



UNIVERSITY OF  
**OXFORD**

**FACULTY OF  
ENGLISH LANGUAGE AND LITERATURE**

**MSt & MPhil  
Course Details  
2024-25**

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1.1	Course name updated (Silences)	October 2024

# INTRODUCTION

## Course convenors

- **650-1550 / MPhil (Medieval):** Professor Marion Turner, Professor Nick Perkins
- **1550-1700:** Professor Joe Moshenska, Professor Bart van Es
- **1700-1830:** Professor Ros Ballaster, Professor Nicholas Halmi
- **1830-1914:** Professor Helen Small, Professor Stefano Evangelista
- **1900-Present:** Professor Michael Whitworth, Professor Peter Boxall
- **English and American Studies:** Professor Nicholas Gaskill, Professor Nicole King
- **World Literatures in English:** Professor Will Ghosh, Professor Pablo Mukherjee (MT), Professor Malachi McIntosh (HT and TT)

## Post-doc mentors

In addition to the programme-convenors, each MSt 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 *MSt/MPhil 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 MSt 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 MSt. 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 *MSt/MPhil Handbook*.

### Hilary Term

In Hilary, students take their strand's specific B-Course, which is described in the '[Strand Specific Course Descriptions](#)' section of this booklet.

## Assessment

In Hilary Term, candidates will be required to submit an essay of 5,000-6,000 words on a topic related to the B-Course.

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

## C-Course: Special Options

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

**\*\*You must register your preferred options online at <https://app.onlinesurveys.jisc.ac.uk/s/oxford/pgt-c-course-options-24-5> for both terms by no later than noon on Sunday 21<sup>st</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. Priority for oversubscribed courses will be given to students enrolled on the relevant strand.

### 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 MSt/MPhil 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 in 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).

## MPhil in English Studies (Medieval Period)

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

The second year of the MPhil offers great freedom of 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 MSt 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 MSt 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 MPhil 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 MSt/MPhil Examiners, care of the Graduate Studies Office. Details on approval of topics and timing of submission for all components are found in the *MSt/MPhil 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

### MSt in English (650-1550) A-Course

Course Convenors: Professor Marion Turner, Professor Nick Perkins ([marion.turner@ell.ox.ac.uk](mailto:marion.turner@ell.ox.ac.uk), [nicholas.perkins@st-hughs.ox.ac.uk](mailto:nicholas.perkins@st-hughs.ox.ac.uk))

This MSt A Course is designed to give you an introduction to key works, approaches, concepts and critical debates in the 650-1550 period. We will explore major questions about, and aspects of, the long medieval period, looking at issues relating to form, language, selfhood, gender, and authority, amongst other things, and asking what are the contours – both temporal and spatial – of this period and this Master's. The A course is deliberately wide in range in order to equip you with a broad 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 your dissertation. Each week, you are required to read some key primary and secondary texts; further reading is also recommended. But please do not feel you need to read all the further reading every week. **We would like you to prioritise the primary material. We are aware that you may not have easy access to libraries over the summer; if you need to read alternative online editions in advance, please do so.** (For example, many Middle English texts are available via <https://d.lib.rochester.edu/teams>.) The topics, questions, and debates are all relevant to the period as a whole, and even if your interests or academic experience so far is squarely in one specific part of the period, it is crucial that you engage with the breadth and depth of the course. Middle English texts should usually be read in the original; Old English texts can be read in the original or in translation depending on your experience; texts originally in other languages will usually be read in modern translation. At the beginning of term, you will be split into small groups: each week, every group will be given a particular question or topic to focus on and you will be expected to meet as a group during the week to plan a short group presentation to be given to the class. Everyone is expected to participate in every class.

#### Topics at a glance

##### Michaelmas Term

- Week 1: Periodisation: When (and what) is the medieval?
- Week 2: Space: Where is the medieval? Literature in English in global contexts
- Week 3: Selfhood and Subjectivity
- Week 4: Form and genre
- Week 5: Places of reading and writing
- Week 6: Authors and authority

##### Hilary Term

- Week 1: Gender
- Week 2: Language and Multilingualism
- Week 3: Translation
- Week 4: Medieval scholarship today: the state of the field
- Weeks 5 and 6: Dissertation presentations

##### Michaelmas Term

#### Week 1: Periodisation: When (and what) is the medieval?

When does the medieval start, and when does it end? What does it mean to call something 'medieval' or to talk about the 'Middle Ages'? What kind of things – formal, religious, technological, linguistic, cultural – characterise the 'medieval'? What are the institutional stakes in dividing literature into periods? In this class, we will explore texts that bookend the period – poems from the beginning and end of the 'medieval' era, broadly conceived. These texts – by Caedmon and Wyatt – will be a starting point for discussing questions about how we all conceive of this period in cultural history.



**Essential primary texts:**

- *Caedmon's Hymn* (in English and Latin; in manuscripts and in multiple anthologies as 'the first poem in English')
- Wyatt's poetry (selected lyrics and Penitential Psalms)

**Editions of key primary texts**

- Jones, Christopher A., ed. and trans., *Old English Shorter Poems, Volume 1: Religious and Didactic*, *Dumbarton Oaks Medieval Library* 15 (Cambridge MA: Harvard University Press, 2012) [for Northumbrian text and translation of *Caedmon's Hymn*]
- Colgrave, Bertram, and R. A. B. Mynors, ed. and trans., *Bede's Ecclesiastical History of the English People* (Oxford: Clarendon Press, 1969), IV. 23–24 [for the story of *Caedmon* and *Bede's* summary of his hymn in Latin]
- Wyatt, Thomas selected poems from *Complete Works* (Mine Owne John Poyns; They Flee From Me; The Pillar Perish'd; Whoso List to Hunt; A Paraphrase of the Penitential Psalms [easy to access edition is Rebholz, 1978])

**Required secondary reading**

- Medieval/Renaissance: *After Periodisation: An Issue of the Journal of Medieval and Early Modern Studies* 37:3 (2007)

**Optional further reading:**

- Aers, David, 'A Whisper in the Ear of Early Modernists or Reflections on Literary Critics Writing the History of the Subject,' in David Aers (ed), *Culture and History 1350-1600: Essays on English Communities, Identities and Writing* (New York; London: Harvester Wheatsheaf, 1992).
- Davis, Kathleen, *Periodization and Sovereignty: How Ideas of Feudalism and Secularism Govern the Politics of Time* (Philadelphia: University of Pennsylvania Press, 2008)
- Frantzen, Allen J. and John Hines, eds, *Caedmon's Hymn and Material Culture in the World of Bede*, *Medieval European Studies* 10 (Morgantown, WV: West Virginia University Press, 2007)
- O'Keefe, Katherine O'Brien, 'Orality and the Developing Text of Caedmon's Hymn', *Speculum* 62 (1987), 1–20; repr. in her *Visible Song: Transitional Literacy in Old English Verse*. (Cambridge: Cambridge University Press, 1990).
- Niles, John D. 'The Myth of the Anglo-Saxon Oral Poet', *Western Folklore* 62 (2003), 7–61; repr. in his *Old English Heroic Poems and the Social Life of Texts* (Turnhout: Brepols, 2007), 141–88
- Simpson, James, *Reform and Cultural Revolution: The Oxford English Literary History*, vol. 2 (Oxford: Oxford University Press, 2002)
- Stamatakis, Chris, *Sir Thomas Wyatt and the Rhetoric of Rewriting: 'Turning the Word'* (Oxford: Oxford University Press, 2012)
- Walker, Greg, *Writing Under Tyranny: English Literature and the Henrician Reformation* (Oxford: Oxford University Press, 2005)

**Week 2: Space: Where is the medieval? Literature in English in global contexts**

At the beginning of this period, this island was a loose collection of kingdoms. Its culture and language changed dramatically through encounters with and invasions from the Vikings and the Normans. Across the centuries, England's relationships with Wales, Scotland, and Ireland were violent and uneven and the crown ruled over major continental landholdings in what is now France. England also traded objects and stories from all over the known world: fabrics and spices from as far afield as Indonesia arrived in medieval London; and by the end of this period, the English and their language were beginning their colonial practices. In recent years, global approaches to the Middle Ages have become central to the field. This week we focus on texts and objects that give us some indication of the international contacts being made across borders throughout the long Middle Ages.

**Key primary texts:**

- Old English *Orosius* (excerpts)
- The Franks Casket
- *Mandeville's Travels*

- The Travels of Ibn Battufa (excerpts)

#### Editions of key primary texts

- Godden, Malcolm, ed. and trans., *The Old English History of the World: An Anglo-Saxon Rewriting of Orosius*, Dumbarton Oaks Medieval Library 44 (Cambridge MA: Harvard University Press, 2016). [Read Bk. I, ch. 1, pp. 24–57 ‘Geographical Preface including Voyages of Othhere and Wulfstan’; Bk. II, chs 1–2, pp. 98–109 ‘The Four World Empires’; BK VI, chs 37–38 ‘The Goths Conquer Rome’]
- Webster, Leslie. *The Franks Casket* (British Museum, 2010).
- *The Travels of Ibn Battutah*, ed. Tim Mackintosh-Smith (London: Picador, 2003), chapters 1-3 and 17-18
- *Mandeville’s Travels* ed. P. Hamelius (London, Early English Text Society, 1919-1923) (especially chapters 1-10, 16-19, 33-35)

#### Required secondary reading

- Heng, Geraldine, *The Global Middle Ages: An Introduction* (Elements in the Global Middle Ages). Cambridge: Cambridge University Press, 2021.

#### Optional further reading:

- Abels, Richard. ‘What has Weland to Do with Christ? The Franks Casket and the Acculturation of Christianity in Early Anglo-Saxon England’, *Speculum* 84 (2009), 549-81.
- Abu-Lughod, Janet L. *Before European Hegemony: The World System AD 1250–1350* (Oxford: Oxford University Press, 1989).
- Akbari, Suzanne. *Idols in the East: European Representations of Islam and the Orient, 1100-1450* (Ithaca: Cornell University Press, 2009).
- Bale, Anthony. ‘“ut legi”’: Sir John Mandeville’s audience and three late-medieval English travellers to Italy and Jerusalem.,’ *Studies In The Age of Chaucer* 38 (2016), 201–37.
- Bately, Janet. ‘The Old English *Orosius*’, in *A Companion to Alfred the Great*, Brill Companions to the Christian Tradition 58, ed. Nicole Guenther Discenza and Paul E. Szarmach (Leiden: Brill, 2014), pp. 313–43.
- Discenza, Nicole Guenther. ‘A Map of the Universe: Geography and Cosmology in the Program of Alfred the Great’, in *Conversion and Colonization in Anglo-Saxon England*, ed. Catherine E. Karkov and Nicholas Howe (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2006), pp. 83–108.
- Heng, Geraldine, ‘A Global Middle Ages’ in Marion Turner (ed.), *A Handbook of Middle English Studies* (New York: Wiley Blackwell, 2013).
- Khanmohamadi, Shirin A. *In Light of Another’s Word: European Ethnography in the Middle Ages* (Philadelphia: University of Pennsylvania Press, 2014) (Includes a chapter on Mandeville).
- Karkov, Catherine E. ‘The Franks Casket Speaks Back: The Bones of the Past, the Becoming of England’, in *Postcolonising the Medieval Image*, eds. Eva Frojmovic and Catherine E. Karkov (London: Routledge, 2017), chapter 2.
- Leneghan, Francis. ‘*Translatio Imperii*: the Old English *Orosius* and the Rise of Wessex’, *Anglia* 133 (2015), 656–705.
- Phillips, K. M. ‘Travel, Writing, and the Global Middle Ages’, *History Compass*, 14 (2016), 81– 92.
- Webster, Leslie. ‘The iconographic programme of the Franks Casket’, in *Northumbria’s Golden Age*, ed. Jane Hawkes and Susan Mills (Stroud, Sutton, 1999), pp. 227–46.

### Week 3: Selfhood and Subjectivity

How was the self imagined in the Middle Ages? Many critics and historians have written about changing ideas of selfhood, positing, for example, 12<sup>th</sup> and 14<sup>th</sup> century renaissances and challenging outdated modes of thinking that suggested ‘selfhood’ was a much later invention. Subjectivity is historically contingent, and is not ‘the same’ in every period: across the Middle Ages, for instance, ideas of public and private were very different to today, and the rise of confession enabled a particular way of thinking about selfhood. Recent work on the ‘permeable self’ and the ‘indexical self’ has reinvigorated scholarly discussion about medieval selfhood. The ‘self’ is often imagined as white, male, heterosexual, neurotypical; we also explore normative ideas of selfhood and, continuing last week’s discussions, the whiteness of the imagined medieval self. We focus on four medieval texts: an Old English poem about exile and isolation; a ground-breaking romance; a poem about a

breakdown of mental health; and a travel narrative that we discussed last week, a text that helps us to think about race and selfhood in medieval texts.

#### Key primary texts:

- *The Seafarer*
- *Sir Gawain and the Green Knight*
- *Mandeville's Travels*
- Thomas Hoccleve, *Complaint*

#### Editions of key primary texts:

- Bjork, Robert E., ed. and trans., *Old English Shorter Poems, Volume II: Wisdom and Lyric*, Dumbarton Oaks Medieval Library 32 (Cambridge MA: Harvard University Press, 2014) [for text and translation of *Seafarer*]
- *Sir Gawain and the Green Knight* (many possible editions e.g. Everyman edition ed. J.J. Anderson; or *Poems of the Pearl Manuscript* ed. Andrews and Waldron. An edition which includes *Pearl* as well [which both of these do] is sensible as we will be reading *Pearl* next week)
- Thomas Hoccleve, *Complaint and Dialogue with a Friend in My Complainte and Other Poems* ed. Roger Ellis (Exeter, Exeter University Press, 2001) [written c. 1420]
- *Mandeville's Travels* (as last week)

#### Optional further reading:

- Aers, David. 'Community "In Arthurus days": Community, virtue and individual identity in *Sir Gawain and the Green Knight*,' in *Community, Gender and Individual Identity* (London: Routledge, 1988)
- Bale, Anthony, "'A maner Latyn corrupt": Chaucer and the Absent Religions' in *Chaucer and Religion*, ed. Helen Phillips (Cambridge: D.S. Brewer, 2010), pp. 52–64.
- Dinshaw, Carolyn, 'Pale Faces: Race, Religion and Affect in Chaucer's Texts and Their Readers', *Studies in the Age of Chaucer* 23 (2001), 19–41
- Dinshaw, Carolyn, 'Ecology,' in Marion Turner (ed.), *A Handbook of Middle English Studies* (New York: Wiley-Blackwell, 2013)
- Godden, Malcolm. 'Anglo-Saxons on the Mind', in *Learning and Literature in Anglo-Saxon England: Studies Presented to Peter Clemoes on the Occasion of his Sixty-Fifth Birthday*, ed. Michael Lapidge and Helmut Gneuss (Cambridge: Cambridge University Press, 1985), pp. 271–98.
- Goldie, Matthew Boyd, "Psychosomatic Illness and Identity in London 1416-21: Hoccleve's Complaint and Dialogue With a Friend," *Exemplaria* 11 (1999): 23-52.
- Harbus, Antonina. *The Life of the Mind in Old English Poetry*, Costerus new ser. 143 (Amsterdam: Rodopi, 2002).
- Knapp, Ethan *The Bureaucratic Muse: Thomas Hoccleve and the Literature of Late Medieval England* (University Park, Pennsylvania: Pennsylvania State University Press, 2001),
- Magennis, Hugh. 'The Solitary Journey: Aloneness and Community in *The Seafarer*', in *Text, Image, Interpretation: Studies in Anglo-Saxon Literature and its Insular Context in Honour of Éamonn Ó Carragáin*, ed. Alastair Minnis and Jane Roberts (Turnhout: Brepols, 2007), pp. 308–18.
- Mize, Britt. *Traditional Subjectivities: The Old English Poetics of Mentality* (Toronto: UTP, 2013)
- Newman, Barbara *The Permeable Self: Five Medieval Relationships* (Philadelphia: University of Pennsylvania Press, 2021) [introduction and conclusion]
- Patterson, Lee, "'What is Me?": Self and Society in the Poetry of Thomas Hoccleve," *Studies in the Age of Chaucer* 23 (2001): 437-70.
- Rajabzadeh, Shokoofeh. 'The depoliticized Saracen and Muslim erasure', *Literature Compass* 16: 9-10 (2019).
- Spearing, A. C. "Public and Private Spaces in 'Sir Gawain and the Green Knight.'" *Arthuriana*, vol. 4, no. 2, 1994, pp. 138–45.

### Week 4: Form and genre

Medieval authors wrote in a very wide variety of forms and genres, from lyric to romance, saint's life to penitential tract, elegy to epic, beast fable to autobiography. At the beginning of this period, the four-stress, alliterative Old English poetic line dominated; by the end of the period, rhyme, iambic pentameter, and sonnets had gained ground. We will focus on an Old English poem that appears in a manuscript and on a cross,

and incorporates runes and unusual hypermetric lines; on a later Middle English poem that has been called the most formally intricate poem in the English language; and on a section of the *Canterbury Tales* that juxtaposes a dizzying selection of genres.

**Key primary texts:**

- *The Dream of the Rood* (in the Vercelli Book and on the Ruthwell Cross)
- *Pearl*
- Fragment VII of the *Canterbury Tales*

**Editions of key primary texts:**

- Clayton, Mary, ed. and trans., *Old English Poems of Christ and His Saints*, Dumbarton Oaks Medieval Library 27 (Cambridge MA: Harvard University Press, 2013) [for text and translation of *Dream of the Rood*, printed as *A Vision of the Cross*].
- *Pearl* (available in many editions; use the same as you have for Gawain last week)
- Chaucer, Geoffrey, *The Riverside Chaucer*, ed. Larry Benson (or another good edition such as Jill Mann's or David Lawton's).

