: An Ecumenical Dialogue*, ed. (1996; repr. London: Bloomsbury Publishing, 2016)—especially essays by Louis Dupré, Bernard McGinn, and Michael Sells.
- Ayoush Lazikani, 'Encompassment in Love: Rabi'a of Basra in Dialogue with Julian of Norwich', *Journal of Medieval Religious Cultures* 46.2 (2020), 115-136.
- Liz Herbert McAvoy, ed. *A Companion to Julian of Norwich*, ed. Liz Herbert McAvoy (Cambridge: D. S. Brewer, 2008)—any essays that interest you.
- Michael G. Sargent, 'Marguerite Porete', in *Medieval Holy Women in the Christian Tradition*, ed. A.J. Minnis and Rosalynn Voaden (Turnhout: Brepols, 2010), pp. 291-309

#### **Week 6: Presentations**

This week, you'll each present on a topic that especially interests you; it will be the same as, or linked to, the focus of your essay.

You may also find the following online resources helpful:

The Matheson Trust: <https://www.themathesontrust.org>

'Love in Religion' project based at Regent Park's College, Oxford: <https://loveinreligion.org>

The Muhyiddin Ibn 'Arabi Society: <https://ibnarabisociety.org>

## Andrewes and Donne: Performing Religious Discourse

Course Convenor: Professor Peter McCullough ([peter.mccullough@lincoln.ox.ac.uk](mailto: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. Four seminars 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 – and two seminars will focus on one alone. In an effort to capture something of the sermons as Donne and Andrewes originally intended them – as what contemporaries called 'lively preaching', and we might call 'performance art' – sermons by both preachers will be presented *viva voce* 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.

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, 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](mailto: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).)

**Term Plan**Key (see also Bibliography which follows below)

PS Potter and Simpson, eds. *Sermons of John Donne* (10 vols., California)

OESJD *Oxford Edition of the Sermons of John Donne* (4 vols. of 16, Oxford)

LASSL *Lancelot Andrewes Selected Sermons and Lectures* (Oxford)

'Class Texts' Each week, usually one by each author; the main focus of each seminar.

'Class Prep' What I'd like you to do before each seminar.

'Reading' I select here from the relevant sections of the Bibliography what I think would be most useful for 'Class Prep'; don't feel restricted to these suggestions, and bring in anything else that you find on your own that you find interesting or have questions about.

**Week 1: Sermons: Genre and Purpose**

*Class Texts:* Donne, 'A Lent-Sermon Preached at Whitehall, February 12, 1618', *OESJD* i.9; Andrewes, 'A Sermon Preached before the King's Majestie . . . XXIV. of May, A.D. MDCXVIII. being Whit-Sunday', in Andrewes, ed. *LASSL*, pp. 207-24.

*Preparation:* Understand the basic 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 an outline of each of the two sermons. What kinds of choices do you see the two preachers making about the structure of their two sermons, and with what results? How are issues like inspiration, eloquence, and edification negotiated in each? How do you understand each preacher's declared view of the role of the preacher?

*Reading:* Bibliography I. Mack (2002), McCullough (2013), Morrissey (2002); III. Clement (2017), Hunt (2010), McCullough (2006), Morrissey (2011); VI. Shami, (2011), Crawforth (2013), Wesley (2009).

**Week 2: Words and 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<sup>v</sup>-H5<sup>v</sup> (= *EEBO* STC 606, image sets 42-47).

*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 views about these issues in any way reflected in the sermons' form or style?

*Reading:* Bibliography III. McCullough (1998), chs. 1 and 3; VI. Bloomfield (2018); VII. Eliot (1932), Lake (1991); Lossky (1990), Reisner (2007). Other Christmas (Nativity) sermons by Andrewes: *nb* particularly those on texts central to the doctrine of the Incarnation, e.g. on 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).



**Week 3: 'A new world, now': Donne (and Andrewes?) and Colonialism**

*Class Texts:* Donne, 'Preached before the Honourable Company of the Virginian Plantation, November 13, 1622, on Acts I.8' (PS iv.10).

*Preparation:* 1. Focus on assembling a strong sense of the relatively large bibliography of modern criticism devoted to this single sermon by Donne. Come with your own views on why that is the case, and what you think of the critical response. Would you characterise Donne's effort as (in rhetorical terms) 'epideictic' or 'deliberative'? 2. Can you find Andrewes making any reference to either the 'New World', exploration, or places beyond England? What do you make of what you find?

*Reading:* Bibliography III. Fitzmaurice in Ferrell and McCullough (2000), Fitzmaurice (2003); VI. Caillet (2009), Cain (2001), Festa (2009), Harland (1998), Lu (2015), Shami (2005); for wider context, Sir Francis Bacon, 'Of Plantations' (in *Essayes*); Walter S H Lim, *The Arts of Empire: the Poetics of Colonialism from Raleigh to Milton* (1998), esp. ch. 2 on Donne; David Armitage, *The Ideological Origins of the British Empire* (Cambridge, 2000); see also *OESJD Volume I*, sermon 8, esp. ll. 199 - 226 for a passage on the Virgin Mary and the New World (see further the headnote pp. 250-1, and commentary *in loc.*).

**Week 4: 'A woman we see': Andrewes and Mary Magdalen**

*Class Texts:* Andrewes, 'Preached . . . on Easter day . . . 1620' (*LASSL*, no. XII), and 'Preached . . . the I. of April, A.D. MDCXXI, being *Easter Day*.' (*XCVI Sermons* (1629), pp. 543-52)

*Preparation:* As with Donne's Virginia sermon, Andrewes' linked Easter sermons have attracted significant attention; the responses are rich and wide-ranging. We might base discussions in how you think Andrewes treats a female subject: is – or how is – her gender important to him and with what results for the structure, tone, and emotional landscape of these sermons? How would you compare the two? How does Andrewes represent female desire?

*Reading:* Bibliography IV. Ettenhuber (2007); VII. Fish (1976), Klemp (1995), Lossky (1990), ch. 5; Moshenska (2014); Murphy (2020); Shuger, 1994 (esp. pp. 170-6). See the manuscript of the 1620 sermon with corrections in Andrewes' hand, in the Wren Digital Library (Trinity College Cambridge): [Access the manuscript here](#). A potentially fruitful comparison with Donne might be his sermon 'Preached to Queen Anne . . . December. 14. 1617', on Prov. 8: 17 – words about love and desire spoken by the female personification of Wisdom (*OESJD* i.4). For theories of the passions as they pertained to women, especially in the context of women as readers of affective religious literature, see Femke Molekamp, *Women and the Bible in Early Modern England: Religious Reading and Writing* (2013), Ch. 4 ('Women and Affective Religious Reading and Writing').

**Week 5: Preaching Politics**

*Class Texts:* 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* (2<sup>nd</sup> ed., 1631), 4N5<sup>r</sup>-4O5<sup>r</sup> (= *EEBO STC* 607, image sets 482-8; I give this instead of 1629 first edition because there is so much bleed-through in it - illegible!)

*Preparation:* Using what you have learned over the term about how preachers craft their sermons for particular occasions and texts, how do you find Donne and Andrewes exploiting the possibilities of the sermon for 'touching' the controversial political occasion of the

Gunpowder Plot anniversary? What politico-religious objections are the preachers anticipating and addressing? What kind of political space does D's exegesis of text 'historically' as well as 'prophetically' create? Do you see evidence of each being alert to two different kinds of auditories?

*Useful Reading:* Bibliography: III. Ferrell (1999), Morrissey (2011); VI. Lunderberg (2004), Shami (2011); VII. McGovern (2019), Moshenska (2014). For the Plot and its polemical aftermath, the best study is Antonia Fraser, *Faith and Treason: the Story of the Gunpowder Plot*; for its place more generally in early modern Protestant English culture see David Cressy, *Bonfires and Bells: National Memory and the Protestant Calendar in Elizabethan and Stuart England* (1989).

## Week 6: Workshop

*Presentations:* **All** to present on their planned topics for the examined essay, for group discussion and feedback.

*Written Work:* Due **5 pm, Friday Week 5**. Your examined essays will need to show real critical confidence with the texts and contexts of early modern sermons by Donne and/or Andrewes. The best way I have found to understand them is to edit them since doing so requires such highly detailed knowledge of all the parts, the whole, and its surrounding social contexts. Since we haven't time for you to do that, I will instead ask that for this piece of assessment you write a 'headnote' – that is, a summary, introductory overview of a single sermon, based on close analysis of form and content – modelled on those found for each sermon in the published volumes of the *OESJD* or *LASSL*.

## Bibliography

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## Slow Reading Spenser

Course Convenor: Professor Simon Palfrey ([simon.palfrey@bnc.ox.ac.uk](mailto: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 equally importantly, how might our critical prose speak to such refinements?

Each week students will write a short micro-essay (700-1000 words) reflecting upon a chosen aspect of that week's work/theme. These micro-essays will not be graded; students are encouraged to take risks and be as speculative as they like. The pieces should be circulated by email or on Canvas to all the members of the group by the end of the day before the class. All members will be expected to read the pieces carefully before the class, which can offer a framework or returnable focus for discussion, but will not dictate what we talk about. The classes will take the form of open discussions. An informal colloquium will also be held where each student presents a short paper (c. 8 minutes) to the group, followed by discussion. These papers (like the micro-essays) may or may not inform the student's final assessed piece of work.

### 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 and 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.

If you read one critical book before the course I suggest Catherine Nicholson, *Reading and Not Reading The Faerie Queene* (Princeton, 2020) which is a wonderful account of the history of readings of the poem, and a generous and galvanizing encouragement to try new things. *The Spenser Encyclopaedia* is a unique resource with mini-essays on everything under the sun. 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.

Other links:

<https://www.english.cam.ac.uk/spenseronline> (Links to an external site).

<http://spenserians.cath.vt.edu> (Links to an external site.)



## Classes

Other than for week 1 we will not determine beforehand which specific moments of *The Faerie Queene* will be discussed in specific weeks. Also it is the nature of the course (like the poem) that themes will recur and mutate; there is no absolute demarcation between putative topics. 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 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.

## Week 1: Thinking Reading Slowly

How does slow reading differ from conventional close reading? We will begin with Book 3, Canto 1. 1-19 (though we may well move elsewhere) thinking about the relation of viewer to thing viewed: what is being seen? What sort of image or motion? 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? 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?

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*; 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' (2<sup>nd</sup> half, from 'First Stage' to the end of the chapter), in *Either/Or*; David Lee Miller, *The Poem's Two Bodies*, ch. 5. Theodor Adorno, 'The Essay as Form', and 'Proust', in *Notes to Literature* (Columbia, 2019); Eve Kosofsky Sedgwick, 'Paranoid Reading and Reparative Reading':

<https://read.dukeupress.edu/books/book/636/chapter/128566/Paranoid-Reading-and-Reparative-Reading-or-You-re>

## Week 2: Scales of Attention, Ethics of Attention

Slow reading implies an ethics of paying attention. Slowness imports actions such as dwelling, remaining, returning, even waiting. If we do this, what may arrive or emerge? Things we dwell upon – objects, locations, images – can magnify, literally opening for our entrance and discovery. As time slow or stretches, space magnifies. It can work to challenge or modify the imperatives of instrumental reading – or indeed instrumental writing – whether our own or Spenser's. We will attend to the varying scale of things, even to the varying scales of putatively single things.

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?

- Ludwig Wittgenstein, *Philosophical Investigations*, no's 88-142, 203-57
- Walter Benjamin, from *The Arcades Project*, Expose of 1935 ('Paris, the Capital of the Nineteenth Century'); Convolutes L ('Dream House'), M ('The Flaneur'), N (Theory of Knowledge) ([https://monoskop.org/images/e/e4/Benjamin\\_Walter\\_The\\_Arcades\\_Project.pdf](https://monoskop.org/images/e/e4/Benjamin_Walter_The_Arcades_Project.pdf))
- Hans Ulrich Gumbrecht *Production of Presence: What Meaning Cannot Convey* (Stanford UP, 2004)
- Rachel Eisendrath, 'Art and Objectivity in the House of Busirane', *Spenser Studies* XXVII (2012)
- Kenneth Gross, 'Shapes of Time: On the Spenserian Stanza', *Spenser Studies* 2004
- Joe Moshenska, "Whence had she all this wealth?": Dryden's Note on *The Faerie Queene* V.vii.24 and the Gifts of Literal Reading, *Spenser Studies* 33 (2019)

### Week 3: Poetics, Bodies, Metaphysics

In this session we will think simultaneously physically and meta/physically, asking whether the distinction is meaningful in the poem, and if so, or if not, to what effect. The vital connector here is words (or poetics etc), which might partake of or produce either. Another way of putting the question is what or where is a body – of whatever genus, mode, species, material – or what are its limits or constituents? And what does scalar repetition actually *mean*, or make? Where – if anywhere – is an individual? To engage with these questions I want to frame our reading of FQ with some Leibniz – not for his politics, but for his metaphysics and (for want of a better word) biology.

- Leibniz, *Monadology*; Preface, *New Understandings on Human Understanding*; (<https://www.jstor.org/stable/pdf/10.3366/j.ctt1g0b6qt.8.pdf?refreqid=excelsior%3Aeaf86c90912501db75628b4072be379f>); *Dynamic Specimen*; the parable of the pyramid of possible worlds in his *Theodicy* 415ff.
- *Leibniz: the Shorter Leibniz Texts*, ed Lloyd Strickland, excludes all the well-known stuff in favour of occasional pieces, letters etc, usually more reader-friendly.
- Justin Smith, *Leibniz and the Sciences of Life*
- Simon Palfrey, *Shakespeare's Possible Worlds* (esp. ch's 11, 12, 21)
- Daniel Tiffany, *Infidel Poetics* (introduction and esp. Ch. 5, 'Lyric Monadologies, 98-136)
- Theresa Krier, 'Time Lords: Rhythm and Interval in Spenser's Stanzaic Narrative', *Spenser Studies*, 2006 (uses Bergson rather than Leibniz)
- <https://www.journals.uchicago.edu/doi/abs/10.1086/SPSv21p1?mobileUi=0&#>
- Northrop Frye, *Fables of Identity*, 69-87

### Week 4: Ecologies

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? We will continue with similar questions (working at the interconnectivity or shared field – or not – of body/mind, physics/metaphysics etc) but also take them into more specifically political and ecological areas. What kind of world or dispensation *is* this (the poem's), with what kind of implications for a survivable polity, civic participation, change, improvement, reform (of any kind), war (of any kind), and so on.

- Heidegger, 'The Origin of the Work of Art', in *Basic Writings*, ed. David Farrell Krell.
- 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.
- Elizabeth Jane Bellamy, 'Spenser's Open', *Spenser Studies* 22 (2007)
- Chris Barrett, *Early Modern English Literature and the Poetics of Cartographic Anxiety* (Oxford, 2018)

## Week 5: Histories and Anachronies

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? How ghostly or recessive is its historicity? If the poem is historically guilty, where does this guilt lie? In its allegiances, its arguments, its poetics, its influence? Perhaps the poem is *historical* in the sense that it gets inside the skin of unfinished history, the blind cells at work, of earth and animal both.

- Eric Hayot, *On Literary Worlds*; Gordon Teskey, *Allegory and Violence* (final chapter)
- Walter Benjamin, *Theses on the Philosophy of History* (<https://www.marxists.org/reference/archive/benjamin/1940/history.htm>)
- Theodor Adorno, *Beethoven: The Philosophy of Music*, ch's 2 and 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/>

## Further Reading

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*
- Joseph Campana, *The Pain of Reformation*
- Jason Crawford, *Allegory and Enchantment: an Early Modern Poetics*
- Richard Danson Brown, *The art of The Faerie Queene*
- Wayne Erickson, *Mapping The Faerie Queene*
- Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*
- Kenneth Gross, *Spenserian Poetics: Idolatry, Iconoclasm, and Magic*
- C. S. Lewis, *The Allegory of Love*
- Richard McCabe, *The Pillars of Eternity*
- David Miller, *The Poem's Two Bodies*
- 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*
- W. B. Yeats, 'Edmund Spenser', in *Essays and Introductions*

## Twelfth Night

**Course Convenor: Professor Emma Smith ([emma.smith@hertford.ox.ac.uk](mailto:emma.smith@hertford.ox.ac.uk))**

By focussing on a single Shakespeare play, this C-course option enables a deep dive into the morphology of Shakespeare studies. We will cover *Twelfth Night* and its reception on the page, stage and in criticism, equipping seminar members to write informed and original work on the play and to situate their own research in larger critical and theatrical traditions. Adjacent texts range from Marston's *What You Will* to Fickman's *She's The Man*; critical approaches include theories of comedy and festivity, historicism and theatre history, adaptation theory, textual criticism, gender and queer studies, and the emerging field of early modern trans studies. We will ask why Edmond Malone thought *Twelfth Night* Shakespeare's last play (and why we are so sure he is wrong), why Simon Godwin cast Malvolia as a frustrated lesbian in his 2017 National Theatre production, and why Viola's apostrophe 'O, frailty is the cause, not we', is routinely emended to 'Our frailty is the cause, not we'. Each week we will focus, critically, on a critical question; each week we will also watch a film or stage production of the play online. No particular approach – historicist, performance studies, textual criticism, gender studies – will be prescribed: instead, we will engage in discussing different methodologies and their scholarly investments over the long history of this play.

### General resources

- *Twelfth Night* ed Keir Elam (Arden Shakespeare), online via SOLO/Drama Online
- *Twelfth Night: Shakespeare in Production* ed Elizabeth Schafer (Cambridge University Press), online via SOLO/Cambridge Core
- *Twelfth Night* ed Roger Warren (Oxford University Press) online via SOLO/Oxford Scholarly Editions Online
- Jonathan Gil Harris, *Shakespeare and Literary Theory* (2010)
- Heather Hirschfield (ed), *The Oxford Handbook of Shakespearean Comedy* (2018) online via SOLO
- Gary Taylor, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present Day* (1991)
- Michael Taylor, *Shakespeare Criticism in the Twentieth Century* (2001)

Please make sure you know how to use these online resources. Check with the English faculty librarians or your college librarians if you have difficulties, or let me know.

- EEBO (Early English Books Online) (via SOLO)
- Box of Broadcasts (via SOLO)
- Drama Online (via SOLO)
- Oxford Scholarly Editions Online (via SOLO)
- World Shakespeare Bibliography (via SOLO)
- Bodleian First Folio online ([firstfolio.bodleian.ox.ac.uk](http://firstfolio.bodleian.ox.ac.uk))
- The Database of Early English Playbooks (DEEP) ([deep.sas.upenn.edu](http://deep.sas.upenn.edu))

### Week 1: Starting with *Twelfth Night*

This horizon-scanning seminar establishes some of the range of approaches to the play, and begins with questions about the status of the First Folio text.

1. Read: the 'Bricolage' introduction to the play in the *New Oxford Shakespeare Critical Reference Edition* ed Bourus, Taylor et al (available on Oxford Scholarly Editions Online). Think about what aspects of the play are being highlighted (and ignored) in this selection, and about the nature of this as an introduction to the play.
2. Study: the play in the First Folio (Bodleian online text is good for this), alongside Patricia Parker's essay "*Twelfth Night: Editing Puzzles and Eunuchs of All Kinds*", in James Schiffer (ed), *Twelfth Night: New Critical Essays*, 45-64, and the textual introduction to *Twelfth Night* in your chosen edition. Check out Parker's examples in that edition, too.
3. Watch: *Twelfth Night* dir. Trevor Nunn, via Box of Broadcasts

## Week 2: *Twelfth Night* and *Twelfth Night*

Was this play performed on Twelfth Night – and what critical and interpretative work does that association do? This session encourages a revisiting of the evidence about when *Twelfth Night* was written and performed, and why and how this has mattered to ideas of chronology, comedy and its development, and the cultural associations of carnival and festivity.

1. Read C.L. Barber, *Shakespeare's Festive Comedy: A Study of dramatic form and its relation to Social Custom* (1959) and Leslie Hotson, *The First Night of Twelfth Night* (1954)
2. Think about how these texts inform the introductions of the editions you are using and later criticism
3. Research Edmond Malone's conjectural chronologies of Shakespeare's works and the place of *Twelfth Night*
4. Bring a chronology of Shakespeare's plays – from anywhere – online or print – to the seminar
5. Globe *Twelfth Night* dir. Tim Carroll, Drama Online

### Additional reading:

- Michael D. Bristol, 'Carnival and the Institutions of Theater in Elizabethan England', *ELH* 50 (1983)
- Allison P. Hobgood, 'Twelfth Night's "notorious abuse" of Malvolio: Shame, humortality, and Early Modern Spectatorship', *Shakespeare Bulletin* 2006
- Phebe Jensen, Religion and Revelry in Shakespeare's Festive World (2008)
- Francois Laroque, Shakespeare's Festive World: Elizabethan Seasonal Entertainment and the Professional Stage (1991)

## Week 3: Gender, Sexuality, and Race

This session focuses on a range of critical approaches to gender, sexuality and race, and will feature presentations on these texts.

- Abdulhamit Arvas, "Early Modern Eunuchs and the Transing of Gender and Race." *Journal for Early Modern Cultural Studies*, 19
- Mario DiGangi, *The Homoerotics of Early Modern Drama* (1997)
- Jennifer Drouin, "Cross-Dressing, Drag, and Passing: Slippages in Shakespearean Comedy" in James C. Bulman, *Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary Performance* (2008)
- Stephen Orgel, "Nobody's Perfect: Or Why Did the English Stage Take Boys for Women?" *South Atlantic Quarterly* 88 (1989):
- Patricia Parker, "Was Illyria as Mysterious and Foreign as We Think?" in Helen Ostovich ed, *The Mysterious and the Foreign in Early Modern England* (2008)
- Melissa E. Sanchez, *Shakespeare and Queer Theory* (2019)
- Joseph Pequigney "The Two Antonios and Same-Sex Love in *Twelfth Night* and *The Merchant of Venice*", *English Literary Renaissance* 22 (1992)
- Special edition, 'Early Modern Trans Studies', *Journal of Early Modern Cultural Studies* (2019)

Watch: *Twelfth Night* dir. Tim Supple (available on Box of Broadcasts)

## Week 4: *Twelfth Night*, sources and neighbours

In this session we look at the play in its immediate textual context, alongside other Shakespeare plays and adjacent texts.

1. Prepare at least two of the following texts for discussion in relation to *Twelfth Night*
  - John Marston, *What You Will* and *Antonio and Mellida*
  - Shakespeare, *Hamlet* and *Measure for Measure*
  - John Webster, *The Duchess of Malfi*
2. Review Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare* (1957-75) on the play, and read Barnaby Riche, 'Of Apollonius and Silla' in *Riche his Farewell to the Military Profession* (1581)
3. Using Martin Wiggins and Catherine Richardson's *British Drama 1533-1642: A Catalogue*, identify a further play that you feel has a connection with this one, and come to class ready to discuss it.
4. Watch *Shakespeare in Love* (dir John Madden), via Amazon Prime or similar platform. Let me know if there are problems accessing it.

#### Additional reading:

- James P. Bednarz, "Jonson, Marston, Shakespeare and the Rhetoric of Topicality", *Ben Jonson Journal* 27 (2020).
- Janet Clare, *Shakespeare's Stage Traffic: Imitation, Borrowing and Competition in Renaissance Theatre* (2017)
- Barbara Corell, "Malvolio at Malfi: Managing Desire in Shakespeare and Webster", *Shakespeare Quarterly* 58 (2007): 65-92.
- Martin Wiggins, *Shakespeare and the Drama of his Time* (2001)

#### Week 5: Forms of comedy

1. Read John Lyly, *Gallathea*
2. Use Brian Vickers, *English Renaissance Literary Criticism*, the EEBO TCP search function, and the DEEP database of early modern play titlepages to generate a sense of contemporary meanings of 'comedy'.
3. Read Hirschfield's *Oxford Handbook to Shakespearean Comedy* and identify some of its working definitions of comedy.
4. Watch Globe *Twelfth Night* dir. Emma Rice, Drama online and *She's the Man*, dir n Andy Fickman and available on Box of Broadcasts

#### Week 6: Review

Our final seminar will be a mini-conference of papers from participants, presenting their research questions for their final C-course papers.

## Place and Nature Writing 1750-Present Day

Course Convenor: Professor Fiona Stafford ([fiona.stafford@some.ox.ac.uk](mailto:fiona.stafford@some.ox.ac.uk))

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 1: 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 2: 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 3: 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 Kötting, *By Our Selves* (Film)
- Iain Sinclair, *Edge of the Orison*

**Week 4: 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 5: 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 6: 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'



## Writing Illness

Course Convenor: Dr Erin Lafford ([erin.lafford@ell.ox.ac.uk](mailto:erin.lafford@ell.ox.ac.uk))

*'To know ourselves diseased, is half our cure'*

(Edward Young, *Night-Thoughts*)

This C course explores how eighteenth- and nineteenth-century writers represented the experience of mental, physical, and emotional illness, as well as how they experimented with its imaginative and formal possibilities. Starting from the premise that illness is not simply a biomedical fact, but culturally constructed and mediated, we will consider from a historical and theoretical perspective how selected writers explore the relationship between illness and identity, and how illness at once energizes and challenges narrative and representation. Working with a variety of forms and genres via a thematic approach, we will consider how illness and its related mental, physical, and emotional facets prompts examinations of the relationship between body and mind, how it tests the capacities of language and articulation as well as the limits of sympathy, how it is laden with cultural and moral values, and how it might become a rich site of self-fashioning. We will also explore the fertile relationship between literature and medicine in this period, considering how literary texts could become vehicles for the dissemination of medical knowledge, but also how literature might complicate medical models of diagnosis and cure, and confuse or resist distinctions between the healthy and the pathological. Together we will be asking how questions that persist in the Medical and Health Humanities today (what is the meaning of illness? What does it *feel* like to be ill? What role can literature play in shaping our understanding of mental and physical suffering?) flourish in this period and in the attention these writers pay to bodies, minds, and their intersection with culture, society, and environment.

I recommend you read as many of the primary texts as you can before the start of term. Seminar preparation will also involve a mixture of historical, theoretical, and critical reading which will be circulated at the beginning of the course. Most of the primary texts are available in good, scholarly paperback editions/collections, or via online databases such as Eighteenth Century Collections Online (ECCO). Starred items will be circulated for ease of access.

### Week 1: Prevention

- John Armstrong, *The Art of Preserving Health* (1744)
- George Cheyne, *An Essay of Health and Long Life* (1724)

### Week 2: Dis-ease

- Edward Young, *The Complaint: or, Night-Thoughts on Life, Death, & Immortality* (1742-45)
- Anne Finch, 'The Spleen. A Pindaric Poem' (1701)
- Samuel Taylor Coleridge, 'Dejection: An Ode' (1802), 'The Pains of Sleep' (1803)
- \*John Clare, 'The Fens' (1832-35), 'Winter in the Fens' (1832-37)

### Week 3: Contagion

- Daniel Defoe, *A Journal of the Plague Year* (1722)
- Mary Shelley, *The Last Man* (1826)

### Week 4: Pain

- Henry Mackenzie, *The Man of Feeling* (1771)
- Dorothy Wordsworth, *Grasmere Journal* (1800-1803)
- \*Frances Burney, 'Account from Paris of a Terrible Operation' (1812)
- Mary Prince, *The History of Mary Prince* (1831)

### Week 5: Fashion

- Jane Austen, *Persuasion* (1817)

- \*Charles Lamb, 'The Convalescent' (1823)
- \*William Hazlitt, 'The Sick Chamber' (1830)

### Week 6: Repair and Relief

- William Wordsworth, 'Preface' to *Lyrical Ballads* (1802) and selected poems from *Lyrical Ballads* ('Animal Tranquillity and Decay, A Sketch', 'Simon Lee, The Old Huntsman', 'The Idiot Boy', 'The Mad Mother', 'The Thorn')
- John Keats, *Hyperion, A Fragment* (1820) and *The Fall of Hyperion* (1856), 'Sleep and Poetry' (1817), 'In drear-nighted December' (1817)

### Preparatory Background Reading

A week-by-week breakdown of directed critical reading will be circulated at the start of the course in 0<sup>th</sup> week, but you may wish to consult the following list for some helpful historical and theoretical introduction to our key areas of enquiry:

- James Allard, *Romanticism, Medicine, and the Poet's Body* (Ashgate, 2007)
- Alan Bewell, *Romanticism and Colonial Disease* (Johns Hopkins University Press, 1999)
- Adam Budd, *John Armstrong's The Art of Preserving Health: Eighteenth-Century Sensibility in Practice* (Routledge, 2011)
- Havi Carel, *Illness: The Cry of the Flesh* (Acumen, 2008)
- Jeremy Davies, *Bodily Pain in Romantic Literature* (Routledge, 2014)
- Hermione de Almeida, *Romantic Medicine and John Keats* (Oxford University Press, 1991)
- Joel Faflak and Julia M. Wright, eds., *Nervous Reactions: Victorian Recollections of Romanticism* (State University of New York Press, 2004)
- Arthur W. Frank, *The Wounded Storyteller: Body, Illness, and Ethics* (University of Chicago Press, 1995)
- Hans-Georg Gadamer, *The Enigma of Health: The Art of Healing in a Scientific Age* (Stanford University Press, 1996)
- John Gordon, *Physiology and the Literary Imagination: Romantic to Modern* (University Press of Florida, 2003)
- George C. Grinnell, *The Age of Hypochondria: Interpreting Romantic Health and Illness* (Palgrave Macmillan, 2010)
- Christopher Hamlin, *More Than Hot: A Short History of Fever* (Johns Hopkins University Press, 2014)
- Allan Ingram and Leigh Wetherall Dickson, eds., *Disease and Death in Eighteenth-Century Literature and Culture: Fashioning the Unfashionable* (Palgrave Macmillan, 2017)
- Noel Jackson, *Science and Sensation in Romantic Poetry* (Cambridge University Press, 2008)
- Anne Jurecic, *Illness As Narrative* (University of Pittsburgh Press, 2012)
- Clark Lawlor, *Consumption and Literature: The Making of the Romantic Disease* (Palgrave Macmillan, 2006)
- Deborah Lupton, *Medicine As Culture: Illness, Disease, and the Body* (SAGE, 2012)
- Daniel McCann and Claire McKechnie-Mason, eds., *Fear in the Medical and Literary Imagination, Medieval to Modern: Dreadful Passions* (Palgrave Macmillan, 2018)
- Peta Mitchell, *Contagious Metaphor* (Bloomsbury, 2012)
- Brittany Pladek, *The Poetics of Palliation: Romantic Literary Therapy, 1790-1850* (Liverpool University Press, 2019)
- Roy Porter, *Disease, Medicine, and Society in England, 1550-1860* (Macmillan, 1987)
- Jennifer Radden, ed., *The Nature of Melancholy: From Aristotle to Kristeva* (Oxford University Press, 2002)
- Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (Oxford University Press, 1985)
- Susan Sontag, *Illness as Metaphor* (Farrar, Straus & Giroux, 1978)
- Neil Vickers, *Coleridge and the Doctors, 1795-1806* (Oxford University Press, 2004)

## Pluralism and the Imagination: from Romanticism to Modernism

Course Convenor: Professor Seamus Perry ([seamus.perry@balliol.ox.ac.uk](mailto:seamus.perry@balliol.ox.ac.uk))

Romanticism, said the philosopher Isaiah Berlin, was “the greatest single shift in the consciousness of the West that has occurred”; and, he went on, “all the other shifts which have occurred since in the course of the nineteenth and twentieth centuries” were, by contrast, “less important, and at any rate deeply influenced by it”. For Berlin, and for other scholars and political theorists, the “shift” in question was a radical change in the nature of the conception of truth: where truth had been regarded as singular and universal, it now became plural and diverse, and this new diversity sponsored a new political ideology based upon the authority of the individual: liberalism. How did this “shift” in thought affect the literary imagination? How is literature to depict plurality? What are the effects of this new moral criterion? (And how plausible is this account of the intellectual history of the period anyway?) This course will consider plurality as a philosophical and religious idea about the world; as an ethical and political idea operative within that world; and as a principle within literary aesthetics. The selections of texts below will be provided as a course-pack, as will a more detailed secondary reading list. I hope that, as well as being a route into the interplay of literary and political thinking in the long nineteenth century, the paradoxical role that plurality plays then may suggest some connections with the contemporary life of pluralism as a political and cultural idea.

### Week 1: The Plurality of the Real

“It is said, I know, that truth is one; but to this I cannot subscribe, for it appears to me that truth is many. There are as many truths as there are things and causes of action and contradictory principle at work in society” (Hazlitt)

- A.O. Lovejoy, “Romanticism and the Principle of Plenitude”, *The Great Chain of Being: The Study of the History of an Idea* (1936)
- Isaiah Berlin, “The Counter-Enlightenment”. *Against the Current: Essays in the History of Ideas* (1979); “The Lasting Effects”, *The Roots of Romanticism* (1999)
- S.T. Coleridge, *Biographia Literaria*; *Lectures on Shakespeare* (selections)
- John Keats, *Letters* (selections)
- William Hazlitt, *The Round Table*; *Lectures on the English Poets* (selections)

### Week 2: The One and the Many

“I would make a pilgrimage to the burning sands of Arabia [...] to find the man who could explain to me [how] there can be oneness, there being infinite Perceptions—yet there must be a oneness, not an intense Union but an Absolute Unity” (Coleridge)

- James Thomson, *The Seasons* (selections)
- William Cowper, *The Task* (selections)
- Anna Letitia Barbauld, “An Address to the Deity”, “A Summer Evening’s Meditation”
- S.T. Coleridge, *Biographia Literaria*; *Poems, on Various Subjects* (selections)
- P.B. Shelley, *Adonais*
- John Clare, *The Shepherd’s Calendar* (selections)

### Week 3: Points of View

“It is the great epic of the age, because it is the expression of the belief, it might almost be said, of the discovery, that no man ever lived upon this earth without possessing a point of view” (G.K. Chesterton on Browning’s *The Ring and the Book*).