**Required secondary reading:**

- Cannon, Christopher, 'Form', in *Middle English: Twenty-first Century Approaches to Literature*, ed. Paul Strohm (Oxford: Oxford University Press 2006), pp. 177–90.

**Optional further reading:**

- Aers, David, 'The Self Mourning: Reflections on Pearl', *Speculum* 68 (1993), 54–73
- Barr, Helen, 'Pearl or "The Jeweller's Tale"' *Medium Aevum* 69 (2000), 59–79 (reprinted in *Socioliterary Practice in Late Medieval England* [Oxford: Oxford University Press 2001])
- Cooper, Helen, *Oxford Guides to Chaucer: The Canterbury Tales*, 2nd edition (Oxford: Oxford University Press, 1996).
- Bishop, Ian. *Pearl in Its Setting: A Critical Study of the Structure and Meaning of the Middle English Poem* (Oxford: Blackwell, 1968).
- Momma, Haruko. 'Old English poetic form: genre, style, prosody', in *The Cambridge History of Early Medieval English Literature*, ed. Clare A. Lees (Cambridge: Cambridge University Press, 2012), pp. 278–308.
- Ó Carragáin, Éamonn. *Ritual and the Rood: Liturgical Images and the Old English Poems of the Dream of the Rood Tradition* (London: British Library/UTP, 2005)
- Pasternack, Carol Braun. 'Stylistic disjunctions in *The Dream of the Rood*', *Anglo-Saxon England* 13 (1984), 167–86.
- Strohm, Paul, 'A Mixed Commonwealth of Style,' in his *Social Chaucer* (Cambridge MA: Harvard, 1989)
- Tomasch, Sylvia. 'A Pearl Punnology', *JEGP* 88 (1989), 1–20.
- Turner, Marion, 'The Form of the Canterbury Tales,' in *The Cambridge Companion to the Canterbury Tales*, ed. Frank Grady (Cambridge: Cambridge University Press, 2020).

## Week 5: Places of Reading and Writing

Across the medieval period people read and wrote in monasteries and meadhalls, courts and city-streets, pubs and private houses. Reading was often communal and aural. This week we will explore some of the environments in which people had the space and time to write, and some of the places where texts were heard, performed, and discussed. We discuss not only the kind of context in which *Beowulf* was likely to have been written and read, but also the scenes of poetic performance within the poem; we look at a text designed to be read by enclosed anchoresses; and at the long medieval period's most 'public' texts – plays that were staged in the city streets.

**Key primary texts:**

- *Beowulf*
- *Ancrene Wisse* (excerpts: Part 7 and Part 8)
- York plays (selected: Creation, Crucifixion, Last Judgement/Doomsday)

**Editions of key primary texts:**

- Fulk, R. D., ed. and trans., *The Beowulf Manuscript*, Dumbarton Oaks Medieval Library 3 (Cambridge MA; Harvard University Press, 2010) [facing-page prose translation with other texts in the Nowell Codex].
- Liuzza, Roy, trans. *Beowulf: 2<sup>nd</sup> edition* (Broadview, 2012) [facing-page verse translation].
- *Medieval English prose for women: selections from the Katherine Group and Ancrene Wisse*, ed. Bella Millett; Jocelyn Wogan-Browne (Oxford: Oxford University Press, 1990) (This includes Part 7 and Part 8 of Ancrene Wisse in the original and with facing page translation)
- Beadle, Richard, *The York plays* (London: Arnold, 1982)
- <https://d.lib.rochester.edu/teams/publication/davidson-the-york-corpus-christi-plays>

**Optional further reading:**

- Ashley, K, 'Sponsorship, Reflexivity, and Resistance: Cultural Readings of the York Cycle Plays,' in *The Performance of Middle English Culture*, ed. J. Paxton, L. Clopper, and S. Tomasch (Woodbridge: D.S. Brewer, 1998)
- Beadle, Richard (ed.) *The Cambridge Companion to Medieval English Theatre*. Ed. Richard Beadle (Cambridge: Cambridge University Press 1994).
- Beckwith, Sarah, *Signifying God: Social Relation and Symbolic Act in the York Corpus Christi Plays* (Chicago, Chicago University Press, 2001).
- Bjork, Robert E., and John D. Niles, eds. *A 'Beowulf' Handbook* (Exeter: Exeter UP, 1997).
- Eliason, Norman E. 'The "Improvised Lay" in *Beowulf*, *Philological Quarterly* 31 (1952), 171–79
- Cannon, Christopher, 'Enclosure,' In C. Dinshaw & D. Wallace (Eds.), *The Cambridge Companion to Medieval Women's Writing* (Cambridge Companions to Literature, pp. 109-123) (Cambridge: Cambridge University Press, 2003).
- Georgianna, Linda. *The Solitary Self: Individuality in the Ancrene Wisse* (Cambridge MA: Harvard, 1981)
- James, Mervyn. 'Ritual, Drama, and Social Body in the Late Medieval English Theatre,' *Past and Present* 98 (1983), 3–29
- Leneghan, Francis. *The Dynastic Drama of 'Beowulf'* (Cambridge: D. S. Brewer, 2020).
- Opland, Jeff. 'From Horseback to Monastic Cell: The Impact on English Literature of the Introduction of Writing', in *Old English Literature in Context*, ed. J. D. Niles (Cambridge: D. S. Brewer, 1980), pp. 30–43.
- Robertson, Elizabeth, *Early English Devotional Prose and the Female Audience* (Knoxville, Tennessee, 1990)
- Whitelock, Dorothy. *The Audience of 'Beowulf'* (Oxford: Clarendon Press, 1951).

**Week 6: Authors, authority, and authorship**

Across the medieval period, writers theorized about what an author might be, and what conveyed authority. The past, certain genres, and certain languages, contained an inherent authority – although this was questioned, challenged, and subverted by many writers. This week we take a deep dive into one text – Chaucer's *House of Fame* – exploring what Chaucer does in this poem with Virgil, Ovid, Dante, and contemporary understandings of authority and authorship.

**Key primary text:**

- *House of Fame*

**Editions of key primary texts:**

- Chaucer, Geoffrey, *The House of Fame*, in *The Riverside Chaucer* (or another good edition)

**Optional further reading:**

- Bennett, J.A.W., *Chaucer's Book of Fame* (Oxford: Oxford University Press, 1968)
- Boitani, Piero, *Chaucer and the Imaginary World of Fame* (Cambridge: Cambridge University Press, 1984)
- Bose, Mishtooni. 'Authority', in *Geoffrey Chaucer in Context*, ed. Ian Johnson (Cambridge: Cambridge University Press, 2019), pp. 58-64.

- Gillespie, Vincent 'Authorship,' in Marion Turner (ed.), *A Handbook of Middle English Studies* (New York: Wiley Blackwell, 2013)
- Minnis, Alastair *Medieval Theory of Authorship* (London: Scolar Press, 1984) (very important last chapter on Chaucer and Gower as author and compiler)
- Taylor, Karla *Chaucer Reads the Divine Comedy* (Stanford: Stanford University Press, 1989) (Chapter 1)
- Turner, Marion, *Chaucer: A European Life* (Princeton: Princeton University Press, 2019) [chapters on Milky Way and Empire]

## Hilary Term

### Week 1: Gender

This week we focus on a wide range of texts, including several texts written in the female voice: two short Old English poems (plus some riddles) and excerpts from *The Book of Margery Kempe*. We will discuss the kinds of roles that women occupied in society, and the opportunities that were open and closed to them, paying attention to what changed across this period. We will look at the case of John / Eleanor Rykener – a fascinating case of a trans woman living in medieval London. This week, we will also delve into an extraordinary romance, *The Squire of Low Degree* (also known as *Undo Your Door*), that explores ideas of masculinity in romance texts and also upsets ideas of the romance heroine.

#### Key primary texts:

- *The Wife's Lament*
- *Wulf and Eadwacer*
- Riddles (25, 45)
- *The Book of Margery Kempe* (selections: chapters 1-35)
- John / Eleanor Rykener
- *The Squire of Low Degree (Undo Your Door)*

#### Editions of key primary texts:

- <https://theriddleages.wordpress.com/>
- Bjork, Robert E., ed. and trans., *Old English Shorter Poems, Volume II: Wisdom and Lyric*, *Dumbarton Oaks Medieval Library 32* (Cambridge MA: Harvard University Press, 2014) [for text and translation of *Wife's Lament* and *Wulf and Eadwacer*]
- Klinck, Anne L. *The Old English Elegies: A Critical Edition and Genre Study* (Montreal and Kingston, London, Ithaca: McGill-Queen's University Press, 1992).
- Kooper, Erik (ed), *The Squire of Low Degree*: <https://d.lib.rochester.edu/teams/text/kooper-sentimental-and-humorous-romances-squire-of-low-degree>
- Pizan, Christine de, *The Book of the City of Ladies* (London: Penguin, 1999), chapters 1-7.
- Windeatt, Barry (ed.), *The Book of Margery Kempe* (Harlow: Longman, 2000)
- <https://sourcebooks.fordham.edu/source/1395rykener.asp>

#### Optional further reading:

- Bale, Anthony, *Margery Kempe: A Mixed Life* (London: Reaktion, 2021)
- Belanoff, Patricia A. 'Women's Songs, Women's Language: *Wulf and Eadwacer* and *The Wife's Lament*', in *New Readings on Women in Old English Literature*, ed. Helen Damico and Alexandra Hennessy Olsen (Bloomington and Indianapolis: Indiana University Press, 1990), pp. 193–203.
- Chance, Jane. *Woman as Hero in Old English Literature* (Eugene OR: Wipf & Stock, 1986).
- Desmond, Marilyn. 'The Voice of Exile: Feminist Literary History and the Anonymous Anglo-Saxon Elegy', *Critical Inquiry*, 16:3 (1990), 572–90.
- Karras, R. M.; Boyd, D. L. (1996). "'Ut cum muliere": A Male Transvestite Prostitute in Fourteenth-Century London'. In Fradenburg, L.; Freccero, C. (eds.), *Premodern Sexualities* (London: Routledge, 1996), pp. 99–116.
- Karras, R. M.; Linkinen, T. 'John / Eleanor Rykener Revisited', in Doggett, L E.; O'Sullivan, D. E. (eds.), *Founding Feminisms in Medieval Studies: Essays in Honor of E. Jane Burns* (Cambridge: D. S. Brewer, 2016), pp. 111–24.

- Lochrie, Karma, *Margery Kempe and Translations of the Flesh* (Philadelphia: University of Pennsylvania Press, 1994)
- Niles, John D. *God's Exiles and English Verse: On the Exeter Anthology of Old English Poetry* (Exeter: Exeter University Press, 2019).
- Scheck, Helene, and Christine E. Kozikowski, eds. *New Readings on Women and Early Medieval English Literature and Culture: Cross-Disciplinary Studies in Honour of Helen Damico* (York: ARC, 2019).
- Turner, Marion, *The Wife of Bath: A Biography* (Princeton: Princeton University Press, 2019) (esp chapters on Working Women, the Female Storyteller and the Wandering Woman)
- Watt, Diane, *Women, Writing and Religion in England and Beyond, 650–1100* (London: Bloomsbury, 2019)
- Watt, Diane and Corinne Saunders (eds.), *Women and Medieval Literary Culture* (Cambridge: Cambridge University Press, 2023)

## Week 2: Language and Multilingualism

Across the long medieval period, England was always multilingual. Pre-Conquest, English, Latin, and Norse were particularly important; post-Conquest, English, French, and Latin were the three key languages. Macaronic texts mixed different languages; the vast majority of authors were influenced by texts written in multiple languages. Across the period, Welsh, Irish, and Scots texts also intersected with English texts. English itself, of course, changed dramatically across this almost-thousand-year period, and also varied hugely across regions – but by the fifteenth century we can discern a much more ‘standardised’ language. The texts that we focus on this week include the macaronic coda to *The Phoenix*, some macaronic lyrics, an excerpt from *Piers Plowman* that stages different roles for English and Latin, one of Caxton’s *Prologues* (to the *Eneydos* [the Aeneid]), in which he discusses the changing English language, and the Scottish poet Douglas’s Prologue to his own *Eneados* – where he takes aim at Caxton.

### Key primary texts:

- *The Phoenix*
- Selected lyrics
- *Piers Plowman* (Prologue)
- Caxton, Prologue to the *Eneydos*
- Gavin Douglas, Prologue to the *Eneados*

### Editions of key primary texts:

- Jones, Christopher A., ed. and trans., *Old English Shorter Poems, Volume 1: Religious and Didactic*, *Dumbarton Oaks Medieval Library* 15 (Cambridge MA: Harvard University Press, 2012) [for *The Phoenix*]
- <https://d.lib.rochester.edu/teams/publication/fein-harley2253-volume-2> (Harley lyrics: Dum ludis florisbus; Mayden moder mild)
- Langland, William, *Piers Plowman*, ed. A.V.C. Schmidt (Prologue) 2<sup>nd</sup> ed (London: Dent, 1995)
- *Prologues and Epilogues of William Caxton*, ed. W.J.B. Crotch [Early English Text Society, orig. ser., no. 176] (London: Humphrey Milford, 1928; repr. New York: Burt Franklin, 1971), 107-110.
- [https://www.gutenberg.org/cache/epub/49884/pg49884-images.html#INCIPIT\\_PROLOGUS](https://www.gutenberg.org/cache/epub/49884/pg49884-images.html#INCIPIT_PROLOGUS) (Gavin Douglas’s Prologue)

### Optional further reading:

- Appleton, Helen, ‘The Insular Landscape of the Old English Poem *The Phoenix*’, *Neophilologus* 101 (2017), 585–602.
- Bawcutt, Priscilla, *Gavin Douglas: A Critical Study* (Edinburgh: Edinburgh University Press, 1976).
- Cross, James E., ‘The Conception of the Old English *Phoenix*’, in *Old English Poetry: Fifteen Essays*, ed. by Robert P. Creed (Providence, RI: Brown University Press, 1967), pp. 129–52.
- Gorst, E. K. C., ‘Latin Sources of the Old English *Phoenix*’, *N&Q*, 53. 2 (2006), 136–42.
- Horobin, Simon. ‘Mapping the words,’ in Alexandra Gillespie & Daniel Wakelin (eds.), *The Production of Books in England 1350–1500* (Cambridge: Cambridge University Press, 2011), pp. 59–78.
- Horobin, Simon and Jeremy Smith. *An Introduction to Middle English* (Edinburgh: Edinburgh University Press, 2002).
- Machan, Tim William. “Language Contact in *Piers Plowman*.” *Speculum*, 69 (1994), 359–85.

- Turville Petre, Thorlac, *England the Nation: Language, Literature, and National Identity 1290–1340* (Oxford: Oxford University Press, 1996)

### Week 3: Translation

Medieval writers and readers understood translation as a flexible and creative practice. The line between translation and ‘original’ composition was blurred in an era in which people had a different understanding of innovation, and of the way that texts could be re-used, adapted, and appropriated. This week, we will look at three case studies: Boethius’s *Consolation of Philosophy*, especially in the translations by Chaucer and by King Alfred’s circle; Bible translation, focusing on discussions by Aelfric and in the Wycliffite Bible; and post-medieval translations of the Wife of Bath, sampling translations by Dryden and Zadie Smith.

#### Key primary texts:

- Boethius: Alfred and Chaucer (excerpts)
- Bible translation: Aelfric’s Preface, Wycliffite Preface
- Wife of Bath’s Tale: Dryden’s and Zadie Smith’s versions

#### Editions of key primary texts:

- Chaucer, Geoffrey, *Boece* (in *The Riverside Chaucer*) (Book I; Book 2, Metrum 7) ; ‘The Wife of Bath’s Tale,’ (in *The Riverside Chaucer*)
- Dryden, *The Wife of Bath Her Tale*: <https://chaucer.fas.harvard.edu/wife-bath-her-tale>
- Irvine, Susan, and Malcolm Godden, ed. and trans. *The Old English Boethius: With Verse Prefaces and Epilogues Associated with King Alfred*, *Dumbarton Oaks Medieval Library* 19 (Cambridge MA; Harvard University Press, 2012) [Read Bk I, Prose 1–4 (Prefaces and opening section, pp. 2–28; Metre 10 (‘Where now are the bones of wise Weland?’), pp. 110–15.)]
- Marsden, Richard, ed. *The Old English Heptateuch and Ælfric’s ‘Libellus de Veteri Testamento et Novo’*, 2 vols, EETS os 330 (Oxford, 2008) [text and translation of Ælfric’s Preface to Genesis].
- Minnis, Alastair, *Chaucer’s Boece and the Medieval Tradition of Boethius* (Cambridge: D.S. Brewer, 1993)
- Smith, Zadie, *The Wife of Willesden* (London: Hamish Hamilton, 2021)
- Wilcox, Jonathan, ed. *Ælfric’s Prefaces*, (Durham: Durham Medieval Texts 9, 1994).
- <https://d.lib.rochester.edu/teams/text/dean-medieval-english-political-writings-wycliffite-bible-prologue>
- <https://www2.hf.uio.no/polyglotta/index.php?page=volume&vid=216#introduction> (website that allows you to compare Boethius translations)

#### Optional further reading:

- Copeland, Rita, “Rhetoric and the Politics of the Literal Sense in Medieval Literary Theory: Aquinas, Wyclif, and the Lollards.” In M. Hyde and W. Jost, eds., *Rhetoric and Hermeneutics in Our Time* (New Haven: Yale University Press, 1997), 335–57.
- Discenza, Nicole Guenther. *The King’s English: Strategies of Translation in the Old English ‘Boethius’* (Albany: State University of New York Press, 2005).
- —. ‘The Old English *Boethius*’, in *A Companion to Alfred the Great*, Brill Companions to the Christian Tradition 58, ed. Nicole Guenther Discenza and Paul E. Szarmach, eds (Leiden: Brill, 2014), pp. 200–26.
- Hall, Thomas N. ‘Ælfric as Pedagogue’, in *A Companion to Ælfric*, ed. Hugh Magennis and Mary Swan (Turnhout: Brepols, 2009), pp. 193–216.
- Hudson, Anne, *The Premature Reformation* (Oxford: Oxford University Press, 1988)
- Johnson, Eleanor, *Practising Literary Theory in the Middle Ages* (Chicago: Chicago University Press, 2013)
- Stephenson, Rebecca. ‘The Politics of Ælfric’s Prefaces’, in her *The Politics of Language: Byrhtferth, Ælfric and the Multilingual Identity of the Benedictine Reform* (Toronto: UTP, 2015), pp. 135–57.
- Turner, Marion, *The Wife of Bath: A Biography* (Princeton: Princeton University Press, 2023), chapters 8 and 10.
- Weaver, Erica. ‘Hybrid forms: translating Boethius in Anglo-Saxon England’, *Anglo Saxon England* 45 (2016), 213–38.



**Week 4: Medieval scholarship today: the state of the field**

This class will be focused on very recent books and articles, to be decided together

**Weeks 5 and 6: Dissertation presentations**

## MSt in English (1550-1700) A-Course

### Critical Questions in Early Modern Literature

Course Convenors: Professor Joe Moshenska, Professor Bart van Es, and others

([joseph.moshenska@ell.ox.ac.uk](mailto:joseph.moshenska@ell.ox.ac.uk), [bart.vanes@stcatz.ox.ac.uk](mailto:bart.vanes@stcatz.ox.ac.uk))

This course is designed to introduce you to major critical debates concerning 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 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 roughly 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>	Introduction: 'Renaissance Subjects'. [handout]
<b>Week 2</b>	'Spenser and Allegory'. [Spenser, <i>Faerie Queene</i> , Book 1]
<b>Week 3</b>	'New Ways of Looking at Theatrical Texts' [Marlowe, <i>Doctor Faustus</i> , A Text]
<b>Week 4</b>	Writing Marginal Lives: The Limits of the Early Modern Archive [Leo Africanus, <i>A Geographical Historie of Africa</i> ]
<b>Week 5</b>	'The Female Signature: Gender and Style'. [Mary Queen of Scots; K. Philips]
<b>Week 6</b>	'Tragedy and Political Theology' [Milton, <i>Samson Agonistes</i> ]
<b>Week 7</b>	Exploring dissertation questions
<b>Week 8</b>	Exploring dissertation questions

### Week 1: Renaissance Subjects (Joe Moshenska and Bart van Es)

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

### Week 2: Meddling with Allegory (Joe Moshenska and Bart van Es)

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 & 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 (Joe Moshenska and Bart van Es)

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>
- W.W. Greg, ed., *Henslowe Papers: being Documents Supplementary to Henslowe's Diary* (London: A. H. Bullen, 1907)
- S.P. Cerasano, 'Henslowe's "Curious" Diary', *Medieval and Renaissance Drama in England* 17, (2005), 72-85
- S.P. Cerasano, 'Philip Henslowe, Simon Forman, and the Theatrical Community of the 1590s', *Shakespeare Quarterly*, 44 (1993), 145-158
- Roslyn Lander Knutson, *Playing Companies and Commerce in Shakespeare's Time* (Cambridge: Cambridge University Press, 2001)
- Gerard Eades Bentley, *The Profession of Dramatist in Shakespeare's Time* (Princeton UP, 1971)
- Gerard Eades Bentley, *The Profession of Player in Shakespeare's Time* (Princeton UP, 1984)

### **Week 4: Writing Marginal Lives: The Limits of the Early Modern Archive (Joe Moshenska and Bart van Es)**

In this seminar we will ask about the kinds of early modern lives that tend to get studied, written about, and imagined, and those that do not. We will also consider the methods, ranging from archival scholarship to imaginative and creative reconstruction, that can be used to gather the traces of marginal early modern lives and to respond to the gaps and omissions of the archive. We will consider two very different ways of imagining marginal lives in relation to the early modern period, which pivot around the different kinds of work undertaken by the historian Natalie Zemon Davis: first, her account of Leo Africanus, which meditates on the relationship between historical fact and self-fictionalisation in relation to the geographical and religious transformations of its protagonist; second, her work on the marginal lives of early modern women in a variety of cross-cultural contexts. We will read Zemon Davis's work alongside Saidiya Hartman's accounts of transatlantic slavery, and of the traces of Black lives that emerge from the archive in her versions of 'critical fabulation.'

**Essential:**

- Leo Africanus, address to the reader and extracts from Book 1 of *A Geographical Historie of Africa, written in Arabicke and Italian*, trans. John Pory (1600)
- Natalie Zemon Davis, *Trickster Travels* (New York: Hill and Wang, 2006; repr. London: Faber & Faber, 2007) introduction and ch.4; *Women on the Margins* (Cambridge ma: Harvard University Press, 1995) pp.1-30.
- Saidiya Hartman, extracts from *Wayward Lives, Beautiful Experiments* (New York: W.W. Norton, 2019) and *Lose Your Mother: a Journey Along the Atlantic Slave Route* (New York: Farrar, Straus, & Giroux, 2007).

**Recommended:**

- TIDE Keywords: [www.tideproject.uk/keywords-home](http://www.tideproject.uk/keywords-home)
- Kim F. Hall, *Things of Darkness: Economies of Race and Gender in Early Modern England* (Ithaca: Cornell University Press, 1995).

**Further Reading:**

- Dennis Austin Britton, *Becoming Christian: Race, Reformation, and Early Modern English Romance* (New York: Fordham University Press, 2014)

- Imtiaz H. Habib, *Black Lives in the English Archives, 1500-1677: Imprints of the Invisible* (London: Ashgate, 2008).
- Sujata Iyengar, *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: Cambridge University Press, 2004).

## Week 5: The Female Signature (Lorna Hutson & 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 murder 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 (Joe Moshenska and Bart van Es)

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 Agonistes' in *Citizen Saints: Shakespeare and Political Theology* (Chicago: Chicago UP, 2005), 181-204.

### Recommended reading:

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

### Further reading:

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

## Weeks 7 and 8

In weeks 7 & 8 there will be no more set reading for the A course, while you are working on your C course essays. Instead, we would like each of you to prepare a short, very informal presentation based on the 'scoping document' for the dissertation which you will have handed into your supervisor at the end of 6th week. You can handle this presentation in any way you like: notes, power point, questions for the class. It's an

opportunity to share thoughts about questions you might ask and approaches you might take to your topic. You might want to relate your thinking to one or more of the texts read in earlier classes, but there is no requirement to do so. This is a free space in which to brainstorm and try out ideas.

## MSt in English (1700-1830) A-Course

Course Convenors: Professor Ros Ballaster, Professor Nicholas Halmi ([ros.ballaster@mansfield.ox.ac.uk](mailto:ros.ballaster@mansfield.ox.ac.uk), [nicholas.halmi@ell.ox.ac.uk](mailto:nicholas.halmi@ell.ox.ac.uk))

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

We have coupled primary readings with at least one essay or chapter each week which we see as a 'provocation' that invites you to think about contemporary critical work in the field. These provocations are not underwritten by us as the best ways in to the material but are rather there to provoke our thinking as a class about the field of eighteenth-century literary studies now and directions it is taking which you may want to challenge, or assimilate or extend.

Most of the readings are available or will be linked to on the course ORLO website: [ENGL MSt English 1700-1830 A-course | University of Oxford \(talis.com\)](https://www.talis.com/ENGL/MSt-English-1700-1830-A-course)

### Week 1: Mocking

- Alexander Pope, *The Rape of the Lock* (1714)
- John Gay, *Trivia, or the Art of Walking the Streets of London* (1716)
- Jonathan Swift, 'A Beautiful Young Nymph Going to Bed' (1734)
- Jane Collier, *The Art of ingeniously Tormenting* (1753)

*Provocation:*

- Chloe Wigston Smith, 'Bodkin Aesthetics: Small Things in the Eighteenth Century', *Eighteenth-Century Fiction*, 31(2), (2019), pp. 271–94

### Week 2: Feeling

- Oliver Goldsmith, *The Vicar of Wakefield* (1766)
- Laurence Sterne, *A Sentimental Journey* (1768)
- Phillis Wheatley, 'To the Right Hon. William Earl of Dartmouth' (1773)
- William Cowper, 'A Negro's Complaint' (1788)
- Hannah More, 'Slavery, A Poem' (1788)
- William Blake, 'The Little Black Boy' from *Songs of Innocence* (1789)

*Provocation:*

- Simon Gikandi, 'Overture: Sensibility in the Age of Slavery', in his *Slavery and the Culture of Taste* (Princeton UP, 2017), pp.1–49
- Saidiya Hartman, 'Venus in two acts', *Small Axe*, 12(2) (2008), pp. 1–14

### Week 3: Performing

- Hannah Cowley, *The Belle's Stratagem* (1780)
- George Gordon, Lord Byron, *Sardanapalus* (1821)

*Provocations:*

- Joseph Roach, 'Performance: The Blunders of Orpheus', *PMLA*, 125(4) (2010), pp. 1078–86
- Alex Dick, 'Romantic Drama and the Performative: A Reassessment', *European Romantic Review*, 14 (2003), pp. 97–115



### Week 4: Professing

- Phillis Wheatley, 'To S.M.' (1773)
- Mary Robinson, *Sappho and Phaon* (1796), including the Preface and 'To the Reader'
- Anna Letitia Barbauld, 'Washing Day' (1797)
- William Wordsworth and Samuel Taylor Coleridge, Advertisement, 'Goody Blake and Harry Gill', 'We are seven', 'The Thorn', 'Expostulation and Reply', 'The Tables Turned', and 'Tintern Abbey' from *Lyrical Ballads* (1798) and 'Preface' from *Lyrical Ballads* (1800, with additional passages from 1802 edition)
- William Hazlitt, 'Mr. Wordsworth' from *The Spirit of the Age* (1825)

#### Provocations:

- Thomas Pfau, *Wordsworth's Profession: Form, Class, and the Logic of Early Romantic Cultural Production* (Stanford UP, 1997), pp. 246–59
- John Guillory, 'Conclusion: Ratio Studiorum', in his *Professing Criticism: Essays on the Organization of Literary Study* (University of Chicago Press, 2022)

### Week 5: Thinking

- Joseph Priestley, 'Introductory Essays' to his *Hartley's Theory of the Mind* (1775)
- Jane Austen, *Persuasion* (1814)

#### Provocations:

- Gillian Russell, 'England in 1814: Frost Fairs, Peace, and Persuasion', in her *The Ephemeral Eighteenth Century: Print, Sociability, and the Cultures of Collecting* (Cambridge UP, 2020), pp. 214–50
- Peter Boxall, 'Irony and Biocritique from Wollstonecraft to Austen', in chapter 4 of his *The Prosthetic Imagination: A History of the Novel as Artificial Life* (Cambridge UP, 2020), pp. 149–63

### Week 6: Contesting

- George Gordon, Lord Byron, *Childe Harold*, cantos 1 and 2 (1812)
- Anna Letitia Barbauld, *Eighteen Hundred and Eleven, A Poem* (1812)

#### Provocations:

- Mary Favret, chap. 1 ('Introduction: A Sense of War') in her *War at a Distance: Romanticism and the Making of Modern Wartime* (Princeton UP, 2010), pp. 9–48
- Mark Canuel, 'Reading Decline in *Eighteen Hundred and Eleven*' in his *The Fate of Progress in British Romanticism* (2022), pp. 76–85

### Weeks 7 and 8

NO LATER THAN MONDAY OF WEEK 7 or MONDAY OF WEEK 8 (we shall allocate you to one seminar or the other) you must email all members of the MSt strand, including the convenors, two paragraphs describing the current state of your dissertation research:

- What is your research question?
- What materials are you concentrating on and why?
- What challenges are you encountering?
- What would you like the group's input on?

## MSt in English (1830-1914) A-Course

Course Convenors: Professor Helen Small, Professor Stefano-Maria Evangelista ([helen.small@ell.ox.ac.uk](mailto:helen.small@ell.ox.ac.uk), [stefano-maria.evangelista@trinity.ox.ac.uk](mailto:stefano-maria.evangelista@trinity.ox.ac.uk))

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)

### Weekly Student Presentations and Responses

During each of the first 6 weeks, up to 3-4 students 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, up to 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/>
- Isobel Armstrong, 'Poetics of the Steel Engraving: Letitia Landon and *Fisher's Drawing Room Scrap Book*', *19: Interdisciplinary Studies in the Long Nineteenth Century* 34 (2023), <https://19.bbk.ac.uk/article/id/9122/>
- Janice Norwood, *Victorian Touring Actresses: Crossing Boundaries and Negotiating the Cultural Landscape* (Manchester: Manchester UP, 2020), Introduction. Free access via <https://manchesteruniversitypress.co.uk/9781526133328/>

#### Further reading:

- Kate Flint (ed.), *The Cambridge History of Victorian Literature* (2012)
- Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (2015), Ch. 1
- Regenia Gagnier, *Literatures of Liberalization: Global Circulation and the Long Nineteenth Century* (2018), pp. 1-36

### Week 2: National, Transnational and Global Literatures (SME leading)

#### Primary reading:

- Pascale Casanova. *The World Republic of Letters*. Trans. M. B. DeBevoise (Cambridge, MA: Harvard UP, 2004), Chapter 3, 'World Literary Space', pp. 82-108
- George Eliot, *Daniel Deronda* (1876), Chs 16 and 51
- Joseph Conrad, 'Amy Foster'
- Lafcadio Hearn, 'A Street Singer' from *Kokoro*

#### Further reading:

- Tanya Agathocleous. *Urban Realism and the Cosmopolitan Imagination in the Nineteen Century*. Cambridge: Cambridge UP, 2011
- Kwame Anthony Appiah. 'Cosmopolitan Patriots', *Critical Inquiry*. 23:3 (1997), 617-39
- David Damrosch. *What is World Literature?* Princeton, NJ: Princeton UP, 2003
- David Finkelstein. 'The Globalization of the Book, 1800-1970.' *A Companion to the History of the Book* (2007): 329-40.
- Lauren M. E. Goodlad. *The Victorian Geopolitical Aesthetic: Realism, Sovereignty, and Transnational Experience*. Oxford: Oxford UP, 2005.
- Josephine McDonagh, *Literature in a Time of Migration*. Oxford: Oxford UP, 2021 (Introduction and Conclusion, which contains a reading of 'Amy Foster')

### 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), Preface and Chapter 1
- Walter Pater, *Studies in the History of the Renaissance* (1873)  
[https://solo.bodleian.ox.ac.uk/permalink/44OXF\\_INST/ao2p7t/cdi\\_hathitrust\\_hathifiles\\_nyp\\_33433\\_082475124](https://solo.bodleian.ox.ac.uk/permalink/44OXF_INST/ao2p7t/cdi_hathitrust_hathifiles_nyp_33433_082475124) Conclusion
- Oscar Wilde, *The Picture of Dorian Gray* (1890-91), ch. 11.  
<http://www.gutenberg.org/ebooks/174>
- 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), <https://www.nplusonemag.com/issue-11/reviews/whybother>

#### 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/0ied64e6p0g321w/Ruskin%2C%20The%20Stones%20of%20Venice.pdf>
- 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/II/7/stefan-collini-culture-talk>
- Francis Mulhern, *Figures of Catastrophe: The Condition of Culture Novel* (2015), 'Introduction to a Genre'
- 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)
- Plotz, John. *Portable Property: Victorian Culture on the Move*. Princeton; Oxford: 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.