- Robert Browning, *Men and Women* (selections)
- E.B. Browning, *Aurora Leigh*

### Week 4: American Manyness

“E Pluribus Unum” (motto on the Great Seal of the United States)

- Alexis de Tocqueville, *Democracy in America* (selections)
- Walt Whitman, *Leaves of Grass*; *American Vistas* (selections)
- John Rawls, *Political Liberalism* (selections)

### Week 5: Being Yourself

“... he puts the standard, once for all, inside every man instead of outside him; when he is told, such a thing must be so, there is immense authority and custom in favour of its being so, it has been held to be so for a thousand years, he answers with Olympian politeness, But is it so ? is it so to me?” (Matthew Arnold on the impact of Goethe)

- J.S. Mill, “Of individuality, as one of the elements of well-being”, *On Liberty*
- Matthew Arnold, “Doing as One Likes”, *Culture and Anarchy*
- Walter Pater, “Conclusion” to *The Renaissance*
- Joris-Karl Huysmans, *À Rebours*
- Oscar Wilde, *The Picture of Dorian Gray*
- T.S. Eliot, “Arnold and Pater”, *Selected Essays*

### Week 6: Diversity and Chaos

“The grand, leading principle ... is the absolute and essential importance of human development in its richest diversity” (Wilhelm von Humboldt)

- William James, *A Pluralistic Universe* (selections)
- F.H. Bradley, *Appearance and Reality* (selections)
- T.S. Eliot, “The Metaphysical Poets”, *Selected Essays*; “The Waste Land”

## Literary London, 1820-1920

Course Convenor: Dr Ushashi Dasgupta ([ushashi.dasgupta@pmb.ox.ac.uk](mailto:ushashi.dasgupta@pmb.ox.ac.uk))

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

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

### Primary Reading

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

### Week 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 Sprees Through the Metropolis* (1821).
- George Augustus Sala, *Twice Round the Clock* (1859).

### Week 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’.

### Week 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'.

### Week 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).

### Week 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.

### Week 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).

## Citizens of Nowhere: Literary Cosmopolitanism at the Turn of the Twentieth Century

Course Convenor: Dr Stefano Evangelista ([stefano-maria.evangelista@trinity.ox.ac.uk](mailto: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

## Senses of humour: Wordsworth to Ashbery

Course Convenor: Professor Matthew Bevis ([matthew.bevis@ell.ox.ac.uk](mailto:matthew.bevis@ell.ox.ac.uk))

On meeting Wordsworth for the first time, William Hazlitt noticed something he hadn't expected to find: 'a convulsive inclination to laughter about the mouth, a good deal at variance with the solemn, stately expression of the rest of his face'. This C-course option examines odd mixtures of high spirits and solemnity alongside emerging philosophical and cultural discussion about the causes, nature, and aims of humour. We will study how relations between the bardic and the ludic are developed as poets re-work traditional genres and modes (ballad, lyric, and satire) by allowing other tones and styles – varieties of mock-heroic, nursery rhyme and parody – to permeate their writing. We will also explore poets' responses to popular forms of entertainment (the carnival and the pantomime; cartoons and caricatures; music-hall acts and circus-clowns). Writing one hundred years after Hazlitt, T. S. Eliot observed that 'from one point of view, the poet aspires to the condition of a music-hall comedian'. This course attempts to trace how this point of view could have been arrived at—and what it portends for the study of Romantic and post-Romantic poetry.

NB – A few things you should read PRIOR to the start of the course:

- Course pack — An A to Z of comedy (Aristotle to Zizek) [I will send this out as a PDF]
- Matthew Bevis, *Comedy: A Very Short Introduction* (2012)
- Stuart Tave, *The Amiable Humorist* (1967)
- Simon Critchley, *On Humour* (2002)
- Terry Eagleton, *Humour* (2019)
- Magda Romanska and Alan Ackerman, eds., *Reader in Comedy: An Anthology of Theory and Criticism* (2016)

### Week 1: Playing Around

#### Primary reading:

- Selections from William Wordsworth, *Lyrical Ballads, with Other Poems* (1800), *Poems in Two Volumes* (1807), and *Peter Bell* (c. 1798; pub 1818)
- + parodies of Wordsworth by J. K. Stephen, James Smith, John Keats, Catherine Fanshawe, James Hogg, J. H. Reynolds, Lord Byron, Walter Savage Landor and Hartley Coleridge (all available in *Parodies: An Anthology from Chaucer to Beerbohm and After*, ed. Dwight Macdonald)

### Week 2: The Truth in Masquerade

#### Primary reading:

Lord Byron, *Beppo* (1818) and *The Vision of Judgment* (1822) [plus as much of *Don Juan* (1819-24) as possible].

### Week 3: Laughable Lyrics

#### Primary reading:

- Edward Lear, *Book of Nonsense and More Nonsense* (1862), *Nonsense Songs and Stories* (1871) and *Laughable Lyrics* (1877)
- A.E. Housman, selections from his light verse (wr. 1867-78) + *A Shropshire Lad* (1896)

## Week 4: Serious Fun

### Primary reading:

- T. S. Eliot, selections from *Inventions of the March Hare: Poems 1909-1917*, ed. Ricks (1996); *Prufrock and Other Observations* (1917); *Old Possum's Book of Practical Cats* (1939); *Sweeney Agonistes*, in *Collected Poems* (1963).

## Week 5: Observational Comedies

### Primary reading:

- Marianne Moore, selections from *New Collected Poems*, ed. Heather Cass White (2017)
- Elizabeth Bishop, selections from *Elizabeth Bishop: Poems, Prose and Letters*, ed. Robert Giroux and Lloyd Schwartz (2008)
- + 'Efforts of Affection: A Memoir of Marianne Moore', in *Elizabeth Bishop – Poems, Prose and Letters*, ed. Giroux and Schwartz (2008)

## Week 6: Wit, Whimsy, Amusement, Bemusement

### Primary reading:

- John Ashbery, selected poems from *Collected Poems, 1956-1987* (2008)
- Frank O'Hara, selected poems from *The Collected Poems* (1995) + 'Personism: A Manifesto'

Detailed secondary reading lists for all the classes above will be provided nearer the time.

### General further reading:

Some discussions of humour, laughter, and comedy from c. 1750:

- Jean-Paul Richter, *School for Aesthetics* (1803)
- Samuel Taylor Coleridge, 'On Wit and Humor' in *Coleridge's Miscellaneous Criticism*, ed. Raysor (1936)
- William Hazlitt, 'On Wit and Humour', in *Lectures on the English Comic Writers* (1819)
- Ralph Waldo Emerson, 'The Comic' (1843)
- Charles Baudelaire, 'On the Essence of Laughter, and On the Comic in the Plastic Arts' (1855)
- George Meredith, *On the Idea of Comedy and the Uses of the Comic Spirit* (1877)
- Friedrich Nietzsche, *Gay Science* (1887)
- Henri Bergson, *Laughter* (1900)
- Sigmund Freud, *The Joke and Its Relation to the Unconscious* (1905) + 'Humour' (1927)
- Luigi Pirandello, *Humour* (1908/1920)
- Susanne Langer, 'The Comic Rhythm', *Feeling and Form* (1953)
- George Bataille, 'Un-Knowing: Laughter and Tears' (1953)
- Mikhail Bakhtin, *Rabelais and His World* (1965)
- René Girard, 'Perilous Balance: A Comic Hypothesis' (1972)
- Kay Young, *Ordinary Pleasures: Couples, Conversation, and Comedy* (2001)
- Michael North, *Machine-Age Comedy* (2009)
- Jean-Luc Nancy, 'Laughter, Presence' in *The Birth to Presence* (1993)
- Giorgio Agamben, 'Comedy', in *The End of The Poem: Studies in Poetics* (1999)
- Christopher Bollas, 'Cracking Up' in *Cracking Up: The Work of Unconscious Experience* (1995)
- Ted Cohen, *Jokes: Philosophical Thoughts on Joking Matters* (1999)
- Adam Phillips, 'Jokes Apart', *Promises, Promises* (2000); 'On Being Laughed At', *Equals* (2002)

- Thomas Nagel, 'The Absurd', in *Mortal Questions* (1991)
- Mary Douglas, 'Do Dogs Laugh?' and 'Jokes' from *Implicit Meanings: Selected Essays in Anthropology* (1999)
- Eric Griffiths, 'Ludwig Wittgenstein and the comedy of errors', in Corder, Holland and Kerrigan, eds., *English Comedy* (1994)
- Mikkel Borch-Jacobsen, 'The Laughter of Being' in *Bataille: A Critical Reader* (1998)
- Paulo Virno, *Multitude* (2008) – Part II, 'Jokes and Innovative Action'
- Sianne Ngai, 'Stuplimity' in *Ugly Feelings* (2004)
- Theodor Adorno, 'Is Art Lighthearted?' in *Notes to Literature*, vol 2 (1992)
- Alenka Zupancic, *The Odd One In: On Comedy* (2008)
- Stanley Cavell, *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (1981)
- Catherine Conybeare, *The Laughter of Sarah: Biblical Exegesis, Feminist Theory, and the Concept of Delight* (2013)
- Helmuth Plessner, *Laughing and Crying* (1970)
- Ronald de Sousa, 'When is it wrong to laugh?', in *The Rationality of Emotion* (1987)
- David Appelbaum, 'Laugh', in *Voice* (1990)
- Anna Parvulescu, *Laughter: Notes on A Passion* (2010)
- Michele Hannoosh, *Baudelaire and Caricature: From the Comic to an Art of Modernity* (1992)

#### Forms, Figures, Tones, Modes:

- Northrop Frye, 'The Mythos of Winter: Irony and Satire', in *The Anatomy of Criticism* (1957)
- Robert C. Elliott, *The Power of Satire: Magic, Ritual, Art* (1960)
- Dustin Griffin, *Satire: A Critical Reintroduction* (1994)
- Jonathan Culler, ed., *On Puns* (1988)
- Simon Dentith, *Parody* (2000)
- Michele Hannoosh, *Parody and Decadence: Laforgue's "Moralites Legendaires"* (1989)
- Claire Colebrook, *Irony* (2003)
- Sarah Crangle and Peter Nicholls, ed., *On Bathos: Literature, Art, Music* (2010)
- D. W. Winnicott, *Playing and Reality* (1971)
- Brian Sutton-Smith, *The Ambiguity of Play* (2001)

#### Fools, Folly, Tricksters:

- William Empson, 'The Praise of Folly' & 'Fool in *Lear*', in *The Structure of Complex Words* (1951)
- Arthur Koestler, 'The Jester' in *The Act of Creation* (1964)
- Enid Welsford, *The Fool: His Social and Literary History* (1961)
- William Willeford, *The Fool and His Scepter* (1969)
- Anton C. Zijderveld, *Reality in a Looking-Glass: Rationality through an Analysis of Traditional Folly* (1982)
- Lewis Hyde, *Trickster Makes the World: How Disruptive Imagination Creates Culture* (1998)
- Carl Gustav Jung, 'On the Psychology of the Trickster Figure', in *Four Archetypes* (2003)
- T. G. A. Nelson, *Comedy* (1990), chs. 6-7
- Sianne Ngai, 'The Zany Science', in *Our Aesthetic Categories: Zany, Cute, Interesting* (2012)
- Beatrice Otto, *Fools are Everywhere: The Court Jester Around the World* (2001)

## Sea Voyages, Literature and Modernity

Course Convenor: Professor Santanu Das ([santanu.das@all-souls.ox.ac.uk](mailto:santanu.das@all-souls.ox.ac.uk))

### Overview

'When you think of how central the sea has been across human history to the songs we sing, the stories we tell, the books we read, you have to ask yourself – where has all that gone?' observes John Lanchester in a recent article (22 April, 2021) in the *LRB*. The maiden transatlantic voyage of the *Great Western* in 1837 marked 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 the age of steam-ship and global empire. Two broad questions will guide us in this course: how does literature, alongside archival, historical and visual material, register and represent the experience and aesthetics of sea-voyages in this period of transition? Second, how does a view from the deck reframe our understanding of some of the most fraught issues within modernist writing – from questions of perception and consciousness to those of race, empire and sexuality – as well as provide insights into the workings of literary form?

We will start with late nineteenth-century literature and art which depict the gradual shift from sail to steam. Instead of maritime fiction coming to an end, the voyage narrative, as we will see, undergoes a radical transformation: writers as diverse as Melville, Conrad, Woolf, Hanley and Traven capture this change through the worlds of merchant marine, navy, cargo and passenger ships. What distinguishes their sea-worlds is a new kind of aesthetics where the processes of perception are intertwined with complex political, epistemological and formal questions, ranging from those about empire or the social conditions of post-war Europe to issues of doubt and serendipity to meditations on the nature of representation. In the first four weeks, we will explore how these writers inherit and transform the 'poetics' of the eighteenth-century sea-voyage: the synaesthesia of seafaring is evolved into a complex phenomenology as some of the most contentious issues of the twentieth century – race, imperialism, labour, sexuality – are sifted across from 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 as they delve into colonial histories, particularly those of slave transportation and opium trade; and as they recreate the minutiae of past voyages, they present us with the antimatter of modernism – 19th-century realism.

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', the focus in the seminars will be on the voyages themselves. Our ships accommodate a disparate crowd: lascars, stowaways, doubles, imperialists, maharajas, abused boys, hapless slaves, colonial intellectuals, blond sailor-gods, stateless persons, refugees and immigrants, as well as 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 and films.

Please find below the course programme and reading list; additional material, including handouts and further reading will be provided in advance of the class. You are advised to read the primary texts and the couple of critical works, listed under Essential Readings, before you come to the first seminar. At the start of every seminar, I would do a lecture/presentation sketching out the historical and theoretical contexts; you are encouraged to provide short papers on the actual texts. However, this is optional and will not be assessed.

### Week 1 Introduction: Modernity, Perception and Strangeness

**Primary texts:** Joseph Conrad, 'The Secret Sharer' (1910) and 'The Nigger of the "Narcissus"' [a title that is offensive today] (1897); Extracts from *The Mirror of the Sea* (1906).

**Criticism:** Conrad, 'Preface to "Narcissus"'; Foucault, 'Of Other Spaces: Utopias and Heterotopias'; Cesare Cesarino, 'Of Monads and Fragments; or, Heterotopologies of the Ship' from *Modernity at Sea*. [Optional – Allan Sekula, 'Red passenger' from *Fish Story*]

[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. On the issue of race and Conrad: see Achebe's landmark essay, "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (pp. 251-261) in the Norton Edition of *Heart of Darkness*; 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 "Narcissus"', *The Conradian*, Vol. 23, No. 1 (Spring 1998), and Peter Macdonald, *British Literary Culture and Publishing Practice, 1880–1914* (1997)].

## Week 2: Articulate Flesh: Desire, Violence and Sacrifice

**Primary texts:** Herman Melville, *Billy Budd*; Forster, 'The Other Boat' from Forster, *Life to Come and Other Short Stories*. [Optional: If you can, watch the opera *Billy Budd* by Benjamin Britten and with libretto by E.M.Forster (1951) – Deborah Warner's recent production is powerful but any production should be fine – and Claire Dennis' film *Beau Travail* (1999)].

**Criticism:** Barbara Johnson, 'Melville's Fist': The Execution of Billy Budd', *Studies in Romanticism*, Vol. 18, No. 4, (Winter, 1979), pp. 567-599; Eve Kosofsky Sedwick, 'Some Binarisms (I) *Billy Budd*: After the Homosexual' from *Epistemology of the Closet*; Allan Sekula,

## Week 3: 'Shrinking Island': Empire, Exhilaration, Critique

**Primary texts:** Virginia Woolf, *The Voyage Out*; Alfred Stieglitz, *The Steerage*; extracts from Robert Louis Stevenson, *The Amateur Emigrant* and Mulk Raj Anand, *Across the Black Waters*

**Criticism:** extracts from Edward Said, 'Overlapping Territories, Intertwined Histories' (1-15) from *Culture and Imperialism* and Anna Snaith, 'Leonard and Virginia Woolf: Writing Against empire' in *The Journal of Commonwealth Literature*, 2015, Vol. 50(1), pp. 19-32. (Optional: Jane Marcus, 'Britannia Rules the Waves' from *Hearts of Darkness*.

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

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

**Criticism:** Harris Feinsod, 'Death Ships: The Cruel Transformation of Interwar Maritime Fiction', *Modernism/Modernity*, August 2018, Vol. 3:3; Allan Sekula, 'Middle Passage' from *Fish Story*

## Week 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); Turner, 'The Slave Ship' [Optional reading: NourbeSe Philip, *Zong!*]

**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)]

## Week 6: Cosmopolitanism from below

**Primary text:** Amitav Ghosh, *Sea of Poppies*; 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 sequence of seminars):

- Joseph Conrad, *The N\_ 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]
- Robert Louis Stevenson, *The Amateur Emigrant* (1895) (any edition)
- 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’)
- Casarino, Cesare, *Modernity at Sea. Melville, Marx, Conrad in Crisis* (2002)
- 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)
- Sharma, Lalbihari, *I Even Regret Night: Holi Songs of Demerara*, trans. Rajiv Mohabir (Los Angeles: Kaya Press, 2019)
- Swinton, Edolphus, *Journal of a Voyage with Coolie Emigrants, from Calcutta to Trinidad*, ed. James Carlile (London: Alfred W. Bennett, 1859)
- 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)
- Visram, Rozina, *Ayahs, Lascars and Princes: Indians in Britain, 1700–1947* (rev. 2015)
- 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)

## Virginia Woolf: Literary, Cultural and Historical Contexts

Course Convenor: Professor Michael Whitworth ([michael.whitworth@ell.ox.ac.uk](mailto:michael.whitworth@ell.ox.ac.uk))

This course aims to place Woolf's novels and other writings in dialogue with texts by her contemporaries and with some of the larger historical contexts surrounding them. The course 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) and *The Years* (1937).

The first week will consider 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: Art and its Purposes

*To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931).

Other texts, in order of priority:

- Harrison, Jane. *Ancient Art and Ritual* (1913) (extracts to be provided as a PDF)
- Fry, Roger. 'Vision and Design' (1910) (to be provided as a PDF)
- Bell, Clive. *Art* (1914) (extracts to be provided as a PDF)

This week will consider Woolf's engagement with theories of visual art and with larger questions about the social purposes of literature, art, and theatre.

### Week 3: Life-Writing as a genre: *bildungsroman* and biography

*The Voyage Out* (1915), *Jacob's Room* (1922), *Orlando* (1928), *Flush* (1933).

Other texts, 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 4: Imperialism and the Global dimension

*The Voyage Out* (1915), *Mrs Dalloway* (1925) and *The Waves* (1931); 'Thunder at Wembley', 'The Docks of London' (from *The London Scene*); Leonard Woolf's 'Pearls Before Swine'.

## Week 5: Sympathy and unanimism.

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

In contrast to the week on life-writing, this week considers Woolf's treatment of the group. As well as looking at a key text from the French *unanimiste* school, we will also touch on sociological and psychological formulations of the group (e.g. Gustave Le Bon, Wilfrid Trotter)

## Week 6: The 'Condition of England'

*Night and Day* (1919), *The Years* (1937), *Three Guineas* (1938); The 'London Scene' essays.

Other texts:

- E. M. Forster, *Howards End* (1910).
- Ford Madox Ford (Hueffer), *England and the English* (1907)

This week builds on the idea that Forster's *Howards End* (1910) was a revival of the mid-nineteenth-century 'condition of England' novel, and looks at ways that Woolf undertook a wider social survey in her writings. (*Mrs Dalloway* could also be referred to here.)

## 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 2021) covers *Jacob's Room*, *Night and Day*, *Mrs. Dalloway*, *Orlando*, *The Waves*, *The Years*, and *Between the Acts*.

## 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*, 2<sup>nd</sup> edition (2010).
- Randall, Bryony, and Jane Goldman, eds. *Virginia Woolf in Context* (2012).
- Whitworth, Michael H. *Virginia Woolf (Authors in Context)* (2005).

## British Literature and Culture 1940-1970

Course Convenor: Professor Marina MacKay ([marina.mackay@ell.ox.ac.uk](mailto:marina.mackay@ell.ox.ac.uk))

One important recent critical development has been the rediscovery of mid-century British writing after decades of neglect. Long overshadowed by the more pyrotechnic accomplishments of modernism and postmodernism, the literature of the mid-century was once – indeed, starting even in its own time – characterised as a period of retrenchment, of modest scope and limited formal ambitions. This course will reconsider some of its key authors, modes, and phases. Topics to be considered will include the persistence of modernism into the mid-century; literature and society in the age of the welfare state; intersections among popular, ‘middlebrow’, and conventionally literary writing; and the revival of the avant-garde.

What follows outlines the week-by-week reading. Do read the primary works before the seminar, of course, but please don’t feel you need to read the secondary ones in advance.

### Week 1: Blitz Modernism

Notwithstanding the conventional association of war writing with documentary and realist modes, some of the most important works to come out of the Second World War—and especially when the bombing of British cities rendered the ‘home front’ literal—were as demandingly experimental as the literature of the high modernist 1920s. Some of these major works were produced by the first generation of modernist writers, of course—we will be discussing H.D., but the point could be made with T.S. Eliot or Virginia Woolf—and some by younger successors such as Henry Green, a novelist of the 1930s Auden/Orwell generation but less ‘of’ the 1930s than his better-known contemporaries.

#### Seminar reading:

- Henry Green, *Caught* (1943)
- H.D., ‘The Walls Do Not Fall’ (in *Trilogy*, 1944-6)

#### Useful secondary reading:

- Adam Piette, *Imagination at War: British Fiction and Poetry, 1939-1945* (Papermac, 1995).
- Mark Rawlinson, *British Writing of the Second World War* (Clarendon, 2000).
- Patrick Deer, *Culture in Camouflage: War, Empire, and Modern British Literature* (Oxford UP, 2009).
- Leo Mellor, *Reading the Ruins: Modernism, Bombsites, and British Culture* (Cambridge UP, 2011).
- Thomas S Davis, *The Extinct Scene: Late Modernism and Everyday Life* (Columbia UP, 2016).
- Beryl Pong, *British Literature and Culture in Second World Wartime* (Oxford UP, 2020).

### Week 2: The Uses of Literacy

Looking back on the success of his first novel, *Saturday Night and Sunday Morning*, Alan Sillitoe explained that he had wanted ‘to portray ordinary people as I knew them, and in such a way that they would recognise themselves’. The description would serve for many 1950s classics. In this seminar, we look at some ways in which writers across a range of forms—drama, non-fiction, the novel—simultaneously represented the working-class cultures from which they emerged and participated in the creation of new ones.

#### Seminar reading:

- Richard Hoggart, *The Uses of Literacy* (1957)
- Shelagh Delaney, *A Taste of Honey* (1958)
- Alan Sillitoe, *Saturday Night and Sunday Morning* (1958)

**Useful secondary reading:**

- Kenneth Allsop, *The Angry Decade: A Survey of the Cultural Revolt of the Nineteen-Fifties* (Peter Owen, 1958).
- Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain*, rev. edn. (Continuum, 2004).
- Humphrey Carpenter, *The Angry Young Men: A Literary Comedy of the 1950s* (Allen Lane, 2002).
- Peter Kalliney, *Cities of Affluence and Anger: A Literary Geography of Modern Englishness* (U of Virginia P, 2006).
- Nick Bentley, "'New Elizabethans": The Representation of Youth Subcultures in 1950s British Fiction', *Literature & History* 19, 1 (April 2010): 16-33.
- Alice Ferrebe, *Literature of the 1950s: Good, Brave Causes* (Edinburgh UP, 2012)

**Week 3: The Gentility Principle**

In 1962, Al Alvarez gave the subtitle of 'Beyond the Gentility Principle' to what became a famous attack on the inhibitions (emotional, moral) of post-war English poetry. Allowing that the best in this style was 'polite, knowledgeable, efficient, polished, and, in its quiet way, even intelligent', Alvarez complained that 'gentility reigns supreme . . . a belief that life is always more or less orderly, people always more or less polite, their emotions and habits more or less decent and more or less controllable'. Looking at three writers who enjoyed mainstream esteem and varying degrees of critical approbation, and who also admired each other's work, this seminar asks what work 'gentility' does in the mid-century context, and how it connects with or diverges from more explicitly prejudicial categories such as the middlebrow, the class-bound, and the nostalgic.

**Seminar reading:**

- Barbara Pym, *Excellent Women* (1952)
- John Betjeman, *Collected Poems* (focusing on *A Few Late Chrysanthemums* [1954])
- Philip Larkin, *Collected Poems* (focusing on *The Less Deceived* [1955] and *The Whitsun Weddings* [1964])

**Useful secondary reading:**

- Alvarez, 'The New Poetry, or Beyond the Gentility Principle', *The New Poetry* (Penguin, 1962), 17-28.
- Blake Morrison, *The Movement: English Poetry and Fiction of the 1950s* (Oxford UP, 1980).
- Patrick Wright, *On Living in an Old Country: The National Past in Contemporary Britain* (Verso, 1985).
- Zachary Leader, ed., *The Movement Reconsidered: Essays on Larkin, Amis, Gunn, Davie, and Their Contemporaries* (Oxford UP, 2009).
- Praseeda Gopinath, *Scarecrows of Chivalry: English Masculinities after Empire* (U of Virginia P, 2013).

## Week 4: Watching the English

Jed Esty has influentially argued that by attending to the anthropological attention to English culture in late modernism (the late works of E.M. Forster, Woolf, Eliot) we can witness a major country in the process of becoming minor. No longer the quasi-universal culture, English culture after empire becomes explicitly an object of attention as merely one culture among others. In an era that sees the emergence of 'cultural studies' as an academic field, domestic anthropology is a marked feature of post-war fiction, connecting writers so apparently different as the Trinidadian-born Sam Selvon, whose characters contemplate the hypocrisies and delusions of the 'English' from immigrant perspectives, and the (gay, upper-class, Anglo-Scottish) satirist Angus Wilson, whose best novel offers a panoramic view of mid-century English 'attitudes': residual, dominant, and emergent, to borrow Raymond Williams's terms.

### Seminar reading:

- Sam Selvon, *The Lonely Londoners* (1956)
- Angus Wilson, *Anglo-Saxon Attitudes* (1956)

### Useful secondary reading:

- Bernard Bergsoni, *The Situation of the Novel* (Macmillan, 1970).
- Alan Sinfield, *Literature, Politics, and Culture in Postwar Britain*, rev. edn. (Continuum, 2004).
- Steven Connor, *The English Novel in History, 1950 to the Present* (Routledge, 1996), 44-127.
- John Hartley, *A Short History of Cultural Studies* (Sage, 2003).
- John Brannigan, *Literature, Culture, and Society in Postwar England* (Edwin Mellen, 2002)
- Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (Princeton UP, 2003), 1-22, 163-226.

## Week 5: Fantasies of the Human Species

Small wonder that the atomic age should also have been a golden age for disaster fiction. Bodysnatching aliens, monstrous triffids, and encroaching climatic catastrophes are among the notorious menaces of the time. We'll be discussing two somewhat unusual variants, from the same year as each other, on the classic sci-fi theme of civilisational collapse. William Golding's *The Inheritors* imagines, as if from their own point of view, the people whose world we ended; John Wyndham's *The Chrysalids* imagines the inheritors of our own post-apocalyptic world. How do these necessarily fantastical works reflect (no less necessarily) the concerns of their own age? Where do they intersect with the more realist-minded works on the reading list, and what does fantasy allow these writers to do that their contemporaries' realisms cannot?

### Seminar reading:

- William Golding, *The Inheritors* (1955)
- John Wyndham, *The Chrysalids* (1955)

### Useful secondary reading:

- Susan Sontag, 'The Imagination of Disaster', *Against Interpretation and Other Essays* (Farrar, Straus, & Giroux, 1966), 209-225.
- Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (Oxford UP, 1966).
- Clare Hanson, *Eugenics, Literature, and Culture in Postwar Britain* (Routledge, 2013).
- Andrew Hammond, *Cold War Stories: British Dystopian Fiction, 1945-1990* (Palgrave, 2017).

- Allan Hepburn, 'The Future and the End: Imagining Catastrophe in Mid-Century British Fiction', in Gill Plain, ed. *British Literature in Transition: 1940-1960: Postwar* (Cambridge UP, 2019), 369-84.

### **Week 6: Administered personhood and the avant-garde novel**

A recurrent theme in British post-war writing and culture generally is the bureaucratisation of citizens' lives in the era of the modern welfare state. If such changes predictably provoked much conservative grumbling about freedoms diminished, for the experimental novel they helped to generate new inquiries into literary subjectivity. Characters—if that's what they are—in Christine Brooke-Rose's *Out* and Muriel Spark's *The Driver's Seat* are unremittingly subjected to surveillance and documentation in ways that look out towards contemporary reality (in these novels foregrounding racial and sexual politics, respectively), and also inwards at the mechanisms of fiction-writing itself.

#### **Seminar reading:**

- Christine Brooke-Rose, *Out* (1964)
- Muriel Spark, *The Driver's Seat* (1970)

#### **Useful secondary reading:**

- Natalie Ferris, "'I think I preferred it abstract": Christine Brooke-Rose and Visuality in the New Novel', *Textual Practice* 32, 2 (2018): 225-44.
- Adam Guy, *The Nouveau Roman and Writing in Britain after Modernism* (Oxford UP, 2019).
- Kaye Mitchell and Nonia Williams, ed., *British Avant-Garde Fiction of the 1960s* (Edinburgh UP, 2019).
- Julia Jordan, *Late Modernism and the Avant-Garde British Novel* (Oxford UP, 2020).
- Patrick Burley, 'Whiteness, Displacement, and the Postimperial Imaginary in Christine Brooke-Rose's *Out*', *Modern Fiction Studies* 66, 2 (2020): 371-95.
- Carole Sweeney, *Vagabond Fictions: Gender and Experiment in British Women's Writing, 1945-1970* (Edinburgh UP, 2020).



## Prison Writing and the Literary World

Course Convenor: Dr Michelle Kelly ([michelle.kelly@ell.ox.ac.uk](mailto:michelle.kelly@ell.ox.ac.uk))

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

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

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

### Week 1: Fictions of Incarceration

- Samuel Beckett, *Catastrophe* (1982)
- Alan Sillitoe, *The Loneliness of the Long Distance Runner* (1959)
- Steve McQueen (Dir), *Hunger* (2008) and *Alex Wheatle* (2020)

### 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

- Assata Shakur, *Autobiography* (1988)
- Colson Whitehead, *The Nickel Boys* (2019)

**Week 4: Apartheid South Africa**

- Ruth First, *117 Days* (1965)
- Breyten Breytenbach, *True Confessions of an Albino Terrorist* (1984)

**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

**Course Convenor:** Dr Graham Riach ([graham.riach@ell.ox.ac.uk](mailto:graham.riach@ell.ox.ac.uk))

Ranging from R.L. Stevenson's indictment of colonialism's 'world-enveloping dishonesty', to Mulk Raj Anand's divided responses to Bloomsbury and to Gandhi, this course investigates the literary and cultural perceptions, misapprehensions, and evasions that accompanied empire, and the literary forms that negotiated it. 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*
- Pamela 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* 7<sup>th</sup> 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)
- Amilcar 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 Acheraiou, *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 Renaissances

Course Convenor: Professor Lloyd Pratt ([lloyd.pratt@ell.ox.ac.uk](mailto:lloyd.pratt@ell.ox.ac.uk))

This course considers several key texts of what was long known as the “American Renaissance,” focusing in particular on how they anticipate new and urgent questions in literary studies: the relation of the human to the non-human, the emergent Anthropocene, liberal individualism, racial belonging, slavery and capitalism, and cultural nationalism.

Work for this course will two twenty-minute presentation(s), the preparation of discussion questions, and a final essay.

### Week 1: Whiteness

Melville, Herman. *Moby-Dick*. 1851. Ed. Hershel Parker. 3<sup>rd</sup> ed. Norton Critical Edition. 2018.

- Dimock, Wai Chee. “Introduction: Planet as Duration and Extension.” In *Through Other Continents: American Literature across Deep Time*. Princeton University Press. 2008. 1-6.
  - “Chapter Four: Genre as World System.” In *Through Other Continents*. 73-106.
- Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. Harvard University Press. 1992.

### Week 2: Human and Non-Human Worlds

Melville, Herman. *Moby-Dick*. 1851. Ed. Hershel Parker. 3<sup>rd</sup> ed. Norton Critical Edition. 2018.