## Week 4: Reading Gender, Sexuality, Queerness (SME leading)

### Primary reading:

- Walter Pater, 'Winckelmann' in *Studies in the History of the Renaissance*
- Oscar Wilde, *The Importance of Being Earnest*
- Eve Kosofsky Sedgwick, *Epistemology of the Closet*. Berkeley, CA: University of California Press, 1990. Chapter 4: The Beast in the Closet

### Further reading:

- Havelock Ellis and John Addington Symonds, *Sexual Inversion: A Critical Edition*. Basingstoke: Palgrave Macmillan, 2008
- Michel Foucault, *The History of Sexuality. Volume 1*.
- Dustin Friedman. *Before Queer Theory: Victorian Aestheticism and the Self*. Baltimore: Johns Hopkins University Press, 2019 (chapter 1 on Pater and chapter 5 on Michael Field)
- Heather Love. *Feeling Backward: Loss and the Politics of Queer History*. Cambridge, MA: Harvard UP, 2008 (introduction and chapter 2 on Pater)
- Kristin Mahoney. *Queer Kinship after Wilde: Transnational Decadence and the Family*. Cambridge: Cambridge UP, 2022 (introduction)
- Fraser Riddell. *Music and the Queer Body in English Literature at the Fin de Siècle*. Cambridge: Cambridge UP, 2022

## Week 5: Performance and Melodrama (HS leading)

### Primary reading:

- "C. Bell" [Charlotte Brontë] to G. H. Lewes regarding *Jane Eyre* etc. 11 January 1848, 1. 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 6: The Visual and Material Imagination (SME leading)

### Primary reading:

- Hilary Fraser, *Women Writing Art History in the Nineteenth Century: Looking like a Woman*. Cambridge: Cambridge UP, 2014. Introduction
- Isobel Armstrong. *Victorian Glassworlds: Glass Culture and the Imagination, 1830-1880*. Oxford: Oxford UP, 2008. Introduction: The Poetics of Transparency
- John Ruskin, 'The Slave Ship', from *Modern Painters*
- Vernon Lee, 'A Wicked Voice'
- Michael Field, *Sight and Song* Preface, 'A Portrait', 'Saint Sebastian'

### Further reading:

- Jill Ehnenn, "Looking Strategically: Feminist and Queer Aesthetics in Michael Field's *Sight and Song*." *Victorian Poetry* 43 1 (2005): 109-154
- Lynda Nead, *The Haunted Gallery: Painting, Photography and Film around 1900* (2007)
- Elizabeth Prettejohn, *Art for Art's Sake: Aestheticism in Victorian Painting*. New Haven: Yale UP, 2007
- John Ruskin, 'The two Boyhoods', from *Modern Painters*
- Jonah Siegel, *Material Inspirations: The Interests of the Art Object in the Nineteenth Century and After* (2020)
- Rachel Teukolsky, *The Literature Eye: Victorian Art Writing and Modernist Aesthetics* (2009)
- Griselda Pollock, *Vision and Difference: Feminism, Femininity and Histories of Art* (2003)

## Week 7: Student presentations

### 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

### 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).

## MSt in English Literature (1900-Present) A-Course

Course Convenors: Professor Michael Whitworth, Professor Peter Boxall ([michael.whitworth@ell.ox.ac.uk](mailto:michael.whitworth@ell.ox.ac.uk), [peter.boxall@ell.ox.ac.uk](mailto:peter.boxall@ell.ox.ac.uk))

This course will explore significant texts, themes, and critical approaches in our period, in order to open up a wide, though by no means exclusive, sense of some possibilities for dissertation research. You should read as much in the bibliography over the summer as you can—certainly the primary literary texts listed in the seminar reading for each week and those others that you can access easily. Weeks 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)
- Zadie Smith, *On Beauty* (2005)
- Virginia Woolf, 'Modern Fiction' (1921)
- Jürgen Habermas, 'Modernity--An Unfinished Project', in Maurizio Passerin d'Entrèves and Seyla Benhabib, eds., *Habermas and the Unfinished Project of Modernity* (Cambridge, MA: MIT Press, 1997), pp. 38-55
- Amy Hungerford, 'On the Period Formerly Known as Contemporary', *American Literary History*, 20, 1-2 (Spring/Summer 2008), 410-19
- Douglas Mao and Rebecca Walkowitz, 'The New Modernist Studies', *PMLA* 123.3 (May 2008), 737-48.
- Luke Seaber and Michael Shallcross, 'The Trouble with Modernism' (2019), <https://modernistreviewcouk.wordpress.com/2019/06/28/the-trouble-with-modernism/>
- Raymond Williams, 'When Was Modernism?', *New Left Review*, 1.175 (May-June 1989), 48-52
- Michael H Whitworth, 'When Was Modernism', in Laura Marcus, Michèle Mendelssohn, and Kirsten Shepherd-Barr, eds, *Twenty-First Century Approaches to Literature: Late Victorian into Modern* (Oxford: Oxford University Press, 2016), pp. 119-32

### 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

- Tom Stoppard, *Arcadia* (1993)
- J.H. Prynne, 'Chromatin', in *Poems* (Newcastle: Bloodaxe, 1999 or later editions)
- Jo Shapcott, 'Matter', in *Her Book, Poems 1988-98* (London: Faber, 2000)
- George Lakoff and Mark Johnson, *Metaphors We Live By* (1980), excerpt new edn (Chicago, IL: University of Chicago Press, 2003), chapters 1, 2, 21
- George Levine, 'Why science isn't literature: The importance of differences', in *Realism, Ethics and Secularism: Essays on Victorian Literature and Science* (Cambridge: Cambridge University Press, 2008), pp. 165-81
- Peter Middleton, 'Strips: Scientific Language in Poetry.' *Textual Practice* 23. 6 (2009), 947-58

- Joe Moran, *Interdisciplinarity* (London: Routledge, 2010), introduction and chapter one.
- Charlotte Sleight, *Literature and Science* (2010), Introduction

### Week 3: Historicism, Formalism, and Postcritique

Literary studies has recently turned its attention once more to literary form and proposed a series of 'postcritical' ways of reading. 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

- Joseph Conrad, *Lord Jim* (1900)
- Catherine Belsey, 'Literature, History, Politics,' *Literature and History*, 9.1 (Spring 1983), 17-27
- Margaret Cohen, 'Narratology in the Archive of Literature', *Representations*, 108.1 (2009), 51-75
- 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.
- Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Methuen, 1981), chapter 5, 'Romance and Reification'
- Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton, NJ: Princeton University Press, 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 poetry ranging from the 1910s to 2014 as a case study for thinking about the intersections between modernist migrations, post-coloniality, and the transnational turn in modern literary studies.

#### Seminar reading

- Caroline Bergvall, *Drift* (Brooklyn and Callicoon, NY: Nightboat Books, 2014)
- Khaled Mattawa, 'Poems' and 'Fugitive Atlas: Lyric Documentation and the Migrant Flow—An Interview with Khaled Mattawa', *Journal of Narrative Theory*, 50.3 (Fall 2020), 437-450
- Ezra Pound, 'Canto I', *The Cantos* (London: Faber, 1994)
- ---, 'I Gather the Limbs of Osiris, I: The Seafarer', *New Age*, 10 (1911), 107
- Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, MN: University of Minnesota Press, 1996), chapter 1: 'Here and Now'
- Susan Stanford Friedman, 'World Modernisms, World Literature, and Comparativity', in *The Oxford Handbook of Global Modernisms*, ed. by Mark Wollaeger and Matt Eatough (Oxford: Oxford University Press, 2012), pp. 499-525
- Jahan Ramazani, 'A Transnational Poetics', *American Literary History* 18.2 (2006), 332-359
- Lyndsey Stonebridge, *Placeless People: Writings, Rights, and Refugees* (Oxford: Oxford University Press, 2018), chapter 7: 'Statelessness and the Poetry of the Borderline'

### 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*, 1 (1914), *Modernist Journals Project*, <https://modjourn.org>
- 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
- Denise Riley, 'Lure, 1963', in *Mop Mop Georgette: New and Selected Poems, 1986-1993* (Cambridge: Reality Street, 1993)
- Danez Smith, 'Dinosaurs in the Hood', *Poetry*, 205.3 (2014), 242-43
  
- Debra Rae Cohen, 'Wireless Imaginations' in *Sound and Literature*, ed. by Anna Snaith (Cambridge: Cambridge University Press, 2020), pp. 334-50.
- Laura Marcus, 'The Coming of Cinema,' in *Twenty-First Century Approaches to Literature: Late Victorian into Modern*, ed. by Laura Marcus, Michèle Mendelssohn, and Kirsten Shepherd-Barr (Oxford: Oxford University Press, 2016), pp. 567-81. If you have time, you might also enjoy the chapter on 'Moon Voyaging and selenography' by Matthew Taunton, pp. 218-31
- Julian Murphet, 'The Vorticist Membrane', in *Multimedia Modernism: Literature and the Anglo-American Avant-Garde* (Cambridge: Cambridge University press, 2009), pp. 123-65
- Jessica Pressman, 'Reading the Database: Narrative, Database, and Stream of Consciousness', in *Digital Modernism: Making it New in New Media* (Oxford: Oxford University Press, 2014), pp. 101-26

**Weeks 6 and 7: Presentations**

# MSt in World Literatures in English A-Course

## World Literature: Contexts and Approaches

Course Convenors: Professor Pablo Mukherjee, Professor William Ghosh ([pablo.mukherjee@ell.ox.ac.uk](mailto:pablo.mukherjee@ell.ox.ac.uk), [william.ghosh@ell.ox.ac.uk](mailto:william.ghosh@ell.ox.ac.uk))

The A-Course for the MSt in World Literatures in English will introduce you to the key methodological cruxes and debates in World Literary research. It is designed to scaffold and support the process of developing students' dissertation projects. The course begins with five two-hour classes asking students to think through key questions facing researchers in dialogue with works of literature and theory. Following a workshop-style class in week 6, students will give presentations on their developing dissertation projects in Weeks 7 and 8.

### Pre-reading:

- Johann Peter Eckermann, 'Goethe on *Weltliteratur*', *Conversations with Goethe*, translated by Allen Blunden, Penguin 2022, pp.183-192.
- Karl Marx and Frederick Engels, 'Manifesto of the Communist Party', *The Political Writings* vol.1, ed. David Fernbach, Verso 2010, pp.67-79.
- Rabindranath Tagore, 'World Literature', in *Rabindranath Tagore: Selected Writings on Literature and Language* ed. Sukanta Chaudhuri, OUP 2001.

### Week 1: Scale (William Ghosh)

In week one we will think about size and shape of a corpus we might draw on for research projects. In so doing, we will think about different scales of attention that scholars pay to texts. Does looking at texts in the context of "World Literature" necessarily entail a "distant" or synthetic mode of reading?

#### Preparatory reading:

- Erich Auerbach, "Philology and World Literature" [1952] trans. Marie and Edward Said *Centennial Review* 13.1 (Winter 1969).
- Franco Moretti, "Conjectures on World Literature" *New Left Review* 1 (January 2000) 54-68.
- Tanoukhi, Nirvana. "The Scale of World Literature." *Immanuel Wallerstein and the Problem of the World*. New York, USA: Duke University Press, 2020. 78–98. Web.
- If you have time, you might wish to read the final chapter of Auerbach's *Mimesis* (1953) ("The Brown Stocking").

### Week 2: Comparison (Pablo Mukherjee)

We comprehend a world through the web of relationship between its constituent parts, as well as by comparing those parts to each other. Similarly, any engagement with an entity called 'World Literature' presupposes comparison to be its operational mode. But what is the history of comparison as a mode of enquiry? How did it come to dominate modern knowledge-systems? What is the relationship between literary comparison and the formation of a subject called 'World Literature'? This week, we will discuss such conceptual and methodological issues that lie at the heart of this course.

#### Preparatory reading:

- Clifford Siskin, 'Prologue: "The Most Primitive Question"', in *System: The Shaping of Modern Knowledge*. MIT Press, 2016, pp.1-14
- Haun Saussy, 'Comparisons, World Literature and the Common Denominator', in Ali Behdad and Dominic Thomas eds. *A Companion to Comparative Literature*. Wiley-Blackwell, 2011, pp.60-64.
- David Ferris, 'Why Compare?', in Ali Behdad and Dominic Thomas eds. *A Companion to Comparative Literature*. Wiley-Blackwell, 2011, pp.28-45.

### Week 3: Space

A world is a kind of space, but what kind of space does World Literature occupy and represent? This week we will be looking at the spatial categories that have been used to build the concept of 'World Literature.' These will range from 'field', 'nation', 'world', to 'globe' and 'planet'.

#### Preparatory reading:

- Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production*. Columbia University Press, 1993.
- Pascale Casanova, 'World Literary Space', in *The World Republic of Letters*. Harvard University Press, 2004.
- Warwick Research Collective (WReC), 'World-Literature in the Context of Combined and Uneven Development', in *Combined and Uneven Development: Towards a New Theory of World Literature*. Liverpool University Press, 2015, pp.1-48.
- Gayatri Chakravorty Spivak, 'Planetary', in *Death of a Discipline: Twentieth Anniversary Edition*. Columbia University Press, 2023, pp.71-102.
- Dipesh Chakrabarty, 'Intimations of the Planetary', in *The Climate of History in a Planetary Age*. University of Chicago Press, 2021, pp.1-20.

### Week 4: Time (PM)

When was World Literature? The concept itself can be dated and periodized with a good degree of accuracy, but can it be applied to literature across time as well as space? This week we will discuss how thinking about and with World Literature can help us to think about the inter-related problems of temporality, chronology and periodization.

#### Preparatory reading:

- Sharae Deckard and Stephen Shapiro, 'World-Culture and the Neoliberal World-System', in *World Literature, Neoliberalism and the Culture of Discontent*. Palgrave Macmillan, 2019, pp.1-48.
- Johannes Fabian, 'Time and the Emerging Other' in *Time and the Other: How Anthropology Makes its Object*. Columbia University Press, 2002, pp.1-35
- Filippo Menozzi, 'World Literature Beyond Synchronism', in *World Literature, Non-Synchronism, and the Politics of Time*. Palgrave Macmillan, 2020, pp.1-46.
- Jürgen Osterhammel, 'Time: When was the Nineteenth-Century', in *The Transformation of the World: A Global History of the Nineteenth-Century*. Princeton University Press, 2014, pp.45-76.

### Week 5: Language (WG)

In week 5 we will address the issue of language in the study of World Literature. How does linguistic competency circumscribe our corpora? What are the opportunities and risks of studying texts in translation? Has "World Literature" become an Anglophone concept? How might it be practiced otherwise?

#### Preparatory reading:

- Aamir Mufti, "Global English and its Others" in *Forget English: Orientalisms and World Literature* (2016) [Only read pp. 146-180]
- Bishnupriya Ghosh, "Of Ghosts and Grafts" in *When Borne Across: Literary Cosmopolitics in the Contemporary Indian Novel* (2004) pp. 182-183.
- If you have time, you may wish to look at Chapters 1 & 2 of Francesca Orsini, *East of Delhi: Multilingual Literary Culture and World Literature* (2013).

### Week 6: Dissertation Workshop (WG)

In this week, we will gather together the methodological thinking from across the first five weeks of the course. We will participate in a discussion-based workshop, developing and honing ideas for dissertation presentations in Weeks 7 & 8.

**Weeks 7 & 8: Dissertation Workshops (Elleke Boehmer)**

Students will present dissertation ideas to their peers, the convenors, and to Professor Boehmer, who will facilitate these sessions and offer feedback on the developing projects.

## MSt in English and American Studies A-Course

Course Convenors: Professor Nicholas Gaskill, Professor Nicole King ([nicholas.gaskill@oriel.ox.ac.uk](mailto:nicholas.gaskill@oriel.ox.ac.uk), [nicole.king@exeter.ox.ac.uk](mailto:nicole.king@exeter.ox.ac.uk))

This course will introduce students to some of the major topics and texts in the study of American literature. We will begin with Melville's *Moby-Dick*, which we will read alongside critical readings selected give us a rough sense of some of the 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 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 2-6, 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 weeks of the course, each of you will present a report on a recent scholarly text. The list of texts you may choose from and the format of the reports are found at the end of this reading schedule. In addition to your A, B, and C Courses and Dissertation, you are expected to attend the American Literature Research Seminar. Any conflicts with attending the ALRS should be cleared in advance with us.

### Week 1: *Moby-Dick* and the Institution of American Literary Studies

Melville, Herman. *Moby-Dick* (1851): Norton Critical Edition (3<sup>rd</sup> ed.), ed. Hershel Parker (Norton, 2018). If you cannot use this edition, please use the Oxford World Classics edition.

- Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (Oxford UP, 1941), Book 3, Ch. X, sections 2-6 (pp. 402-59)
- Miller, Perry. *Errand into the Wilderness* (Harvard UP, 1956), ch. 1, 'Errand into the Wilderness'
- Chase, Richard. *The American Novel and Its Tradition* (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/resources/documents/a-to-z/m/morrison90.pdf>
- Fleissner, Jennifer. *Maladies of the Will: The American Novel and the Modernity Problem* (Chicago: University of Chicago Press, 2022) ch. 3, 'General Willfulness: *Moby-Dick* and Romantic Sovereignty'

### Week 2: Publics and Persons in Nineteenth-Century Poetry

Emily Dickinson, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Little, Brown and Company, 1960).

- Get to know at least twenty Dickinson poems well; make sure to include among them 'Essential Oils - are wrung,' 'After great pain, a formal feeling comes -,' 'They shut me up in Prose -,' 'A Spider sewed at Night,' 'Safe in their Alabaster Chambers,' and 'A Route of Evanescence.'

George Moses Horton, *The Black Bard of North Carolina: George Moses Horton and His Poetry*, ed. Joan R. Sherman (Chapel Hill, NC: University of North Carolina Press, 1997).

- Get to know *at least* twenty Horton poems and prose pieces well; make sure to include among them 'On Liberty and Slavery,' 'The Slave's Complaint,' 'On the Poetic Muse,' 'The Creditor to His Proud Debtor,' 'The Fate of an Innocent Dog,' 'George Moses Horton, Myself,' 'The Slave's Reflections the Eve before His Sale,' and 'Individual Influence.'

*Critical Case Study: Virginia Jackson and Historical Poetics*

- Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (Princeton UP, 2005), 'Beforehand' and chs. 1
- Virginia Jackson, *Before Modernism: Inventing American Lyric* (Princeton UP, 2023), 'Preface' and chs. 1-2.

### Week 3: Mark Twain and the Myths of America

Mark Twain, *The Adventures of Huckleberry Finn* (1884) (please try to use either the Norton Critical Edition or the Oxford World Classics edition)

- Leslie Fiedler, 'Come Back to the Raft Ag'in, Huck Honey!' (1948), in *The Collected Essays of Leslie Fiedler*, vol. 1 (New York: Stein and Day) or in *Partisan Review* (June 1948).
- Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (1991), esp. pp. 51-57 (on Twain).
- Jonathan Arac, *Huckleberry Finn as Idol and as Target: The Functions of Criticism in Our Time* (University of Wisconsin Press, 1997), chapter 1, 'Huckleberry Finn as Idol and as Target'
- Sacvan Bercovitch, 'Deadpan Huck; or, What's Funny about Interpretation,' *Kenyon Review* 24: 3-4 (summer, autumn 2002): 90-134.

### Week 4: Cather's Numinous Modernism and the Writing of History

Willa Cather, *Death Comes for the Archbishop* (1927) and "The Novel D meubl " (1922)

- Enrique Lima, "Willa Cather's Rewriting of the Historical Novel in *Death Comes for the Archbishop*," *NOVEL* 46.2 (2013): 179-92.
- T. Austin Graham, "Blood on the Rock: Cather's Southwestern History," *American Literary History* 28.1 (2015): 46-68.
- Jean Lutes, "Legendary Affect: Intimacies in Willa Cather's *Death Comes for the Archbishop*," *Studies in the Novel* 51.3 (fall 2019): 391-411.