- Boggs, Colleen. “Introduction.” In *Animalia Americana: Animal Representations and Biopolitical Subjectivity*. Columbia University Press. 2013.
- Buell, Lawrence. “Introduction.” In *Writing for an Endangered World: Literature, Culture, and Environment in the US and Beyond*. 2001. 1-29.
  - “Chapter 6: Global Commons as Resource and as Icon: Imagining Oceans and Whales.” In *Writing for an Endangered World*. 196-223.

### Week 3: Liberal Individualism

- Emerson, Ralph Waldo. *Emerson’s Prose and Poetry*. Ed. Sandra Morris and Joel Porte. 1<sup>st</sup> ed. Norton Critical Edition. 2001.
- Thoreau, Henry David. *Walden, Civil Disobedience, and Other Writings*. Ed. William Rossi. 3<sup>rd</sup> ed. Norton Critical Edition. 2008.
- Arsić, Branka. “Introduction: In the Mode of Water.” In *On Leaving: A Reading in Emerson*. Harvard University Press. 2010.
  - “I: Leave-Takings.” In *On Leaving*.
- Dimock, Wai Chee. “Chapter One: Global Civil Society: Thoreau on Three Continents.” In *Through Other Continents*.
- Newfield, Christopher. “Chapter 1: The Submissive Center.” In *The Emerson Effect: Individualism and Submission in America*. University of Chicago Press. 1996.
  - “Chapter 5: Loving Bondage: The Authority of Domestic Remoteness.” In *The Emerson Effect*.

## Week 4: Liberal Interiors

- Dickinson, Emily. *Final Harvest*. Ed. Thomas Herbert Johnson. Back Bay Books. 1964.
- Douglass, Frederick. *Narrative of the Life*. 1845. Ed. William Andrews and William S. McFeely. 2<sup>nd</sup> ed. Norton Critical Edition. 2016.
- Jacobs, Harriet. *Incidents in the Life of a Slave Girl*. 1861. Ed. Frances Smith Foster and Richard Yarborough. 2<sup>nd</sup> ed. Norton Critical Edition. 2019.
- Fuss, Diana. "Introduction." In *The Sense of An Interior: Four Writers and the Rooms that Shaped Them*. Routledge. 2004. 1-7.
  - "Chapter 1: Dickinson's Eye." In *The Sense of An Interior*. 9-29.
- Hartman, Saidiya. *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. Oxford University Press. 1997.

## Week 5: History, Nationalism, and Democracy

- Fuller, Margaret. *Woman in the Nineteenth Century*. 1845. Ed. Larry J. Reynolds. 1<sup>st</sup> ed. Norton Critical Edition. 1998.
- Hawthorne, Nathaniel. *The House of the Seven Gables*. 1851. Ed. Robert S. Levine. 2<sup>nd</sup> ed. Norton Critical Edition. 2020.
- Chase, Richard. "Introduction." In *The American Novel and Its Tradition*. Anchor-Doubleday. 1957.
  - "Chapter One: The Broken Circuit." In *The American Novel and Its Tradition*. 1-28.
- Jameson, Fredric. "Part I, Ch. 1: The Twin Sources of Realism." In *The Antinomies of Realism*. Verso. 2015.
  - "Part II, Ch. 3: "The Historical Novel Today." In *The Antinomies of Realism*.
- Reynolds, Larry. "Introduction: Righteous Violence." In *Righteous Violence: Revolution, Slavery, and the American Renaissance*. University of Georgia Press. 2011. 1-37.
  - "Chapter One: Margaret Fuller's Revolutionary Example." In *Righteous Violence*. 38-55.

## Week 6: Summary and Review Discussion

### Additional Reading

- Andrews, William. 1986. *To Tell a Free Story: The First Century of Afro-American Autobiography, 1760-1965*. Urbana: University of Illinois Press.
- Arsić, Branka. 2010. *On Leaving: A Reading in Emerson*. Harvard University Press.
  - ———. 2016. *Bird Relics: Grief and Vitalism in Thoreau*. Cambridge, Massachusetts: Harvard University Press.
- Arsić, Branka, and K. L. Evans. 2017. *Melville's Philosophies*. New York: Bloomsbury Academic.
- Arsić, Branka, Cary Wolfe, Stanley Cavell, and Russell B. Goodman. 2010. *The Other Emerson*. Minneapolis: University of Minnesota Press.
- Augst, Thomas. 2003. *Clerk's Tale: Young Men and Moral Life in Nineteenth-Century America*. Chicago: University of Chicago Press.
- Augst, Thomas, and Kenneth E. Carpenter. 2007. *Institutions of Reading: The Social Life of Libraries in the United States*. Amherst: University of Massachusetts Press.
- Baym, Nina. 1984. *Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America*. Ithaca: Cornell University Press.
- Bell, Michael Davitt. 1981. *Development of American Romance: The Sacrifice of Relation*. Chicago: University of Chicago Press.
- Bercovitch, Sacvan. 1975. *The Puritan Origins of the American Self*. New Haven: Yale University Press.



- Bernstein, Robin. 2011. *Racial Innocence: Performing American Childhood from Slavery to Civil Rights*. New York: NYU Press.
- Best, Stephen M. 2004. *The Fugitive's Properties: Law and the Poetics of Possession*. 2nd ed. Chicago: University of Chicago Press.
- Blight, David W. 2018. *Frederick Douglass: Prophet of Freedom*. New York: Simon & Schuster.
- Boggs, Colleen Glenney. 2013. *Animalia Americana: Animal Representations and Biopolitical Subjectivity*. Columbia University Press.
- Brickhouse, Anna. 2004. *Transamerican Literary Relations and the Nineteenth-Century Public Sphere*. New York: Cambridge University Press.
- Brodhead, Richard H. 1986. *The School of Hawthorne*. New York: Oxford University Press.
  - ———. 1976. *Hawthorne, Melville, and the Novel*. Chicago: University of Chicago Press.
- Brooks, Daphne A. 2006. *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910*. Durham: Duke University Press.
- Brown, Gillian. 2001. *The Consent of the Governed: The Lockean Legacy in Early American Culture*.
- Budick, Emily Miller. 1989. *Fiction and Historical Consciousness: The American Romance Tradition*. New Haven: Yale University Press.
- Buell, Lawrence. 1986. *New England Literary Culture: From Revolution through Renaissance*. Cambridge Studies in American Literature and Culture. Cambridge: Cambridge University Press.
  - ———. 2014. *The Dream of the Great American Novel*. Cambridge, Mass.: Harvard University Press.
- Burgett, Bruce. 1998. *Sentimental Bodies: Sex, Gender, and Citizenship in the Early Republic*.
- Cadava, Eduardo. 1997. *Emerson and the Climates of History*. Stanford: Stanford University Press.
- Cameron, Sharon. 1979. *Lyric Time: Dickinson and the Limits of Genre*. Baltimore: The Johns Hopkins University Press.
  - ———. 2007. *Impersonality: Seven Essays*. Chicago: University of Chicago Press.
- Carby, Hazel. 2000. *Race Men*. Cambridge, Mass.: Harvard University Press.
- Casper, Scott E., Jeffrey D. Groves, Stephen W. Nissenbaum, and Michael Winship, eds. 2007. *A History of the Book in America: The Industrial Book, 1840-1880*. Vol. 3. Chapel Hill: University of North Carolina Press.
- Castiglia, Christopher. 2008. *Interior States: Institutional Consciousness and the Inner Life of Democracy in the Antebellum United States*. Duke University Press.
- Castronovo, Russ. 2001. *Necro-Citizenship*. Durham: Duke University Press.
- Cavell, Stanley. 1990. *Conditions Handsome and Unhandsome: The Constitution of Emersonian Perfectionism*. Chicago: University of Chicago Press.
  - ———. 1972. *The Senses of Walden*. Chicago: University of Chicago Press.
  - ———. 2003. *Emerson's Transcendental Etudes*. Edited by David Justin Hodge. Stanford, Calif: Stanford University Press.
  - ———. 1989. *This New Yet Unapproachable America: Lectures after Emerson after Wittgenstein*. Chicago: University of Chicago Press.
- Cohen, Michael C. 2015. *The Social Lives of Poems in Nineteenth-Century America*. Philadelphia: University of Pennsylvania Press.
- Colacurcio, Michael. 1984. *Province of Piety: Moral History in Hawthorne's Early Tales*. Durham: Duke University Press.
- Cornelius, Janet D. 1991. *When I Can Read My Title Clear: Literacy, Slavery, and Religion in the Antebellum South*. Columbia: University of South Carolina Press
- Couser, G. Thomas. 1989. *Altered Egos: Authority in American Autobiography*. New York: Oxford University Press.
- Coviello, Peter. 2005. *Intimacy in America: Dreams of Affiliation in Antebellum Literature*. Minneapolis: University of Minnesota Press.
  - ———. 2013. *Tomorrow's Parties: Sex and the Untimely in Nineteenth-Century America*. New York: NYU Press.

- Crain, Patricia. 2016. *Reading Children: Literacy, Property, and the Dilemmas of Childhood in Nineteenth-Century America*. Philadelphia: University of Pennsylvania Press.
- Davidson, Cathy, and Jessamyn Hatcher, eds. 2002. *No More Separate Spheres!: A Next Wave American Studies Reader*. Durham: Duke University Press.
- Davidson, Cathy N. 1989. *Reading in America: Literature & Social History*. Baltimore: Johns Hopkins University Press.
- Dekker, George. 1987. *American Historical Romance*. New York: Cambridge University Press.
- Delbanco, Andrew. 2013. *Melville: His World and Work*. London: Picador.
  - ———. 2018. *The War Before the War: Fugitive Slaves and the Struggle for America's Soul from the Revolution to the Civil War*. New York: Penguin Press.
- Dimock, Wai Chee. 1989. *Empire for Liberty: Melville and the Poetics of Individualism*. Princeton: Princeton University Press.
- Douglas, Ann. 1977. *The Feminization of American Culture*. New York: Noonday Press/Farrar, Straus and Giroux.
- Drescher, Seymour. 2009. *Abolition: A History of Slavery and Antislavery*. New York: Cambridge University Press.
- Ellison, Julie. 1984. *Emerson's Romantic Style*. Princeton, NJ: Princeton University Press.
- Ernest, John. 2004. *Liberation Historiography: African American Writers and the Challenge of History, 1794-1861*. Chapel Hill: University of North Carolina Press.
- Fanuzzi, Robert. 2003. *Abolition's Public Sphere*. Minneapolis: University of Minnesota Press
- Fisher, Philip. 1985. *Hard Facts: Setting and Form in the American Novel*. New York: University Press.
- Foreman, P. Gabrielle. 2009. *Activist Sentiments: Reading Black Women in the Nineteenth Century*. 1 edition. Urbana: University of Illinois Press.
- Freeburg, Christopher. 2017. *Black Aesthetics and the Interior Life*. Charlottesville: University of Virginia Press.
- Gardner, Eric. 2011. *Unexpected Places: Relocating Nineteenth-Century African American Literature*. Jackson: University Press of Mississippi.
- Gardner, Jared. 1998. *Master Plots: Race and the Founding of an American Literature 1787-1845*.
- Garvey, Gregory T., ed. 2001. *The Emerson Dilemma: Essays on Emerson and Social Reform*. Athens: University of Georgia Press
- Gikandi, Simon. 2011. *Slavery and the Culture of Taste*. Princeton: Princeton University Press.
- Gilroy, Paul. 1993. *The Black Atlantic: Modernity and Double Consciousness*. London: Verso Books.
- Goff, Philip, Arthur Farnsley, and Peter Thuesen, eds. 2017. *The Bible in American Life*. Oxford: Oxford University Press.
- Gould, Philip. 1996. *Covenant and Republic: Historical Romance and the Politics of Puritanism*. New York: Cambridge University Press.
- Griffin, Farah, and Cheryl Fish, eds. 1999. *A Stranger in the Village: Two Centuries of African-American Travel Writing*. Boston: Beacon.
- Gross, Robert A., and Mary Kelley. 2010. *An Extensive Republic: Print, Culture, and Society in the New Nation, 1790-1840*. History of the Book in America; v. 2. Chapel Hill: Published in Association with the American Antiquarian Society by The University of North Carolina Press.
- Gruesz, Kristen Silva. 2002. *Ambassadors of Culture: The Transamerican Origins of Latino Writing*. Princeton: Princeton University Press.
- Guterl, Matthew P. 2008. *American Mediterranean: Southern Slaveholders in the Age of Emancipation*. Harvard University Press.
- Halttunen, Karen. 1982. *Confidence Men and Painted Women: A Study of Middle-Class Culture in America, 1830-1870*. New Haven: Yale University Press.
- Hartman, Saidiya. 2007. *Lose Your Mother: A Journey along the Atlantic Slave Route*. New York: Farrar, Straus and Giroux.
- Hendler, Glenn. 2001. *Public Sentiments: Structures of Feeling in Nineteenth-Century America*.

- Hooker, Juliet. 2017. *Theorizing Race in the Americas: Douglass, Sarmiento, Du Bois and Vasconcelos*. Oxford: Oxford University Press.
- Howe, Daniel Walker. 2007. *What Hath God Wrought: The Transformation of America, 1815-1848*. Oxford: Oxford University Press.
- Hunter, Tera W. 2017. *Bound in Wedlock: Slave and Free Black Marriage in the Nineteenth Century*. Cambridge, Mass.: Harvard University Press.
- Jackson, Leon. 2008. *The Business of Letters: Authorial Economies in Antebellum America*. Stanford: Stanford University Press.
- Jackson, Virginia. 2005. *Dickinson's Misery: A Theory of Lyric Reading*. Princeton: Princeton University Press.
- Johnson, Walter. 1999. *Soul by Soul: Life Inside the Antebellum Slave Market*. Cambridge, Mass.: Harvard University Press.
- Kelley, Mary. 2002. *Private Woman, Public Stage*. Chapel Hill: University of North Carolina Press
- Leverenz, David. 1989. *Manhood and the American Renaissance*. Ithaca: Cornell University Press.
- Levine, Robert. 2003. *Martin Delany, Frederick Douglass, and the Politics of Representative Identity*.
  - ———. 2016. *The Lives of Frederick Douglass*. Harvard University Press.
- Levine, Robert S, and Samuel Otter. 2008. *Frederick Douglass and Herman Melville: Essays in Relation*. University of North Carolina Press.
- Loughran, Trish. 2007. *The Republic in Print: Print Culture in the Age of U.S. Nation Building, 1770-1870*. New York: Columbia University Press.
- Lowe, Lisa. 2015. *The Intimacies of Four Continents*. Durham: Duke University Press Books.
- Luciano, Dana. 2007. *Arranging Grief: Sacred Time and the Body in Nineteenth-Century America*. New York: NYU Press.
- Lukács, Georg. 1955. *The Historical Novel*. Lincoln: University of Nebraska Press
- Marrs, Cody. 2015. *Nineteenth-Century American Literature and the Long Civil War*. Cambridge: Cambridge University Press.
- McGill, Meredith L. 2007. *American Literature and the Culture of Reprinting, 1834-1853*. Philadelphia: University of Pennsylvania Press
  - ———, ed. 2008. *The Traffic in Poems: Nineteenth-Century Poetry and Transatlantic Exchange*. New Brunswick: Rutgers University Press.
- McHenry, Elizabeth. 2002. *Forgotten Readers: Recovering the Lost History of African-American Literary Societies*. Durham: Duke University Press.
- Merck, Frederick. 1995. *Manifest Destiny and Mission in American History: A Reinterpretation*. Cambridge, Mass.: Harvard University Press.
- Modern, John Lardas. 2012. *Secularism in Antebellum America*. Chicago: University of Chicago Press.
- Moody, Joycelyn. 2001. *Sentimental Confessions: Spiritual Narratives of Nineteenth-Century African American Women*. Athens, GA: University of Georgia Press
- Myerson, Joel, and Leslie Perrin Wilson. 2017. *Picturing Emerson: An Iconography*. Harvard University Press.
- Nelson, Dana D. 1998. *National Manhood: Capitalist Citizenship and the Imagined Fraternity of White Men*. Durham: Duke University Press.
- Noll, Mark A. 2002. *America's God: From Jonathan Edwards to Abraham Lincoln*. New York: Oxford University Press.
- Nyong'o, Tavia. 2009. *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory by Tavia Nyong'o*. University Of Minnesota Press.
- O'Brien, Michael. 2004. *Conjectures of Order: Intellectual Life and the American South, 1810-1860*. 2 vols. Chapel Hill: University of North Carolina Press
- O'Malley, Michael. 1990. *Keeping Watch: A History of American Time*. New York: Viking Penguin.
- Pease, Donald E. 1987. *Visionary Compacts: American Renaissance Writings in Cultural Context*. Madison: University of Wisconsin Press

- Penningroth, Dylan C. 2003. *The Claims of Kinfolk: African American Property and Community in the Nineteenth-Century South*. Chapel Hill: University of North Carolina Press.
- Porte, Joel. 1969. *The Romance in America: Studies in Cooper, Poe, Hawthorne, Melville, and James*. Middletown, CT: Wesleyan University Press.
- Raboteau, Albert J. 1978. *Slave Religion: The 'Invisible Institution' in the Antebellum South*. Oxford: Oxford University Press.
- Reid-Pharr, Robert F. 1999. *Conjugal Union: The Body, the House, and the Black American*.
- Reynolds, Larry J. 2011. *Righteous Violence: Revolution, Slavery, and the American Renaissance*. Athens, Ga.: University of Georgia Press.
- Rice, Grantland S. 1997. *Transformation of Authorship in America*. Chicago: University of Chicago Press.
- Richards, Eliza. 2004. *Gender and the Poetics of Reception in Poe's Circle*. Cambridge University Press.
- Richardson, Robert D. 1995. *Emerson: The Mind on Fire: A Biography*. Berkeley: University of California Press.
- Rogin, Michael. 1983. *Subversive Genealogy: The Politics and Art of Herman Melville*.
- Rowe, John Carlos. 1997. *At Emerson's Tomb*. New York: Columbia University Press.
- Ryan, Mary P. 1997. *Civic Wars: Democracy and Public Life in the American City during the Nineteenth Century*. Berkeley: University of California Press
- Ryan, Susan M. 2016. *The Moral Economies of American Authorship: Reputation, Scandal, and the Nineteenth-Century Literary Marketplace*. Oxford: Oxford University Press.
- Silva, Denise Ferreira da. 2007. *Toward a Global Idea of Race*. Minneapolis: University of Minnesota Press.
- Silverman, Gillian. 2012. *Bodies and Books: Reading and the Fantasy of Communion in Nineteenth-Century America*. University of Pennsylvania Press.
- Silyn-Roberts, Sian. 2014. *Gothic Subjects: The Transformation of Individualism in American Fiction, 1790-1861*. Philadelphia: University of Pennsylvania Press.
- Smith, Caleb. 2011. *Prison and the American Imagination*. New Haven: Yale University Press.
- Smith, Mark M. 1997. *Mastered by the Clock: Time, Slavery, and Freedom in the American South*. Chapel Hill: University of North Carolina Press
- Smith, Valerie. 1991. *Self-Discovery and Authority in Afro-American Narrative*. Cambridge, Mass.: Harvard University Press.
- Specq, François, Laura Dassow Walls, and Michel Granger, eds. 2013. *Thoreauvian Modernities: Transatlantic Conversations on an American Icon*. Athens, Ga.: University of Georgia Press.
- Spillers, Hortense J. 2003. *Black, White, and in Color: Essays on American Literature and Culture*. Chicago: University of Chicago Press.
- Stauffer, John. 2001. *The Black Hearts of Men: Radical Abolitionists and the Transformation of Race*. Cambridge, Mass.: Harvard University Press.
- Steele, Jeffrey. 1987. *The Representation of the Self in the American Renaissance*. Chapel Hill: University of North Carolina Press
- Tamarkin, Elisa. 2008. *Anglophilia: Deference, Devotion, and Antebellum America*. Chicago: University of Chicago Press.
- Tompkins, Kyla Wazana. 2012. *Racial Indigestion: Eating Bodies in the 19th Century*. New York: NYU Press.
- Van Leer, David. 1986. *Emerson's Epistemology: The Argument of the Essays*. Cambridge: Cambridge University Press.
- Wald, Priscilla. 1995. *Constituting Americans: Cultural Anxiety and Narrative Form*. Durham: Duke University Press.
- Walls, Laura Dassow. 2017. *Henry David Thoreau: A Life*. Chicago: University of Chicago Press.
- Weinstein, Cindy. 2006. *Family, Kinship, and Sympathy in Nineteenth-Century American Literature*. Cambridge University Press.

- Weinstein, Cindy, and Christopher Looby, eds. 2012. *American Literature's Aesthetic Dimensions*. New York: Columbia University Press.
- Williams, Heather Andrea. 2007. *Self-Taught: African American Education in Slavery and Freedom*. The University of North Carolina Press.
- Wilson, Ivy G. 2011. *Specters of Democracy: Blackness and the Aesthetics of Politics in the Antebellum U.S.* Oxford: Oxford University Press.
- Wong, Edlie L. 2009. *Neither Fugitive nor Free: Atlantic Slavery, Freedom Suits, and the Legal Culture of Travel*. New York: NYU Press.

## Henry James and his Literary Legacies

Course Convenor: Professor Michèle Mendelssohn ([Michele.mendelssohn@ell.ox.ac.uk](mailto:Michele.mendelssohn@ell.ox.ac.uk))

Reading list: <https://oxford.rl.talis.com/index.html>

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, Irish 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 c20<sup>th</sup> writing by James Baldwin, Ezra Pound, Edith Wharton and Virginia Woolf, as well as contemporary writing by John Banville, Alan Hollinghurst, Maggie Nelson, Colm Toibin. 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.

### Week 1: The Lessons 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 to launch our class discussion. For example, if you’re interested in James and ghost stories, you might talk about Woolf and TOTS.

- 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>
  - --. “The Turn of the Screw,” 1898 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 127-235.
- Conrad, Joseph. “Henry James: an Appreciation” *North American Review*, January 1905 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 600-2.
- Woolf, Virginia. “Henry James’s Ghost Stories.” *Granite and Rainbow: Essays*. London: Hogarth Press, 1958. 65-72. [online via <https://rl.talis.com/3/oxford/lists/83032E45-B8DA-1EF1-FA56-F25E78264DC3.html?lang=en&login=1> ]

#### 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.
- 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.

- James, Henry. 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 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
- Leavis, F. R. *The Great Tradition: George Eliot, Henry James, Joseph Conrad*. London : Chatto & Windus, 1948.
- Leyburn, Ellen Douglass. "Virginia Woolf's Judgment of Henry James." *Modern Fiction Studies* 5 2 (1959): 166-169.
- 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.
- 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.
- 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.

## Week 2: The Art of Fiction: Narrative Innovation and 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 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*. Ed. Jan Cohn. Boston: Houghton Mifflin, 2001. 1881 edition. ISBN: 0618107355 Volume 1 (to the end of Chapter 27)

Do try to buy this edition if you can. It’s James’s 1881 text, the first edition. Please be aware that the Oxford World’s Classics, Penguin, or Norton Critical editions reproduce the 1908 New York Edition, which is substantially revised.

There are copies of the recommended edition in the Faculty library, as well as the original 1881 edition in the Bodleian and here:

[http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN\\_hathitrust\\_suiuo\\_ark\\_13960\\_t9285hg8w](http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_hathitrust_suiuo_ark_13960_t9285hg8w)

Other sources for the 1881 edition text are:

- James, Henry. *Novels, 1881-1886: Washington Square, the Portrait of a Lady, the Bostonians*. Ed. William T. Stafford. Vol. 2. New York: Library of America, 1985.
- The most recent and complete scholarly edition is *The Portrait of a Lady*. Ed. Anesko, Michael. *The Cambridge Edition of the Complete Fiction of Henry James*.
- Cambridge: Cambridge University Press, 2016.  
<http://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph020580847>

James was a compulsive reviser of his prose. There are 6 different editions of *The Portrait*: first British serial (*Macmillan's Magazine*), first American serial (*The Atlantic Monthly*), first British edition (Macmillan 1881 [1882]), first American edition (Houghton, Mifflin [1881] 1882), first Collective Edition (Macmillan 1883), and the much later New York Edition (Scribner's 1908). You can read more about this here:  
<https://portraitofalady.la.psu.edu/editors-introduction/>

- "The Art of Fiction" (1884) *Longman's Magazine* 4(23), 502-521. (*Portable* 426-447) or  
[http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN\\_proquest6435579](http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_proquest6435579)
- Banville, John. "The Master by the Arno". *Literary Review*. March 2017.  
○ <https://literaryreview.co.uk/the-master-by-the-arno>
- Pound, Ezra. From "Henry James" in *The Little Review*, August 1918 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 606.

#### Optional secondary reading:

- Freedman, Jonathan. *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*. Stanford: Stanford UP, 1990: 146-166.
- Howells, William Dean. "Henry James, Jr." *Century Illustrated Monthly Magazine*. 3 (November 1882): 25-9.
- James, Henry. "Growing Fame" (*Portable* 521) "American Teeth" (*Portable* 577-8); "The American Colony in France" (Cohn 526-531); "Americans Abroad" (Cohn 532-537);
- Hughes, Clair. "The Principal Interest for Ladies': *Daisy Miller* and 'The Pension Beaurepas'" in *Henry James and the Art of Dress*. London: Palgrave, 2001.
- Laird, J.T. "Cracks in Precious Objects: Aestheticism and Humanity in *The Portrait of a Lady*." *American Literature* 52.4 (1981): 643-648.
- Lee, Vernon (Violet Paget). "Lady Tal" in *Vanitas*;
- Locke, Alain. "The American Temperament." *The North American Review* 194.2 (August 1911): 262-70.
- Mendelssohn, Michèle. *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh UP, 2007.
- Wadsworth, Sarah A. "Innocence Abroad: Henry James and the Re-Inventions of the American Woman Abroad." *Henry James Review* 22.2 (2001): 107-127.
- Westervelt, Linda A. "'The Growing Complexity of Things': Narrative Technique in *The Portrait of a Lady*" *The Journal of Narrative Technique* 13 2 (1983): 74-85.
- Zhang, Dora. *Strange Likeness: Description and the Modernist Novel*. Chicago: University of Chicago Press, 2020.

### Week 3: Edith Wharton, Gender and Modernity

We shift gears this week, beginning our consideration of James's influence on authors who were his contemporaries to authors who are ours. Since this will give us rather a lot to think about, I've signposted the key topics our seminar will address

#### 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). You may want to use the reading questions I've provided below to spur you. 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 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.
  - Nelson, Maggie. "Precariousness" in *The Art of Cruelty: A Reckoning*. Reckoning. New York: W.W. Norton & Co., 2011. [online via <https://rl.talis.com/3/oxford/lists/83032E45-B8DA-1EF1-FA56-F25E78264DC3.html?lang=en&login=1> ]

#### Optional secondary reading:

- 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.
- Banville, John. *Mrs Osmond*. London: Viking, 2017.
- Lee, Hermione. *Edith Wharton*. London: Vintage, 2008.
- Wilde, Oscar. "The American Invasion" and "The American Man," 1887.

In addition, here are a few themes for you to consider as you read *The Portrait of a Lady* and *The Custom of the Country*. There's no obligation for you to examine all of them, but try to consider at least a handful as a spur for your thinking.

- Aestheticism and turn-of-the-century art and culture
- moral decadence: selfishness, determination, forcefulness, and social ambitions.
- Compare the ethics of *The Custom of the Country* and *The Portrait of a Lady*
- commodity culture
- literary form: how does the novel form encompass elements of journalism and travel reportage?
- the international novel: what has Wharton inherited from James? How has she transformed that inheritance?
- Wharton's literary style: what is the role of dialogue and the extensive descriptions of interior decoration?
- the woman question
- Catholicism
- America versus Europe
- Is Undine Spragg the victim of the system or a successful product of it?
- What does Undine's treatment of Ralph imply about American values?

#### **Week 4: James Baldwin, Americans Abroad, Race and Queer Performances**

This week, we arrive at the door of James Baldwin's melancholy, bruised and beautiful world. Some scene setting is in order. Imagine, if you will, that, as you enter, crossing over the threshold, you notice that someone has inscribed this cautionary reflection from Maggie Nelson's 2009 *Bluets* over Baldwin's door:

I can remember a time when I took Henry James's advice – "Try to be one of the people on whom nothing is lost!" – deeply to heart. I think that I was then imagining that the net effect of becoming one of those people would always be one of *accretion*. Whereas if you truly become someone on whom nothing is lost, then loss will not be lost upon you, either.

##### **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). You may want to use the reading questions I've provided below to spur you. 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 a helpful and detailed critical apparatus including footnotes, reviews and essays.
- Baldwin, James. *Giovanni's Room*. London: Penguin, 2001.
- Li, Stephanie. "Conjuring the Africanist Presence: Blackness in James Baldwin's *Giovanni's Room*." In *Playing in the White: Black Writers, White Subjects*. New York: Oxford University Press, 2015. Oxford Scholarship Online, 2014. doi: 10.1093/acprof:oso/9780199398881.003.0005.

#### Optional secondary reading:

- Eliot, T. S. "In Memory" from *The Little Review*, August 1918 in *The Portable Henry James*. Ed. Auchard, John. New York: Penguin, 2004: 603-4
- Ellmann, Maud. "Strandentwining Cables: Henry James's *The Ambassadors*." *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud*. Cambridge: Cambridge UP, 2010. pp. 35–61.
  - ---."The Intimate Difference': Power and Representation in *The Ambassadors*" (*The Ambassadors*, Norton edition 501-513)
- Fisher, Philip. "One of the Master Texts of a Whole Generation" (*The Ambassadors*, Norton edition 536)
- Forster, E.M. "Pattern in the *Ambassadors*" (*The Ambassadors*, Norton edition 423-429)
- Jottkandt, Sigi. *Acting Beautifully: Henry James and the Ethical Aesthetic*. Albany: SUNY P, 2005.
- Leeming, David Adams. "An Interview with James Baldwin on Henry James." *The Henry James Review* 8.1 (1986): 47-56.
- Lubbock, Percy. "Point of View in *The Ambassadors*" (*The Ambassadors*, Norton edition 415-423) Norton edition 501-513).
- Newman, C. "The Lesson of the Master: Henry James and James Baldwin," *Yale Review*. October 1966.
- Nussbaum, Martha Craven. *Love's Knowledge: Essays on Philosophy and Literature*. Oxford: Oxford UP, 1990.
- Stuart, Christopher. "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.
- Washington, Bryan R. *The Politics of Exile: Ideology in Henry James, F.Scott Fitzgerald and James Baldwin*. Boston: Northeastern UP, 1994.

In addition, here are a few themes and questions for you to consider as you read *The Ambassadors* and *Giovanni's Room*. There's no obligation for you to examine all of them, but try to consider at least a handful as a spur for your thinking.

#### *Giovanni's Room*

As you read Baldwin's novel, you may want to keep a tally of thematic and stylistic parallels with James's fiction. We can explore these together in the seminar. Here are a few to get us started:

- Franco-American schemas and dichotomies
- letters
- parental control
- the sense of freedom in France
- alterity
- homosociality
- homosexual panic
- the significance of spaces as sites of consciousness (note the title of Baldwin's novel)
- selfishness versus selflessness; using the other as a mirror

### ***The Ambassadors***

#### **OBSERVATION, STYLE AND POINT OF VIEW**

1. In "Pattern in the Ambassadors", E.M. Forster suggests that "Strether is a typical Jamesian character – he recurs in nearly all the books and is an essential part of their construction. He is the observer who tries to influence the action, and who through his failure to do so gains extra opportunities for observation" (423-4).

How does Strether develop and extend what James had been doing with narrator(s), point(s) of view, and consciousness(es) in his previous works, both fictional and theoretical?

In what ways is Strether an *atypical* Jamesian character?

2. Maud Ellmann argues that "[w]hat The Ambassadors reveals is that the nature of reality depends upon the way one represents it to oneself" (501). Where in the first part of the novel do you observe this occurring at the *stylistic* or *formal* level?

#### **AMERICANS IN EUROPE**

1. Examine books 2:1 and 2:2. What is the source of the Americans' money? How do the Americans in the novel regard the Europeans, and vice versa?
2. Examine book 3:2. How has Chad changed? What prompts Strether to conclude that "it was too remarkable, the truth; for what could be more remarkable than this sharp rupture of an identity? You could deal with a man as himself – you couldn't deal with him as somebody else" (90)?
3. "Dear old Paris!" little Bilham echoed.  
"Everything, every one shows," Miss Barrace went on.  
"But for what they really are?" Strether asked.  
"Oh I like your Boston 'reallys'! But sometimes--yes." (126)

What does "every one show" in Paris that wouldn't be shown in Boston?

4. Examine Books 5:2 and 7:2. How has Strether changed?

### **Week 5: Alan Hollinghurst, Postmodern Parody and the Ethical Critique of Aestheticism**

Pre-seminar work supports and develops what can be achieved in our seminars. To get our seminar started, please each prepare any 2 of the questions below. I'll ask each one of you to talk about your chosen questions for 5 minutes to launch our class discussion.

- James, Henry. *The Ambassadors*, 1903, volume 2
- Hollinghurst, Alan. *The Line of Beauty*, 2004. Part 1.
- Mendelssohn, Michèle. "Poetry, Parody, Porn and Prose" in *Alan Hollinghurst: Writing Under the Influence*. Michèle Mendelssohn and Dennis Flannery, eds. Manchester: Manchester University Press, 2016.

#### 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
- 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
- Wilkinson, Louis Umfreville. "The Better End: Conclusion of a Chapter from the Unpublished Novel, *What Percy Knew*, by H\*Nr\* J\*M\*S." Reprinted in [Pages Passed from Hand to Hand: The Hidden Tradition of Homosexual Literature in English from 1748 to 1914](#). Eds. Mark Mitchell and David Leavitt. New York: Houghton, 1997. 389-391.
- Wood, James. "The Ogee Curve (Review of *The Line of Beauty* by Alan Hollinghurst)." *The New Republic* 9 December 2004.

### MORALITY AND EUROPE

1. Flâneur: A lounge or saunterer, an idle 'man about town'.  
Also *transf.* Hence flane, flâne, flané, flâné *v. intr.*, to saunter, to laze. ([Oxford English Dictionary](#))  
**1854** *Harper's Mag.* Aug. 411/2 Did you ever fail to waste at least two hours of every sunshiny day, in the long-ago time when you played the *flaneur*, in the metropolitan city, with looking at shop-windows? **1938** [H. G. WELLS](#) *Apropos of Dolores* i. 13 In Paris, in London I have been a happy flâneur; I have flâné-d in New York and Washington and most of the great cities of Europe. **1954** [I. MURDOCH](#) *Under Net* xv. 203 The fishermen were fishing, and the *flâneurs* were flaning. **1969** *Computers & Humanities* IV. 29 The electronic age may yet see every man a *flaneur*.

Why is being a *flâneur* problematic for some of the Americans in the novel? Examine the character(s) who have the most difficulty with the idea of lounging and sauntering in Europe.

Why is money, leisure and work so important to their moral scheme? You may want to reflect on this in light of Wharton's presentation of money, leisure and work in *The Custom of the Country*.

2. In Book 5:2, Strether tells Little Bilham:  
"You've all of you here so much visual sense that you've somehow all 'run' to it. There are moments when it strikes one that you haven't any other."  
  
"Any moral," little Bilham explained, watching serenely, across the garden, the several *femmes du monde*.

What relationship is there between morality and visuality or sensuality (hinted at by the "*femmes du monde*"), for these characters? Examine Book 5: 2 in order to answer this question.

### ART AND AESTHETICS

The artworks in this novel are as important as its characters. Pay close attention to the pictures, paintings, objects, and beautiful furniture.

1. Examine Book 3:2. What “type” does Little Bilham represent? Why has Little Bilham come to Europe, and what has happened to him while there? How does he compare to Gloriani, whom we encounter in Book 5:1?
2. James often compares people to works of art, books, and beautiful things. What is “the lust of the eyes” (80)? Whom or what does the “lust of the eyes” apply to?
3. Examine Book 4:2. Think about the importance of looking, peeking, glancing, glaring, peeping, seeing, gazing, watching, staring, and observing in the novel. Strether initially watches Chad because it is duty, but Strether’s motives change throughout the novel – what, exactly, is he watching? Notice whether this changes over time.

### HOLLINGHURST

1. In “Writing the Gay '80s with Henry James” (course reader), Julie Rivkin writes that the status of culture, of *beauty*, in relation to [...] the economic and political base, remains a conundrum both in and beyond Nicholas’s particular fate, and it is Alan Hollinghurst’s preoccupation with this conundrum that marks his common ground – and indeed, conversation (as he puts it) – with Henry James” (288-9).

What other “common ground” do Hollinghurst and James share?

2. As a way of summing up the themes and ideas emerging from the course’s comparisons, think about the specifically Jamesian elements in Hollinghurst's novel deploys and develops:

- Jamesian themes and ideas?
- Jamesian stylistic devices?

You may want to consider the periphrasis, euphemism, double-entendre, punning; or the themes of seeing, art, sexuality, childhood, religion, politics, race, death in life; or Hollinghurst's style; or yet another aspect of the novel that strikes you as interestingly connected to James's fictions. How do these intersect with James's stories?

3. How does *The Line of Beauty* reflect and distort James's life, literature, and legacy? To what extent can it be considered a Postmodern critique of James?

### Week 6: Colm Tóibín: Contemporary Biofiction

- Hollinghurst, Alan. *The Line of Beauty*, 2004. Part 2.
- Tóibín, Colm. *The Master*. New York: Scribner, 2004.
- Dimock, Wai Chee. "Weak Theory: Henry James, Colm Tóibín, and W. B. Yeats." *Critical Inquiry* 39 4 (2013): 737-745 only
- [http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN\\_jstor\\_csp10.1086/671354](http://solo.bodleian.ox.ac.uk/permalink/f/1lj314/TN_jstor_csp10.1086/671354)

#### Optional secondary reading:

- Beerbohm, Max. “The Mote in the Middle Distance.” (Portable 588-92)
- 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
- 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>

- Layne, Bethany. *Henry James in Contemporary Fiction: The Real Thing*. Basingstoke: Palgrave Macmillan, 2020.
- --. "'Simultaneously Anticipatory and Retrospective':(Re) Reading Henry James through Colm Tóibín's *The Master*." *The Henry James Review* 35 1 (2014): 87-94.
- Lee, Vernon (Violet Paget). "Lady Tal." in *Vanitas: Polite Stories*. New York: Lovell, Coryell & Co, 1892. 59-145 <https://archive.org/details/vanitaspolite00leev>
- Marcus, Laura, *Auto/Biographical Discourses: Theory, Criticism, Practice*. Manchester University Press, 1994.
- Ozick, Cynthia. "An (Unfortunate) Interview with Henry James." *Threepenny Review* (Winter 2005). (handout) [https://www.threepennyreview.com/samples/ozick\\_w05.html](https://www.threepennyreview.com/samples/ozick_w05.html)
- --. "The Selfishness of Art" in *Quarrel and Quandary: Essays*. New York: Vintage, 2000.
- Ozick, Cynthia. "Dictation" in *Dictation: A Quartet*. Boston: Houghton Mifflin, 2008.
- 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

### Notes on preparing your coursework essay

**By Friday of week 6**, submit your topic online for approval to the Chair of M.St./M.Phil. Examiners. This must take the form of a 50-100 word summary.

**By Friday of week 6**, email me an essay of not more than 5,000 words. You will receive written feedback on this essay and have the opportunity to discuss it and your longer submission with me during a 30 min individual meeting in week 7.

### ESSAY PRESENTATION AND SUBMISSION

- I will mark your essays electronically and return them to you by email.
- Please upload your essay to my Dropbox folder, here: <https://www.dropbox.com/request/fWBy2zsE6WRurK3nE6gA>
- 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>

**During week 7**, you will have an individual consultation about the essay you've submitted to me.

**By noon on Monday of week 10**, C-course essays must be submitted electronically to the Faculty via the secure online submission site.

## On Being (and Not Being) a Person: The Function of Literary Character

Course Convenor: Dr Wendy Veronica Xin ([wendy.xin@ell.ox.ac.uk](mailto:wendy.xin@ell.ox.ac.uk))

### Course Description:

Reference or structure, personhood or lexical symbols, major or minor, round or flat, dynamic or static, protagonist or antagonist, individual or type, the list could continue; whichever way we slice it, literary character seems perpetually trapped between binaries, with critics repeatedly noting the internal contradictions and conflicts held in abeyance within the idea of character itself. In this seminar, we will mobilize the critical and formal problems locked within literary character to think about a set of dilemmas in social life, ones concerning the nature of agency, functionality, ontology, morality, (political) identity, and ontology. A central paradox concerning character will orient our discussions, namely, that an individual literary character's freedom to "choose" a destiny exists in generative tension with the aesthetic coherence of the fiction itself, which has already preassigned these characters to a certain, and inevitable, fate.

Taking off from this representational dilemma unique to literary form, we will mobilize the lexicon of novel theory and character studies to consider a range of important questions in cultural theory and moral philosophy: what does it mean to be a subject or to have agency within a social order?; what is it to *have* character, to be a character, or to play a role in a system that operates beyond one's own will?; is a person's reduction to "function" or "functionality" within a narrative system (think Propp's 31 types of "functionaries" or *dramatis personae*) a recapitulation of structural dispossession, or can it be a site of different modes of power and of possibility?; if someone takes on the role of a "vanishing mediator" or assumes a functional part for themselves, would that very act constitute an instance of self-determination, or one of erasure and self-negation?; how can femininity be likened to a "genre" or cluster of conventions that constitute a form of what Lauren Berlant calls "aspirational normativity"?

Each week focuses on a set of nineteenth- and twentieth-century novels and/or films (generally two per author apart from the last week, which will range across forms of speculative fiction), paired with 1) some key works of novel theory that place particular emphasis on issues and problems of literary character (Barthes, Booth, Bremond, Frow, Jameson, Lynch, Miller, Moretti, Woloch, to mention a few); and 2) a set of critical/theoretical texts drawing out the same formal problem in political or social systems operating beyond the realm of the aesthetic. Our seminars will use the "problematics" encapsulated in literary form to imagine a language supple enough to capture some of the experiences of dissonance and difference depicted in our primary literary works. The question we will keep at the top of our minds, throughout the course, is an obvious but important one: how can we tie matters of (literary) signification to matters of (sociopolitical) significance?

**Seminar:** Time and location TBD. Weeks 1-6 in Michaelmas Term.

### Week 1: Character and Fictionality

#### Primary texts:

- Charlotte Bronte, *Jane Eyre* (1847)
- Charlotte Bronte, *Villette* (1853)
- Anderson, Felski, Moi, *Character: Three Inquiries in Literary Studies* (2019)
- John Frow, *Character and Person* (1817)
- Frank Kermode, *The Genesis of Secrecy* (1979)
- Jeremy Rosen, *Minor Character Have Their Day* (2016)
- Alex Woloch, *The One vs. the Many* (2003)



## Week 2: Character and Functionality

### Primary texts:

- Jane Austen, *Persuasion* (1817)
- Jane Austen, *Mansfield Park* (1814)
- Christopher Bollas, *Being a Character: Psychoanalysis and Self-Experience* (1993)
- Anne-Lise Francois, *Open Secrets: The Literature of Uncounted Experience* (1999)
- Jean-Francois Lyotard, *Discourse, Figure* (1971)
- D. A. Miller, *Jane Austen; or, The Secret of Style* (2003)
- Catherine Gallagher, "George Eliot: Immanent Victorian" (2005)

## Week 3: Character and Morality

### Primary texts:

- Henry James, *The Portrait of a Lady* (1881)
- Henry James, *The Wings of the Dove* (1902)
- Yi-Ping Ong, *The Art of Being: Poetics of the Novel and Existentialist Philosophy* (2018)
- Robert Pippin, *Henry James and Modern Moral Life* (1999)
- Dorothy Hale, *The Novel and the New Ethics* (2020)
- Martha Nussbaum, *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy* (2001)
- Alfred Hitchcock, *Vertigo* (1958) – recommended
- Alfred Hitchcock, *Rebecca* (1940) – recommended

## Week 4: Character and Femininity

### Primary texts:

- Edith Wharton, *The Age of Innocence* (1920)
- Edith Wharton, *The House of Mirth* (1905)
- Sara Ahmed, *Living a Feminist Life* (2017)
- Sara Ahmed, "Willful Parts: Problem Characters or the Problem of Character" (2011)
- Lauren Berlant, *The Female Complaint* (2008)
- Stanley Cavell, *Contesting Tears: The Hollywood Melodrama of the Unknown Woman* (1996)

## Week 5: Character and Identity

### Primary texts:

- Nella Larsen, *Passing* (1929)
- Nella Larsen, *Quicksand* (1928)
- Anne Cheng, *The Melancholy of Race: Psychoanalysis, Assimilation, and Hidden Grief* (2000)
- Kathleen Collins, *Whatever Happened To Interracial Love?* (2016)
- Lee Edelman, *No Future* (2004)
- Jose Esteban Munoz, *Disidentifications* (1999)
- Jose Esteban Munoz, *Cruising Utopia: The Then and There of Queer Futurity* (2009)
- Sianne Ngai, *Ugly Feelings* (2005)
- Val Rohy, *Lost Causes: Narrative, Etiology, and Queer Theory* (2014)
- Amy Tang, *Repetition and Race: Asian-American Literature After Multiculturalism* (2016)
- John Stahl (dir.), *Imitation of Life* (1934) – recommended
- Douglas Sirk, (dir.), *Imitation of Life* (1959) – recommended
- Kathleen Collins, *Losing Ground* (1982) – recommended

## Week 6: Character and Ontology

### Primary texts:

- Ted Chiang, “The Story of Your Life” (1998)
- Philip K. Dick, “Minority Report” (1956)
- Kazuo Ishiguro, *Never Let Me Go* (2005)
- Denis Villeneuve (dir.), *Arrival* – recommended
- Steven Spielberg (dir.), *Minority Report* – recommended
- Student presentations

### ASSIGNMENTS

#### Formative:

An essay of 2000 words on a relevant topic of your own devising to be submitted before the seminar in Week 2. This should be submitted by email. A proposal of 1500 words (plus bibliography, which is not included in the word count) for the final (‘summative’) essay to be submitted before the seminar in Week 4. This should be submitted by email.

Please note that attendance at all seminars and individual essay consultations is mandatory (the Faculty requires a formal record of absences) and that the reading for all seminars must be completed in advance (as for period papers, your College receives a report at the end of term).

#### Summative:

The sole basis of your mark for this paper is an essay of 5000-6000 words on a relevant topic of your own devising. Reading widely over the summer with a view to identifying possible topics will give you a significant advantage. This essay will be due in Week 8, but please note that all consultation with the tutor must cease by Friday Week 6.

#### Recommended general reading:

- Mikhail Bakhtin, *The Dialogic Imagination*
  - \_\_\_\_\_. *Problems of Dostoevsky’s Poetics*
- Roland Barthes, *S/Z*
- Leo Bersani, *A Future for Astyanax*
- Stanley Cavell, *Pursuits of Happiness*
  - \_\_\_\_\_. *Disowning Knowledge*
- Jonathan Culler, *Structuralist Poetics*
- John Frow, “Spectacle Binding”
- Catherine Gallagher, “George Eliot: Immanent Victorian”
  - \_\_\_\_\_. “The Rise of Fictionality”
  - \_\_\_\_\_. *Telling It Like It Isn’t: The Counterfactual Imagination in History and Fiction*
  - \_\_\_\_\_. “What Would Napoleon Do?: Historical, Fictional, Counterfactual Characters”
- Neil Hertz, *George Eliot’s Pulse*
- Audrey Jaffe, *Vanishing Points: Dickens, Narrative, and the Subject of Omniscience*
- Fredric Jameson, *The Antinomies of Realism*
- Frank Kermode, *The Sense of an Ending*
- Deidre Lynch, *The Economy of Character*
- Julian Murphet, “The Mole and the Multiple: A Chiasmus of Character”
- Sam Otter, “An Aesthetics of All Things”
- James Phelan, *Reading People, Reading Plots*
- Robert Pippin, *Fatalism in America: Film Noir*
- Vladimir Propp, *Morphology of the Folktale*

- Kent Puckett, *Bad Form*
- Paul Ricoeur, *Oneself as Another*
- Jeremy Rosen, *Minor Characters Have Their Day*
- Murray Smith, “On the Twofoldness of Character”
- Maria Su Wang, “Realism’s Operative Paradox”
- Bernard Williams, *Shame & Necessity*
  - \_\_\_\_\_. *Moral Luck*
- Alex Woloch, *The One vs. the Many: Minor Characters and the Space of the Protagonist in the Novel*

## Hilary Term C-Courses

### Old Norse Literature

Course Convenor: Dr Gareth Evans ([gareth.evans@st-hildas.ox.ac.uk](mailto:gareth.evans@st-hildas.ox.ac.uk))

The Old Norse-Icelandic literary corpus is rich and varied, and encompasses an astoundingly broad range of poetry, prose, and prosimetra. The saga corpus includes: the sagas of Icelanders (*Íslendingasögur*), a diverse body of texts, largely written in the 13<sup>th</sup> and 14<sup>th</sup> centuries, that deal with the multigenerational feuds and the interpersonal relationships of the first generations of Icelanders; the sagas of kings (*konungasögur*), that take the lives of Nordic kings as their focus; the sagas of ancient times (*fornaldarsögur*), which are mythical-heroic narratives set in the period before the settlement of Iceland; contemporary sagas (*samtíðarsögur*), which are sagas about Iceland's violent and turbulent 12<sup>th</sup> and 13<sup>th</sup> centuries, written shortly after the events that they take as their focus; the indigenous and translated chivalric sagas (*riddarasögur*) – romance narratives; and saints' lives (*heilagra manna sögur*) and bishops' sagas (*biskupasögur*). The poetic corpus is generally divided into two major groupings: eddic and skaldic verse. Eddic poetry is usually anonymous, is metrically simple, and treats mythological and heroic material (including narratives of the Norse gods such as Óðinn, Þórr, and Loki, and legendary heroes such as Sigurðr and Guðrún). Skaldic poetry tends to be dense, metrically and syntactically complex, and foregrounds the identity of its authors; this form of poetry is intimately associated with the court and court poets, and – while complicated – rewards those willing to study it in detail. Both eddic and skaldic verse are found incorporated – to varying degrees – within a range of saga genres. In addition to sagas, eddic poetry, and skaldic verse, there are also early historical writings (e.g. *Íslendingabók*, *Landnámabók*), treatises on mythology and poetics (e.g. Snorri's *Edda*), and grammatical treatises. The Old Norse corpus is amenable to a number of literary-critical approaches, including close literary analysis, historicist approaches, formalist approaches, theoretical approaches (e.g. ecocritical, gender, critical race, sexuality, disability, queer, &c.), narratological approaches, and approaches that intersect with various scholarly 'turns' (e.g. affective, spatial, cognitive, temporal, &c.). There is also scope to consider the post-medieval reception of Norse literature. None of these approaches are prescribed, but all are welcome & students taking this course will be encouraged to develop and follow their individual interests.

This C-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 will 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. In Michaelmas I will be in touch with all those taking this option and will then develop a class schedule that takes into account individual students' interests and goals.

I have included a preliminary reading list below. More detailed reading lists will be distributed during term. In the meantime, students are welcome to email me to ask for further, targeted reading suggestions.

There will be language classes in Old Norse, and a series of introductory classes on the literature, in Michaelmas Term 2021. These classes are mandatory for anyone who wishes to take this C-course option in Hilary Term but has not done any Old Norse at undergraduate level. Prospective students are very welcome to contact me at [gareth.evans@ell.ox.ac.uk](mailto:gareth.evans@ell.ox.ac.uk) 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)
- Heather O'Donoghue, *Narrative in the Icelandic Family Saga: Meanings of Time in Old Norse Literature* (London: Bloomsbury, 2021)
- Carl Phelpstead, *An Introduction to the Sagas of Icelanders* (Gainesville: Florida UP, 2020)
- Preben Meulengracht Sorensen, *Saga and Society*, trans. 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)
- Margaret Clunies Ross, *A History of Old Norse Poetry and Poetics* (Cambridge: D. S. Brewer, 2005)
- Jóhanna Katrín Friðriksdóttir, *Women in Old Norse Literature: Bodies, Words and Power* (Palgrave MacMillan: 2013)
- Gareth Lloyd Evans, *Men and Masculinities in the Sagas of Icelanders* (Oxford, 2019)
- William Ian Miller, *Bloodtaking and Peacemaking: Feud, Law and Society in Saga Iceland* (London and Chicago: University of Chicago Press, 1990)
- Carolyne Larrington, Judy Quinn, and Brittany Schorn (eds.), *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) I'd suggest starting with some (or all) of the following: *Njáls saga*; *Egils saga*; *Grettis saga*; *Eyrbyggja saga*; *Laxdæla saga*; *Hrafnkels saga*; *Gísla saga*; *Gunnlaugs saga*
- *The Poetic Edda*, trans. Carolyne Larrington (Oxford: Oxford University Press, 2014)
- *Snorri Sturluson: Edda*, trans. Anthony Faulkes (London: Dent, 1987)

**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)

## Old English poetry: Cynewulf and the Cynewulf canon

Course Convenor: Dr Daniel Thomas ([daniel.thomas@ell.ox.ac.uk](mailto: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. The outline of the course will be as follows:

**Week 1: Cynewulf and the Cynewulf canon**

**Week 2: Time and space**

**Week 3: Uncertain eschatologies**

**Week 4: Gender, body, and power**

**Week 5: Style and structure**

**Week 6: Final thoughts**

Alongside the 'signed' works of Cynewulf, we will focus on 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).

Some prior study of Old English would be helpful. 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). Attending the 'Old English for Graduates' classes in Michaelmas Term would also be useful preparation.

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

### 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 Records*:

- *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, 2<sup>nd</sup> 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 and analogues 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.



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

Course Convenor: Dr Kantik Ghosh ([kantik.ghosh@trinity.ox.ac.uk](mailto:kantik.ghosh@trinity.ox.ac.uk))

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 kind of popularization of university-thought as evidenced here?

### **Week 6: Overview/Retrospective**

#### **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 and biblical studies, 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)
- **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)
- Beryl Smalley, *The Study of the Bible in the Middle Ages* (Oxford, 1983)
- Christopher Ocker, *Biblical Poetics before Humanism and Reformation* (Cambridge, 2002)
- \*Jon Whitman, 'Fable and Fact: Judging the Language of Scripture (Judges 9:8-15) from Antiquity to Modernity', *Harvard Theological Review*, 113 (2020), 149-85
- Annie Sutherland, *English Psalms in the Middle Ages: 1300-1450* (Oxford, 2015)
- Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- Eyal Poleg, *Approaching the Bible in medieval England* (Manchester, 2013)
  - *A material history of the Bible: England 1200-1553* (Oxford, 2020)
- Mary Raschko, *The politics of Middle English parables: fiction, theology and social practice* (Manchester, 2018)
- The old and new versions of *The Cambridge History of the Bible*

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)
- ***Wycliffite Spirituality***, ed. and trans. Fiona Somerset et al. (Mahwah, 2013)
- ***Dialogus***, trans. by Stephen Lahey (Cambridge, 2013)
- ***Selected Latin Works in Translation*** by Stephen Penn (Manchester, 2019)

[**Note** that there are serious problems with the accuracy of some of these translations, and esp. the Lahey and Penn, to the point of error and incomprehensibility: see Mark Thakkar's highly critical review-article, '*Duces caecorum: On Two Recent Translations of Wyclif*', *Vivarium*, 58 (2020), 357-83]

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]; also see **\*\*translation of Latin Oxford debates on vernacular scripture: *From the Vulgate to the Vernacular: Four Debates on an English Question c. 1400***, ed. and trans. Elizabeth Solopova, Jeremy Catto and Anne Hudson (Toronto, 2020)
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:**

- *\*\*From the Vulgate to the Vernacular: Four Debates on an English Question c. 1400*, ed. and trans. Elizabeth Solopova, Jeremy Catto and Anne Hudson (Toronto, 2020): important translation from Latin of Oxford debates on vernacular scripture
- 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
- Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)

**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)
- Rory Cox, *John Wyclif on War and Peace* (Boydell, 2014)
- David Lavinsky, *The material text in Wycliffite biblical scholarship: inscription and sacred truth* (Boydell, 2017)

### 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 15<sup>th</sup> 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 15<sup>th</sup>-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* (Binghampton, 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
- 'Visions of Inclusion: Universal Salvation and Vernacular Theology in Pre-Reformation England', in *Journal of Medieval and Early Modern Studies* 27 (1997): 145-87.
- \*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)
- Anna Lewis, ‘Lollards, Literalism and the Definition of Bad Readers’, in Annette Gris  et al. (ed), *Devotional Literature and Practice in Medieval England: Readers, Reading and Reception* (Turnhout: Brepols, 2017)
- Laura Varnam. *The church as sacred place in Middle English literature and culture* (Manchester, 2018)
- Wendy Scase, *Literature and Complaint in England 1272-1553* (Oxford, 2007)
- Jill Havens, ‘“As Englishe is comoun langage to oure puple”: The Lollards and Their Imagined “English” Community’, in *Imagining a Middle English Nation*, ed. Kathy Lavezzo (Minnesota, 2003)
- Kellie Robertson K., ‘Common Language and Common Profit’, in: Cohen J.J. (ed) *The Postcolonial Middle Ages. The New Middle Ages*. Palgrave Macmillan, New York (2000)
- Edwin Craun, *Ethics and Power in medieval English Reformist Writing* (Cambridge, 2010)
- \*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)
  - ‘From Bede to Wyclif: The Knowledge of Old English within the Context of Late Medieval English Biblical Translation and Beyond’, *Review of English Studies* 70 (2019)
  - ‘The Wycliffite Psalms’, in *The Psalms and Medieval English Literature*, ed. Tamara Atkin and Francis Leneghan (Brewer, 2017)
- \*Andrew Kraebel, *Biblical commentary and translation in later medieval England: experiments in interpretation* (Cambridge, 2020)
- K Kennedy, *The Courtly and Commercial Art of the Wycliffite Bible* (Turnhout, 2014)
- David Lavinsky, *The Material Text in Wycliffite Biblical Scholarship: Inscription and Sacred Truth* (Suffolk, 2017)
- Annie Sutherland, *English Psalms in the Middle Ages: 1300-1450* (Oxford, 2015)

### Relevant to biblical study:

- Cornelia Linde, *How to Correct the Sacra Scriptura: Textual Criticism of the Latin Bible between the Twelfth and Fifteenth Century* (Oxford, 2012)

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:

- \*Alexander Russell, *Conciliarism and heresy in 15<sup>th</sup>-century England* (Cambridge, 2017)
- \*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): (has given rise to debate: 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 15<sup>th</sup> 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 15<sup>th</sup> 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)
- \*\*R. M. Ball, 'The Opponents of Bishop Pecok', *Journal of Ecclesiastical History*, 48 (1997), 230-62
- 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
  - 'Revaluating 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)
  - 'Pecock's Mismigrations across the Religious Field: the Dynamics and Boundaries of the Failure of a Reforming Bishop and His Texts in Mid-Fifteenth-Century England', *Church History and Religious Culture*, 99 (2019), 371-386
- Anna Lewis, 'Reginald Pecock's Challenge to Non-Disputing Lollards', *Studies in Philology*, 112 (2015), 39-67

- 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.
- James Simpson, 'Desire and the Scriptural Text', see below under Copeland (ed), *Criticism and Dissent*
- 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)
  - \**The arts of disruption: allegory and PP* (Oxford, 2020)
- 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 the \*\**Yearbook of Langland Studies*: always check recent volumes, especially the '**Annual Bibliography**' at the end. The *YLS* covers both Langland and related literature, including the 'Piers Plowman Tradition'.

## Ideas of Literature in the Fifteenth Century

Course Convenor: Professor Daniel Wakelin ([daniel.wakelin@ell.ox.ac.uk](mailto:daniel.wakelin@ell.ox.ac.uk))

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 texts 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 of the printed scholarly editions cited here are also available online (with links provided). Many more primary and secondary texts will be available also as e-resources to which the University subscribes or as scanned pdfs on the University’s intranet when you start the course. At the end, I suggest a few general readings in literary history and theory with which to frame your questions.

### Week 1: Voice and authority

#### Primary texts to read for class:

- Thomas Hoccleve, *The Regement of Princes*, ed. F.J. Furnivall, EETS es 72 (1897), or *The Regiment of Princes*, ed. Charles M. Blyth (Kalamazoo, MI, 1999), also [online](#).
- James I of Scotland, *The Kingis Quair*, in Julia Boffey, ed., *Fifteenth-Century English Dream Visions* (Oxford, 2003), 90-157. Another edition [online](#).
- 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. Another edition [online](#).

#### Secondary readings for orientation:

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

**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).

**Week 2: Medium****Primary texts 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. Another edition in digital form.
- John Bowers, ed., *Fifteenth-Century Continuations and Additions to The Canterbury Tales* (Kalamazoo, MI, 1992), also [online](#).
- 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).

**Secondary readings for orientation:**

- Alexandra Gillespie, *The Medieval Author in Print: Chaucer, Lydgate, and their books, 1473-1557* (Oxford, 2006).
- Jane Griffiths, *Diverting Authorities: Experimental Glossing Practices from Manuscript to Print* (Oxford, 2014).
- Carissa M. Harris, 'Inserting "a grete tente, a thrifty, and a long": Sexual Obscenity and Scribal Innovation in Fifteenth-Century Manuscripts of the *Canterbury Tales*', *Essays in Medieval Studies*, 28 (2012), 1-16.
- 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.

**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).

**Week 3: Traditions: Classicism and Humanism****Primary texts to read for class:**

- John Lydgate, *The Siege of Thebes*, ed. Robert R. Edwards (Kalamazoo, 2001), also [online](#), 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 I, lines 1-469 (prol.), book II, lines 967-1344, and book VI, lines 2521-3668.
- 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:**

- Lisa H. Cooper, 'Agronomy and Affect in Duke Humfrey's *On Husbandrie*', *Speculum*, 95 (2020), 36-88.
- 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.

#### 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), also [online](#).

## Week 4: Traditions: Liturgy and Scripture

#### Primary texts 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, 7-8, 13-16, 46-56, 62, 64, 68-69.
- James Ryman's carols, printed together as J. Zuptiza, ed., 'Die Gedichte des Franziskaners Jakob Ryman', *Archiv für das Studium der neueren Sprachen und Litteraturen*, 46 (1892), 167-338; or dispersed 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:

- 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.
- 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.

#### 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.

## Week 5: Functions

#### Primary texts 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:**

- Hannah Bower, 'Similes We Cure By: The Poetics of Late Medieval Medical Texts', *New Medieval Literatures*, 18 (2018), 183-210.
- Lisa H. Cooper, 'The Poetics of Practicality', in Paul Strohm, ed., *Twenty-First Century Approaches to Literature: Middle English* (Oxford, 2007), 491-50.
- 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'.
- Sebastian Sobceki, *The Public Self and the Social Author in Late Medieval England* (Oxford, 2019), chap. 3: on *The Libelle*.

**Follow-up example:**

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

**Week 6: Forms****Primary texts to read for class:**

- John Walton, trans., *Boethius: De Consolatione Philosophiae*, ed. Mark Science, EETS os 170 (London, 1927), general preface and prologue; book II, prose 4 and metre 5; the preface to book IV; book IV, prose 1 and metre 1.
- *Mum and the Sothsegger*, in James M. Dean, ed., *Richard the Redeles and Mum and the Sothsegger* (Kalamazoo, MI, 2000), also [online](#), or in Helen Barr, ed., *The Piers Plowman Tradition* (London, 1993)
- '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](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:**

- anon., *A Lovers' Mass*, in Eleanor Prescott Hammond, ed., *English Verse between Chaucer and Surrey* (Durham, NC, 1927), 207-13.
- 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 [a Middle English translation from Claudian].

**General background reading**

It would be useful to reread some Chaucer, as he is a large influence on these writers. You might also find it an historical overview of the literary history of this period: Douglas Gray, *Later Medieval Literature* (Oxford, 2008), is the most comprehensive historical survey.



The following essays and chapters offer trenchant and often contrasting overviews of the period, which might set some terms of the debate:

- David Lawton, 'Dullness and the Fifteenth Century', *English Literary History*, 54 (1987), 761-799.
- James Simpson, *Reform and Cultural Revolution* (Oxford, 2002): intro. and chaps 1-2 ('The Melancholy of John Leland' and 'The Energies of John Lydgate').
- Andrea Denny-Brown, 'The Provocative Fifteenth Century', *Exemplaria*, 29 (2017), 267-279.
- Sebastian Sobceki, *The Public Self and the Social Author in Late Medieval England* (Oxford, 2019), intro.

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).

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).
- Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Cambridge, MA, 2012).

But these are idiosyncratic personal suggestions. You will have found and find many other interlocutors on these long-debated questions who better open the questions of interest to you.

## Of Essays: Origins and Afterlives

Course Convenor: Professor Kathryn Murphy ([kathryn.murphy@oriel.ox.ac.uk](mailto:kathryn.murphy@oriel.ox.ac.uk))

When Michel de Montaigne published a thick volume of digressive and miscellaneous writings on various topics in 1580, and called them his *Essais*, he inaugurated a genre and marked a new departure in the vernacular expression of thought. Before him, the word 'essay' had not been used in print for a literary composition; after him, essays proliferated. The particular qualities of the essay – its miscellaneousness; its localisation of knowledge in personal experience; its digressiveness and self-contradiction; its scepticism; its preoccupation with anecdote, idiosyncrasy, and the individual – have seen it characterised as a quintessentially modern form, marking a new beginning in European philosophy and conception of the self. But its origins are, inevitably, more complex. When Francis Bacon, the first person to publish prose essays in English, dedicated a manuscript version to Prince Henry in 1611, he claimed 'the word is late, but the thing is auncient': while calling such texts 'essays' was new, the mode of writing was not.