### Week 5: Brooks' Mid-century Meditations on Womanhood and Black Interiority

Gwendolyn Brooks, Maud Martha (1953) and 'The Rise of Maud Martha' (1955)\*. Also read the poems from A Street in Bronzeville (1945) and Annie Allen (1949) in Selected Poems.

- Kevin Everod Quashie, *The Sovereignty of Quiet: Beyond Resistance in Black Culture*. (Rutgers University Press, 2012), Chapter 3, 'Maud Martha and the Practice of Paying Attention'
- Hortense Spillers, (1987). 'Mama's Baby, Papa's Maybe: An American Grammar Book' *Diacritics*, 17 (2), pp. 65-81.
- Mary Helen Washington, "Taming All That Anger Down" *Rage and Silence in Gwendolyn Brooks' Maud Martha.* *The Massachusetts Review* 24, no. 2 (1983): 453-66.
- \*available in Mary Helen Washington, *Invented Lives: Narratives of Black Women 1860-1960*. (Anchor Press, 1987)

## Week 6: The Raft in America Redux

Jim Keene, 'Rivers,' in *Counternarratives* (Fizcarraldo editions, 2016).

Percival Everett, *James* (2024)

- Review the secondary readings for Twain and consider how these re-writes have incorporated, revised, or recontextualized insights from the critics. How do these contemporary fictions constitute further criticism of Twain and all he represents in the American literary tradition?
- Read at least three reviews of Everett's novel.
- Henry Louis Gates, Jr., *The Signifying Monkey: A Theory of African-American Literary Criticism* (Oxford UP, 1988)—read to get a sense of the tradition of 'signifyin[g]'

## Week 7: Presentations on Secondary Texts and Discussion

## Week 8: Presentations on Secondary Texts and Discussion

### FORMAT OF PRESENTATIONS

Select three texts from the following list, keeping in mind what would be most useful for your dissertation work. 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, we will consider proposals to present from material not on the list. *In Week 7 or 8 you will present a ten-minute summary and analysis of your assigned text.*

- Brady, Mary Pat. *Scales of Captivity: Racial Capitalism and the Latinx Child* (Duke UP, 2022)
- Brooks, Daphne. *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound* (Harvard UP, 2021).
- Carroll, Rachel Jane. *For Pleasure: Race, Experimentalism, Aesthetics* (NYU Press, 2023).
- Chuh, Kandice. *The Difference Aesthetics Makes: On the Humanities "After Man"* (Duke UP, 2019)
- Dworkin, Craig. *Radium of the Word: A Poetics of Materiality* (Chicago 2020).
- Edwards, Erica R. *The Other Side of Terror: Black Women and the Culture of US Empire* (New York UP, 2021)
- Fleissner, Jennifer. *Maladies of the Will: The American Novel and the Modernity Problem*. (U of Chicago P, 2022).
- Goyal, Yogita. *Runaway Genres: The Global Afterlives of Slavery* (New York UP, 2019)
- Hartman, Saidiya. *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (Norton, 2019)
- Herring, Scott. *Aging Moderns: Art, Literature, and the Experiment of Later Life* (Columbia University Press, 2022)
- Ibrahim, Habiba. *Black Age: Oceanic Lifespans and the Time of Black Life*. (NYU P, 2021).
- LaFleur, Greta. *The Natural History of Sexuality: Race, Environmentalism, and the Human Sciences in British Colonial North America* (Johns Hopkins P, 2018)
- Lawrence, Jeffrey. *Anxieties of Experience: The Literatures of the Americas from Whitman to Bolaño* (Oxford UP, 2018).
- Manshell, Alexander. *Writing Backwards: Historical Fiction and the Reshaping of the American Canon* (Columbia UP, 2023)
- McCarthy, Jesse. *The Blue Period: Black Writing in the Early Cold War* (Chicago, 2024)
- McGurl, Mark. *Everything and Less: the Novel in the Age of Amazon* (Verso, 2021)
- McHenry, Elizabeth. *To Make Negro Literature: Writing, Literary Practice, and African American Authorship*. (Duke UP, 2021).
- Moten, Fred. *consent not to be a single being* (Duke UP, 2018): either vol. 2, *Stolen Life*, or vol. 3, *The Universal Machine*.
- Nealon, Jeffrey. *Fates of the Performative: From the Linguistic Turn to the New Materialism* (U of Minnesota P, 2021)

- Post, Tina. *Deadpan: The Aesthetics of Black Inexpression* (NYU Press, 2023)
- Quashie, Kevin. *Black Aliveness, Or a Poetics of Being*. (Duke UP, 2021).
- Schuller, Kyla. *The Biopolitics of Feeling: Race, Sex, and Science in the Nineteenth Century* (Duke UP, 2018).
- Sinykin, Dan. *Big Fiction: How Conglomeration Changed the Publishing Industry and American Literature* (Columbia, 2023).
- [Song](#), Min Hyoung. *Climate Lyricism*. (Duke UP, 2022).
- Spires, Derrick. [The Practice of Citizenship: Black Politics and Print Culture in the Early United States](#) (U of Pennsylvania Press, 2019).
- Tamarkin, Elisa. *Apropos of Something: A History of Irrelevance and Relevance* (U of Chicago P, 2022).
- Yao, Xine. *Disaffected: The Cultural Politics of Unfeeling in Nineteenth-Century America*. (Duke UP, 2021).



## B-COURSES

### Overview

Students will usually take the B-Course classes in Michaelmas and Hilary that cover the MSt period-strand on which they are registered, but (subject to the strand and course convenors' permission) they may choose to join another course if it is in the best interests of their research. Students should contact their convenors and the Graduate Studies Office ([graduate.studies@ell.ox.ac.uk](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	Transcription, Palaeography, Codicology, the History of the Book and Editing (Dr Daniel Sawyer, 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	Transcription, Palaeography, Codicology, the History of the Book and Editing (Dr Daniel Sawyer, wks 1-4)
1550-1700	Material Texts 1550-1700 (Prof Adam Smyth, wks 1-5) Early Modern Hands (Dr Philip West, wks 1-8)		Current Issues in the Study of Early Modern Material Texts (Prof Adam Smyth, wks 1-4)
1700-1830	Material Texts 1700-1830 (Dr Dylan Carver, wks 1-5) Handwriting 1700-1830 (Dr Bysse Inigo Coffey, wks 1-8)		Material Texts 1700-1830 (Prof Seamus Perry, 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 (Prof Pablo Mukherjee, wks 1-5) Primary source research skills (wks 1-6) (Prof Dirk Van Hulle, wks 1-6)		Material Texts in World Literatures in English (Prof Pablo Mukherjee wks 1-4)
All (optional)	Practical printing workshop		Practical printing workshop

## MSt in English (650-1550) and the MPhil in English (Medieval Period) B-Course

### Transcription, Palaeography, Codicology, the History of the Book and Editing

Course Convenor: Dr Daniel Sawyer ([daniel.sawyer@ell.ox.ac.uk](mailto:daniel.sawyer@ell.ox.ac.uk))

This course in transcription, palaeography, codicology, the history of the book and editing will develop the scholarly skills essential for work in this 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 in Michaelmas and Hilary terms. 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 (date TBC). The test will have passages in Old English, earlier Middle English and later Middle English; you will have to transcribe, date, and describe any two of the three. The test will be assessed as simply pass or fail.

(2) You will submit an essay or editing project soon after the end of Hilary term (date TBC). The coursework should be a piece of research which draws on any of your skills acquired in this course. While the classes will primarily focus on sources in English, it will be permissible to focus your coursework on materials in any language from, or brought to, the British Isles 650-1550.

### 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 in the original spelling, 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 familiarise 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.
- Elaine Treharne, *Perceptions of Medieval Manuscripts: The Phenomenal Book* (Oxford UP, 2021)

### 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): extremely helpful 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
- Jessica Brantley, *Medieval English Manuscripts and Literary Forms* (UPenn UP, 2022): many brief explorations showing how different aspects of books relate to literary study
- 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 Hellenga, *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)

**Some of these books outside medieval studies might offer enjoyable summer reading to suggest some topics for debate in these classes:**

- 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*

## MSt in English (1550-1700) B-Course

### Material Texts

**Course Convenor: Professor Adam Smyth ([adam.smyth@ell.ox.ac.uk](mailto:adam.smyth@ell.ox.ac.uk))**

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

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)
- Claire Bourne (ed.), *Shakespeare / Text: Contemporary Readings in Textual Studies, Editing and Performance* (Bloomsbury, 2021)
- 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)
- Alexandra Gillespie and Deidre Lynch (eds), *The Unfinished Book* (Oxford University Press, 2021)
- Suzanne Gossett, *Shakespeare and Textual Theory* (Bloomsbury, 2022)
- 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* (Wily Blackwell, 2019)

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

As part of the course, you'll get to know the special collections in your college library, or in the libraries of other colleges. Please watch this short, very helpful film (<https://youtu.be/qNK0xNVCBk8>), produced by Naomi Tiley, Librarian of Balliol College, which gives you a guide to using these special collections. It's essential you do this before the start of term.

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?

### 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.
- Suzanne Gossett, *Shakespeare and Textual Theory* (Bloomsbury, 2022)
- Claire Bourne (ed.), *Shakespeare / Text: Contemporary Readings in Textual Studies, Editing and Performance* (Bloomsbury, 2021) – lots of useful chapters. Sample the ones that look most interesting to you.
- 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 Dramatic 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).



## Early Modern Hands

Course Convenor: Dr Philip West ([philip.west@some.ox.ac.uk](mailto:philip.west@some.ox.ac.uk))

This course provides the knowledge and practical skills needed to read fluently, and accurately transcribe, early modern handwriting. Our focus will be mostly on documents written in English forms of secretary hand, but there will also be examples of italic and mixed hands, and we will see how scribes recorded such information as numerals, dates, and currency. The course thus provides an introduction to early modern manuscript culture, including specific advice on locating and working with manuscripts in the Bodleian's Weston Library.

### Teaching

Seminars take place weekly during Michaelmas Term, and usually last around ninety minutes. Some involve the whole group looking at a set of documents together, while in other classes we will split into groups to look closely at examples of texts with related features.

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

### Assessment

In 7th Week of Michaelmas Term you will sit a test in which you will be tasked with producing semi-diplomatic transcriptions of two short passages of manuscript writing. The test is formally assessed as pass/fail (resits are available) but will be marked in the same way as the homework, so you can see your progress through the term.

### Preparation

The course assumes no prior knowledge, but there are a few practical ways to get ready to learn to read manuscripts. In particular, it is useful to start adjusting to features of Early Modern English such as its non-standardized orthography, and the way punctuation commonly followed breath or rhetorical patterning rather than grammatical syntax. Probably the best way to build familiarity is to read early modern literary works in original spelling texts, but some linguistic reading may be helpful too; for instance, any of the following:

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

Two useful books to know about when studying early modern hands are the pioneering *Elizabethan Handwriting, 1500–1650: A Manual*, by Giles E. Dawson and Laetitia Kennedy-Skipton (in later editions, Laetitia Yeandle) which is now out of print, but can often be bought cheaply from an Amazon seller or Abebooks.co.uk.

A worthy successor to that book is Kathryn James's *English Palaeography and Manuscript Culture* (Yale UP, 2020), which would make a great 'companion' volume to the course.

As well as books, much useful information can be found online. The Cambridge English Faculty hosts an excellent self-tutorial (<https://www.english.cam.ac.uk/ceres/ehoc/>) while many images and other resources are provided at the Folger Shakespeare Library's website, e.g. *Early Modern Manuscripts Online* (<https://emmo.folger.edu/>) and *Practical Paleography* ([http://folgerpedia.folger.edu/Practical\\_Paleography](http://folgerpedia.folger.edu/Practical_Paleography)). The National Archives also has an introductory palaeography tutorial (<https://www.nationalarchives.gov.uk/palaeography/>). Finally, although it is not directly related to palaeography, everyone can benefit from consulting the online *Catalogue of English Literary Manuscripts (CELM)*, an invaluable resource for finding out more about poetry, drama, and prose in manuscript (<https://celm-ms.org.uk/>).

**Further reading****Palaeography and transcription**

- Brown, Michelle P., *A Guide to Western Historical Scripts from Antiquity to 1600*, revised edn (London: British Library 1999)
- Buck, W. S. B., *Examples of Handwriting, 1550–1650* (London: Society of Genealogists, 1965)
- Davis, Tom, 'The Practice of Handwriting Identification', *The Library*, 8 (2007), 251–76
- Dawson, Giles E. and Laetitia Kennedy-Skipton (later Yeandle), *Elizabethan Handwriting, 1500–1650: A Manual* (New York: W. W. Norton, 1966; several reprints)
- Greg, W. W., ed., *English Literary Autographs 1550–1650* (London: 1932)
- James, Kathryn, *English Palaeography and Manuscript Culture, 1500–1800* (New Haven: Yale University Press, 2020)
- Marshall, Hilary, *Palaeography for Family and Local Historians* (Chichester: Phillimore, 2004)
- Petti, Anthony G., *English Literary Hands from Chaucer to Dryden* (London: 1977)
- Preston, Jean F. and Laetitia Yeandle, *English Handwriting, 1400–1650: An Introductory Manual* (Binghamton, NY: Medieval & Renaissance Texts & Studies, 1992)
- Wardrop, James, *The Script of Humanism: Some Aspects of Humanistic Script 1460–1560* (Oxford: Clarendon Press, 1963)
- Whalley, Joyce Irene, *English Handwriting, 1540–1853: An Illustrated Survey Based on Material in the National Art Library, Victoria and Albert Museum* (London: HMSO, 1969)
- Wolfe, Heather, 'Women's Handwriting', in *The Cambridge Companion to Early Modern Women's Writing*, ed. by Laura Knoppers (Cambridge: CUP, 2009), pp. 21–39

**Manuscript culture**

- Beal, Peter, ed., *Discovering, Identifying and Editing Early Modern Manuscripts*, English Manuscript Studies, 1100–1700, Vol. 18 (London: British Library, 2013)
- Bland, Mark, *A Guide to Early Printed Books and Manuscripts*, revised edn (Oxford: Wiley-Blackwell, 2013)
- Cerasano, S. P. and Steven W. May, eds., *In the Prayse of Writing: Early Modern Manuscript Studies: Essays in Honour of Peter Beal* (London: British Library, 2012)
- Eckhardt, Joshua and Daniel Starza-Smith, eds., *Manuscript Miscellanies in Early Modern England* (Farnham: Ashgate, 2014)
- Hobbs, Mary, *Early Seventeenth-Century Verse Miscellany Manuscripts* (Aldershot: Scolar Press, 1992)
- Ioppolo, Grace and Peter Beal, eds., *Elizabeth I and the Culture of Writing* (London: British Library, 2007)
- Ioppolo, Grace, *Dramatists and their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood: Authorship, Authority and the Playhouse* (London: Routledge, 2006)
- James, Kathryn, *English Palaeography and Manuscript Culture, 1500–1800* (New Haven: Yale University Press, 2020)
- Love, Harold, 'Oral and Scribal Texts in Early Modern England', in John Barnard and D. F. McKenzie, *The Cambridge History of the Book in Britain, IV: 1557–1697* (Cambridge: CUP, 2002), ch. 3
- ———, *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon Press, 1993)
- North, Marcy L., 'Household Scribes and the Production of Literary Manuscripts in Early Modern England', *Journal of Early Modern Studies*, 4 (2015), 133–57
- Pebworth, Ted-Larry, 'Manuscript Transmission and the Selection of Copy-Text in Renaissance Coterie Poetry', *Text*, 7 (1994), 243–61
- Purkis, James, *Shakespeare and Manuscript Drama: Canon, Collaboration and Text* (Cambridge: CUP, 2016)
- Stewart, Alan, and Heather R. Wolfe, eds., *Letterwriting in Renaissance England* (Washington DC: Folger Shakespeare Library, 2004)
- Woudhuysen, H. R., *Sir Philip Sidney and the Circulation of Manuscripts, 1558–1640* (Oxford: Clarendon Press, 1996)
- Zarnowiecki, Matthew, *Fair Copies: Reproducing English Lyric from Tottel to Shakespeare* (Toronto: University of Toronto Press, 2014)

## **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.

## MSt in English (1700–1830) B-Course

Course Convenors: Dr Dylan Carver, Professor Seamus Perry, Dr Byshe Inigo Coffey  
([dylan.carver@spc.ox.ac.uk](mailto:dylan.carver@spc.ox.ac.uk), [seamus.perry@balliol.ox.ac.uk](mailto:seamus.perry@balliol.ox.ac.uk), [bysshe.coffey@ell.ox.ac.uk](mailto:bysshe.coffey@ell.ox.ac.uk))

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

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

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

### 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.

### Reading requirement

You will be expected to read about 150 pages of specified material for each class, which will form the basis of discussion in the first part of the session, along with some group discussion of case studies. Each student will be expected to deliver a short presentation, on the subject of their own B-Course essay, during the course of two terms.

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

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

It will really help to get familiar with the standard process of printing a book in the hand-press era. For this, the most recent short accessible guide, try Sarah Werner's *Studying Early Printed Books 1450-1800* (Wiley Blackwell, 2019). For more detail, you can look at Philip Gaskell, *A New Introduction to Bibliography* (Oxford University Press, 1972), or R.B. McKerrow, *An Introduction to Bibliography for Literary Students* (Oxford University Press, 1927; reprinted by St. Paul's Bibliographies and Oak Knoll Press, 1994).

Throughout the course, keep in mind the following questions:

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

## General collections and overviews of the History of the Book

### Useful collections:

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

### General introductions:

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

## Michaelmas Term (Dylan Carver)

### 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.

- Robert Darnton, 'What Is the History of Books?', in *Daedalus*, 111.3 (1982), 65–83
- D.F. McKenzie, 'The Book as an Expressive Form', in *Bibliography and the Sociology of Texts* (Cambridge: Cambridge University Press, 1999), pp. 9–30
- Robert Darnton, "'What Is the History of Books?' Revisited', *Modern Intellectual History*, 4.3 (2007), 495–508
- Paul Eggert, 'Brought to Book: Bibliography, Book History and the Study of Literature', *The Library*, 13.1 (2012), 3–32
- Michelle Levy, 'Do Women Have a Book History?', *Studies in Romanticism*, 53.3 (2014), 297–317

### Week 2: The history of reading and of book use

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

- Michel de Certeau, 'Reading as Poaching', in *The Practice of Everyday Life*, tr. Steven Rendall, 3rd edn (Berkeley: University of California Press, 2011), pp. 165–76 [*L'invention du quotidien* (1974)]
- Jonathan Rose, 'A Desire for Singularity', in *The Intellectual Life of the British Working Classes*, 3rd edn (New Haven: Yale University Press, 2021), pp. 12–57 [first edition, 2001]
- Heather Jackson, 'History', in *Marginalia: Readers Writing in Books* (New Haven: Yale University Press, 2002), pp. 44–80
- Stephen Colclough, 'Reading Has a History' and 'The Circulating Library, Book Club and Subscription Library: Readers and Reading Communities, 1770–1800', in *Consuming Texts: Readers and Reading Communities, 1695–1870* (Basingstoke: Palgrave Macmillan, 2007), pp. 1–28; pp. 88–117
- Abigail Williams, 'Using Books' and 'Access to Reading', in *The Social Life of Books: Reading Together in the Eighteenth-Century Home* (New Haven: Yale University Press, 2017), pp. 64–94; pp. 95–126

### Week 3: Periodicals and print culture

In this session we will take a closer look at the newspaper and magazine trade. What were the technological, social, and economic shifts which contributed to the 'rise of the periodical'? More granularly, why were some publications more successful, and durable, than others?

- Jon P. Klancher, *The Making of English Reading Audiences, 1790–1832* (Madison: University of Wisconsin Press, 1987), chapter 1 (pp. 18–46)
- James Tierney, 'Periodicals and The Trade, 1695–1780', in *The Cambridge History of the Book in Britain: Volume 5, 1695–1780*, ed. Michael F. Suarez S.J. and Michael L. Turner (Cambridge: Cambridge University Press, 2010), pp. 479–97
- Kathryn R. King, 'Frances Brooke, Editor, and the Making of the *Old Maid* (1755–1756)', in *Women's Periodicals and Print Culture in Britain, 1690–1820s*, ed. Jennie Batchelor and Manushag N. Powell (Edinburgh: Edinburgh University Press, 2018), pp. 342–56
- James Wald, 'Periodicals and Periodicity', in *A Companion to the History of the Book*, 2nd edn, 2 vols, ed. Simon Eliot and Jonathan Rose (Chichester: Wiley Blackwell, 2020), II:617–31
- Leah Orr, 'Publishing *The Museum* (1746–1747)', *RES*, 72.307 (2021), 933–54

### Week 4: 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 limit 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*, 11.4 (1998), 17–32
- Philip Connell, 'Bibliomania: Book Collecting, Cultural Politics, and the Rise of Literary Heritage in Romantic Britain', *Representations*, 71 (2000), 24–47
- Achille Mbembe, 'The Power of the Archive and its Limits', tr. Judith Inggs, in *Refiguring the Archive*, ed. Carolyn Hamilton, Verne Harris, Jane Taylor, Michael Pickover, Grame Reid, and Razia Saleh (London: Kluwer Academic Publishers, 2002), pp. 19–26
- Wayne A Wiegand, 'Libraries and the Invention of Information', in *A Companion to the History of the Book*, 2nd edn, 2 vols, ed. Simon Eliot and Jonathan Rose (Chichester: Wiley Blackwell, 2020), II:827–40

### Week 5: 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?

- N. Katherine Hayles, 'How We Read: Close, Hyper, Machine', *ADE Bulletin* No. 150 (2010), 62–79
- Andrew Piper, 'Turning the Page (Roaming, Zooming, Streaming)', in *Book Was There: Reading in Electronic Times* (Chicago: University of Chicago Press, 2012), pp. 45–61
- Peter Stallybrass and Roger Chartier, 'What Is a Book?', in *The Cambridge Companion to Textual Scholarship*, ed. Neil Fraistat and Julia Flanders (Cambridge: Cambridge University Press, 2013), pp. 188–204
- Matthew Kirschenbaum, 'The .txtual Condition: Digital Humanities, Born-Digital Archives, and the Future Literary', *Digital Humanities Quarterly*, 7.1 (2013)
- Jon Bath and Scott Schofield, 'The Digital Book', in *The Cambridge Companion to the History of the Book*, ed. Leslie Howsam (Cambridge: Cambridge University Press, 2014), pp. 181–95

### Week 6: Material texts over time: a diachronic approach

(co-taught discussion with Dr Daniel Sawyer and Prof. Dirk Van Hulle)

## Handwriting 1700-1830

**Course Convenor: Dr Bysse Inigo Coffey**

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

Each class will last for up to two hours and take place once a week throughout Michaelmas Term. Transcription exercises will be regularly set for completion and marking.

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

No prior knowledge of eighteenth- and nineteenth-century handwriting is assumed, but before Michaelmas Term starts you should aim to read as many literary manuscripts from this period in facsimile as you can: see e.g. *Jane Austen's Fiction Manuscripts*, 5 vols., ed. Kathryn Sutherland (Oxford: Oxford University Press, 2018), and the related digital edition that is free to access at <https://janeausten.ac.uk/index.html>; *Shelley and his Circle*, 12 vols., ed. Cameron, Fischer, Reiman (Harvard University Press, 2002); *The Bodleian Shelley Manuscripts*, 23 vols., ed. Donald Reiman (Garland, 1986-2002); John Keats, *Poetry Manuscripts at Harvard*, ed. Jack Stillinger (Cambridge, MA, and London: Belknap Press of Harvard University Press, 1990); Maynard Mack, *The Last and Greatest Art: Some Unpublished Poetical Manuscripts of Alexander Pope* (Newark: University of Delaware Press; London: Associated University Presses, 1984).

### Useful reading

#### Primary works:

- Astle, Thomas, *The Origins and Progress of Writing* (London, 1784)
- Anon., 'Authoresses and Autographs', *The New Monthly Magazine and Literary Journal* 8 (1824), 217-24; 317-22
- Austen, Jane, *Jane Austen's Manuscript Letters in Facsimile*, ed. Jo Modert (Carbondale and Edwardsville: Southern Illinois University Press, 1990)
- Bickham, George, *Penmanship in its Utmost Beauty and Extent. A New Copybook* (London, 1731)
- Blake, William, *The Notebook of William Blake: A Photographic and Typographic Facsimile*, ed. David V. Erdman with Donald K. Moore (Oxford: Clarendon Press, 1973)
- Browne, Samuel, *General Rules to be Observ'd in Writing the Round-hands* (London, 1778)
- Byerley, Thomas [Stephen Collet], 'Characteristic Signatures', in *Relics of Literature* (London, 1823), pp. 369-74
- Carstairs, J., *Lectures on the Art of Writing*, 3<sup>rd</sup> edn (London, 1816)
- Champion, Joseph, *The Parallel: or Comparative Penmanship Exemplified* (London, 1750)
- Coleridge, Samuel Taylor, *Coleridge's Dejection: the Earliest Manuscripts and the Earliest Printings*, ed. Stephen Maxfield Parrish (Ithaca: Cornell University Press, 1988)
- [Cooke, William], *The Life of Samuel Johnson, LL.D. with occasional Remarks on his Writings; an Authentic Copy of his Will ... and a Fac Simile of his Handwriting*, 2<sup>nd</sup> edn (London, 1785)
- Dove, William, *A Treatise on Penmanship; or, The Lady's Self-Instructor in the Most Fashionable and Admired Styles of Writing* (London, 1836)
- Hawkins, George, *An Essay on Female Education* (London, 1781)
- Leekey, William, *Discourse on the Use of the Pen* (London, 1744)
- Loughton, William, *A Practical Grammar of the English Tongue ... to which is annexed An Introduction to the Art of Writing*, 5<sup>th</sup> edn (London, 1744)
- More, Robert, *Of the First Invention of Writing: An Essay* (London, 1716?)

- Pope, Alexander, and David L. Vander Meulen, *Pope's Dunciad of 1728: A History and Facsimile* (Charlottesville: University Press of Virginia, 1991)
- Serle, Ambrose, *A Treatise on the Art of Writing* (London, 1766)
- Shelley, George, *Natural Writing in All the Hands* ([London], [1709])
- Thane, John, *British Autography. A Collection of the Fac-Similes of the Handwriting of Royal and Illustrious Personages, with their authentic portraits* (London, 1788-93?)
- Tomkins, Thomas, *Beauties of Writing Exemplified in a Variety of Plain and Ornamental Penmanship* (London, 1777)

#### Secondary works:

- Barchas, Janine, *Graphic Design, Print Culture, and the Eighteenth-Century Novel* (Cambridge: Cambridge University Press, 2003)
- Bray, Joe, Miriam Handley, Anne C. Henry, eds., *Ma(r)king the Text: The Presentation of Meaning on the Literary Page* (Aldershot: Ashgate, 2000)
- Douglas, Aileen, *Work in Hand: Script, Print, and Writing, 1690-1840* (Oxford: Oxford University Press, 2017)
- Justice, George, and Nathan Tinker, eds., *Women's Writing and the Circulation of Ideas: Manuscript Publication in England, 1500-1800* (Cambridge: Cambridge University Press, 2002)
- Karian, Stephen, *Jonathan Swift in Print and Manuscript* (Cambridge: Cambridge University Press, 2010)
- Kroll, Richard W. F., *The Material World: Literate Culture in the Restoration and Early Eighteenth Century* (Baltimore, MD and London: Johns Hopkins University Press, 1991)
- Lennard, John, *But I Digress: The Exploitation of Parentheses in English Printed Verse* (Oxford: Oxford University Press, 1991)
- Levy, Michelle, *Family Authorship and Romantic Print Culture* (London: Palgrave Macmillan, 2008)
- -----, 'Austen's Manuscripts and the Publicity of Print', *ELH* 77 (2010), 1015-50
- Munby, A. N. L., *The Cult of the Autograph Letter in England* (London: Athlone Press, 1962)
- Owen, David, 'The Failed Text that Wasn't: Jane Austen's *Lady Susan*', in *The Failed Text: Literature and Failure*, ed. José Luis Martínez-Duenãs Espejo and Rocío G. Sumerilla (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2013), pp. 81-96
- Parrish, Stephen M., 'The Whig Interpretation of Literature', *Text*, 4 (1988), 343-50
- Price, Stephen R., 'The Autography Manuscript in Print: Samuel Richardson's Type Font Manipulations in *Clarissa*', in *Illuminating Letters: Typography and Literary Interpretation*, eds. Paul C. Gutjahr and Megan L. Benton (Amherst, MA: University of Massachusetts Press, 2001), pp. 117-35
- Reiman, Donald H., *Romantic Texts and Contexts* (Columbia: University of Missouri Press, 1988)
- -----, *The Study of Modern Manuscripts: Public, Confidential, and Private* (Baltimore and London: Johns Hopkins University Press, 1993)
- Rossetti, William Michael, *The Rossetti Papers* (London: Sands and Co., 1903)
- Slobada, Stacey, 'Between the Mind and the Hand: Gender, Art and Skill in Eighteenth-Century Copybooks', *Women's Writing* 21 (2014), 337-56
- Toner, Anne, *Ellipsis in English Literature: Signs of Omission* (Cambridge: Cambridge University Press)
- Whalley, Joyce Irene, *English Handwriting, 1540-1853: An Illustrated Survey* (London: H. M. S. O., 1969)
- Whyman, Susan, *The Pen and the People: English Letter Writers, 1660-1800* (Oxford: Oxford University Press, 2009)

#### Hilary Term B-Course (Seamus Perry)

You will be given specific readings from the period for each class in advance, and some of the secondary reading listed here will be flagged as essential for that class. The other texts listed have been chosen to complement those should a particular topic or line of enquiry especially interest you: it is *not* obligatory to read everything on the list.



## Week 1: What does a manuscript mean?

For many works of this period we have manuscripts that preceded the first printed versions, sometimes drafts and sometimes printers' copy that has survived as attitudes towards manuscript have shifted as paper that was once thrown away is now kept and often carefully curated. How are we to understand manuscripts? What authority do they possess? How should we take them into account in our readings of texts?

- Pierre-Marc de Biasi, "What is a Literary Draft? Toward a Functional Typology of Genetic Documentation", *Yale French Studies* 89 (1996) 26-58, 28.
- Fredson Bowers, *Bibliography and Textual Criticism* (Oxford, 1964), chapter 1.
- Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (Charlottesville, Va., 2009).
- W. W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950–1), 19–36.
- Michelle Levy, "Austen's Manuscripts and the Publicity of Print", *ELH* 77 (2010), 1015-50.
- Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago, 1982).
- Kathryn Sutherland, ed., *Jane Austen's Fiction Manuscripts* (5 vols; Oxford, 2018); and see <https://janeausten.ac.uk/index.html>.

## Week 2: How do texts change?

Writers very often can't leave things alone, even once they have appeared in print. How are we to adjudicate between variant readings? How are we to try (should we?) to bring into our readings a sense of the textual pluralism that often characterises the texts that we encounter?

- Sally Bushell, "Composition and revision", in *William Wordsworth in Context*, ed. Andrew Bennett (Cambridge, 2015).
- Zachary Leader, *Revision and Romantic Authorship* (Oxford, 1996).
- Jack Stillinger, *Coleridge and Textual Instability: The Multiple Versions of the Major Poems* (Oxford, 1994).
  - - "The Multiple Versions of Coleridge's Poems: How Many 'Mariners' Did Coleridge Write?", *Studies in Romanticism*, 31 (1992), 127-46.
- J.C.C. Mays, "Waiting for Coleridge", *The Wordsworth Circle* 27 (1996), 57-60.
- Hannah Sullivan, *The Work of Revision* (Cambridge, MA, 2013), chapter 1.
- Hannah Sullivan, "Why do Authors Produce Textual Variation on Purpose? Or, Why Publish a Text That is Still Unfolding?", *Variants: The Journal of the European Society for Textual Scholarship* 12-13 (2016), 77-103
- Jonathan Wordsworth, "Revision as Making: The *Prelude* and Its Peers"; *The Bucknell Review* 36 (1992), 85-109.

## Week 3: What do books mean?

Printed books are not merely neutral conveyers of literary meaning but themselves convey meaning. How should we take this into account in our dealings with them?

- Philip Gaskell, *A New Introduction to Bibliography* (Oxford, 1972), 297-310.
- Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago, 1982).
  - - *The Textual Condition* (Princeton, 1991).
- D.F. McKenzie, *Bibliography and the Sociology of Texts* (Cambridge, 1999), 7-76.
  - - "What's Past is Prologue: The Bibliographical Society and the History of the Book", *Making Meaning: "Printers of the Mind" and Other Essays*, ed. Peter D. McDonald and Michael F. Suarez (2002), 259-75.
- David McKitterick, *Print, Manuscript, and the Search for Order, 1450-1830* (Cambridge, 2003).
- William St Clair, *The Reading Nation in the Romantic Period* (Cambridge, 2004)
- Kathryn Sutherland, *Jane Austen's Textual Lives: from Aeschylus to Bollywood* (Oxford, 2005).
- G. Thomas Tanselle, *Bibliographical Analysis. A Historical Introduction* (Cambridge, 2009), 52-88.

## Week 4: How do we present texts for a modern readership?

Whether working in traditional form or in digital form, editors still need to know what they are meant to be doing. What should an edition set out to do? Who is an edition for?

- Joe Bray, Miriam Handley, Anne C. Henry, eds., *Ma(r)king the Text: The Presentation of Meaning on the Literary Page* (Aldershot, 2000).
- Philip Gaskell, *A New Introduction to Bibliography* (Oxford, 1972), 336-60.
  - - *From Writer to Reader: Studies in Editorial Method* (Oxford, 1978).
- Paul Hammond, "For and Against Modernisation: Reflections on the Longman Annotated English Poets", *Essays in Criticism* 70 (2020), 1-23.
- Wim Van Mierlo, "Reflections on Textual Editing in the Time of the History of the Book" *Variants: The Journal of the European Society for Textual Scholarship* 10 (2013), 133-161.
- Stephen Maxfield Parrish, *Coleridge's Dejection: The Earliest Manuscripts and the Earliest Printings* (Ithaca, NY, 1988).
- Christopher Ricks, "Neurotic Editing", *Essays in Criticism* 62 (2012), 474-82.
- 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).
- Jack Stillinger, "Textual Primitivism and the Editing of Wordsworth", *Studies in Romanticism* 28 (1989), 3-28.
  - - *The Texts of Keats's Poems* (Cambridge, MA, 1974).

## MSt in English (1830–1914) B-Course

Course Convenor: Professor Dirk Van Hulle ([dirk.vanhulle@ell.ox.ac.uk](mailto:dirk.vanhulle@ell.ox.ac.uk))

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 Dr Sawyer, 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://oess.web.ox.ac.uk/maxwell-meyerstein-fund>). This short film on accessing and using special collections at the Bodleian (<https://youtu.be/qNK0xNVCBk8>) may be useful.
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:

### 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 and 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.
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(see also the 'Annotated Bibliography: Key Works in the Theory of Textual Editing' of the MLA's Committee on Scholarly Editions, **Error! Hyperlink reference not valid.** <https://www.mla.org/Resources/Guidelines-and-Data/Reports-and-Professional-Guidelines/Reports-from-the-MLA-Committee-on-Scholarly-Editions/Annotated-Bibliography-Key-Works-in-the-Theory-of-Textual-Editing>)

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- Cohen, Philip, ed. 1991. *Devils and Angels: Textual Editing and Literary Theory*. Charlottesville: University of Virginia Press.
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- 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.
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- 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.
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- 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.
- Sutherland, Kathryn. 2022. *Why Modern Manuscripts Matter*. Oxford: Oxford 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.
- Van Hulle, Dirk. 2022. *Genetic Criticism: Tracing Creativity in Literature*. Oxford: Oxford University Press.