This course is interested in the beginnings of the essay tradition in English: in how Montaigne's example was imitated, more inventively, variously, and copiously in English than in any other language, and the myriad forms and aspects the essay took on in its first c.100 years. We will be investigating the particular affordances of the essay form, and its early modern specificity: the question of its modernity, its flexibility and playfulness, its relationship to scrutiny of the self and individual idiosyncrasy, its inauguration of a vernacular mode of speculation and intellectual investigation written outside the formal and Latinate domains of church and university. At the same time, however, we will be attending to its peculiar temporality, and the challenge the essay poses to linear literary tradition and history: its simultaneous modernity and antiquity, and the hopscotching of its typical features across generations and centuries. For this reason, while the bulk of the reading for the course falls in the period 1580-1660, each week will include some material from the twentieth-century or contemporary essay to offer opportunities to think about both the late and the ancient forms of the essay, its origins and afterlives.

The topics for each week of the course are as follows:

1. **Origins and Definitions**
2. **The Curious Commonplace**
3. **Essays in Verse and Prose**
4. **Of Transitions**
5. **Of Strangeness and Strangers**
6. **The Consubstantial Book: Of Myself, Of Ourselves**

The class outlines below are subject to change; although the topics won't change before Hilary 2022, the precise constellations of essays to be read for each week will be specified at the beginning of Michaelmas Term, when participation in the course is confirmed.

### Assessment

This course (like all C-courses) will be assessed in the form of a 5,000-6,000 word essay, the topic for which will be devised in discussion with the tutor over the course of the six weeks of teaching.

As part of the reflection on the origins and afterlives of the essay, students will be asked to prepare shorter formative tasks, some of which will be submitted and some discussed in the class; these will encourage reflection and imitation of the reading and writing practices of early essayists. Some are detailed below.

## Week 1: On On And On: Origins and Definitions

What is an essay? Answering this question has been a preoccupation of essayists from the beginning – so much so that the essay on essays is a notable subgenre, first exhibited by William Cornwallis's 'Of Essayes and Bookes' (1601), in what is only the second volume of prose works entitled 'essays' printed in English. Yet the essay has also prided itself on a resistance to definition, insisting, with Montaigne, that there is 'no quality ... so universal as diversity and variety' ('Of Experience'). This week we will consider the efforts at definition exercised by early essayists, the resistance to definition, and their elective affinities with earlier forms of writing.

**Task:** please gather from your reading a glossary of metaphors, etymologies, analogies, and opposites for the essay, for discussion in class.

### Primary material:

- Plutarch, *Moralia*; Seneca, *Moral Epistles*; Erasmus, *Adagia* [excerpts]
- Montaigne, 'Defence of Seneca and Plutarch'; 'Of Vanity'; 'Of Repenting', in *Essayes*, trans. Florio (1603)
- Francis Bacon, prefatory material to *Essayes* 1597, 1611, 1612 (all printed in 'Appendix', in Bacon, *The Essayes or Counsels, Civill and Morall*, ed. Michael Kiernan (Oxford, 1985)), and 1625.
- William Cornwallis, 'Of Essayes and Bookes' [excerpt], in (1601)
- Robert Boyle, 'A Proemial Essay ... with considerations touching Experimental Essays in General', in *Certain Physiological Essays* (1661)
- Thomas Culpeper, 'Of Essays', in *Essays, Or Morall Discourses, on Several Subjects* (1671)
- Theodor Adorno, 'The Essay as Form' [1958], trans. Bob Hullot-Kentor and Frederic Will, *New German Critique* 32 (1984), 151-71
- Brian Dillon, 'Energy and Rue: An Essay on Essays', in *Essayism* (2017).

### Secondary reading:

- Warren Boutcher, 'The Montaignian Essay and Authored Miscellanies from Antiquity to the Nineteenth Century', in *On Essays: Montaigne to the Present*, eds Karshan and Murphy (Oxford, 2020), 55-77
- Thomas Karshan and Kathryn Murphy, 'Introduction', in *On Essays: Montaigne to the Present*, eds Karshan and Murphy (Oxford, 2020), 1-30
- Carl H. Klaus and Ned Stuckey-French (eds), *Essayists on the Essay: Montaigne to Our Time* (2012) – for later contexts
- Ted-Larry Pebworth, 'Not Being, but Passing: Defining the Early English Essay', *Studies in the Literary Imagination* 10/2 (1977), 17-27

## Week 2: The Curious Commonplace

Montaigne said of his own essays that he had 'but gathered a nosegay of strange floures, and have put nothing of mine vnto it, but the thred to binde them'. Early essays challenge the value of originality, and of the independence of the practices of reading and writing. They emerge out of a culture of commonplacing: of gathering useful, striking, pithy, and evocative material from reading and one's own invention in a notebook, under appropriate headings, which then becomes the raw matter for one's own compositions. Sometimes, as in Bacon's first *Essaies* of 1597, aphorisms and commonplaces are juxtaposed with little to link them into continuous discourse; Scott Black has called the writing of early modern essays 'mortared prose', identifying their characteristic quality of mosaic adjacency, and the tension between phrases of aphoristic authority and equable uncertainty that is typical of the essay. The mosaic quality is particularly clear in the case of Gethin's *Reliquianae Gethinianae*, which are stitched together from passages of reading, constituting new essays under new titles.

This week, we will consider the interplay of reading and writing in several early essays, alongside recent works by Sarah Manguso and J.H. Prynne, which recuperate the aphoristic style and commonplacings of early modern essays.

**Task:** Compile a list of commonplace headings (no less than 10, no more than 20), which you can use to gather material for your reading for this course.

**Primary material:**

- Michel de Montaigne, 'Of Bookes'
- Francis Bacon, 'Of Discourse', 'Of Studies' (1597 and 1625)
- William Cornwallis, 'Of Essayes and Books' (1601)
- Owen Felltham, 'Of Idle Bookes', *Resolves* (1628), 323-4
- Margaret Cavendish, 'Short Essayes', in *The World's Olio* (1655), 109-21
- Grace Gethin, *Reliquianae Gethinianae* (1699), esp. 'Of Reading', 77-8
- Sarah Manguso, *300 Arguments* (2017)
- J.H. Prynne, *Apophthegmes* (2017)

**Secondary reading:**

- Scott Black, *Of Essays and Reading in Early Modern Britain* (Houndsmill, 2006)
- Kathy Eden, *Friends Hold All Things in Common: Tradition, Intellectual Property, and the Adages of Erasmus* (2001)
- Stuart Farley, 'Opus musivum, opus variegatum: The Mosaic Form in Early Modern Culture', *Renaissance Studies* 31/1 (2015), 107-24
- Sarah Manguso, 'Thirty-Six Ways of Looking at the Aphorism', *Harper's Magazine* (September 2016), 88-93
- Ben Wilkinson-Turnbull, 'Originality, Plagiarism, and Posthumous Publication: Grace Gethin's *Reliquianae Gethinianae* (1699)', *Review of English Studies* n.s. 1-20 (2020), 1-20.

### Week 3: Essays in Verse and Prose

The first work published in Britain to be called 'essays' was not Bacon's 1597 volume, nor a translation of Montaigne, but James VI of Scotland's *Essaies of a Prentise, in the Divine Art of Poesie* (1584). Throughout the early years of the essay, the term was as likely to be used for verse as for prose, and early essays, and essayistic poems, were concerned to demarcate the different work that might be done by prose and verse. Samuel Daniel, the author of *Poetical Essayes* (1599), acknowledged the argument that 'it is a thing doth ill beseeme | The function of a Poem, to discourse', while writing discursive poetry. The question of whether philosophical poetry – poetry which was *about* something – deserved the name of poem persisted throughout the seventeenth century. In the twenty-first, meanwhile, the advocacy of John d'Agata and David Shields for a 'lyric essay', freed of prose non-fiction's usual dependency on fact and argument, has raised both imitation and criticism. This week, we will consider essays in both verse and prose, and the claims made for the lyricism of the essay, in both the early modern and modern period.

**Task:** Submit a short (c.2,500 word) essay of 'mortared prose', using either commonplaces gathered for the previous week, or material drawn from Montaigne's essays or Bacon's fragmentary proto-essay 'Of Play', as raw material.

**Primary material:**

- Abraham Cowley, *Several Discourses by Way of Essays, In Verse and Prose* (1668)
- Alexander Pope, 'Essay on Criticism' (1711)
- Claudia Rankine, *Citizen: An American Lyric* (2014)

**Secondary reading:**

- John d'Agata and Deborah Tall, 'New Terrain: The Lyric Essay', *Seneca Review* 72/1 (1997), 7-8
- David Shields, *Reality Hunger: A Manifesto* (2010)
- Ned Stuckey-French, 'Creative Non-Fiction and the Lyric Essay: The American Essay in the Twenty-First Century', in Karshan and Murphy (eds), *On Essays* (2020), 293-312

**Week 4: Of Transitions**

From one perspective, the early essay is unambiguously gendered male: among the thousands of publications which bore 'essay' or 'essays' on their title-page before 1700, none was by a female author; in the anthology *Of Women and the Essay*, ed. Jenny Spinner (2018), Margaret Cavendish is the only author representing the period before 1745, with a single essay 'Of Painting', or make-up. From another angle, however, the gender of the essay – of its author, its voice, its imagined readers, of the text itself – is a matter considerably more fluid and complicated. Montaigne's address 'To the Reader' claims 'I would most willingly have portrayed my selfe fully and naked', and the prominence of the writer's implied body, vulnerable, suffering, and impotent, is one of his most striking innovations. Florio declares that he has given birth to his translation of the essays, which he genders female; and both imagine their readers as specific women in their private spaces, enjoying intimacy with the essay text.

This week we will examine questions the early essay raises about gender, sexuality, and the embodiment and physical vulnerability of the writerly voice. Our modern counterpoint will be Maggie Nelson's *Argonauts*: a work of 'autotheory' which is at once about changing gendered bodies, and about the fragmented and substitutory logic of the essay form itself.

**Primary material:**

- Michel de Montaigne, 'On Some Verses of Vergil' (1580)
- John Florio, 'To the Right Honorable my best-best Benefactors ...', preface to Montaigne, *Essayes*, trans. Florio (1603)
- Margaret Cavendish, *The World's Olio* (1655) (inc. 'The Preface to The Reader', 'To the Reader', 'Why Men Write Books', 'Of the Labyrinth of Fancy', 'The Liberty of Women', 'Nature in the Composure of Men and Women')
- Maggie Nelson, *The Argonauts* (2015)

**Secondary reading:**

- Kathryn Murphy, 'Of Sticks and Stones: The Essay, Experience, and Experiment', in Karshan and Murphy (eds.), *On Essays: From Montaigne to the Present* (2020), 78-96
- Cynthia Ozick, 'She: Portrait of the Essay as a Warm Body', in *Quarrel and Quandary* (2000)
- Jenny Spinner, 'Introduction', in *Of Women and the Essay: An Anthology from 1655 to 2000*, ed. Spinner (2018), 1-34, here 1-16.
- Mihoko Suzuki, 'The Essay Form as Critique: Reading Cavendish's *The World's Olio* through Montaigne and Bacon (and Adorno)', *Prose Studies* 22/3 (1999), 1-16

**Week 5: Of Strangeness and Strangers**

Since Montaigne, the essay has incorporated a strain of anthropological fascination—a deep interest in the customs, costumes, languages, and habitats of peoples alien to the writer's society. This is reflected both in the proliferation of early essays on travel, and on a fascination with the Americas: with the encounter with Indigenous cultures, and, in the case of Bacon in particular, with the recommendation of colonial enterprise. While essays thus often serve up exotica, orientalism, and racist tropes and attitudes, with all of the associated blindnesses, the Montaignean essay also bequeaths a tendency to relativize and estrange the home culture,

rendering the local and domestic weird, and imagining the perspective of the eyes of others. The discomfort of the essayist as traveller or observer who finds themselves reciprocally observed or implicated, and the estrangement that entails, has entered into the essay tradition. This week, we will consider the uses and abuses of alienation: how, what, and why essayists make strange, whether imaginative projection into the perspective of others implies solidarity or appropriation, and the place of race in the foundations of the essay tradition. James Baldwin's 'Stranger in the Village', in which Baldwin describes his experience as an object of attention in the Swiss village of Leukerbad in the 1950s, will act as our counterpoint in considering the implications of essayistic points of view.

**Primary material:**

- Montaigne, 'Of Custom', 'Of Cannibals'
- Robert Johnson, 'Of Travel', *Essaies, or Rather, Imperfect Offers* (London, 1601), E2r-4v
- Francis Bacon, 'Of Travel', 'Of Plantations', 'Of Empire' (1625)
- Joseph Addison and Richard Steele, *Spectator* 11 ('The Story of Inkle and Yarico'); 50 ('The Indian Kings') (1611)
- James Baldwin, 'Stranger in the Village'

## Week 6: The Consubstantial Book: Of My Self, Of Our Selves

Virginia Woolf claimed, in 'The Decay of Essay-Writing', that '[a]lmost all essays begin with a capital I—"I think," "I feel"—and when you have said that, it is clear that you are not writing history or philosophy or biography or anything but an essay'. The apparent egotism of the essay, and its locus in the confession of experience, starts with Montaigne, whose frank exposure of his bodily experience both shocked and thrilled his readers, and has been imitated ever since. His self-scrutiny, and his claim, in his note to his reader, that 'I myself am the matter of my book', has led to an association of the essay with individual idiosyncrasy, and to an association of the form with the supposed early modern invention of individuality or selfhood. Yet this apparently individualistic claim runs up against paradoxes: against Montaigne's insistence that he is not interested in the individual, but in general human nature; in the multiple early essays on friendship, which discuss the shared self of amicability; in Pascal's claim that he read himself in Montaigne's book; and in the projection and identification with single others and groups of people which appear throughout the essay. This week, we will ask about the paradoxes of essayistic idiosyncrasy, and about essay's pronouns: is Woolf right that the essay always speaks in the 'I', or are there, sometimes, an implicit 'we'?

**Primary material:**

- Montaigne, 'Of Practice', 'Of Experience'
- Francis Bacon, 'Of Wisdom for a Man's Self' (1625)
- Owen Felltham, 'Of a Mans Self', *Resolves* (1628), 201-5
- Henry Peacham, *The Truth of Our Times: Revealed by One Man's Experience, By Way of Essay* (1638)
- Brian Blanchfield, 'On Peripersonal Space', *Proxies* (2016)

**Secondary reading:**

- Kathryn Murphy, 'Of Sticks and Stones: The Essay, Experience, and Experiment', in Karshan and Murphy (eds.), *On Essays: From Montaigne to the Present* (2020), 78-96

**General reading on the early modern essay:**

- Scott Black, *Of Essays and Reading in Early Modern Britain* (Houndsmill, 2006)
- Warren Boutcher, 'The Montaignian Essay and Authored Miscellanies from Antiquity to the Nineteenth Century', in *On Essays: Montaigne to the Present*, eds Karshan and Murphy (Oxford, 2020), 55-77
  - -----, *The School of Montaigne in Early Modern Europe*, 2 vols (Oxford, 2017)

- Sophie Butler, 'Sir William Cornwallis the Younger and the Emergence of the Essay in England', unpublished DPhil thesis, University of Oxford, 2013
- Michael Hall, 'The Emergence of the Essay and the Idea of Discovery', in *Essays on the Essay*, ed. Alexander J. Butrym (Athens, GA, 1989), 73–91
- Kate Lilley, 'Dedicated Thought: Montaigne, Bacon, and the English Renaissance Essay', in *Teaching Early Modern Prose*, ed. Susannah Brietz Monta and Margaret W. Ferguson (New York, 2010), 95–112
- Kathryn Murphy, 'Of Sticks and Stones: The Essay, Experience, and Experiment', in *On Essays: Montaigne to the Present*, eds Karshan and Murphy (Oxford, 2020), 78-96
- Ted-Larry Pebworth, 'Not Being, but Passing: Defining the Early English Essay', *Studies in the Literary Imagination* 10/2 (1977), 17-27
  - -----, "'Real English Evidence": Stoicism and the English Essay Tradition', *PMLA*, 87 (1972), 101–2
- Paul Salzman, 'The Essay', in *The Oxford Handbook of English Prose, 1500-1640*, ed. Andrew Hadfield (Oxford, 2013), 469-84

#### General reading on the essay:

- Theodor Adorno, 'The Essay as Form', trans. Bob Hullot-Kentor and Frederic Will, *New German Critique* 32 (1984), 151-71
- Alexander J. Burtrym (ed.), *Essays on the Essay: Redefining the Genre* (Athens, GA, 1989)
- Tracey Chevalier (ed.), *The Encyclopaedia of the Essay* (London, 1997)
- Brian Dillon, *Essayism* (London, 2017)
- Claire de Obaldia, *The Essayistic Spirit: Literature, Modern Criticism, and the Essay* (Oxford, 1995)
- Denise Gigante (ed.), *The Essay: An Attempt, a Protean Form/Republics of Letters* 4/1 (2014), <http://arcade.stanford.edu/rofl/fora/essay-attempt-protean-form>
- Graham Good, *The Observing Self: Rediscovering the Essay* (London, 1988)
- György Lukács, 'On the Nature and Form of the Essay', in *Soul and Form*, trans. Anna Bostock (1971)
- Thomas Karshan and Kathryn Murphy (eds), *On Essays: Montaigne to the Present* (Oxford, 2020)
- Kuisma Korhonen, *Textual Friendship: The Essay as Impossible Encounter from Plato and Montaigne to Levinas and Derrida* (Amherst, NY, 2006)
- Hugh Walker, *The English Essay and Essayists* (1915)

## Imagining Early Modern Lives

Course Convenors: Dr Joe Moshenska and Professor Bart Van Es  
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### 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.

### Week 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. These can be viewed online at [https://arthive.com/publications/2426~Drer\\_evolution\\_of\\_artistic\\_self\\_in\\_13\\_selfportraits](https://arthive.com/publications/2426~Drer_evolution_of_artistic_self_in_13_selfportraits)



- Ben Jonson, 'Inviting a Friend to Supper,' 'On my First Son,'; 'To Penshurst'; 'My Picture Left in Scotland'; *Volpone*, Act 1, Scene 1, in Ben Jonson, *Works*, ed. David Bevington *et al.* 7 Vols (Cambridge: Cambridge University Press, 2012).

#### Secondary texts:

- Erwin Panofsky, 'Albrecht Dürer and Classical Antiquity,' from *Meaning in the Visual Arts*, pp. 236-85.
- Joseph Leo Koerner, *The Moment of Self-Portraiture in German Art*, ch.2, 'Self & Epoch,' pp. 34-51; ch.4, 'The Artist as Christ,' pp. 63-79.
- Thomas Greene, *The Light in Troy*, ch. 13 'Accommodations of Mobility in the Poetry of Ben Jonson,' pp. 264-93.
- Katherine Eisaman Maus, *Inwardness and Theatre in the English Renaissance*, ch.1 'Introduction: Inwardness and Spectatorship' pp. 1-34; ch.5 'Prosecution and Sexual Secrecy: Jonson and Shakespeare', pp. 104-127.

### Week 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 the Second*, ed. Charles R. Forker, Revels (Manchester: Manchester University Press, 1994)
- William Shakespeare, *King Henry VIII* ed. Gordon McMullan, Arden 3 (London: Methuen, 2000)

#### Secondary texts:

- Charles Nicholl, *The Lodger: Shakespeare on Silver Street* (London: Penguin, 2007), ch.7 'Household Stuffe' and ch.8 'The Chamber', pp. 71-86; and *The Reckoning: the Murder of Christopher Marlowe* (London: Jonathan Cape, 1992), 'Deptford' pp. 13-16; 'Widow Bull', pp. 35-37; 'The Reckoning' pp. 324-29.
- James Shapiro, *1599: a Year in the Life of William Shakespeare* (London: Faber & Faber, 2005), Chapter 6 'The Globe Rises', pp. 121-32.
- Germaine Greer, *Shakespeare's Wife* (London: Bloomsbury, 2007), chapter 3 'Of Ann Hathaway's Looks . . .' pp. 42-57
- Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare* (London: Jonathan Cape, 2004), Chapter 7 'Shakescene', pp. 199-225

### Week 3: Character: John Donne & Andrew Marvell

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 main case study John Donne, whose writings seem as powerfully as any other early modern figure to embody and project the 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. In addition, we will look at a novel

approach to the inner life of Marvell, whose work has recently been dominated by historicist readings that focus on politics. In *Andrew Marvell, Orphan of the Hurricane* Hirst and Zwicker have tried to offer what they call an 'imagined life'.

**Primary texts:**

- John Donne, Selected Poems to be read in the Longman edition, ed. Robin Robbins, 'Satire I, Away thou fondling . . .', 'The Relique', 'Satire III, Kind pity chokes . . .', 'Hymn to my God, in my sickness', 'Good Friday: Made as I was Riding Westward that Day'; *Selected Prose*, ed. Neil Rhodes, Penguin, extract from *Biathanatos*, 'the lure of suicide', starting 'I have often such a sickly inclination. And whether it be because I had my first breeding and conversation with men of a suppressed and afflicted religion . . .' and extract from Anthony Raspa, ed., *Devotions upon Emergent Occasions* (Montreal: McGill-Queen's University Press, 1975), pp. 1-8.
- Andrew Marvell, 'The Unfortunate Lover' in the Longman edition of *Collected Poems* ed. Nigel Smith

**Secondary texts:**

- John Carey, *John Donne: Life, Mind and Art*, pp.27-45, 'The Art of Apostacy'
- Colin Burrow, 'Recribrations,' LRB, 5<sup>th</sup> October 2006
- Theresa M. DiPasquale, 'Donne, Women and the Specter of Misogyny,' in *The Oxford Handbook of John Donne*
- Derek Hirst and Steven N. Zwicker, *Andrew Marvell, Orphan of the Hurricane* (Oxford: Oxford University Press, 2012), 'Introduction' and Chapter 3 'Wounds of Desire'.

## Week 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, To The Reader and pp.90-109 from *The Blazing World*, in *Political Writings*, ed. Susan James
- Leo Africanus, address to the reader and extracts from bk 1 of *A Geographical Historie of Africa, written in Arabicke and Italian*, trans. John Pory (1600)

**Secondary texts:**

Selections from:

- Danielle Dutton, *Margaret the First*, pp.3-53
- Katie Whitaker, *Mad Madge*, ch.6
- Natalie Zemon Davis, *Trickster Travels*, introduction and ch.4, and *Women on the Margins*, pp.1-30
- 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](https://folgerpedia.folger.edu/Shakespeare%27s_Birthday_Lecture:_%22Othello_Was_My_Grandfather:_Shakespeare_in_the_African_Diaspora%22)

## Week 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, 2<sup>nd</sup> edition, Longman.

### Secondary texts:

Extracts from:

- Hilary Mantel, *Wolf Hall*, pp.17-21, and *The Mirror and the Light*, pp.507-11
- Sarah Knott, *Mother: An Unconventional History*, pp.3-5, 141-9
- Aaron Kunin, *Love Three*, pp.1-27, 270-83, 316-22.

## Week 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*
- Daniel Mendelsohn, *An Odyssey* and *Three Rings*
- Maggie Nelson, *Argonauts*
- 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

Course Convenor: Professor Richard McCabe ([richard.mccabe@ell.ox.ac.uk](mailto:richard.mccabe@ell.ox.ac.uk))

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 Ready and Easy 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

## English Representation of India 1770-1903

Course Convenor: Professor David Womersley ([david.womersley@ell.ox.ac.uk](mailto:david.womersley@ell.ox.ac.uk))

**Participation in this course necessarily involves the academic discussion of race, colonialism, and empire.**

### Historical Context

The English presence in Asia at the end of the seventeenth century was essentially a commercial one, in the hands of the East India Company, which had held a monopoly of English trade east of the Cape of Good Hope since the beginning of the century. The most important of the Company's trading settlements were on the coast of India. The Company owned the island of Bombay outright, while at Madras and Calcutta Indian rulers had given the English grants of territory that included growing towns. Thus at the beginning of the eighteenth century England's and indeed Europe's dealings with Asia, although they had increased in scale, were still set in a pattern that was recognizably one which had endured at least since Roman times. A limited seaborne European presence operated within an Asian world over which, on land, it could exercise little if any control. The European involvement in Asia remained essentially commercial.

The role of the British was, however, to change fundamentally. Beginning in eastern India from mid-century, they were to become conquerors and rulers. By 1765 a sizeable territorial dominion had been established. From this beginning British power was to engulf the whole of the Indian subcontinent within a hundred years, and in the process the centre of gravity of the whole British Empire would shift from the Atlantic to the Indian Ocean. By 1815 the British position in India had been transformed by a series of conquests that had brought the whole of eastern India, most of the peninsula, and a large part of the Ganges valley under direct British rule (still however administered through the East India Company). The British stake in India arising from grants and conquests between 1765 and 1818 completely dwarfed every other British interest in Asia. The East India Company ruled some 40 million people and disposed of a revenue of £18 million raised in taxation, a sum that amounted to around one-third of the peacetime revenue of Britain itself. The Company commanded an army of 180,000 men, and it gave employment with 'liberal incomes' to about 6,000 British people, among whom were 3,000 of its own army officers. India became a source of remunerative employment for socially-aspiring British families in a way that was not matched by any other part of the Empire. The British also occupied the coast of Ceylon, and the island of Mauritius. British influence was spreading along the Malay coast from a new settlement at Penang founded in 1786. The following maps illustrate the growth of British dominion.



Map 1: the Growth of British Territorial Empire in India



Map 2: Pre-Mutiny India



Map 3: Political Divisions in India, c. 1909

The growth of British dominion in India was to some extent achieved in the teeth of British self-identification. The British liked to think of themselves as a free people resisting claims to world empire by Spain and later by the France of Louis XIV, rather than as a power seeking a world empire of its own. The example of the greatest of the world's territorial empires, Rome, was one that the education of the British *élite* had taught them to shun. The conventional wisdom was that over-expansion had ultimately destroyed Rome. That empire had become too unwieldy. Its people had lost their taste for freedom. They had been corrupted, above all by the wealth and luxury of the East. Professional armies and ambitious proconsuls had taken over. Doubts were frequently expressed about the dangers to Britain of over-expansion in the west, on the continent of America. However, it was widely acknowledged that expansion in Asia would be an unmitigated evil. In particular, the prospect of empire (as opposed to commercial influence) in India aroused profound misgivings, often vented in attacks on the 'Nabobs', who sullied Britain's name with their cruelty, as well as threatening to introduce tendencies to despotism and an influx of luxury. Abuse was heaped upon Company servants who were believed to have returned home to Britain with their pockets stuffed with the ill-gotten gains of service in India.

Those moral and political perils were accompanied by an economic one. The growth of British influence in India, the transition from a commercial involvement to political dominion, and the accompanying growth in revenues extracted from India and repatriated as dividends and government duties, meant that India had assumed a new importance in the councils of state of Britain. The national interest had become linked to the security of territorial empire in India as well as to the protection of trade. Consequently, the scale of the damage that failure in India could inflict on Britain had become immense. If the East India Company became insolvent, it was feared that it would pull down the credit system on which British public finance and trade depended. According to Thomas Mortimer, writing in 1772, the East India trade was now 'one of the chief sources of the power and commercial prosperity of Great Britain'. In 1773 it was being said that the loss of India would produce 'a national bankruptcy'. This economic dependency only increased during the nineteenth century. The successful rehabilitation of British rule after the Mutiny of 1857-58 contributed very largely to Britain's prosperity and power in the early twentieth century. The stability of India was essential to Britain's trade, investment, and security world-wide. It would be no exaggeration to say that India had become the fulcrum or pivot of the Empire in the East.



The governance of this Indian empire was also hampered by geography. Britain and British India remained remote from one another. Sailing times round the Cape for relatively small numbers of very big ships could vary from four months to a year, six months being a rough average. Early in the eighteenth century the East India Company despatched an average of eleven ships a year to India and China. In the first decade of the nineteenth century over a hundred Company ships would be at sea in any year. These ships ensured the flow of orders and responses through which London kept a measure of control over British India. These simple and inescapable facts of geography were, however, full of implication for the *quality* of British rule in India. As Burke would observe in 1782, 'the very Distance between Bengal and Great Britain affords great Advantage to improper Practices.'

The style of Indian governance was therefore anomalous within the Empire. Unlike in the American colonies, in India the British ruled over vast populations and made no attempt to introduce representative institutions. As Adam Smith had noted:

The difference between the genius of the British constitution which protects and governs North America, and that of the mercantile company which oppresses and domineers in the East Indies, cannot perhaps be better illustrated than by the different state of those countries. (Smith, *Wealth of Nations*, I.viii.26)

The political liberty which the British themselves enjoyed could not, it was thought, be extended to others not ready for it. But the British became steadily more confident that they could exercise autocratic power over others for the benefit of the ruled, without themselves as rulers becoming corrupted by autocracy. By 1815 by far the largest part of the population of the British Empire lived in the provinces conquered by the East India Company. Until 1784, on all matters, economic, diplomatic, and military affecting Britain's relations with India and other parts of Asia, merchants organized corporately in the form of the East India Company actually ruled an Asian Empire without intervention from the national government. British ministries became entangled in fiscal solutions involving the East India Company, especially after it acquired the lucrative but overvalued *diwani*, or the right to collect the revenue of Bengal. In 1767, the year of the Townshend duties on the American colonies, the British government claimed all Indian territory from which the Company collected taxes, then settled for an annual company payment of £400,000 to the British government. Because a sovereign King-in-Parliament [i.e. George III] could not be a vassal to anyone, and because Indian or French objections to formal British expansion in the East could generate costly conflicts, the new Indian Empire was governed from behind two legal veils, which masked the reality that the provinces were now in effect British possessions. Authority remained with the private and transnational East India Company, which governed in the name of the Mughal Emperor, to whom the Company was ostensibly a vassal.

The empire that developed in India from the 1760s was accordingly entirely different in its mode of governance from Britain's Atlantic empire. It was an empire of rule over a vast indigenous population that provided the labour and technical and commercial expertise on which British trade depended, and which paid the taxes that sustained a system of government completely without the representative institutions that had developed in the American colonies. A British Governor and a small cadre of British officials ruled without any formal consent having been obtained from those over whom they ruled (although with much active participation of native Indians in the machinery of government). British collectors and magistrates appointed to districts supervised a taxation system and the administration of laws that were Hindu or Muslim in substance, even if European elements quickly intruded. By 1815 British government in India was supported by a great army of some 140,000 Indian soldiers and 30,000 British ones.

Accordingly, a new ideology of rule was developed for a new kind of empire. That British liberty could not be extended to India was a proposition never seriously questioned. Indians were to be ruled by the methods and institutions thought to be appropriate to them. Strong government powers would be used for what was taken to be the good of the people. Although there was no place for Indian representation, Indians would be guaranteed legal security for their lives and property. British rule would thus be 'enlightened', if also and at the same time, of necessity, authoritarian.

This marked a fundamental change in Imperial governance. The pattern of representative government based on the rights of Englishmen, first established around the Atlantic, would spread to Australia, New Zealand, and southern Africa in the nineteenth century; the Indian model of authoritarian government would be exported to Asia and the rest of Africa. It was by its very nature unstable and liable to corruption. During the nineteenth century the idea of a rule of law became fatally confused with that of a rule by law under which 'civil society', while perhaps directed by general legal principles, was denied any part itself in formulating those principles. While the state may make law for its subjects, it posits itself as above that law and as unaccountable to it. British-Indian law became less a tool of liberty than an instrument of despotism.

Nevertheless, one of the great Indian exports to Britain was knowledge. After 1763 Britain's augmented power and responsibility encouraged new study of the culture and landscape of Asia. Warren Hastings, Governor-General of Bengal, actively promoted study of the indigenous languages of law and public life, in particular Persian and Bengali, and of the Hindu tradition. Collections of strange plants and animals, arts and antiquities were returned to London. By the 1780s British India began to sustain its own centres of intellectual life. William Jones founded the Asiatick Society of Bengal in 1784, to encourage enquiry into 'the History, Civil, and Natural, the Antiquities, Arts, Sciences, and Literature of Asia'. It quickly became the most important learned society in the British colonies. In his third discourse to the Society, in 1786, Jones proposed that Sanskrit was related to, and possibly the ancestor of, Greek and Latin, the 'Gothic' and 'Celtic' languages, thus laying the foundation for comparative philology. Jones was only the most distinguished example of the 'cultivated talents' which established themselves in the military, medical, and civil services of the East India Company. The reports they returned on the South Asian past and present were to have enormous influence on European culture and civilization.

- extracted from: P. J. Marshall (ed.), *The Oxford History of the British Empire, Volume II: The Eighteenth Century* (Oxford: Oxford University Press, 1998), and Andrew Porter (ed.), *The Oxford History of the British Empire. Vol. III. The Nineteenth Century* (Oxford: Oxford University Press, 1999)

### Description and Objectives of the Course

The primary objective of the course is to explore English writings on India from the beginnings of British hegemony on the sub-continent after the victories of Clive in the 1760s to what in retrospect was the apogee of British rule in India in the early years of the twentieth century. In a wide range of different literary forms – poems, novels, plays, histories, political speeches and tracts – English writers described and analysed the history, culture, and geography of this vast region. Ever since the publication of editions of Arrian's *Anabasis of Alexander* (books 4-6 deal with Alexander's expedition into India) in Germany, Switzerland, and Italy during the early sixteenth century, and the publication of his *Indica* in the following century, had both supplanted and corroborated the fabulous medieval accounts of India and Prester John associated with Marco Polo and John Mandeville, the as yet unmapped lands lying east of Persia had been saturated with exotic connotations for the western European mind. Its inhabitants were known to display manners and customs in the realms of law, politics, religion, literature, and visual and plastic culture which contrasted sharply, at least on the surface, with those of Europe.