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

The purpose of this part of the MSt 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

## MSt in English (1900-present) B-Course

Course Convenor: Professor Dirk Van Hulle ([dirk.vanhulle@ell.ox.ac.uk](mailto:dirk.vanhulle@ell.ox.ac.uk))

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 Dr Sawyer, 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 periodicals and publishers' archives
Week 2	Reading traces and writers' libraries (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://oess.web.ox.ac.uk/maxwell-meyerstein-fund>). This short film on accessing and using special collections at the Bodleian (<https://youtu.be/qNKOxNVCBk8>) may be useful.
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. The handbook for the part on genetic criticism is *Genetic Criticism: Tracing Creativity in Literature* (Van Hulle 2022). 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.
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- 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.
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### Genetic criticism

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- Reiman, Donald H. 1993. *The Study of Modern Manuscripts: Public, Confidential, and Private*. The Johns Hopkins University Press.
- 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.
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- Van Hulle, Dirk, and Wim Van Mierlo, eds. 2004. *Reading Notes*. Amsterdam: Rodopi.
- Van Hulle, Dirk. 2014. *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond*. London: Bloomsbury.
- Van Hulle, Dirk. 2022. *Genetic Criticism: Tracing Creativity in Literature*. Oxford: Oxford University Press.

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

The purpose of this part of the MSt 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

## MSt in World Literatures in English B-Course

**Course Convenor: Professor Pablo Mukherjee ([pablo.mukherjee@ell.ox.ac.uk](mailto:pablo.mukherjee@ell.ox.ac.uk))**

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.

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. A more detailed bibliography will be circulated 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 readings or tasks for seminars, and you will be 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, please 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

Six seminars introducing the questions and methods of bibliography, textual criticism, book and media history.

#### (ii) Primary Source Research Skills

Six seminars focusing on literary archives, modern literary manuscripts, digital archival materials and institutional archives.

### Hilary Term

#### Material Texts

<b>Week 1</b>	Concluding seminar
<b>Week 2</b>	Student presentations
<b>Week 3</b>	Student presentations
<b>Week 4</b>	Student presentations

#### 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.

- McDonald, Peter D. 'Seeing through the *concept* of World Literature', *Journal of World Literature*, 4 (2019): 13-34.
- 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.
- Puchner, Martin. 2023. 'Epilogue: Will there be a library in 2114CE?'. *Culture: A New World History*. London: Ithaka.
- Price, Leah, and Mathew Rubery, eds. *Further Reading*. Oxford: Oxford University Press, 2021.
- Steedman, Carolyn. *Dust*. Manchester: Manchester University Press, 2001.
- Willis, Ika. *Reception*. Abingdon: Oxon.: Routledge, 2018.

## MSt in English and American Studies B-Course

**Course Convenor: Professor Dirk Van Hulle** ([dirk.vanhulle@ell.ox.ac.uk](mailto:dirk.vanhulle@ell.ox.ac.uk))

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

- (i) Material Texts English & American studies (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 Dr Sawyer, Prof. Smyth, Prof. Williams and Prof. McDonald:

MT:

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

HT:

Week 1	Paratexts, periodicals, and publishers' archives (English & American Studies)
Week 2	Reading traces and writers' libraries (English & 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://oess.web.ox.ac.uk/maxwell-meyerstein-fund>). This short film on accessing and using special collections at the Bodleian (<https://youtu.be/qNKOxNVCBk8>) may be useful.
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. The handbook for the part on genetic criticism is *Genetic Criticism: Tracing Creativity in Literature* (Van Hulle 2022). 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'. 2nd edition. 2 vols. Wiley-Blackwell.
- Finkelstein, David, and Alistair McCleery, eds. 2006. *The Book History Reader*. 2nd edition. London: Routledge.
- Genette, Gerard. 1997. *Paratexts*. Tr. Jane E. Lewin. Cambridge: CUP.
- Greg, W. W. 1951. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Oxford: Clarendon Press.
- 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. <sup>[1]</sup><sub>[SEP]</sub>
- Nash, Andrew, ed. 2003. *The Culture of Collected Editions*. Basingstoke: Palgrave Macmillan.
- Parker, Stephen, and Matthew Philpotts. 2009. *Sinn und Form: The Anatomy of a Literary Journal*. Berlin & New York: Walter de Gruyter.
- Philpotts, Matthew. 2012. 'The Role of the Periodical Editor: Literary Journals and Editorial Habitus.' *Modern Language Review* 107, no. 1: 39-64.



- Rogers, Shef. 2019. 'Imprints, Imprimaturs, and Copyright Pages'. In: *Book Parts*, ed. Duncan and Smyth: 51-64.
- Shattock, Joanne, and Michael Wolff, eds. 1982. *The Victorian Periodical Press: Samplings and Soundings*. Leicester: University of Leicester Press.
- Spoo, Robert. 2013. *Without Copyrights: Piracy, Publishing, and the Public Domain*. Oxford: Oxford University Press.
- Sullivan, Alvin, ed. 1983-86. *British Literary Magazines*, 4 vols. New York: Greenwood.
- Van Hulle, Dirk. 2016. *James Joyce's 'Work in Progress': Pre-Book Publications of 'Finnegans Wake'*. New York: Routledge.
- West III, James L. W. 2006. 'The Magazine Market'. *The Book History Reader*, ed. Finkelstein and McCleery, 2nd edition: 369-76.

### Textual scholarship

- Bornstein, George and Ralph G. Williams, eds. 1993. *Palimpsest: Editorial Theory in the Humanities*. Ann Arbor: University of Michigan Press.
- Bowers, Fredson. 1970. 'Textual Criticism'. In: *The Aims and Methods of Scholarship in Modern Languages and Literatures*. Ed. James Thorpe. New York: Modern Language Association: 23-42.
- Bryant, John. 2002. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. Ann Arbor: The University of Michigan Press.
- Fraistat, Neil, and Julia Flanders, eds. 2013. *The Cambridge Companion to Textual Scholarship*. Cambridge: Cambridge University Press.
- Greetham, D. C. 1992. *Textual Scholarship: An Introduction*. New York: Garland.
- Greg, W. W. 1950-1. 'The Rationale of Copy-Text.' *Studies in Bibliography* 3: 19-36.
- 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*, 2nd edition, vol. 1. Ed. Simon Eliot and Jonathan Rose. ISBN: 9781119018179. Wiley-Blackwell: 19-30.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. *Studies in Bibliography* 28: 231-264.
- 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/Guidelines-and-Data/Reports-and-Professional-Guidelines/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'Keefe, 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 Catherina 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. *Eléments 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.
- Reiman, Donald H. 1993. *The Study of Modern Manuscripts: Public, Confidential, and Private*. The Johns Hopkins University Press.
- 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.

- Sutherland, Kathryn. 2022. *Why Modern Manuscripts Matter*. Oxford: Oxford 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.
- Van Hulle, Dirk. 2022. *Genetic Criticism: Tracing Creativity in Literature*. Oxford: Oxford University Press.

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

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

## C-COURSES

### Michaelmas Term C-Courses

#### After the Conquest: Reinventing fiction and history

Course Convenor: Professor 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.

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

#### Week 1: Historiography, foundation, and *translatio*

##### Texts

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

##### Criticism

- Ashe, Laura, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017)
- ———, *Fiction and History in England, 1066-1200* (Cambridge, 2007)
- ———, ‘Exile-and-return’ and English Law: The Anglo-Saxon Inheritance of Insular Romance’, *Literature Compass* 3 (2006), 300-17
- ———, ‘A Prayer and a Wacry: The creation of a secular religion in the *Song of Roland*’, *Cambridge Quarterly* 28 (1999), 349-67
- Blacker, Jean, ‘Transformations of a theme: The depoliticization of the Arthurian World in the *Roman de Brut*’, in *The Arthurian Tradition: Essays in Convergence*, ed. Mary Flowers Braswell and John Bugge (Tuscaloosa, 1988), 54–74, 204–9

- ———, “Ne vuol sun livre translater”: Wace’s Omission of Merlin’s Prophecies from the *Roman de Brut*, in *Anglo-Norman Anniversary Essays ANTS OPS 2*, ed. Ian Short (London, 1993), 49–59
- ———, ‘Will the Real *Brut* Please Stand Up? Wace’s *Roman de Brut* in Anglo-Norman and Continental Manuscripts’, *Text* 9 (1996), 175–86
- ———, ‘Where Wace Feared to Tread: Latin Commentaries on Merlin’s Prophecies in the Reign of Henry II’, *Arthuriana* 6.1 (1996), 36–52
- Bono, Barbara J., *Literary Transvaluation: From Vergilian Epic to Shakespearean Tragicomedy* (Berkeley, 1984)
- Caldwell, Robert A., ‘Wace’s *Roman de Brut* and the Variant Version of Geoffrey of Monmouth’s *Historia Regum Britanniae*’, *Speculum* 31 (1956), 675–82
- Crick, Julia, ‘The British Past and the Welsh Future: Gerald of Wales, Geoffrey of Monmouth and Arthur of Britain’, *Celtica* 23 (1999), 60–75
- Dalton, Paul, ‘The Topical Concerns of Geoffrey of Monmouth’s *Historia Regum Britannie*: History, Prophecy, Peacemaking, and English Identity in the Twelfth Century’, *Journal of British Studies* 44 (2005), 688–712
- Damian-Grint, Peter, *The New Historians of the Twelfth-Century Renaissance: Inventing Vernacular Authority* (Woodbridge, 1999)
- Echard, Siân, *Arthurian Narrative in the Latin Tradition* (Cambridge, 1998)
- Flint, Valerie I. J., ‘The *Historia Regum Britanniae* of Geoffrey of Monmouth: Parody and its Purpose. A Suggestion’, *Speculum* 54 (1979), 447–68
- Gillingham, John, ‘The context and purposes of Geoffrey of Monmouth’s *History of the Kings of Britain*’, in *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 19–39
- ———, ‘Gaimar, the Prose *Brut* and the making of English history’, in *L’Histoire et les nouveaux publics dans l’Europe médiévale (XIIIe–XVe siècles)*. Histoire ancienne et médiévale 41, ed. Jean-Philippe Genet (Paris, 1997), 165–76 (repr. in John Gillingham, *The English in the Twelfth Century: Imperialism, National Identity and Political Values* (Woodbridge, 2000), 113–22)
- Haidu, Peter, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington IN, 1993)
- Hanning, Robert W., *The Vision of History in Early Britain: From Gildas to Geoffrey of Monmouth* (New York, 1966)
- Ingham, Patricia Clare, *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (Philadelphia, 2001), chapter one
- Ingledew, Francis, ‘The Book of Troy and the Genealogical Construction of History: The Case of Geoffrey of Monmouth’s *Historia regum Britanniae*’, *Speculum* 69 (1994), 665–704
- Leckie, R. William, *The Passage of Dominion: Geoffrey of Monmouth and the periodization of insular history in the twelfth century* (Toronto, 1981)
- Le Saux, Françoise H. M., *A Companion to Wace* (Cambridge, 2005)
- Noble, James, ‘Patronage, Politics, and the Figure of Arthur in Geoffrey of Monmouth, Wace, and Lazamon’, in *The Arthurian Yearbook II*, ed. Keith Busby (New York, 1992), 159–78
- Otter, Monika, *Inventiones: Fiction and Referentiality in Twelfth-Century English Historical Writing* (Chapel Hill, 1996)
- Schichtman, Martin, and Laurie Finke, ‘Profiting from the Past: History as Symbolic Culture in the *Historia regum Britanniae*’, *Arthurian Literature* 12 (1993), 1–35
- Southern, R.W., ‘Aspects of the European Tradition of Historical Writing: 1. The Classical Tradition, from Einhard to Geoffrey of Monmouth’, *TRHS* 5th ser., 20 (1970), 173–96
- Warren, Michelle R., *History on the Edge: Excalibur and the Borders of Britain 1100–1300* (Minneapolis, 2000)

## Week 2: The discovery of the soul

### Texts

- Abelard, Peter, *Scito te ipsum*, in *Peter Abelard’s Ethics*, ed./trans. D. E. Luscombe (Oxford: Clarendon Press, 1971)

- *The Life of Christina of Markyate*, parallel Latin/ModE ed./trans. C. H. Talbot (Oxford: Oxford University Press, 1959); ModE trans. C. H. Talbot, intr. Samuel Fanous and Henrietta Leyser (Oxford World's Classics, 2003)
- Richard of Saint-Victor, *De IV gradibus violentae caritatis*, ed. Gervais Dumeige (Librairie Philosophique J. Vrin, 1955), trans. Clare Kirchberger, 'Of the Four Degrees of Passionate Charity', in *Richard of Saint-Victor: Selected Writings on Contemplation* (New York, 1957), 213-33.
- *Ancrene Wisse: A Corrected Edition of the text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts*, ed. Bella Millett, 2 vols. (Oxford: Oxford University Press for the Early English Text Society, 2005), trans. Bella Millett (Liverpool: Liverpool University Press, 2009); or trans. Hugh White (Harmondsworth: Penguin, 1993)

### Criticism

- Ashe, Laura, *The Oxford English Literary History, vol. 1: 1000-1350. Conquest and Transformation* (Oxford, 2017)
- Bynum, Caroline Walker, 'Did the Twelfth Century Discover the Individual?' in *Jesus as Mother: Studies in the Spirituality of the High Middle Ages* (Berkeley: Univ. of California Press, 1982), 82–109 (rev. from *Journal of Ecclesiastical History*, 31 [1980], 1–17)
- Dyas, Dee, Valerie Edden, and Roger Ellis, eds, *Approaching Medieval English Anchoritic and Mystical Texts* (Cambridge: D. S. Brewer, 2005)
- Fanous, Samuel, and Henrietta Leyser, eds, *Christina of Markyate: a twelfth-century holy woman* (London, 2005)
- Georgianna, Linda, *The Solitary Self: Individuality in the 'Ancrene Wisse'* (Cambridge, Massachusetts: Harvard University Press, 1981)
- Godman, Peter, *Paradoxes of Conscience in the High Middle Ages: Abelard, Eloise and the Archpoet* (Cambridge: Cambridge University Press, 2009)
- Innes-Parker, Catherine, 'Fragmentation and Reconstruction: Images of the Female Body in *Ancrene Wisse* and the Katherine Group', *Comitatus* 26 (1995), 27-52
- Koopmans, Rachel, 'The Conclusion of Christina of Markyate's *Vita*', *Journal of Ecclesiastical History* 51 (2000), 663-98
- Licence, Tom, *Hermits and Recluses in English Society, 950-1200* (Oxford University Press, 2011)
- Mayr-Harting, Henry, 'Functions of a Twelfth-Century Recluse', *History* 60 (1975), 337–52
- McAvoy, Liz Herbert, *Medieval Anchoritisms: Gender, Space and the Solitary Life* (Cambridge: D. S. Brewer, 2011)
- Millett, Bella, 'The Origins of the *Ancrene Wisse*: New Answers, New Questions', *Medium Aevum* 61 (1992), 206-28
- Morris, Colin, *The Discovery of the Individual 1050 – 1200* (Toronto: University of Toronto Press, 1987)
- Renevey, Denis, *Language, Self and Love: Hermeneutics in the Writings of Richard Rolle and the Commentaries on the Song of Songs* (University of Wales Press, 2001), early chapters.
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## Week 3: Chivalry and fiction: a new romance

### Texts

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- Nolan, E. Peter, 'Mythopoetic Evolution: Chrétien de Troyes's *Erec et Enide*, *Cligès* and *Yvain*', *Symposium* 25 (1971), 139–61
- Patterson, Lee, *Negotiating the Past* (Madison, 1987)
- Shirt, David J., 'Cligès: Realism in Romance', *Forum for Modern Language Studies* 13 (1977), 368–80
- Topsfield, Leslie, *Chrétien de Troyes: A Study of the Arthurian Romances* (Cambridge, 1981)

## Week 4: Love and the individual

### Texts

- Marie de France, *Lais*, ed. A. Ewert (Oxford: Blackwell, 1965), trans. Glyn S. Burgess (London: Penguin, 2003).
- Thomas of Britain, *Tristan*, parallel text ed./trans. Stewart Gregory (New York: Garland, 1991); also printed in *Early French Tristan Poems*, ed. Norris J. Lacy, 2 vols (Cambridge: D. S. Brewer, 1998), vol. 2 [Contains all the OF Tristan poems in parallel text/translation: Thomas of Britain, Béroul, Marie de France, the *Folies*, etc]; or trans. Laura Ashe, *Early Fiction in England: From Geoffrey of Monmouth to Chaucer* (London, 2015), 89-144.
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- Spence, Sarah, *Texts and the Self in the Twelfth Century* (Cambridge, 1996)

## Week 5: Life writing and myth-making

### Texts

- Guernes de Pont-Sainte Maxence, *La Vie de Saint Thomas le Martyr*, ed. E. Walberg (Lund, Denmark, 1922); trans. Ian Short, *A Life of Thomas Becket in Verse* (Toronto: Toronto University Press, 2013)
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- *Gui de Warewic*, ed. Alfred Ewert, 2 vols (Librairie Ancienne Edouard Champion, 1933), trans. Judith Weiss, in *Boeve de Haumtone and Gui de Warewic: Two Anglo-Norman Romances* (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2008).
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- Webster, Paul, and Marie-Pierre Gélén, eds, *The cult of St Thomas Becket in the Plantagenet world, c.1170-c.1220* (Woodbridge: Boydell, 2016)
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## Week 6: The romance of England

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- Galloway, Andrew, 'Layamon's Gift', *PMLA* 121 (2006), 717-734
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- Weiss, Judith, 'The Wooing Woman in Anglo-Norman Romance', in *Romance in Medieval England*, ed. Maldwyn Mills, Jennifer Fellows and Carol M. Meale (Cambridge, 1991), 149-61
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## Wycliffite and Related Literatures: Heresy, the Vernacular, and Texts

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

England in the later Middle Ages 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, and lexical sophistication. 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-Coursecourse will examine a range of writing – polemical, poetic, homiletic, exegetic and theoretical -- produced in England (primarily in English, but occasionally 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; ‘prison-writing’); 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-religio-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 / 'Prison-writing': *The Testimony of William Thorpe*; Four Wycliffite Dialogues; Reginald Pecock's *The Book of Faith*; 'the Letter of William Wyche'**

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**

**Assessment:** Assessment will take place via a 5000-6000 word essay produced at the end of the course. See Course handbook for further details.