However, these images and narratives drawn from and depicting India encouraged also a measure of self-reflection on the part of their authors. Alongside representations of India and its inhabitants we frequently find sometimes bitter or acute analysis directed at European culture, and at the practices of colonialism and empire which it had embraced. Representations of India often also included, either implicitly or explicitly, representations of Britain, and an important focus of our work will consider the various ways in which those two elements interacted.

### Preparatory Reading

Probably the most useful single piece of preparation you could accomplish in the vacation preceding the course would be to familiarise yourself with the history of the British presence in India from the founding of the East India Company to the early twentieth century. Begin by reading the chapters devoted to India in the relevant volumes of the *Oxford History of the British Empire* (i.e. vols. II and III): these can be found in most college libraries. After that, you could dip in to the monumental *History of India* (ultimately extending to ten volumes in the fifth edition of 1858) by James Mill: it is possible to download digital copies of all ten volumes from SOLO. I also particularly recommend the books by P. J. Marshall and C. A. Bayly listed in the secondary bibliography.

The week-by-week reading lists that follow give information about the topics and texts we will be considering. It would be a good idea to make a start on some of the longer texts included as 'Essential Reading', and to explore some of the texts listed as 'Additional Reading' which attract you.

Other important early histories and geographies of India (pre-1800 texts can usually be found on and downloaded from ECCO) include:

- Richard Cambridge, *An Account of the War in India* (1761)
- John Holwell, *Interesting Historical Events Relative to the Provinces of Bengal and the Empire of Hindostan* (1767)
- 'Proprietor', *A Letter to a Late Popular Director, Relative to India Affairs* (1769)
- William Bolts, *Considerations on India Affairs* (1772)
- Robert Clive, Speech in the House of Commons, 30th March 1772 (1772)
- Edward Ives, *A Voyage from England to India* (1773)
- John Holwell, *India Tracts* (1774)
- Charles Caraccioli, *The Life of Robert Lord Clive*, 4 vols (1775-77)
- James Dodd, *Gallic Gratitude: or, the Frenchman in India* (1779)
- Sir Richard Joseph Sullivan, *An Analysis of the Political History of India* (1779)
- James Kerr, *A Short Historical Narrative of the Rise and Rapid Advancement of the Mahrattah State* (1782)
- James Macpherson, *The History and Management of the East India Company* (1782)
- Anon, *Letters of a Citizen on India Affairs* (1783)
- Alexander Dalrymple, *Reflections on the Present State of the East India Company* (1783)
- Anon, *Transactions in India* (1786)
- Anon, *The Asiatic Miscellany* (1787)
- Anon, *The India Courier* (1787)
- William Fullarton, *A View of the English Interests in India* (1788)
- James Rennell, *The Marches of the British Armies in the Peninsula of India* (1792)
- John Bruce, *Historical View of Plans, for the Government of British India* (1793)
- Charles Greville, *British India Analyzed* (1793)
- William Hodges, *Travels in India* (1793)
- James Rennell, *Memoir of a Map of the Peninsula of India* (1793)
- Francis Russell, *A Short History of the East India Company* (1793)
- Alexander Dirom, *A Narrative of the Campaign in India* (1794)
- John Sullivan, *Tracts Upon India* (1794)
- 'Civis', *Letters, Political, Military, and Commercial, on the Present State and Government of the Province of Oude* (1796)
- Warren Hastings, *A History of the Trial of Warren Hastings* (1796)
- James Salmond, *A Review . . . of the Decisive War with the Late Tippoo Sultaun* (1800)
- John Taylor, *Letters on India* (1800)

## The Course Week-by-Week

### Week 1: Nabobs and the Social Economics of Empire

#### Essential reading:

- Henry Mackenzie, *The Man of Feeling* (1771), 'A Fragment: The Man of Feeling Talks of What He Does Not Understand - An Incident'
- Richard Clarke, *The Nabob: or Asiatic Plunderers. A Satyrical Poem* (1773)
- Samuel Foote, *The Nabob* (1778)
- Edmund Burke, *Speech on Fox's India Bill* (1783)
  - —, *Speech on the Nabob of Arcot's Debts* (1785)
  - —, *Speech on Opening of Impeachment* (1788)

#### Additional reading:

- Anon, *The East India Culprits. A Poem* (1773) [an imitation of Swift's 'Legion Club']
- John Holwell, *India Tracts* (1774)
- Voltaire, *Fragments Relating to the Late Revolutions in India* (1774)
- Henry Thompson, *The Intrigues of a Nabob* (1780)
- Helenus Scott, *Adventures of an East-India Rupee* (1783)
- Philip Stanhope, *Memoirs of Asiaticus* (1784)
- Agnes Bennett, *Anna* (1785)
- Warren Hastings, *Memoirs Relative to the State of India* (1786)
- Anon, *The Wreath of Friendship: or, a return from India. A Novel* (1790)
- Anon, *Tippoo Saib or British Valour in India* (1791)
- Tahsain al-Dain, *The Loves of Camarupa and Camelata* (1793)
- Eliza Hamilton, *Letters of a Hindoo Rajah* (1796)
- Lord Macaulay, *Edinburgh Review*, 'Lord Clive' (1840)
  - —, *Edinburgh Review*, 'Warren Hastings' (1841)
- William Thackeray, *Vanity Fair* (1848), especially chs. 1-6, and 60-67

### Week 2: Enlightenment India

#### Essential reading:

- Adam Smith, *The Wealth of Nations* (1776), esp. Book IV, ch. 7, 'Of Colonies'
- William Robertson, *Of the Knowledge that the Ancients had of India* (1791)
- Sir William Jones, *Poems* (1772), including 'On the Poetry of the Eastern Nations'; also reprinted in *Works*, 6 vols (1799) vol. IV. pp. 399-563
  - —, *The Hindu Wife and the Hymns*, in *Works*, vol. VI, pp. 1-440
  - —, *Institutes of Hindu Law*, in *Works*, vol. III, pp. 53-469
  - —, *Traité sur la poésie orientale*, in *Works*, vol. V, pp. 433-560
  - —, *Asiatick Discourses*, in *Works*, vol. I

#### Additional reading:

- Nathaniel Kindersley, *Specimens of Hindoo Literature* (1794)
- John Mitchell, *An Essay on the Best Means of Civilizing the Subjects of the British Empire in India* (Edinburgh, 1805)
- Edward Moor, *The Hindu Pantheon* (1810)

### Week 3: Romantic India

#### Essential reading:

- Thomas Campbell, *The Pleasures of Hope* (1799)
- George Gordon, Lord Byron, *The Curse of Minerva* (1811)
- Thomas Moore, *Lalla Rookh* (1817)
- Percy Shelley, *Zeinab and Kathema* (1811)
  - —, *Queen Mab* (1813)
  - —, *Alastor* (1815)
  - —, *The Indian Serenade* (1819)
  - —, *Fragments of an Unfinished Drama* (1822)
  - —, *Prometheus Unbound*
  - —, *Philosophical View of Reform* (comp. 1819)
- John Keats, *Endymion*, book IV, 'Song of the Indian Maid'

#### Additional reading:

- Thomas Daniell, *Oriental Scenery* (1797)
- Inayat Allah, *Bahar-danush; or, Garden of Knowledge. An Oriental Romance* (1799)
- J. S. Dodd, *The Funeral Pile: A Comic Opera* (1799)
- F. von Schlegel, *Über die Sprache und Weisheit der Indier*, 'On the Language and Wisdom of the Indians' (1808)
- 'Sydney Owenson' [Lady Sydney Morgan], *The Missionary* (1811)

### Week 4: Colonialism and Contagion

#### Essential reading:

- Robert Southey, *The Curse of Kehama* (1810)
- Thomas De Quincey, *Confessions of an English Opium Eater* (1821)
  - —, articles on the Indian Mutiny (1857-58), in *Uncollected Writings*, vol. I, pp. 298-353

#### Additional reading:

- Philip Taylor, *Confessions of a Thug* (1839)

### Week 5: Imperial Crime, Colonial Retribution

#### Essential reading:

- Wilkie Collins, *The Moonstone* (1868)
- Sir Arthur Conan Doyle, *The Sign of Four* (1890)
  - —, 'The Speckled Band' (1892)

## Week 6: Anglo-India, Empire, and 'The Great Game'

### Essential reading:

- Rudyard Kipling, 'Poems Written in India, 1882-1889' (*Complete Poems*, pp. 1681-1943), esp. 'The Pious Sub's Creed' (1883), 'A Cousin's Christmas Card' (1883), 'The Indian Delegates' (1885)
  - —, *Plain Tales from the Hills* (1888)
  - —, *Barrack-Room Ballads* (1889-1891 and 1893-1896)
  - —, *Stalky & Co* (1899)
  - —, *Kim* (1901)
  - —, *The Five Nations and Service Songs* (1903)

### Additional reading:

- Sir Henry Newbolt, 'He Fell Among Thieves', 'Vitaī Lampada'

### Selected later twentieth-century perspectives

- Thomas Mann, *Death in Venice* (1912)
- Hermann Hesse, *Siddhartha* (1922)
- E. M. Forster, *A Passage to India* (1924)
- Margaret Rumer Godden, *Black Narcissus* (1939) – film adaptation, 1947
- Thomas Mann, *The Transposed Heads* (1940)
- Hermann Hesse, *The Glass Bead Game*, 'The Indian Life' (1943)
- Somerset Maugham, *The Razor's Edge* (1944)
- J. G. Farrell, *The Siege of Krishnapur* (1973)

### Secondary Bibliography

- Allen, Charles, *The Buddha and the Sahibs: The Men who Discovered India's Lost Religion* (London: John Murray, 2002)
- Aravamudan, Srinivas, *Tropicopolitans: Colonialism and Agency, 1688-1804* (Durham NC and London: Duke University Press, 1999)
- —, *Enlightenment Orientalism: Resisting the Rise of the Novel* (Chicago and London: University of Chicago Press, 2012)
- Ballaster, Ros, *Fabulous Orient: Fictions of the East in England 1662-1785* (Oxford: Oxford University Press, 2005), esp. section 5, pp. 254-359
- Barrell, John, *The Infection of Thomas de Quincey: A Psychopathology of Imperialism* (New Haven and London: Yale University Press, 1991)
- Bayly, C. A., *Indian Society and the Making of the British Empire* (Cambridge: Cambridge University Press, 1988)
- —, *Imperial Meridian: The British Empire and the World, 1780-1830* (London: Longman, 1989)
- —, *The Raj: India and the British 1600-1947* (London: National Portrait Gallery, 1990)
- Bearce, George, *British Attitudes Towards India, 1784-1858* (Oxford: Oxford University Press, 1961)
- Bhattacharya, Nandini, *Reading the Splendid Body: Gender and Consumerism in Eighteenth-Century British Writing on India* (Newark, NJ and London: University of Delaware Press, 1998)
- Bowen, H. V., *Revenue and Reform: The Indian Problem in British Politics, 1757-1773* (Cambridge: Cambridge University Press, 1991)
- —, *The Business of Empire: The East India Company and Imperial Britain, 1756-1833* (Cambridge: Cambridge University Press, 2006)
- Brantlinger, Patrick, *Rule of Darkness: British Literature and Imperialism 1830-1914* (Ithaca and London: Cornell University Press, 1988)

- Brewer, John, *The Sinews of Power. War, Money and the English State, 1688-1783* (London: Unwin Hyman, 1989)
- Carnall, Geoffrey, 'Robertson and contemporary images of India', in Stewart J. Brown (ed.), *William Robertson and the Expansion of Empire* (Cambridge: Cambridge University Press, 1997), pp. 210-30
- Carnall, G. and C. Nicholson (eds.), *The Impeachment of Warren Hastings* (Edinburgh: Edinburgh University Press, 1989)
- Chaudhuri, K. N., *The English East India Company: The Study of an Early Joint-Stock Company, 1600-1640* (London: Frank Cass, 1965)
- Conant, Martha, *The Oriental Tale in England* (New York: Columbia University Press, 1908)
- Drew, John, *India and the Romantic Imagination* (Delhi: Oxford University Press, 1987)
- Dyson, K. K., *A Various Universe* (Delhi: Oxford University Press, 1978)
- Edwardes, Michael, *The Sahibs and the Lotus* (London: Constable, 1988)
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- Fludernik, Monika, 'Suttee Revisited: from the Iconography of Martyrdom to the Burkean Sublime', *New Literary History*, 30 (1999), pp. 411-37
- Harlow, Vincent T., *The Founding of the Second British Empire, 1763-1793*, 2 vols (London: Longmans, 1952-64)
- Hobson, J. A., *Imperialism: A Study* (London: James Nisbet, 1902)
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- Inden, Ronald, *Imagining India* (Oxford: Basil Blackwell, 1990)
- Kabbani, Rana, *Europe's Myths of Orient: Devise and Rule* (London: Macmillan, 1986)
- Kejariwal, O. P., *The Asiatic Society of Bengal and the Discovery of India's Past* (Delhi: Oxford University Press, 1988)
- Kelsall, Malcolm, *Byron's Politics* (Brighton: Harvester, 1988)
- Khan, Gulfishan, *Indian Muslim Perceptions of the West during the Eighteenth Century* (Oxford: Oxford University Press, 1998)
- Kopf, David, *British Orientalism and the Bengal Renaissance* (Los Angeles, CA: California University Press, 1969)
- —, *The Brahmo Samaj and the Shaping of the Modern Indian Mind* (Princeton, NJ: Princeton University Press, 1979)
- Lawson, Philip, and Jim Phillips, "'Our Execrable Banditti': Perceptions of Nabobs in Mid-Eighteenth-Century Britain", *Albion*, vol. XVI.3 (Autumn, 1984), pp. 225-41
- Leask, Nigel, *British Romantic Writers and the East: Anxieties of Empire* (Cambridge: Cambridge University Press, 1992)
- MacKenzie, John M., *Propaganda and Empire: the manipulation of British public opinion, 1880-1960* (Manchester: Manchester University Press, 1984)
- Macpherson, David, *The History of European Commerce with India* (1812)
- Maine, Sir Henry, *Ancient Law* (London: John Murray, 1861)
- —, *Village Communities* (London: John Murray, 1871)
- Majeed, Javed, *Ungoverned Imaginings: James Mill's 'History of India' and Orientalism* (Oxford: Clarendon Press, 1992)
- Marshall, P. J., *The Impeachment of Warren Hastings* (Oxford: Oxford University Press, 1965)
- —, *Problems of Empire: Britain and India 1757-1813* (London: Allen and Unwin, 1968)
- —, (ed.), *The British Discovery of Hinduism in the Eighteenth Century* (Cambridge: Cambridge University Press, 1970)
- —, *East Indian Fortunes: The British in Bengal in the Eighteenth Century* (Oxford: Oxford University Press, 1976)

- —, *Trade and Conquest: Studies on the Rise of British Dominance in India* (Aldershot: Variorum, 1993)
- —, *"A free though conquering people": eighteenth-century Britain and its Empire* (Aldershot: Ashgate, 2003)
- —, *The Making and Unmaking of Empires: Britain, India, and America c. 1750-1783* (Oxford: Oxford University Press, 2005)
- —, *Edmund Burke and the British Empire in the West Indies* (Oxford: Oxford University Press, 2019)
- Mitter, Partha, *Much Maligned Monsters: A History of European Reactions to Indian Art* (Oxford: Clarendon Press, 1977)
- Moon, Sir Penderel, *Warren Hastings and British India* (London: Hodder and Stoughton, 1947)
- —, *The British Conquest and Dominion of India* (London: Duckworth, 1989)
- Morton, Timothy, *The Poetics of Spice: Romantic Consumerism and the Exotic* (Cambridge: Cambridge University Press, 2000)
- Mukherjee, S. N., *Sir William Jones: A Study in 18th Century British Attitudes to India* (Hyderabad: Orient Longman, 1987)
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- Quint, David, *Epic and Empire: Politics and Generic Form from Virgil to Milton* (Princeton, NJ: Princeton University Press, 1993)
- Rajan, Balachandra, *Under Western Eyes: India from Milton to Macaulay* (Durham, NC, and London: Duke University Press, 1999)
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- —, *Culture and Imperialism* (London: Chatto and Windus, 1993)
- Sankar, Muthu (ed.), *Empire and Modern Political Thought* (Cambridge: Cambridge University Press, 2012)
- Schwab, Raymond, *The Oriental Renaissance: Europe's Rediscovery of India and the East, 1680-1880* (New York: Columbia University Press, 1984)
- Seal, Anil, *The Emergence of Indian Nationalism* (Cambridge: Cambridge University Press, 1971)
- Springborg, Patricia, *Western Republicanism and the Oriental Prince* (Cambridge: Cambridge University Press, 1992)
- Stokes, Eric, *The English Utilitarians and India* (New York: Oxford University Press, 1959)
- Sutherland, L. S., *The East India Company in Eighteenth-Century Politics* (Oxford: Clarendon Press, 1952)
- Teltscher, Kate, *India Inscribed: European and British Writing on India 1600-1800* (Delhi: Oxford University Press, 1995)
- Thornton, A. P., *The Imperial Idea and Its Enemies* (London: Macmillan, 1959)
- Tomlinson, B. R., *The Political Economy of the Raj, 1914-1947: The Economics of Domination in India* (London: Macmillan, 1979)
- Travers, Robert, *Ideology and Empire in Eighteenth-Century India* (Cambridge: Cambridge University Press, 2007)
- Viswanathan, Gauri, *Masks of Conquest: Literary Study and British Rule in India* (London: Faber and Faber, 1990)
- Whelan, Frederick, *Edmund Burke and India: Political Morality and Empire* (Pittsburgh, PA: University of Pittsburgh Press, 1996)
- Willson, A. Leslie, *A Mythical Image: The Ideal of India in German Romanticism* (Durham, NC: Duke, 1964)
- Wilson, Kathleen, *The Sense of the People. Politics, Culture and Imperialism in England, 1715-85* (Cambridge: Cambridge University Press, 1995)
- Young, Robert, *White Mythologies: Writing History and the West* (London: Routledge, 1990)



## Historical Self-consciousness and the Experience of Historical Change, 1700-1830

Course Convenor: Professor Nicholas Halmi ([nicholas.halmi@ell.ox.ac.uk](mailto:nicholas.halmi@ell.ox.ac.uk))

The critic James Chandler has described the Romantic period in Britain as ‘the age of the spirit of the age’: a time characterised by its preoccupation with defining itself precisely as a distinct age. To the extent that this is true, it reflects an historical self-consciousness that manifested itself already in the later eighteenth century, when ‘historicism’—understood broadly as the view that human culture is the product of historically specific conditions and events, and that historical time proceeds linearly rather than cyclically—took hold in historical thought, when new models of secular historiography were developed, when the modern disciplines of artistic and literary history began, and when fears and predictions of epochal transformation seemed to be realised in the French Revolution. Ranging from the 1760s to 1831, this course will examine British writers’ sense of the age they inhabited and its place in larger historical processes, e.g. as an age of radical change, along with their attendant anxieties about those processes and their assessment of the role of literature in contemporary society. The primary texts will include historical writing, literary criticism, poetry, and a novel.

### Week 1: Literary history

- Edward Gibbon, from *Essay on the Study of Literature* (1764)
- Thomas Warton, *History of English Poetry* (1774–81), vol. 1, sect. 18, and vol. 2, sect. 22
- Clara Reeve, from *The Progress of Romance* (1785)

### Week 2: Revolution I

- Edmund Burke, *Reflections on the Revolution in France* (1790)
- Mary Wollstonecraft, *A Vindication of the Rights of Men* (1790)
- Helen Maria Williams, from *Letters written in France* (1790 ff.)

### Week 3: Historical Acceleration

- William Playfair, from *The Commercial and Political Atlas* (1801)
- William Wordsworth, ‘Michael’ (1800)
- Walter Scott, *Waverley* (1814)

### Week 4: Historical Decline

- Thomas Lyttelton, ‘The State of England in the Year 2199’ (posth. pub. 1780)
- Anna Letitia Barbauld, *Eighteen Hundred and Eleven* (1812)

### Week 5: Revolution II

- Wordsworth, *The Prelude* (1805), books 6, 9, and 10
- Percy Bysshe Shelley, ‘England in 1819’ (written 1819)
- \_\_\_\_\_, *A Philosophical View of Reform* (written 1819–20)

### Week 6: Spirit of the Age

- William Hazlitt, from *The Spirit of the Age* (1825)
- Thomas Carlyle, ‘Signs of the Times’ (1829)
- John Stuart Mill, ‘The Spirit of the Age’ and ‘The Age of Transition’ (1831)

**Selected Secondary Literature**

- S. Bann, *The Clothing of Clio: A Study of the Representation of History in Nineteenth-century Britain and France* (1982)
- \_\_\_\_\_, *Romanticism and the Rise of History* (1995)
- F. Beiser, 'Historicization and Historicism: Some Nineteenth-Century Perspectives' in M. Baumstark and R. Forkel (eds.), *Historisierung: Begriff—Geschichte— Praxis* (2016)
- J. Chandler, *England in 1819* (1998)
- \_\_\_\_\_, 'History' in I. McCalman (ed.), *An Oxford Companion to the Romantic Age* (1999)
- E. J. Clery, *Eighteen Hundred and Eleven: Poetry, Protest and Economic Crisis* (2017)
- D. Duff, N. Halmi, F. Stafford, M. Procházka, and L. Folliot, 'Romanticism and Periodisation' in S. Laniel-Musitelli and C. Sabiron (eds.), *Romanticism and Time* (2021)
- P. Fritzsche, *Stranded in the Present: Modern Time and the Melancholy of History* (2004)
- N. Halmi, 'Romanticism, the Temporalization of History, and the Historicization of Form', *MLQ*, 74 (2013)
- \_\_\_\_\_, 'European Romanticism: Ambivalent Responses to the Sense of a New Epoch', in W. Breckman and P. Gordon (eds.), *The Cambridge History of Modern European Thought*, vol. 1 (2019)
- F. Hartog, *Regimes of Historicity* (Eng. trans. 2015);
- R. Koselleck, *Futures Past: On the Semantics of Historical Time* (Eng. trans. 1985)
- \_\_\_\_\_, *The Practice of Conceptual History* (Eng. trans. 2002)
- M. Oergel, *Zeitgeist—How Ideas Travel: Politics, Culture, and the Public in an Age of Revolution* (2019)
- J. Sachs, *The Poetics of Decline in British Romanticism* (2018)
- Schnapp, *The Discovery of the Past* (Eng. trans. 1996)
- D. Simpson, *Wordsworth's Historical Imagination* (1987)
- Siskin, *The Historicity of Romantic Discourse* (1988)
- R. Wellek, *The Rise of Literary History* (1949)

## British Literature and Slavery: 1711-1833

Course Convenor: Dr Ruth Scobie ([ruth.scobie@ell.ox.ac.uk](mailto:ruth.scobie@ell.ox.ac.uk))

The transatlantic slave trade was not simply a distant metaphor or a guilty shadow on British literature in the eighteenth and early nineteenth century; it was central to its constitution. In this period's representations, celebrations, concealments and denunciations of slavery, we can trace the emergence of intersecting concepts of race, gender, rights, and power which have powerful legacies today. This C-course provides an overview of British literature (broadly defined) on or closely related to slavery, including, but not limited to, debates over abolition and amelioration. Students will encounter a wide range of genres and forms, including Georgic and lyric poetry, political polemic and parliamentary speeches, slave narratives, and novels.

The course begins by considering various reworkings of the story of 'Inkle and Yarico' as an example of the wider shift in depictions of slavery and race in eighteenth-century Britain. It goes on to consider the issues at stake in the poetic representation and self-representation of African enslaved people, before turning to the prose life writing of three Black formerly enslaved writers: Ottobah Cugoana, Olaudah Equiano, and Mary Prince. The experiences and voices of these authors provides crucial context for an introduction to the British abolition debates and the literature which responded to them through the languages of Enlightenment reason, sensibility, the Gothic, satire and romance. In the last seminar, students will reflect on the modern stakes of this history, using a contemporary creative or theoretical text as a critical lens on their eighteenth- or nineteenth-century reading.

Students should aim where possible to read all the primary texts before the beginning of the course, keeping in mind that weeks 3 and 5 in particular include multiple substantial works which may be difficult to read from scratch when there are other deadlines and demands to keep up with. Students should also be aware that reading for the course will cover sensitive and potentially distressing themes, including racist language and ideas.

### Week 1: Representations

- Richard Steele, 'Inkle and Yarico' (*Spectator* 11, 1711); George Colman the Younger, *Inkle and Yarico; An Opera in Three Acts* (1787); images from the online exhibition 'Slavery and Portraiture in Eighteenth-Century Atlantic Britain' (Yale Center for British Art): [interactive.britishart.yale.edu/slavery-and-portraiture/timeline](https://interactive.britishart.yale.edu/slavery-and-portraiture/timeline)
- Other primary texts you might choose to read before the first seminar (depending on your interests)
- Thomas Krise (ed.), *Caribbeana: An Anthology of English Literature of the West Indies, 1657-1777* (University of Chicago Press, 2009) [especially useful if you're interested in writing on the first half of the eighteenth century].
- Richard Cumberland, *The West Indian* (1771) [stage comedy set in England].
- Ignatius Sancho, *Letters of the Late Ignatius Sancho, an African* (1782) [posthumously published collection of letters by the formerly enslaved Sancho, on many different subjects including the slave trade].
- Edward Rushton, *West-Indian Eclogues* (1787); Hannah More, *Slavery: A Poem* (1788); Anna Laetitia Barbauld, 'Epistle to William Wilberforce, Esq. on the Rejection of the Bill for Abolishing the Slave Trade' (1791) [British abolitionist poetry].
- William Beckford, *A Descriptive Account of the Island of Jamaica* (1790) [anti-abolition account].
- John Gabriel Stedman, *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam* (1796) [a graphic account of slavery and violence, illustrated by William Blake].
- John Thelwall, *The Daughter of Adoption: A Tale of Modern Times* (1801) [picaresque jacobin novel partly set in the Haitian Revolution].
- Marcus Rainsford, *Historical Account of the Black Empire of Hayti* (1805) [history of the Haitian Revolution by a white British soldier].

- Leonora Sansay, *Secret History, or, The Horrors of St Domingo* (1808) [epistolary novel by a white American author, set at the end of the Haitian Revolution].
- Cynric R. Williams, *Hamel, the Obeah Man* (1827) [Gothic novel set in Jamaica].
- Matthew Gregory Lewis, *Journal of a West India Proprietor: Kept During a Residence in Jamaica* (1834) [non-fiction account by the Gothic writer and enslaver].

## Week 2: Transatlantic voices

- James Grainger, *The Sugar Cane* (1764); Phillis Wheatley Peters, *Poems on Various Subjects, Religious and Moral* (1773).

### Suggested secondary reading

- Nicole Aljoe, Brychan Carey and Thomas Krise (eds.), *Literary Histories of the Early Anglophone Caribbean: Islands in the Stream* (Palgrave Macmillan, 2018)
- G.J. Barker-Benfield, *Phillis Wheatley Chooses Freedom: History, Poetry, and the Ideals of the American Revolution* (New York University Press, 2018)
- Cristobal Silva, 'Georgic Fantasies: James Grainger and the Poetry of Colonial Dislocation', in *ELH* 83, no. 1 (2016): 127-156.
- Lena Hill, *Visualizing Blackness and the Creation of the African American Literary Tradition* (Cambridge University Press, 2014)
- John Shields and Eric Lamore (eds.), *New Essays on Phillis Wheatley* (University of Tennessee Press, 2011).
- John Gilmore, *The Poetics of Empire: A Study of James Grainger's The Sugar-Cane* (Athlone Press, 2000) [this includes the whole poem, and is probably the best edition to read the primary text].

## Week 3: Autobiography

- Ukawsaw Gronniosaw, *A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw, an African Prince* (1772); Olaudah Equiano, *The Interesting Narrative of Olaudah Equiano* (1789); Mary Prince, *The History of Mary Prince, a West Indian Slave* (1831).

### Suggested secondary reading

- Kerry Sinanan, 'The "Slave" as Cultural Artifact: The Case of Mary Prince' in *Studies in Eighteenth-Century Culture* 49 (2020).
- Nicole Aljoe, *Creole Testimonies: Slave Narratives from the British West Indies, 1709-1838* (Palgrave Macmillan, 2012).
- Helen Thomas, *Romanticism and Slave Narratives: Transatlantic Testimonies* (Cambridge University Press, 2000).
- Audrey Fisch (ed.), *The Cambridge Companion to the African American Slave Narrative* (Cambridge University Press, 2007).

## Week 4: Abolition debates

Ottobah Cugoano, *Thoughts and Sentiments on the Evil of Slavery* (1787); *Debates in the House of Commons Relative to the Abolition of the Slave Trade, Wednesday 13th May 1789* (1789). Students should also browse Marcus Wood (ed.), *The Poetry of Slavery: An Anglo-American Anthology 1764-1865* (Oxford University Press, 2003) and select one poem to research in more depth and present in class.

**Suggested secondary reading**

- Christopher Leslie Brown, *Moral Capital: Foundations of British Abolitionism* (University of North Carolina Press, 2006)
- Brycchan Carey, *British Abolitionism and the Rhetoric of Sensibility: Writing, Sentiment, and Slavery, 1760-1807* (Palgrave Macmillan, 2005)

**Week 5: Fictionalisations**

- William Earle, *Obi, or the History of Three-Fingered Jack* (1800); Anonymous, *The Woman of Colour* (1808).

**Suggested secondary reading**

- Enit Karafili Steiner, 'Lessons of Skin: Cosmopolitan Solidarity in *The Woman of Colour*' in *Women's Writing* 27, no. 1 (2020).
- Kelly Wisecup and Toni Wall Jaudon (eds), 'Obeah: knowledge, power, and writing in the early Atlantic World.' Special issue of *Atlantic Studies* 12, no. 2 (2015).
- Elizabeth Maddock Dixon, 'Reassembling the Novel: Kinlessness and the Novel of the Haitian Revolution' in *Novel* 47, no. 1 (2014).
- Frances R. Botkin, 'Revising the Colonial Caribbean: "Three-Fingered Jack" and the Jamaican Pantomime' in *Callaloo* 35, no. 2 (2012).
- Sara Salih, *Representing Mixed Race in Jamaica and England from the Abolition Era to the Present* (Routledge, 2010).

**Week 5: Commemorations and protests**

Choose one text or artwork from the following list or make your own suggestion of a twenty-first-century creative/ theoretical response to the history of the transatlantic slave trade: Kara Walker, *Fons Americanus* (2019); Patience Agbabi, 'The Doll's House' (2014); M. NourbeSe Philip, *Zong!* (2008); Saidiya Hartman, 'Venus in Two Acts' (2008); Honorée Fanonne Jeffers, *The Age of Phillis* (2020).

**Suggested preliminary secondary reading**

- Olivette Otele, *African Europeans: An Untold History* (Hurst, 2020)
- Sarah Thomas, *Witnessing Slavery: Art and Travel in the Age of Abolition* (Yale University Press, 2019)
- Christina Sharpe, *In The Wake: On Blackness and Being* (Duke University Press, 2016).
- Ramesh Mallipeddi, *Spectacular Suffering: Witnessing Slavery in the Eighteenth-Century British Atlantic* (University of Virginia Press, 2016)
- Marlene Daut, *Tropics of Haiti: Race and the Literary History of the Haitian Revolution in the Atlantic World, 1789-1865* (Liverpool University Press, 2015)
- Lisa Lowe, *The Intimacies of Four Continents* (Duke University Press, 2015)
- Elizabeth Bohls, *Slavery and the Politics of Place: Representing the Colonial Caribbean, 1770-1833* (Cambridge University Press, 2014)
- Elizabeth A. Bohls, *Romantic Literature and Postcolonial Studies* (Edinburgh University Press, 2013).
- Simon Gikandi, *Slavery and the Culture of Taste* (Princeton: Princeton University Press, 2011)
- Suvir Kaul, *Eighteenth-Century British Literature and Postcolonial Studies* (Edinburgh University Press, 2009)
- George Boulikos, *The Grateful Slave: The Emergence of Race in Eighteenth-Century British and American Culture* (Cambridge University Press, 2008)
- Saidiya Hartman, *Lose Your Mother: A Journey Along the Atlantic Slave Route* (Farrar, Straus and Giroux, 2006)

- David Brion Davis, *Inhuman Bondage: The Rise and Fall of Slavery in the New World* (Oxford University Press, 2006)
- Marcus Wood, *Slavery, Empathy and Pornography* (Oxford University Press, 2002)
- Roxann Wheeler, *The Complexion of Race: Categories of Difference in Eighteenth-Century British Culture* (University of Pennsylvania Press, 2000).
- Gretchen Gerzina, *Black England: Life Before Emancipation* (John Murray, 1995)
- Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Harvard University Press, 1993)
- Kamau Brathwaite, 'Creative literature of the British West Indies during the period of slavery' and 'History of the voice' in *Roots* (University of Michigan Press, 1993).

## The Philosophical Poem

**Course Convenor: Dr Timothy Michael** ([timothy.michael@ell.ox.ac.uk](mailto:timothy.michael@ell.ox.ac.uk))

This seminar will take it as a given that verse is not the ideal vehicle for the exposition of systematic philosophy. It will also take it as a given that our understanding of certain kinds of poems is enriched by a knowledge of the intellectual background to which they respond and, in rare cases, alter. We shall focus on three poets; Pope, Wordsworth, and Tennyson and on three of the most ambitious philosophical poems in the language: *An Essay on Man* (1733-34), the 1805 *Prelude*, and *In Memoriam* (1850).

The aim of the seminar will be to move beyond critical platitudes about these poems' relationship to the broader history of ideas: in Pope's case, that he simply gave old ideas elegant new expression; in Wordsworth's case, that he articulated a revolutionary philosophy about the union of man and nature and about the powers of the creative imagination; in Tennyson's case, that scientific developments occasioned a new kind of metaphysics. We will focus, rather, on specific points of philosophical contact and influence as realized in the poems themselves, tracing their origins in primary works of philosophy.

Students will be expected to find out and read a substantial amount of philosophy, criticism (contemporary, classic, and current), and biography according to their own interests and enthusiasms in order to gain a fuller understanding of the relationship of these poems to their social and intellectual contexts.

### Vacation Reading and Editions

Students are strongly encouraged to get as much of the primary reading done over the vacation as possible (i.e., *An Essay on Man*, the 1805 *Prelude*, and *In Memoriam*). Ideally, you will have read the primary works over the vacation so that you can spend the term itself pursuing philosophical and critical sources. The following editions are recommended, as they contain extensive annotation which will point you in useful directions during the term:

- Pope, *An Essay on Man*, ed. Tom Jones (Princeton, 2016)
- Wordsworth, William. *The Prelude: 1799, 1805, 1850*, ed. Abrams, Gill, and Wordsworth (Norton, 1979)
- Tennyson, Alfred. *Tennyson: A Selected Edition*, ed. Ricks (Routledge, 2006) OR *In Memoriam*, ed. Erik Gray (Norton, 2003)

### General Criticism and Biography

This is not an exhaustive list of relevant criticism, but should be enough to get you started. Feel free to make a start on the asterisked items over the vacation.

- \*Abrams, M.H. *Natural Supernaturalism* (1971)
- Barnard, John (ed.). *Pope: The Critical Heritage* (1973)
- Dixon, P. (ed.). *Writers and their Background: Alexander Pope* (1972)
- Erskine-Hill, Howard. *The Social Milieu of Alexander Pope* (1985)
- Engell, James. *The Creative Imagination* (1981)
- Gill, Stephen. *William Wordsworth: A Life* (1989)
- \*Gilmore, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890* (1994)
- Lockridge, Laurence. *The Ethics of Romanticism* (1989)
- Mack, Maynard. *Alexander Pope: A Life* (1985)
- Martin, Robert. *Tennyson* (1980)
- Perry, Seamus. *Tennyson* (2004)
- Ricks, Christopher. *Tennyson* (1989)
- Russell, Bertrand. *The History of Western Philosophy* (1945)

- Stewart, Jon. *The Unity of Form and Content in Philosophical Writing: The Perils of Conformity* (2013)
- \*Willey, Basil. *The Eighteenth-Century Background* (1940)
  - \*---. *The Seventeenth-Century Background* (1934)
  - \*---. *More Nineteenth Century Studies* (1956)

## Course Schedule

### Week 1: Pope: An Essay on Man I

#### Primary:

Epistles I and II (1733)

#### Secondary:

- Damrosch, Leopold. *The Imaginative World of Alexander Pope* (1987)
- Goldgar, Bertrand. 'Pope's Theory of the Passions: The Background of Epistle II of the Essay on Man', *Philological Quarterly* 41:4 (1962): 730-43
- Hammond, B.S. *Pope and Bolingbroke* (1984)
- Leranbaum, Miriam. *Alexander Pope's 'Opus Magnum' 1729-1744* (1977)
- Lovejoy, A.O. *The Great Chain of Being* (1933)
- McColley, Grant. 'Locke's Essay Concerning Human Understanding as a Partial Source of Pope's Essay on Man', *The Open Court* 46 (1932): 581-84
- Nuttall, A.D. *Pope's 'Essay on Man'* (1984)
- White, Douglas. *Pope and the Context of Controversy: The Manipulation of Ideas in 'An Essay on Man'* (1970)

### Week 2: Pope: An Essay on Man II

#### Primary:

Epistles III and IV (1733 and 1734)

#### Secondary:

- McLaverty, James. *Pope, Print, and Meaning* (2001)
  - ---. 'Warburton's False Comma: Reason and Virtue in Pope's Essay on Man', *Modern Philology* 99:3 (February 2002): 379-92
- Noggle, James. *The Skeptical Sublime: Aesthetic Ideology in Pope and the Tory Satirists* (2001)
- Parker, Fred. *Scepticism and Literature: An Essay on Pope, Hume, Sterne, and Johnson* (2003)
- Solomon, Harry. *The Rape of the Text: Reading and Misreading Pope's 'Essay on Man'* (1993)
  - ---. 'Reading Philosophical Poetry: A Hermeneutics of Metaphor for Pope's Essay on Man', in *The Philosopher as Writer*, ed. Ginsberg, pp. 122-39 (1987)
- Warburton, William. *A Critical and Philosophical Commentary on Mr. Pope's Essay on Man* (1742)

### Week 3: Wordsworth: The Prelude I

#### Primary:

The 1805 Prelude, Books 1-7

#### Secondary:

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1958)
  - --- *Natural Supernaturalism* (1971)



- Bruhn, Mark. 'The Prelude as a Philosophical Poem' in *The Oxford Handbook of William Wordsworth* (2015)
- Gallie, W.B. 'Is The Prelude a Philosophical Poem?', *Philosophy*, XXII (1947), 124-38 (also contained in the Norton critical edition)
- Gill, Stephen. 'The Philosophic Poet' in Stephen Gill (ed.), *The Cambridge Companion to Wordsworth* (2003), 142–59.
- Rader, Melvin. *Wordsworth: A Philosophical Approach* (1967)

## Week 4: Wordsworth: The Prelude II

### Primary:

The 1805 Prelude, Books 8-13

### Secondary:

- Engell, James. *The Creative Imagination* (1981), pp. 265-76
- Jarvis, Simon. *Wordsworth's Philosophic Song* (2006)
- Michael, Timothy. *British Romanticism and the Critique of Political Reason* (2016), pp.1-60
- Potkay, Adam. *Wordsworth's Ethics* (2012)

## Week 5: Tennyson: In Memoriam I

### Primary:

In Memoriam (1850): 1-67

### Secondary:

- Bradley, A.C. *A Commentary on Tennyson's In Memoriam* (1901)
- Culler, Dwight. *The Poetry of Tennyson* (1977)
- Ricks, Christopher. *Tennyson* (1989)
- Perry, Seamus. *Tennyson* (2004)

## Week 6: Tennyson: In Memoriam II

### Primary:

In Memoriam (1850): 68-133

### Secondary:

- Armstrong, Isobel. 'The Collapse of Object and Subject: In Memoriam'. *Language as Living Form in Nineteenth-Century Poetry* (1982)
  - ---. *Victorian Poetry: Poetry, Poetics, and Politics* (1993)
- Dean, D.R., *Tennyson and Geology* (1985)
- Himmelfarb, Gertrude. *Darwin and the Darwinian Revolution* (1959)
- Stevenson, Lionel. *Darwin Among the Poets* (1932)

## Victorian & Edwardian Drama, 1850-1914

Course Convenor: Dr Sos Eltis ([sos.eltis@ell.ox.ac.uk](mailto:sos.eltis@ell.ox.ac.uk))

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

This course will look at the development of the theatre from mid-nineteenth century 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* (1897)

#### 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 19<sup>th</sup>-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);

### Possible further critical reading:

- 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*

## Victorian Futures

Course Convenor: Professor Helen Small ([helen.small@ell.ox.ac.uk](mailto:helen.small@ell.ox.ac.uk))

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 19<sup>th</sup>-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](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)

## Contemporary poetry by the book

Course Convenor: Dr Erica McAlpine ([erica.mcalpine@ell.ox.ac.uk](mailto:erica.mcalpine@ell.ox.ac.uk))

Students often read poetry in period anthologies—*The Norton Anthology of Modern and Contemporary Poetry*, say, or *The Penguin Book of Victorian Verse*—or in large edited volumes titled something along the lines of *William Wordsworth: The Major Works*. But readers of contemporary poetry necessarily encounter poems as they appear in individual “collections”—slim volumes that usually work toward some particular mood, argument, or feeling. Reading poetry by the book instead of in an edited volume means paying attention not only to the poem at hand but also to what occurs around it: the poems printed just before and after it, its possible role (or roles) within the collection, and the immediate literary, cultural, and political contexts surrounding its publication. How does one poem connect to or shed light on the poems that precede or follow it in a volume? Are certain kinds of poems better for beginning or ending a book? What might we say about a collection as a whole that is distinct from what we might say about the individual poems within it? In what way might a collection of poems act as a response to another collection of poems published by the same, or a different, author? How does our current literary and political climate shape the kinds of books being published today? Can contemporary poetry exist outside of, or beyond, the book?

Throughout this course, you will read 12 books of poems published by living writers. Each week you should pay close attention to how the assigned collections work as a whole as well as to how they have been received by reviewers, other contemporary poets, and their various reading publics. How does Ilya Kaminsky’s *Deaf Republic* speak to our current political moment and/or to its poet’s life? Is Alice Oswald’s *Memorial* a translation, an “excavation,” or something altogether original? In what ways do Louise Glück’s mythological poems also refer to the personal life behind them? You will be asked to determine what makes a collection of poems a book, rather than a set of discrete poems, and you should try to relate the collections you read to other books of poetry being published today. In each seminar, we will explore two volumes in relation to one another, fostering this comparative approach.

### Texts and Other Details

Please get your hands on the following required texts *in advance* and read thoroughly (take notes and think about each of the questions in the above paragraphs in relation to it) before each class. You may also like to choose a representative poem or section from each volume and prepare a close reading of it to bring up in discussion. In weeks 2-6, each student will have an opportunity to open discussion by offering a short (5-min *max*) presentation on one of the collections. These presentations should offer some context for the collection (ie where does it fall in poet’s career, how is it different from, or like, their other work), alert us to key themes and poems within it, and offer detailed discussion questions for us to pursue during the class. Specific collections for presentations will be allocated in week one.

- Frank Bidart: *Desire* (1997)
- Kay Ryan: *Say Uncle* (2000)
- Anne Carson: *If Not, Winter* (2002)
- Don Paterson: *Landing Light* (2003)
- Paul Muldoon: *Horse Latitudes* (2006)
- Louise Glück: *Averno* (2006)
- Alice Oswald: *Memorial* (2011)
- Alicia Stallings: *Olives* (2012)
- Claudia Rankine: *Citizen: An American Lyric* (2014)
- Maureen McLane: *Mz N: the Serial* (2016)
- Terrance Hayes: *American Sonnets for My Past and Future Assassin* (2018)
- Ilya Kaminsky: *Deaf Republic* (2019)

## Weekly schedule

**Week 1:** Paul Muldoon's *Horse Latitudes* (2006) & Kay Ryan's *Say Uncle* (2000).

*Possible topics for discussion:* the personal vs. the political; transnational/cosmopolitan poetics; "stunt writing"; rhyme; cliché; didacticism; meaning and form; humour.

### Suggested further reading:

#### On Muldoon:

- Charles McGrath, "Word Freak," *New York Times Magazine* (November 19, 2006): 60.
- Helen Vendler, "Anglo-Celtic Attitudes," *New York Review of Books* 44, no. 17 (November 6, 1997): 58.
- Helen Vendler, "Fanciness and Fatality," *The New Republic* 235 (2006): 26-33.
- James Fenton, "A poke in the eye with a poem," *The Guardian*, October 21, 2006.
- Paul Muldoon, *The End of the Poem* (New York: Farrar, Straus and Giroux, 2006).

#### On Ryan:

- Kay Ryan, "Notes on the Danger of Notebooks," *Parnassus* 23 (1998).
- Interview with Kay Ryan (by Sarah Fey), *The Art of Poetry* No. 94., *The Paris Review*.
- Adam Kirsch, "Think Small: America's Quiet Poet Laureate," *The New Yorker*, April 12, 2010.
- Frances Leviston, "Odd Blocks," *The Guardian*, October 21, 2011.
- Kay Ryan, *Synthesizing Gravity* (a collection of her prose).

**Week 2:** Don Paterson's *Landing Light* (2003) & Alicia Stallings's *Olives* (2012).

*Possible topics for discussion:* New formalism; classical reception; gender; motherhood/fatherhood; contemporary sonnets; poet as technician.

### Suggested further reading:

#### On Paterson:

- Matthew Reynolds, "So Much More Handsome," *London Review of Books* 26:5 (March 4, 2004): 25-27.
- Adam Newey, "Flints and Sparks," *The Guardian*, November 15, 2003.
- William Logan, "Victoria's Secret," *The New Criterion*, June 2006.

#### On Stallings:

- Abigail Deutsch, "In the Penile Colony," *Poetry Magazine*, October 1, 2012.
- Evan Jones, "A Then and a Now" *PN Review* 210, 39:4 (March-April 2013).
- A. E. Stallings, "Presto Manifesto!" *Poetry Magazine*, January 30, 2009.
- Erica McAlpine, "To Catch the Last Applause," *Parnassus: Poetry in Review* 33:1-2 (2013).

**Week 3:** Anne Carson's *If Not, Winter* (2002) & Alice Oswald's *Memorial* (2011)

*Possible topics for discussion:* Translation, excavation; fragments; contemporary poetry and war; simile; lacunae.

### Suggested further reading:

#### On Carson:

- Emily Wilson, "Tongue Breaks," *London Review of Books* 26:1 (January 8, 2004).
- Daniel Mendelsohn, "In Search of Sappho," *The New York Review of Books*, August 14, 2003.
- John D'Agata, "Stripped-Down Sappho," *The Boston Review*, October 1, 2002
- Anne Carson, "Variations on the Right to Remain Silent" (pdf provided)
- Octavio Paz, "Translation: Literature and Letters" (pdf provided)

#### On Oswald:

- Sarah Crown, "Alice Oswald: Haunted by Homer" *The Guardian*, October 9, 2011.

- Eavan Boland, "Afterward to Alice Oswald's Memorial." [http://poems.com/special\\_features/prose/essay\\_boland\\_memorial.php](http://poems.com/special_features/prose/essay_boland_memorial.php)
- Jason Guriel, Rosy-Fingered Yawn," *PN Review* 207, 39:1 (September - October 2012).
- Phillip Womack, "Memorial by Alice Oswald," *The Telegraph*, October 28, 2011.
- William Logan, "Plains of Blood: 'Memorial,' Alice Oswald's Version of the 'Iliad,'" *New York Times Book Review*, December 21, 2012.

**Week 4:** Frank Bidart's *Desire* (1997) & Louise Gluck's *Averno* (2006)

*Possible topics for discussion:* Translation and imitation; the contemporary dramatic monologue; the use of myth; death, elegy.

**Suggested further reading:**

**On Bidart:**

- Dan Chiasson, "Presence: Frank Bidart," *Raritan* 20:4.
- David Gewanter, "Desire" (Review) *Boston Review*, April/May 1998.
- Langdon Hammer, "Frank Bidart and the Tone of Contemporary Poetry," *Southwest Review* 87:1 (2002): 75-89.
- *On Frank Bidart: Fastening the Voice to the Page*, eds. Liam Rector and Tree Swenson (Ann Arbor: The University of Michigan Press, 2007).

**On Gluck:**

- Nicholas Christopher, *Art of Darkness*, New York Times, March 12 2006.
- Adam Plunkett, "The Knife—the Sharp Poetry of Louise Gluck," *The New Republic*, Jan 8 2013.
- Gillian White, "Stand-up Vampire," *LRB*, Vol 35, No. 18, 26 Sept. 2013.
- Louise Gluck, *Proofs and Theories* (her prose)

**Week 5:** Claudia Rankine's *Citizen: An American Lyric* (2014) & Terrance Hayes's *American Sonnets for My Past and Future Assassin* (2018)

*Possible topics for discussion:* Poetry and identity; ways of writing about race/ethnicity; prose and/or hybrid-genre poetry; language and image; "lyric"; the idea of "America"

**Suggested further reading:**

**On Rankine:**

- Nick Laird, "A New Way of Writing About Race," *The New York Review of Books*, April 23, 2015.
- Holly Bass, "Claudia Rankine's *Citizen*," *The New York Times Book Review*, December 24, 2014.
- Dan Chiasson, "Color Codes," *The New Yorker*, October 27, 2014.
- "Reconsidering Claudia Rankine's *Citizen: An American Lyric*." A Symposium. Part I by Roderick A. Ferguson, Evie Shockley, Maria A. Windell & Daniel Worden, *Los Angeles Review of Books*, January 6, 2016.

**On Hayes:**

- Dan Chiasson, "The Politics and Play of Terrance Hayes," *The New Yorker*, June 25, 2018.

**Week 6:** Ilya Kaminsky's *Deaf Republic* (2019) & Maureen McLane's *Mz N: the Serial* (2016).

*Possible topics for discussion:* Balancing the personal and the political; the contemporary dramatic monologue; "character" vs "lyric persona" vs "I"; episodic poetry.

**Suggested further reading:**

**On Kaminsky:**

- Colin Burrow, "On Ilya Kaminsky," *LRB*, Vol 41, No 20, October 24, 2019.

**On Maureen McLane:**

- Kathryn Maris, “Those Little Crushes,” TLS, September 27, 2019.
- <https://granta.com/maureen-n-mclane-conversation/>
- Maureen McLane, *My Poets (FSG)* (a hybrid memoir/critical book)

**\*\* Please Note:** Students will turn in a draft section of their final essay for comments no later than Wednesday of Week 5. We will have meetings to discuss that material at the end of week five and the beginning of week six.

## Some Versions of Modernism

Course Convenor: Dr Adam Guy ([adam.guy@ell.ox.ac.uk](mailto:adam.guy@ell.ox.ac.uk))

“Multiple modernisms require respatializing and thus reperiodizing modernism”, Susan Stanford Friedman has said. And so, one concrete impact of the so-called “New Modernist Studies” has been an increased focus in literary scholarship on recovering modernisms of the second half of the twentieth-century, and even beyond.

This course considers a range of accounts of modernism as a phenomenon of the 1960s onwards. Each week we will read a particular critical ‘version’ of modernism alongside indicative literary texts. Working through modernisms that are transnational, late, peripheral, planetary, and meta-, we will take in literary works by Kamau Brathwaite, Theresa Hak Kyung Cha, Elaine Feinstein, Christopher Okigbo, Charles Olson, J. H. Prynne, Ann Quin, Cynthia Ozick, and Tayeb Salih. Particular focus will be given to understanding the theoretical grounds on which different critical accounts of modernism are established, and the extent to which those grounds hold when brought into contact with literary exempla. This approach is geared towards enabling students to think critically about articulations of modernism beyond its traditional periodization, while affording the opportunity to write different kinds of extended essays on modernism, whether literary-critical, book-historical, theoretical, and so on.

### Week 1: Transnational

- Jahan Ramazani, *A Transnational Poetics* (Chicago and London: University of Chicago Press, 2009), chs 1, 4, 5.
- Kamau Brathwaite, *Rights of Passage* (1967).
- Christopher Okigbo, ‘Lament of the Masks’ (1965).

### Week 2: Late (I)

- Julia Jordan, *Late Modernism and the Avant-Garde British Novel* (Oxford: Oxford University Press, 2020), Introduction and ch. 5
- Ann Quin, *Three* (1966).

### Week 3: Late (II)

- Alex Latter, *Late Modernism and the English Intelligencer: On the Poetics of Community* (London: Bloomsbury, 2015), Introduction and chs 1, 3
- A selection of poetry by Elaine Feinstein, Charles Olson, and J. H. Prynne.

### Week 4: Peripheral

- WReC (Warwick Research Collective), *Combined and Uneven Development: Towards a New Theory of World-Literature* (Liverpool: Liverpool University Press, 2015), chs 1–3.
- Tayeb Salih, *Season of Migration to the North*, trans. Denys Johnson-Davies (1967/9).

### Week 5: Planetary

- Susan Stanford Friedman, *Planetary Modernisms: Provocations on Modernity Across Time* (New York: Columbia University Press, 2015), Introduction and chs 1, 2, 4, 7.
- Theresa Hak Kyung Cha, *Dictée* (1982).

**Week 6: Meta-**

- David James and Urmila Seshagiri, 'Metamodernism: Narratives of Continuity and Revolution', *PMLA*, 129 (2014): 87–100.
- Cynthia Ozick, 'Dictation' (2008).

**Background reading:**

- Jessica Berman, *Modernist Commitments: Ethics, Politics, and Transnational Modernism* (New York: Columbia University Press, 2011).
- Elleke Boehmer, 'How to Feel Global: The Modern, the Global, and the World', *Literature Compass*, 9 (2012): 599–606.
- Marc Caplan, *How Strange the Change: Language, Temporality, and Narrative Form in Peripheral Modernisms* (Stanford: Stanford University Press, 2011).
- Thomas S. Davis, *The Extinct Scene: Late Modernism and Everyday Life* (New York: Columbia University Press, 2016).
- Simon Gikandi, 'Preface: Modernism in the World', *Modernism/modernity* 13 (2006): 419–24.
- Eric Hayot and Rebecca L. Walkowitz (eds), *A New Vocabulary for Global Modernism* (New York: Columbia University Press, 2016).
- David James, *Modernist Futures: Innovation and Inheritance in the Contemporary Novel* (Cambridge: Cambridge University Press, 2012).
- Peter Kalliney, *Modernism in a Global Context* (London: Bloomsbury, 2016).
- Douglas Mao (ed.), *The New Modernist Studies* (Cambridge: Cambridge University Press, 2021).
- Douglas Mao and Rebecca L. Walkowitz (eds), *Bad Modernisms* (Durham, NC: Duke University Press).
- — 'The New Modernist Studies', *PMLA* 123 (2008): 737–48.
- Paul Saint-Amour, 'Weak Theory, Weak Modernism', *Modernism/modernity Print Plus*, <https://modernismmodernity.org/articles/weak-theory-weak-modernism>.
- Rebecca L. Walkowitz, *Cosmopolitan Style: Modernism Beyond the Nation* (New York: Columbia University Press, 2006).
- Mark A. Wollaeger and Matt Eatough (eds), *The Oxford Handbook of Global Modernisms* (Oxford: Oxford University Press, 2012).

## 20<sup>th</sup> and 21<sup>st</sup> Century Theatre

Course Convenor: Professor Kirsten Shepherd-Barr ([kirsten.shepherd-barr@ell.ox.ac.uk](mailto: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*
- Samuel Beckett, *Not I*, *Rough for Theatre*
- Branden Jacobs-Jenkins, *An Octoroon*

### Week 2: Documentary drama and verbatim theatre

- Jerome Lawrence and Robert E. Lee, *Inherit the Wind*
- Hallie Flanagan Davis, *E=mc<sup>2</sup>*
- David Hare, *Stuff Happens*
- Anna Deavere Smith, *Fires in the Mirror*

### Week 3: Science and medicine on stage

- Tom Stoppard, *Arcadia*
- 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*
- Caryl Churchill, *The Skriker*
- Phoebe Waller-Bridge, *Fleabag*
- Antoinette Nwandu, *Pass Over*

### Week 5: Race, ethnicity and nationhood

- Lorraine Hansberry, *A Raisin in the Sun* and *Les Blancs*
- Brian Friel, *Translations*
- 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, *4:48 Psychosis*
- Jez Butterworth, *Jerusalem*
- Alice Birch, *Revolt. She Said. Revolt Again.*

### Other suggested plays/playwrights if you have time (the list is by no means complete):

- Brian Friel, *Faith Healer* and *Molly Sweeney*
- Bryony Lavery, *Frozen* and *Origin of the Species*
- Timberlake Wertenbaker, *The Love of the Nightingale* and *After Darwin*
- 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*
- Simon Stephens, *Pornography* (2008) and *Sea Wall* (2012)
- 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*
- Tony Kushner, *Angels in America*
- Kwame Kwei-Armah, *Elmina’s Kitchen*
- Zinnie Harris, *How to Hold Your Breath*
- Jez Butterworth, *The Ferryman*
- Sam Shepard, *The Curse of the Starving Class* (1978), *Buried Child* (1979), *True West* (1980), *Tooth of Crime* (1996)

...and early- mid-20<sup>th</sup>-century playwrights Tennessee Williams, Arthur Miller, Lillian Hellman, Susan Glaspell, Rachel Crothers, Eugene O’Neill, Sean O’Casey, J.M. Synge, James Joyce, and many others.

### Suggested Weekly Critical Reading

#### Week 1: Anti-theatricality and modern drama

- Alan Ackerman and Martin Puchner, eds., *Against Theatre: Creative Destructions on the Modernist Stage* (2006)
- Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality and Drama* (2011 paperback)
- Linda Ben-Zvi: see her studies of both Susan Glaspell and Samuel Beckett
- J. Ellen Gainor, “Trifles” and “The Verge” in *Susan Glaspell in Context: American Theater, Culture, and Politics, 1915-1948* (2004)
- Verna A. Foster, “Meta-Melodrama: Branden Jacobs-Jenkins Appropriates Dion Boucicault’s *The Octoroon*”, *Modern Drama* 59.3, 2016, 285-305.
- John Pilling, ed., *The Cambridge Companion to Beckett* (1994)

- Dirk Van Hulle, ed., *The New Cambridge Companion to Beckett* (2015)
- Anna McMullan, *Performing Embodiment in Samuel Beckett's Drama* (Routledge, 2010)
- Karen Quigley, *Performing the Unstageable: Success, Imagination, Failure* (Bloomsbury, 2020)
- Dan Rebellato, "When We Talk of Horses; Or, What do We See When We See a Play?" *Performance Research* 14 (2009), 1: 17-28

## Week 2: Documentary drama and verbatim theatre

- William Hammond, *Verbatim Verbatim: Techniques in contemporary documentary theatre* (2008)
- Alison Forsyth and Chris Megson, eds., *Get Real: Documentary Theatre Past and Present* (2009)
- Stephen Bottoms, "Putting the Document into Documentary: An Unwelcome Correction?", *The Drama Review*, 50.3, 2006, 56-68
- Carol Martin, *Dramaturgy of the Real on the World Stage* (2009)
- Carola Hilfrich, "Aesthetics of Unease," *Journal of Literature and the History of Ideas* 7 (June 2009), 2: 299-318

## Week 3: Science and Medicine on stage

- Kirsten Shepherd-Barr, *Science on Stage: From Doctor Faustus to Copenhagen* (2006) and *Theatre and Evolution from Ibsen to Beckett* (2015)
- Kirsten Shepherd-Barr (ed.), *The Cambridge Companion to Theatre and Science* (2020)
- Alex Mermikides, *Performance, Medicine, and the Human* (2020)
- Gianna Bouchard and Alex Mermikides, eds., *Performance and the Medical Body* (2016)
- Jenni Halpin, *Contemporary Physics Plays* (2018)
- Anna Harpin, "Dislocated: Metaphors of Madness in British Theatre." In *Performance, Madness and Psychiatry: Isolated Acts*, edited by Anna Harpin and Juliet Foster, 187-215. 2014.

## Week 4: Beckett's legacy

- Martin Esslin, *The Peopled Wound: The Work of Harold Pinter* (1970)
- John Fleming, *Stoppard's Theatre* (2000)
- Katherine E. Kelly, ed., *The Cambridge Companion to Tom Stoppard* (2001)
- Anthony Roche, ed., *The Cambridge Companion to Brian Friel* (2006)
- Elaine Aston, ed., *The Cambridge Companion to Caryl Churchill* (2009)
- Elaine Aston, *Caryl Churchill* (2010)
- Mary Luckhurst, *Caryl Churchill* (2015)

## Week 5: Race, Ethnicity, Nationhood

- Aleks Sierz, *Rewriting the Nation: British Theatre Today* (2011)
- Michael Billington, *State of the Nation: British Theatre Since 1945* (2007)
- Vicky Angelaki, *Contemporary British Theatre: Breaking New Ground* (2013)
- Nicholas Grene, *The Politics of Irish Drama* (2009)
- Erroll G Hill and James V Hatch, *A History of African American Theatre* (2005)
- Kathy A Perkins et al, eds., *The Routledge Companion to African American Theatre and Performance* (2020)

## Week 6: “In-Yer-Face” theatre

- Aleks Sierz, *In-Yer-Face Theatre: British Drama Today* (2001)
- Graham Saunders, *Love Me or Kill Me: Sarah Kane and the Theatre of Extremes* (2002)
- Lauren De Vos and Graham Saunders, eds. *Sarah Kane in Context* (2010)
- Steve Waters, “Sarah Kane: From Terror to Trauma.” *A Companion to Modern British and Irish Drama, 1880-2005*, ed. Mary Luckhurst (2006)
- Nadine Holdsworth, “These Green and Pleasant Lands: Travellers, Gypsies and the Lament for England in Jez Butterworth’s *Jerusalem*” in Siân Adiseshiah and Louise LePage, eds. *Twenty-First-Century Drama: What Happens Now* (2016)

## Selected General Critical Reading

- See Methuen’s series *Modern British Playwriting* by decade
- Search MLA International Bibliography for latest criticism

## Twentieth-Century/Modern Theatre

- 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)
- Richard Eyre and Nicholas Wright, *Changing Stages: A View of the British Theatre in the Twentieth Century* (London: Bloomsbury, 2000)
- Christopher Innes, *Modern British Drama 1890-1990* (1996)
- Christopher Innes, *Modern British Drama: The Twentieth Century* (2002)
- Mary Luckhurst (ed), *A Companion to Modern British and Irish Drama* (Blackwell, 2010)
- Arthur Marwick, *British Society Since 1945* (1996)
- Dan Rebellato, *1956 and All That: The Making of Modern British Drama* (1999)
- Dominic Shellard, *British Theatre Since the War* (1999)
- Kirsten Shepherd-Barr, *Modern Drama: A Very Short Introduction* (2016)
- John McGrath, *A Good Night Out* (second edition, 1996)

## Twenty-First-Century/Contemporary Theatre

- David Lane, *Contemporary British Drama* (Edinburgh University Press, 2010)
- Dan Rebellato, ed., *Modern British Playwriting 2000-2009: Voices, Documents, New Interpretations* (Bloomsbury Methuen Drama, 2013)
- Aleks Sierz, *Rewriting the Nation: British Theatre Today* (2011)
- Siân Adiseshiah and Louise LePage, eds. *Twenty-First-Century Drama: What Happens Now* (Palgrave Macmillan, 2016)
- Vicky Angelaki, *Contemporary British Theatre: Breaking New Ground* (2013).
- Penny Farfan, and Lesley Ferris, eds. *Contemporary Women Playwrights: Into the Twenty-First Century* (2013)
- David Lane, *Contemporary British Drama* (2010)
- Andy Lavender, *Performance in the Twenty-First Century: Theatres of Engagement* (2016)
- Daniel Schulze, *Authenticity in Contemporary Theatre and Performance: Making it Real* (2017)

### Theatre and Performance Theory

- Elaine Aston and George Savona, *Theatre as Sign-System: A Semiotics of Text and Performance* (London: Routledge, 1991)
- George W. Brandt (ed.), *Modern Theories of Drama: A Selection of writings on drama and theatre, 1840-1990*, (Oxford: OUP, 1998)
- Marvin Carlson, *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present* (Ithaca and London: Cornell University Press, 1993)
- Martin Esslin, *The Theatre of the Absurd* (1961)
- 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)
- Baz Kershaw, "The Politics of Performance in a Postmodern Age," in Patrick Campbell, ed., *Analyzing Performance: A Critical Reader* (Manchester Univ. Press, 1996)
- Hans-Thies Lehmann, *Postdramatic Theatre*, trans. Karen Jürs-Munby (Routledge, 2006)
- Patrice Pavis, *Analyzing Performance: Theater, Dance, and Film*, trans. David Williams (Ann Arbor: U of Michigan P, 2003)
- Janelle Reinelt and Joseph Roach, eds., *Critical Theory and Performance* (Univ. of Michigan Press, 1992)
- Janelle Reinelt, *After Brecht*
- Olga Taxidou, *Modernism and Performance* (2007)
- W.B. Worthen and Peter Holland, eds., *Theorizing Practice: Redefining Theatre History* (Palgrave Macmillan, 2003)
- Claire Wallace, *Monologues: Theatre, Performance, Subjectivity* (Litteraria Press, 2006)

### Gender and Sexuality

- Elaine Aston and Janelle Reinelt, eds., *The Cambridge Companion to Modern British Women Playwrights* (2000)
- Elin Diamond, *Unmaking Mimesis: Essays on Feminism and Theatre* (Routledge, 1997)
- Helene Keyssar, *Feminist Theatre* (1985)
- Michelene Wandor, *Look Back in Gender* (1987)
- Elaine Aston, *Restaging Feminisms* (Palgrave, 2020)
- John Clum, *Still Acting Gay* (2001)
- Laurence Senelick, *The Changing Room: Sex, Drag, and Theatre*
- Alan Sinfield, *Out on the Stage: Lesbian and Gay Theatre in the 20<sup>th</sup> Century* (1999)
- Jill Dolan, *Theatre & Sexuality* (2010)

### Race, Ethnicity, and Nationhood

- Nicola Abram, *Black British Women's Theatre: Intersectionality, Archive, Aesthetics* (Palgrave, 2020)
- Nadine Holdsworth, *English Theatre and Social Abjection: A Divided Nation* (Palgrave, 2020)
- Mary F. Brewer, Lynette Goddard, and Deirdre Osborne (eds). *Modern and Contemporary Black British Drama* (Palgrave Macmillan, 2015)
- Lynette Goddard, *Contemporary Black British Playwrights: Margins to Mainstream* (Palgrave Macmillan, 2015)
- Michael Pearce, *Black British Drama: A Transnational Perspective* (Routledge, 2017)

## Politics

- John Bull, *New British Political Dramatists* (Palgrave Macmillan, 1984)
- Nicholas Grene, *The Politics of Irish Drama* (2009)
- Nicholas De Jongh, *Politics, Prudery and Perversions: the censoring of the English stage, 1901-1968* (London: Methuen, 2000)
- Steve Nicholson, *The Censorship of British Theatre* vol.3: 1953-1960; vol.4: 1960-1968
- Richard H. Palmer, *The Contemporary British History Play* (1998)
- D. Keith Peacock, *Thatcher's Theatre: British Theatre and Drama in the Eighties* (1999)
- William Davies and Helen Bailey, eds., *Beckett and Politics* (Palgrave, 2020)
- Vicky Angelaki, *Social and Political Theatre in Twenty-First Century Britain: Staging Crisis* (Bloomsbury Methuen Drama, 2017)
- Rebecca D'Monte and Graham Saunders, eds., *Cool Britannia? British Political Drama in the 1990s* (Palgrave, 2008)
- Peter Eckersall and Helena Grehan, eds. *The Routledge Companion to Theatre and Politics* (Routledge, 2019)
- Sarah Grochala, *The Contemporary Political Play: Rethinking Dramaturgical Structure* (Bloomsbury Methuen Drama, 2017)
- Peggy Phelan, *Unmarked: The Politics of Performance* (Routledge, 1993)
- Joanne Tompkins, *Theatre's Heterotopias: Performance and the Cultural Politics of Space* (Palgrave Macmillan, 2014)
- Martin Esslin, "'Dead! And never called me Mother!': The Missing Dimension in American Drama", *Studies in the Literary Imagination* 21 (Fall 1988)

## Audiences

- Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception* (London: Routledge, 1997)
- ---. "Theatre Audiences, Redux." *Theatre Survey* 47.2, 2006, 225-30.
- Brookner, Will, and Deborah Jermyn, eds. *The Audience Studies Reader* (London: Routledge, 2003)
- Butsch, Richard. *The Citizen Audience: Crowds, Publics, and Individuals* (New York: Routledge, 2008)
- Dolan, Jill. *Utopia in Performance: Finding Hope at the Theatre* (Ann Arbor: University of Michigan Press, 2005)
- Freshwater, Helen. *Theatre & Audience* (London: Palgrave Macmillan, 2009)
- Heim, Caroline. *Audience as Performer: The Changing Role of Theatre Audiences in the Twenty-First Century* (London: Routledge, 2016)
- Kershaw, Baz. "Oh for Unruly Audiences! Or, Patterns of Participation in Twentieth-Century Theatre." *Modern Drama* 44.2, 2001, 133-54.
- Rancière, Jacques. *The Emancipated Spectator*. Trans. Gregory Elliott (London: Verso, 2011)
- Sedgmen, Kirsty. *The Reasonable Audience: Theatre Etiquette, Behaviour Policing, and the Live Performance Experience* (Basingstoke: Palgrave, 2018)
- Simpson, Hannah. "Tics in the Theatre: The Quiet Audience, the Relaxed Performance, and the Neurodivergent Spectator." *Theatre Topics* 28.3, 2018, 227-38.
- Wiles, David. *Theatre and Citizenship: The History of a Practice* (Cambridge: Cambridge University Press, 2011)

For performance and reception history consult collections of theatre reviews by Kenneth Tynan, Harold Clurman, 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*.

## Humanitarian Fictions

Course Convenor: Professor Ankhi Mukherjee ([ankhi.mukherjee@ell.ox.ac.uk](mailto: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*
- Elizabeth A. Povinelli, *Economies of Abandonment: Social Belonging and Endurance in Late Capitalism*

### 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 3: 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

**Week 4****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

Course Convenor: Dr Tiziana Morosetti ([tiziana.morosetti@area.ox.ac.uk](mailto: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. (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.
- 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.
- \*Ndĩgĩrĩgĩ, Gĩchingiri (1999), 'Kenyan Theatre after Kamĩrĩĩthũ', *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.

- \*Ngũgĩ 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.
- Soyinka, Wole (1986), ‘This Past Must Address Its Present’, Nobel lecture, [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1986/soyinka-lecture.html](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.

## Course outline

### Week 1: What Is African Literature?

- Achebe, C. (1965), ‘English and the African Writer’, *Transition*, 18, 1965, pp. 27-30.
- Ahinei, Egoro (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>
- Attree, Lizzy (2013), ‘The Caine Prize and Contemporary African Writing’, *Research in African Literatures*, 44 (2), 35-47. ONLINE ACCESS
- Coetzee, J.M (2003), ‘The Novel in Africa’, in *Elizabeth Costello*, London, Vintage, pp. 35-58.
- Selasi, Taiye (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.
- Wainaina, Binyavanga (2005), ‘How to Write about Africa’, *Granta*, 92. <http://www.granta.com/Archive/92/How-to-Write-about-Africa>

### Week 2: Towards Independence

- Chinua Achebe, *Things Fall Apart*, 1958 (Penguin 2013)
- Amos Tutuola, *Palm-Wine Drinkard*, 1952 (Faber and Faber 2014)
- 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. ONLINE ACCESS
- 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 3: Disillusionment

- Chinua Achebe, *A Man of the People*, 1966 (Cambridge 2006, ONLINE ACCESS)
- Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968 (Heinemann 1969)
- 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 (Heinemann 1982)
- Ola Rotimi, *Hopes of the Living Dead*, 1985 (Spectrum Books 1988)
- Wole Soyinka, *The Trials of Brother Jero*, 1983
  - ---, *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). ONLINE ACCESS

### Week 5: Challenging Apartheid

- Fatima Dike, *So What's New?*, 1991 (*Contemporary Theatre Review*, 1999, vol:9 iss:3 pg:55 -91 ONLINE ACCESS)
- Athol Fugard, John Kani and Winston Ntshona, *Sizwe Banzi Is Dead*, 1972 (In *The Township Plays*, OUP 1993)
- 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 (4<sup>TH</sup> Estate 2019)
- Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*, 1985 (Longman 1994)
- Adichie, Chimamanda Ngozi (2008), 'African "Authenticity" and the Biafran Experience', *Transition*, 99, pp. 42-53. ONLINE ACCESS
- 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.

THE LAST TWO WEEKS ARE NON-COMPULSORY BUT STUDENTS CAN ATTEND

### Week 7: Re-Imagining Africa: Speculative Fiction and Afro-Futurism

Students will choose two novels from the following list, although those wishing to read Ngũgĩ's novel are exempted from having to choose one more.

- Nadine Gordimer, *July's People*, 1981 (Longman 1991)
- Igoni Barrett, *Blackass*, 2015
- Ngũgĩ wa Thiong'o, *Wizard of the Crow*, 2006 (Vintage 2018)
- Nnedi Okorafor, *Lagoon*, 2014 (Hodder 2014)
- Okorafor, N. (2010), 'Can You Define African Science Fiction?' <http://www.sfw.org/2010/03/can-you-define-african-science-fiction/>
- Ten Kortenaar, Neil (2000), "Fictive States and the State of Fiction in Africa", *Comparative Literature* 52.3, pp. 228-45. ONLINE ACCESS

## Week 8: Staging Africa in London

- Bola Agbaje, *Belong*, 2012
- Oladipo Agboluaje, *New Nigerians*, 2017
- Ade Solanke, *Pandora's Box*, 2012
- Goddard, L. (2015), *Contemporary Black British Playwrights: Margins to Mainstream*, Palgrave Macmillan, Chapter 1.

## Literature and the Global Contemporary

Course Convenor: Penny Cartwright ([penny.cartwright@ell.ox.ac.uk](mailto:penny.cartwright@ell.ox.ac.uk))

This course examines literary engagements with aspects of neoliberal globalisation and with the philosophical implications of such globalisation processes. The neoliberal, or post-Fordist era, has seen a resurgence in transnational operations of private capital, greatly impacting national identities and conceptions of national sovereignty. New media technologies have brought to attention the possibility of different lifestyles around the world and instantiated ideas of a 'global public' or global theatre of appearance, within which individual lives 'play out'. At the same time that perceptions of a singular global community and space-time have intensified, the emergence of non-'Western' economic powers has prompted a reconsideration of supposedly universal narratives, raising urgent questions about alternative knowledges, values and cultural formations. The following seminars explore some of these issues in a wide range of global writers, to ask how questions of literary form might intervene in these debates. We will consider:

- How do literary texts create, and naturalise, different kinds of space? How do they imbue fictional spaces with qualities of integrity, totality, homeliness, or permeability?
- How do literary texts constitute their (global) reading publics, particularly with or against other kinds of media?
- How do literary texts produce or subvert certain kinds of 'gaze'?
- How do literary texts present themselves as particular kinds of 'knowledge' and how do they intervene in the epistemic problems raised by globalisation processes?

### Seminar List

#### Week 1: Space and Worlding

##### Primary

- Jorge Volpi, *Season of Ash* (2009)[extracts]
- Buchi Emecheta, *The Rape of Shavi* (1983)

##### Secondary

- Michel Foucault, "Of Other Spaces," trans. Jay Miskowiec, *Diacritics* 16, no. 1 (1986): 22–27.
- Doreen Massey, *For Space* (London: SAGE Publications Ltd, 2005)[extracts]
- Eric Hayot, *On Literary Worlds* (Oxford: Oxford University Press, 2012) [extracts]
- Jean-Luc Nancy, *The Sense of the World* (Minneapolis: University Of Minnesota Press, 1997) [extracts]
- Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson Smith (Oxford: Blackwell, 1991) [extracts]

#### Week 2: Voodoo Capitalism

##### Primary

- Okey Ndibe, *Foreign Gods, Inc.* (2014)
- Kojo Laing, *Woman of the Aeroplanes* (1988)[extracts]
- Alasdair Gray, *Lanark* (1986)[extracts]

##### Secondary

- Jean Comaroff and John L. Comaroff, "Millennial Capitalism: First Thoughts on a Second Coming," *Public Culture* 12, no. 2 (2000): 291–343.
- Martijn Konings, *The Emotional Logic of Capitalism: What Progressives Have Missed* (Stanford: Stanford University Press, 2015)[extracts]

- Jane Guyer, *Marginal Gains: Monetary Transactions in Atlantic Africa* (Chicago: University of Chicago Press, 2004). [extracts]

### Week 3: 'All the World's A Stage': Public Formation and the Space of Appearance

#### Primary

- Binyavanga Wainaina, *Beyond River Yei* (2006)
- Dave Eggers, *Zeitoun* (2010)

#### Secondary

- Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization*, vol. 1, Public Worlds (Minneapolis: University of Minnesota Press, 1996) [extracts]
- Lilie Chouliaraki, *The Ironic Spectator: Solidarity in the Age of Post-Humanitarianism* (Cambridge: Polity Press, 2013) [extracts]
- Debjani Ganguly, *This Thing Called the World: The Contemporary Novel as Global Form* (Durham, NC: Duke University Press, 2016) [extracts]
- Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 2018) [extracts]

### Week 4: Post-Racialism

#### Primary

- Igoni Barrett, *Blackass* (2015)
- Paul Beatty, *The Sellout* (2015)

#### Secondary

- Grace A. Musila, "Part-Time Africans, Euroropolitans and 'Africa Lite,'" *Journal of African Cultural Studies* 28, no. 1 (2016): 109–13.
- David Theo Goldberg, *The Threat of Race: Reflections on Racial Neoliberalism* (Oxford: Wiley-Blackwell, 2008)[extracts]
- Fatima Bhutto, *New Kings of the World: Dispatches from Bollywood, Dizi, and K-Pop* (New York: Columbia Global Reports, 2019) [extracts]

### Week 5: Globalisation and the 'Ethnographic Turn'

#### Primary

- Tsitsi Dangarembga, *This Mournable Body* (2020); Molly McCloskey, *Protection* (2005)

#### Secondary

- John L. Comaroff and Jean Comaroff, *Ethnicity, Inc.*, Chicago Studies in Practices of Meaning (Chicago: University of Chicago Press, 2009)[extracts]
- Morgan Ndlovu, *Performing Indigeneity: Spectacles of Culture and Identity in Coloniality*, Decolonial Studies, Postcolonial Horizons (London: Pluto Press, 2019)[extracts]
- Peter Sloterdijk, *Globes: Macrospherology* (South Pasadena, CA.: Semiotext(e), 2014) [extracts]

## Week 6: Globalisation as Knowledge Problem

### Primary

- Ngũgĩ wa Thiong'o, *Wizard of the Crow* (2007)

### Secondary

- Senayon Olaoluwa, "Between Magic and Logic: Globalization and the Challenge of Medical Collaboration in Ngugi's *Wizard Of The Crow*," *Perspectives on Global Development and Technology* 7, no. 3–4 (2008): 201–22.
- Jeanne-Marie Jackson-Awotwi, *The African Novel of Ideas* (Princeton, NJ: Princeton University Press, 2021)[extracts]
- Peter Sloterdijk, *Foams*, trans. Wieland Hoban, *Foreign Agents* (South Pasadena, CA.: Semiotext(e), 2016) [extracts]
- Quinn Slobodian, *Globalists: The End of Empire and the Birth of Neoliberalism* (Cambridge, Mass.: Harvard University Press, 2018)[extracts]
- Richard Rorty, *Contingency, Irony, and Solidarity* (Cambridge: Cambridge University Press, 1989) [extracts]

## 'The Care and Feeding of Long Poems': Writing at length in Modern and Contemporary Poetry

Course Convenor: Dr George Potts ([george.potts@ell.ox.ac.uk](mailto:george.potts@ell.ox.ac.uk))

'The only happy people in the world / are those who do not have to write long poems', John Berryman wryly declares in the 354<sup>th</sup> section of *The Dream Songs*. Berryman's speaker finds himself so vexed by this subject that he even plans to petition the U.S. government to pass a 'bill for the protection / of poets from long poems'. Occurring as it does at the end of his own expansive poetic sequence, Berryman's comic lament exemplifies the degree to which poets have found themselves preoccupied by the idea of the long poem since the modernist period, when Ezra Pound lauded T. S. Eliot's *The Waste Land* as 'the longest poem' in the English language and announced that he had begun a 'new long poem (*really LONG, endless, leviathanic*)' in *The Cantos*. 'With the experiments of the modernists', Jennifer Clarvoe observes, "'long poem" comes to designate' a distinct poetic 'genre', one that continues to exert a hold over the literary imagination through to the present day.

This course will explore the diverse ways in which British and American poets have aspired to write at length over the past hundred years, by examining how the long poem emerged as a touchstone of modernist poetics and by tracing the form's development across the twentieth and twenty-first centuries. We'll begin with the modernist city poem, looking at *The Waste Land* alongside Hope Mirrlees's *Paris: A Poem* and Langston Hughes's *Montage of a Dream Deferred*; we'll conclude with Claudia Rankine's *Citizen: An American Lyric*, which is perhaps the foremost example of what Ange Mlinko terms the contemporary 'project book'. Over six seminars, we'll look closely at a range of different examples of what might be considered a modern or contemporary long poem – the modernist epic and later responses to it, the mock-heroic, the poetic sequence, the manifesto poem, the project book – in order to ask why this genre has proved so enduringly important, if also variable, over the past hundred years. In doing so, we'll consider what expectations writers and readers bring to the long poem as a form, while also paying particular attention to such topics as: the aesthetics of difficulty, the relationship between lyric and epic, the legacies of modernism, and questions of influence and intertextuality.

### Week 1: Modernist Long Poems (I): The City

**Primary reading:** Hope Mirrlees, *Paris: A Poem* (1920); T. S. Eliot, *The Waste Land* (1922); Langston Hughes, *Montage of a Dream Deferred* (1951)

#### Further reading:

- Bartholomew Brinkman, 'Movies, Modernity, and All that Jazz: Langston Hughes's *Montage of a Dream Deferred*', *African American Review* 44:1-2 (2011), 85-96.
- David E. Chinitz, *Which Sin to Bear?: Authenticity and Compromise in Langston Hughes* (Oxford University Press, 2013).
- Gabrielle McIntire (ed.), *The Cambridge Companion to The Waste Land* (Cambridge University Press, 2015).
- Sean Pryor, 'A Poetics of Occasion in Hope Mirrlees's *Paris*', *Critical Quarterly* 61:1 (2019), 37-53.
- Megan Quigley (ed.), 'Reading *The Waste Land* with the #MeToo Generation', *Modernism/modernity Print+* 4:1 (2019), <https://doi.org/10.26597/mod.0094>.
- Oliver Tearle, *The Great War, The Waste Land, and the Modernist Long Poem* (Bloomsbury, 2019). [See Chapters III and V on Mirrlees and Eliot]
- John Edgar Tidwell and Cheryl R. Ragar (ed.), *Montage of a Dream: The Art and Life of Langston Hughes* (University of Missouri Press, 2007).
- Andrew Thacker, *Modernism, Space and the City* (Edinburgh University Press, 2019). [See Chapter II on Mirrlees]
- Nell Wasserstrom, 'Disfiguration and Desire: The Erotic Historiography of Hope Mirrlees's *Paris: A Poem*', *Modern Philology* 118:1 (2020), 107-29.



## Week 2: Modernist Long Poems (II): Pastoral

**Primary reading:** Marianne Moore, 'An Octopus' (1924); Sylvia Townsend Warner, *Opus 7* (1931)

The Marianne Moore Digital Archive (<http://moorearchive.org/>) has an array of useful material and resources, including a digital facsimile of Moore's notebook drafts towards 'An Octopus'.

### Further reading:

- Fiona Green, "'The magnitude of their root systems": "An Octopus" and National Character', in *Critics and Poets on Marianne Moore: "A Right Good Salvo of Barks"*, ed. Linda Leavell, Cristanne Miller and Robin G. Schulze (Bucknell University Press, 2005), 137-49.
- Mary Jacobs, 'Sylvia Townsend Warner and the Politics of the English Pastoral 1925-1934', in *Critical Essays on Sylvia Townsend Warner, English Novelist*, ed. Gill Davies, David Malcolm and John Simons (Edwin Mellen Press, 2006), 61-82.
- Jennifer K. Ladino, 'Rewriting Nature in "An Age of Violence": Tactical Collage in Marianne Moore's "An Octopus"', *Twentieth Century Literature* 51:3 (2005), 285-315.
- Peter Swaab, 'Sylvia Townsend Warner and the Possibilities of Freedom', *The Journal of the Sylvia Townsend Warner Society* 20:1 (2020), 63-88.
- Patricia C. Willis, 'The Road to Paradise: First Notes on Marianne Moore's "An Octopus"', *Twentieth Century Literature* 30:2-3 (1984), 242-66.

## Week 3: Modernist Long Poems (III): Epic

**Primary reading:** David Jones, *In Parenthesis* (1937); Louis Zukofsky, 'A-1' from "A" (1959-75)

Jeffrey Twitchell-Waas's Z-Site (<https://z-site.net/>) provides immensely useful annotations to Zukofsky's poetry. If you're not familiar with Ezra Pound's poetry, please also look at the first three sections of the *Cantos*, which will be helpful when discussing Zukofsky.

### Further reading:

- Barry Ahearn, *Zukofsky's "A": An Introduction* (University of California Press, 1983).
- Thomas Dilworth, *Reading David Jones* (University of Wales Press, 2008).
- Ruth Jennison, *The Zukofsky Era: Modernity, Margins, and the Avant-Garde* (Johns Hopkins University Press, 2018). [See Chapter I on "A"]
- George Potts, 'Trench traffic: David Jones's *In Parenthesis*', *Critical Quarterly* 58:4 (2016), 99-112.
- Peter Quartermain, *Disjunctive Poetics: From Gertrude Stein and Lois Zukofsky to Susan Howe* (Cambridge University Press, 1992). [See Chapter III on Zukofsky]
- Austin Riede, "'Artificial Guts": Labor and the Body in David Jones's *In Parenthesis*', *Modernism/modernity* 22:4 (2015), 691-711.
- Mark Scroggins, *Louis Zukofsky and the Poetry of Knowledge* (University of Alabama Press, 1998). [See Chapters VII and VIII on "A"]

## Week 4: Postmodern Long Poems: The Beats and The New York School

**Primary reading:** Bob Kaufman, *Abomunist Manifesto* (1959); John Ashbery, 'Self-Portrait in a Convex Mirror' (1975)

Please note that the set text for this seminar is the title poem from Ashbery's collection *Self-Portrait in a Convex Mirror*, not the collection as a whole.

**Further reading:**

- Charles Altieri, 'Motives in Metaphor: John Ashbery and the Modernist Long Poem', *Genre* 11:4 (1978), 653-87.
- Maria Damon, *The Dark End of the Street: Margins in American Vanguard Poetry* (University of Minnesota Press, 1993). [See Chapter II on Kaufman]
- David Herd, *John Ashbery and American Poetry* (Manchester University Press, 2000). [See Chapter VI on 'Self-Portrait in a Convex Mirror']
- Daniel Katz, "'My Soul is Moonburned": Bob Kaufman and the *Abomunist Manifesto*, or "Dada Prodigies of Black"' (29 June 2020), available online at <<https://www.youtube.com/watch?v=-mQeCoFFt6E>>.
- Jimmy Fazzino, *World Beats: Beat Generation Writing and the Worlding of U.S. Literature* (Dartmouth College Press, 2016). [See Chapter II on Kaufman]
- Susan Stewart, 'I Was Reading and Rereading Ashbery's *Self-Portrait* for Many Years', *Conjunctions* 49 (2007), 311-26.

**Week 5: Late Modernism and Late, Late Modernism****Primary reading:**

- Melvin B. Tolson, *Libretto for the Republic of Liberia* (1953); Selections from Geoffrey Hill, *The Triumph of Love* (1998)
- For *The Triumph of Love*, class discussion will focus on the sections which are included in Hill's *Selected Poems* (Penguin, 2006).

**Further reading:**

- Michael Edwards, 'Quotidian Epic: Geoffrey Hill's *The Triumph of Love*', *The Yale Journal of Criticism* 13:1 (2000), 167-76.
- Matthew Hart, *Nations of Nothing but Poetry: Modernism, Transnationalism, and Synthetic Vernacular Writing* (Oxford University Press, 2010). [See Chapter V on Tolson]
- Keith D. Leonard, *Fettered Genius: The African American Bardic Poet from Slavery to Civil Rights* (University of Virginia Press, 2006). [See Chapter VI on Tolson]
- Joel Nickels, *World Literature and the Geographies of Resistance* (Cambridge University Press, 2018). [See Chapter III on Tolson]
- Paul Robichaud, 'Forgiveness and Form in Geoffrey Hill's *The Triumph of Love*', *Literary Imagination* 20:2 (2018), 128-39.
- Antony Rowland, *Holocaust Poetry: Awkward Poetics in the Work of Sylvia Plath, Geoffrey Hill, Tony Harrison and Ted Hughes* (Edinburgh University Press, 2005). [See Chapter II on Hill]
- Kathy Lou Schultz, *The Afro-Modernist Epic and Literary History: Tolson, Hughes, Baraka* (Palgrave Macmillan, 2013). [See Chapter II on Tolson]

**Week 6: The Long Poem and Lyric**

**Primary reading:** Claudia Rankine, *Citizen: An American Lyric* (2014); Monica Youn, 'Blackacre' (2016)

Please note that the set text for this seminar is the title poem from Youn's *Blackacre: Poems*, not the collection as a whole. Please also read John Milton's sonnet 'When I Consider How My Light Is Spent', which Youn reworks in her fourteen-poem sequence.

**Further reading:**

- Stephanie Burt, 'What Is This Thing Called Lyric?', *Modern Philology* 113:3 (2016), 422-40.
- Teri Fickling, "'Lodged with me useless": Blindness in John Milton's Sonnet 19 and Infertility in Monica Youn's *Blackacre*', *Milton Studies* 61:2 (2019), 141-62.
- Kamran Javadizadeh, 'The Atlantic Ocean Breaking on Our Heads: Claudia Rankine, Robert Lowell, and the Whiteness of the Lyric Subject', *PMLA* 134:3 (2019), 475-90.

- Anthony Reed, *Freedom Time: The Poetics and Politics of Black Experimental Writing* (Johns Hopkins University Press, 2014). [See Chapter III on Rankine]
- Nikki Skillman, 'Lyric Reading Revisited: Passion, Address, and Form in *Citizen*', *American Literary History* 31:3 (2019), 419-57.
- Arthur Z. Wang, 'Situation, Occasion, Encounter: Claudia Rankine's *Citizen* and Lyric Theory in the Historical Present', *Contemporary Literature* 60:4 (2019), 515-48.

### Additional Reading

In addition to the further reading recommendations, I've included above for each seminar, which relate directly to the primary texts we'll be covering on the course, the following list offers some wider critical suggestions about the long poem as a form. As a starting point for studying twentieth- and twenty-first-century poetry, I'd recommend Peter Howarth's *The Cambridge Introduction to Modernist Poetry* (2011) and Cary Nelson's *The Oxford Handbook of Modern and Contemporary American Poetry* (2012). If you'd like to read more long poems in addition to those we'll be looking at in class, some excellent suggestions are included in Burt's, Gardner's and Zucker's articles listed below:

- Peter Baker, *Obdurate Brilliance: Exteriority and the Modern Long Poem* (University Press of Florida, 1991).
- Michael Andre Bernstein, *The Tale of the Tribe: Ezra Pound and the Modern Verse Epic* (Princeton University Press, 1980).
- Rachel Blau DuPlessis, 'After the Long Poem', *Dibur Literary Journal* 4 (2017), 5-13.
- Marsha Bryant, 'Epic Encounters: The Modernist Long Poem Goes to the Movies', *Journal of Modern Literature* 37:4 (2014), 70-90.
- Stephanie Burt, 'On Long Poems', *Yale Review* 108:1 (2020), 166-81.
- Jennifer Clarvoe, 'T. S. Eliot and the Short Long Poem', in *A Companion to Poetic Genre*, ed. Erik Martiny (Wiley-Blackwell, 2012), 532-42.
- Catherine A. Davies, *Whitman's Queer Children: America's Homosexual Epics* (Continuum, 2012).
- Margaret Dickie, *On the Modernist Long Poem* (University of Iowa Press, 1986).
- Daniel Gabriel, *Hart Crane and the Modernist Epic: Canon and Genre Formation in Crane, Pound, Eliot, and Williams* (Palgrave Macmillan, 2007).
- Thomas Gardner, 'Long Poem', in *The Princeton Encyclopedia of Poetry and Poetics*, ed. Roland Greene et al. (Princeton University Press, 2012), 813-14.
- Lynn Keller, *Forms of Expansion: Recent Long Poems by Women* (University of Chicago Press, 1997).
- Brian McHale, *The Obligation Towards the Difficult Whole: Postmodernist Long Poems* (University of Alabama Press, 2004).
- Peter Middleton, 'The Longing of the Long Poem', *Jacket* 40 (2010), available online at <<http://jacketmagazine.com/40/middleton-long-poem.shtml>>.
- Peter Middleton, "'There is Opacity Now at the Bottom of the Mirror": The Aesthetics of Difficulty in the Long Poem', *Dibur Literary Journal* 4 (2017), 29-37.
- Joe Moffett, *The Search for Origins in the Twentieth-Century Long Poem* (West Virginia University Press, 2007).
- Václav Paris, 'Beginning Again with Modernist Epic', *Modernism/modernity Print+* 1:3 (2016), available online at <<https://doi.org/10.26597/mod.0018>>.
- M. L. Rosenthal and Sally M. Gall, *The Modern Poetic Sequence: The Genius of Modern Poetry* (Oxford University Press, 1983).
- Kathy Lou Schultz, *The Afro-Modernist Epic and Literary History: Tolson, Hughes, Baraka* (Palgrave Macmillan, 2013).
- Susan Stanford Friedman, 'When a "long" poem is a "big" poem: self-authorising strategies in women's twentieth-century "long poems"', *LIT* 2 (1990), 9-25.
- Oliver Tearle, *The Great War, The Waste Land, and the Modernist Long Poem* (Bloomsbury, 2019).
- Jeffrey Walker, *Bardic Ethos and the American Epic Poem* (Louisiana State University Press, 1989).
- Michael Whitworth, 'Modernism, Epic and the Long Poem', in *Reading Modernist Poetry* (Wiley-Blackwell, 2010), 191-202.
- Rachel Zucker, 'An Anatomy of the Long Poem', *Poets.org* (10 August 2010), available online at <<https://poets.org/text/anatomy-long-poem>>.

## Modern Irish-American Writing and the Transatlantic

Course Convenor: Dr Tara Stubbs ([tara.stubbs@ell.ox.ac.uk](mailto: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.

Location: Room 6, Ewert House, Oxford OX2 7DD.

- Primary texts are widely available, and often cheap to come by. For secondary texts, where a link has not been provided below, PDFs will be made available on the Canvas site.
- 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.
- Charles Fanning, ed., *New Perspectives on the Irish Diaspora* (Carbondale and Edwardsville: Southern Illinois University Press), 2000. Introduction and selections.
- 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 Donaghy, selections from *Dances Learned Last Night: Poems, 1975–1995*.
- Lorna Goodison, 'Country, Sligoville', from *Turn Thanks: Poems* (Champaign, Illinois: University of Illinois Press, 1999).
- and c.f. Chapter 1, of *Making History Happen: Caribbean Poetry in America* by Derrilyn E. Robinson (2015): [available through SOLO.](#)
- Marianne Moore, 'Sojourn in the Whale' and 'Spenser's Ireland', from *Complete Poems* (Faber, 1984).
- Wallace Stevens, 'The Irish Cliffs of Moher' and 'Our Stars Come from Ireland', from *Collected Poems* (Faber: 2006)
- 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.
  - --, '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.

### 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.
- Elmer Kennedy-Andrews, *Northern Irish Poetry: The American Connection* (Basingstoke: Palgrave Macmillan, 2014). Chapter 1: 'Transnational Poetics', pp.1–26.
- Edna Longley, 'Irish Bards and American Audiences', *Poetry and Posterity* (Newcastle upon Tyne: Bloodaxe, 2000), pp.235–258.

### Week 6: Race

- Noel Ignatiev, *How the Irish Became White* (New York and London: Routledge, 1995). Selections from Introduction and Chapter 1.
- 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

#### 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).

**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.
- Ellen McWilliams, *Irishness in North American Women's Writing* (Basingstoke: Palgrave Macmillan, 2021).
  - --, 'Maeve Brennan and James Joyce', *Irish Studies Review*, 26.1 (2018), special issue on 'The Literature and Culture of the Irish Abroad': 111-123.
  - --, *Women and Exile in Contemporary Irish Fiction* (Basingstoke: Palgrave Macmillan, 2013).
- Tracy Mishkin, *The Harlem and Irish Renaissances: Language, Identity and Representation* (Gainesville, Florida: University Press of Florida, 1998).
- Sinéad Moynihan, *Ireland, Migration and Return Migration: The 'Returned Yank' in the Cultural Imagination, 1952-present* (Liverpool: Liverpool University Press, 2019).
- Tony Murray, 'Joyce, *Dubliners* and Diaspora', *Irish Studies Review*, 26.1 (2018): 98-110.
- 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).
  - --- *Poetry in a Global Age* (Chicago: University of Chicago Press, 2020).
- 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).

#### *Irish-American History and Cultural 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).\*
- Hasier R. Diner, *Erin's Daughters in America: Irish Immigrant Women in the Nineteenth Century* (Baltimore: John Hopkins UP, 1983).
- J. P. Dolan, *The Irish Americans: A History* (New York: Bloomsbury, 2008).
- 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).
- Kerby A. Miller, *Emigrants and Exiles: Ireland and the Irish Exodus to North America* (Oxford: OUP, 1988).
  - --, *Ireland and Irish America: Culture, Class and Transatlantic Migration* (Dublin and Notre Dame: Field Day/ Notre Dame, 2008).
- Jack Morgan, *New World Irish: Notes on One Hundred Years of Lives and Letters in American Culture* (New York: Palgrave Macmillan, 2011).
- 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.



## OPTIONAL MODULES

### Practical Printing Workshop for Postgraduate Students

Michaelmas Term 2021

**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)

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 Antonina Kalinina. Class size is limited to 20 and students will need to enrol formally. Students interested in taking Dr Kalinina'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.