#### **Bibliography**

*The following (reasonably full) bibliography is for reference, and you are not expected to cover all of it! We shall be consulting this over the term. However, do browse through it so that you know some of the main source-texts and secondary works.*

*Selected primary texts for discussion each week are indicated above, under 'Course Overview'. Guidance regarding further reading (both primary and secondary), depending on your developing interests, 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
  - *Emotions and the History of Rhetoric in the Middle Ages* (Oxford, 2021)
- 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*
- *The Oxford Handbook of the Latin Bible*, ed. H. A. G. Houghton (Oxford, 2023)

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 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/holybiblecontain01wycluoft/page/n6/mode/2up>
- \*\*See the online (partial) edition by Elizabeth Solopova and her team: <https://wycliffite-bible.english.ox.ac.uk/#/>
- *The Wycliffite Old Testament Lectionary*, ed. Cosima Gillhammer, EETS O.S. 358 (Oxford, 2021)

**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 (Heidelberg, 1979)
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)
16. 'Oxford Bodleian Library, Trinity College MS 93: a study and partial edition', ed. by Hannah Schühle-Lewis (D. Phil. Thesis, 2019) [edition of a Wycliffite summary/ commentary or 'declaracioun' of the Bible]
17. *The Wycliffite Old Testament Lectionary*, ed. Cosima Clara Gillhammer (EETS, 2021)

**Of related interest:**

- *\*Opus Arduum Valde: A Wycliffite Commentary on the Book of Revelation*, ed. Romolo Cegna et al. (Leiden, 2021)
- *\*\*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
- *\*'The Letter of William Wyche'*, ed. and trans. Christopher Bradley, *PMLA* 127/2 (2012), 626-42
- For an influential example of contemporary vernacular orthodox homiletics, see *John Mirk's Festial*, ed. Susan Powell (EETS 334 & 336, 2009/10)

- *The Grammar of Good Friday: Macaronic Sermons of Late Medieval England*, ed. Holly Johnson (Turnhout, 2012)
- \**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)
- 
- J. A. T. Smith, *The Book of Faith: A Modern English Translation* (UCLA, 2020)

#### 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)
- \*Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Hussitism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021): see esp. papers by Hoenen, Grellard, Campi, Somerset, Schuehle-Lewis [on Trinity College MS 93]
- \*Beryl Smalley, 'Wyclif's Postilla on the Old Testament and his *Principium*', in *Oxford Studies Presented to Daniel Callus* (Oxford: Clarendon Press, 1964), pp. 253-296
  - 'The Bible and Eternity: John Wyclif's Dilemma', *Journal of the Warburg and Courtauld Institutes* 27 (1964), 73-89
  - 'John Wyclif's *Postilla super total bibliam*', *Bodleian Library Record* 4 (1953), 186-205
- G. A. Benrath, *Wyclifs Bibelkommentar* (Berlin, 1966)



- **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)
- *Before and After Wyclif: Sources and Textual Influences*, ed. Stefano Simonetta and Luigi Campi (Basel, 2020)
- 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 [on Bodley 649]
    - , ‘And so it is licy to men: Probabilism and Hermeneutics in Wycliffite Discourse’, *Review of English Studies*, 70 (2019), 418-36
    - , ‘After Wyclif: Philosophy, Polemics and Translation in the *English Wycliffite Sermons*’, in Campi and Simonetta (eds), *Before and After Wyclif*
  - \*Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Hussitism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021): see esp. papers by \*\*Hoenen, Grellard, Campi, Somerset, Schuehle-Lewis [on Trinity College MS 93]
  - \*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)
- \*Maarten Hoenen, 'Ideas. Institutions and Public Scandal: Academic Debates in Late Medieval Scholasticism', in Ghosh and Soukup, eds, *Wycliffism and Hussitism*, pp. 29-72.
- \*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.
- David Lavinsky, 'William Thorpe's Other Books: "Second-generation" Wycliffism and the Glossed Gospels', *Mediaevalia*, 41 (2020), 189-215
- 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)
- Ian Christopher Levy, 'The words of institution and devotion to the Host in the wake of Wyclif', in Campi and Simonette (eds), *Before and After Wyclif* (Basel, 2020)
- Kevin Gustafson, 'Richard Rolle's English Psalter and the making of a Lollard text', *Viator* 33 (2002), 57-77
- \*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)
- \*Stephen Pink, 'Holy Scripture and the meanings of the Eucharist in Late Medieval England, c. 1370-1430', D. Phil. thesis, Oxford, 2011
- 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)

- Hannah Schuehle-Lewis, 'Openliere and Shortliere: Methods of Exegesis and Abbreviation in a Wycliffite 'Summary' of the Bible', in Kantik Ghosh and Pavel Soukup (eds), *Wycliffism and Husstism: methods of thinking, writing and persuasion c. 1360 – c. 1460* (Turnhout: Brepols, 2021), pp. 201-21

#### 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 (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 on the 'Geographies of Orthodoxy' website: <https://geographies-of-orthodoxy.qub.ac.uk/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)
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  - '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)
  - 'Reginald Pecock's moral philosophie and Robert Holcot O.P.: faith, probabilism, and "conscience"', *New Medieval Literatures*, 22 (2022), 260-301
- 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)
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- \*\*R. M. Ball, 'The Opponents of Bishop Pecock', *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
  - 'Revaluing vernacular theology: the case of Reginald Pecock', *Leeds Studies in English*, NS 33 (2002), 135-69
- Ian Johnson, 'Mediating voices and texts: Nicholas Love and Reginald Pecock', in Laura Ashe and Ralph Hanna (eds), *Medieval and Early Modern Religious Cultures* (Cambridge, 2019)
  - 'Pecock's Migrations 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

- J. A. T. Smith, 'English and Latin lexical innovations in Reginald Pecock's corpus', *Neophilologus* 100 (2016), 315-33
- Henry Ansgar Kelly, 'Judicial Processes for and against Bishop Reginald Pecock: New Perspectives on the Mechanisms of his Downfall', *Viator*, 52 (2021), 359-430
- **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 Pecoock'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'.

Also see the various volumes of *\*The Penn Commentary on PP* (Philadelphia: U Penn)

*The International Medieval Bibliography (Brepols)* is a good data-base available via SOLO for bibliographical searches.

## Writing the Past in Old English Literature

Course Convenor: Dr Helen Appleton ([helen.appleton@ell.ox.ac.uk](mailto:helen.appleton@ell.ox.ac.uk))

Both *Beowulf's* temporally vague 'in geardagum' and the precise dates of the *Anglo-Saxon Chronicle* speak to Old English literature's multivalent yet abiding preoccupation with the past. Through Old English literature from roughly 650-1150, in dialogue with visual and material culture (and the occasional Latin text), we examine the past as imaginative space: appropriated, contested and rewritten. Across the temporal and stylistic range of Old English texts —poems about the pre-Christian past, prose chronicles of events, statements of ambition, and experiments in narrative structure — we will explore literature as a medium for the creation of and reflection on histories. We will focus on how early medieval English writers imaginatively construct the past to weave stories that speak to their present moment (whenever that might be), and how those narratives are themselves transmitted through time. We will interrogate works which engage in identity-fashioning, affording opportunities to examine ideas of nationhood, ethnicity, religion and rulership. We will also consider what it means to work with texts whose own histories are obscure or constructed, the names and origins of their creators, and even their original forms, lost or effaced.

The outline below offers a summary of each of the 6 weeks with primary and secondary readings; these are just a starting point: I will supply further texts during term, and you are very much encouraged to pursue your own research interests and read widely beyond what is recommended. Translations are listed for the primary texts, so no prior knowledge of Old English (or Latin) is required, but we will read closely and discuss language and style, so it is strongly recommended that all students on this course attend the English Faculty's graduate Old English language classes. Those who have not previously studied Old English will find it helpful to spend some time with Mark Atherton's *Complete Old English* (London: Teach Yourself, 2010) and/or Richard Marsden's *Cambridge Old English Reader* (Cambridge: Cambridge University Press, 2015).

### Week 1: Ideas of Origins

We begin at the beginning with the opening to Bede's *Ecclesiastical History of the English People*, its reception, refashioning and reuse in two 'Alfredian' projects, the Preface to the *Anglo-Saxon Chronicle* and the *Old English Bede*. We read Bede's account of the migration and conversion alongside texts and objects that preserve the 'pre-migration' legendary past (*Widsith* and *Deor*), and, in the case of the Franks Casket, integrate it with Christian history. As well as examining what these texts suggest about 'English' and 'England' as concepts, we will also consider how scholars have received these texts through time, constructing their own origin narratives.

#### Primary

- Bede, *Ecclesiastical History of the English People*, ed. and trans. Bertram Colgrave and Roger Mynors (Oxford: Clarendon, 1969) – *Preface and Book 1*. Several paperback translations are available: those of B. Colgrave (Oxford World's Classics) and L. Sherley-Price (Penguin) are recommended.
- *The Old English Version of Bede's Ecclesiastical History of the English People*, ed. and trans. Thomas Miller, 2 v. (London: Early English Text Society, 1890-1898) – *Preface and Book 1*. Available via Internet Archive.
- Prefaces to the *Chronicle: Anglo-Saxon Chronicle MS A*, ed. Janet Bately (Cambridge: D.S. Brewer, 1986); *Anglo-Saxon Chronicle MS E*, ed. Susan Irvine (Cambridge: D.S. Brewer, 2002) – Old English; Dorothy Whitelock, ed. and trans. *English Historical Documents c. 500–1042*, EHD 1 (Oxford: Oxford University Press, 1968), pp. 135–139 – translation
- *Franks Casket* <[https://www.britishmuseum.org/collection/object/H\\_1867-0120-1](https://www.britishmuseum.org/collection/object/H_1867-0120-1)>
- *Old English Shorter Poems v. 1: Wisdom and Lyric*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2014), pp. 44-55 (*Widsith*); pp. 98-101 (*Deor*)

#### Secondary

- Nicholas Howe, *Migration and Mythmaking in Anglo-Saxon England* (London: Yale University Press, 1989)
- Leonard Neidorf, 'Woden and *Widsith*', *English Studies* 103 (2022), 1-18



- Sharon M. Rowley, *The Old English version of Bede's Historia ecclesiastica* (Cambridge: D.S. Brewer, 2011), esp. Ch. 4
- Daniel Thomas. 'Babel and Beyond: Thinking through Migration in *Genesis A*', in *Ideas of the World in Early Medieval English Literature*, ed. Mark Atherton, Kazutomo Karasawa and Francis Leneghan (Turnhout: Brepols, 2023), pp. 167-202.
- Leslie Webster, *The Franks Casket* (London: British Museum, 2012)

## Week 2: Creation, Fall and Salvation in Junius XI

The poems and illustrations of the Junius XI manuscript offer a version of salvation history, with *Genesis A*, *Genesis B*, *Exodus* and *Daniel* representing the Old Testament, and *Christ and Satan* the New. We will discuss not only how the texts represent biblical history, but also how the manuscript's planning and execution shape readers' responses to the past.

### Primary

- *Old Testament Narratives*, ed. and trans Daniel Anlezark (Cambridge, MA: Harvard University Press, 2011) – *Genesis A & B*, *Exodus*, *Daniel*
- *Old English Poems of Christ and His Saints*, ed. and trans Mary Clayton (Cambridge, MA: Harvard University Press, 2013) – *Christ and Satan*
- Oxford, Bodleian Library, MS Junius XI: < <https://digital.bodleian.ox.ac.uk/objects/d5e3a9fc-abaa-4649-ae48-be207ce8da15/>>

### Secondary

- Catherine E. Karkov, *Text and Picture in Anglo-Saxon England: Narrative Strategies in the Junius 11 Manuscript* (Cambridge: Cambridge University Press, 2001)
- Carl Kears, *MS Junius 11 and its Poetry* (Woodbridge: York Medieval Press, 2023)

## Week 3: The Ends of Empire

Traces of Rome are everywhere in Old English literature and material culture. This week we question perceptions of decline and read texts that use the Roman past to serve the ambitions of the present and imagine the future. We will consider the use and reuse of Roman buildings and styles in *Ruin*, the Codex Amiatinus and Northumbrian churches, together with later-West-Saxon interest in creating narratives of imperial history through the *Old English Orosius* and the texts and maps of British Library, MS Tiberius B.v.

### Primary

- Codex Amiatinus <<https://www.loc.gov/item/2021668243>> and <<https://blogs.bl.uk/digitisedmanuscripts/2018/06/the-first-voyage-of-codex-amiatinus.html>>
- *Old English Shorter Poems v. 1: Wisdom and Lyric*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2014), pp. 118-21 (*Ruin*); pp. 174-79 (*Maxims II*)
- London, British Library, MS Cotton Tiberius B V: P. McGurk, David N. Dumville, M. R. Godden, and Ann Knock, eds. *An Eleventh-Century Anglo-Saxon Illustrated Miscellany: British Library Cotton Tiberius B. V.*, Early English Manuscripts in Facsimile 21 (Copenhagen: Rosenkilde and Bagger, 1983). Or <[http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Cotton\\_MS\\_Tiberius\\_B\\_V/1](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Cotton_MS_Tiberius_B_V/1)> (if available)
- *The Old English History of the World: An Anglo-Saxon Rewriting of Orosius*, ed. and trans. Malcolm Godden (Cambridge, MA: Harvard University Press, 2016)

### Secondary

- Christopher Abram, 'In Search of Lost Time: Aldhelm and *The Ruin*', *Quaestio* 1 (2000), 1-22
- Helen Appleton, 'The Northern World of the Anglo-Saxon *mappa mundi*', *Anglo-Saxon England* 47 (2018), 275-305

- Francis Leneghan, 'Translatio Imperii: *The Old English Orosius* and the Rise of Wessex', *Anglia* 133 (2015), 656-705
- Roy Liuzza, 'The Towel of Babel: *The Wanderer* and the Ruins of History', *Studies in the Literary Imagination* 36 (2003), 1-35
- Elizabeth M. Tyler, 'Trojans in Anglo-Saxon England: Precedent without Descent', *Review of English Studies* 64 (2013), 1–20

#### Week 4: Telling and Retelling Stories of Kings and Saints

*Beowulf* begins with a new king for the Danes and ends with the Geats mourning their ruler, about to be lost to history. *Beowulf's* narrative is famously digressive, with proleptic and analeptic moments, as well as re-narration of events already depicted. We examine how the *Beowulf*-poet uses narrative time and dynastic history, before turning to the *Andreas*-poet as reader of *Beowulf*, echoing the earlier text while rewriting an apocryphal narrative of a saint bringing salvation and renewal.

##### Primary

- *The Beowulf Manuscript: Complete Texts and The Fight at Finnsburg*, ed. and trans R.D. Fulk (Cambridge, MA: Harvard University Press, 2010) – *Beowulf*
- *Old English Poems of Christ and His Saints*, ed. and trans Mary Clayton (Cambridge, MA: Harvard University Press, 2013) – *Andreas*
- *Andreas: An Edition*, ed. and trans. Richard North and Michael Bintley (Liverpool: Liverpool University Press, 2019)

##### Secondary

- Francis Leneghan, *The Dynastic Drama of Beowulf* (Cambridge: D. S. Brewer, 2020)
- Daniel Thomas, 'A Close Fitt: Reading *Beowulf* Fitt II with the *Andreas*-poet', *Anglo-Saxon England* 48 (2019), 1-41
- Richard North and Michael Bintley, 'Introduction' in *Andreas: an Edition*, ed. and trans. Richard North and Michael Bintley (Liverpool: Liverpool University Press, 2019), pp. 1-115

#### Week 5: Controlling the Narrative

As history is written by its winners, we examine how victories are made: the image of King Alfred of Wessex as 'England's Darling' constructed through the prefaces and epilogues associated with his translation programme, the Alfred Jewel and Asser's *Life*. The writing and overwriting of Æthelflæd, Lady of the Mercians in the *Chronicle*, and the presentation of Queen Emma in donation images raise questions about the representation and effacement of female power.

##### Primary

- *Alfredian Prologues and Epilogues*, ed and trans Susan Irvine (Oxford: Oxford University Press, 2023)
- *Chronicle* entries for 902-924 (Main Text and 'Mercian Register'): *Anglo-Saxon Chronicle MS C*, ed. Katherine O'Brien O'Keeffe (Cambridge: D.S. Brewer, 2000) – Old English; Michael Swanton, trans. *The Anglo-Saxon Chronicle* (London: Dent, 2006) – translation
- *Asser's Life of King Alfred*, ed. William H. Stevenson (Oxford: The Clarendon Press, 1957) – Latin original. Simon Keynes and Michael Lapidge, *Alfred the Great: Asser's Life of King Alfred and other Contemporary Sources* (New York: Penguin Classics, 2004) – translation
- Alfred Jewel <<https://www.ashmolean.org/alfred-jewel>> – or go and visit it in the Ashmolean

##### Secondary

- M. R. Godden, 'Did King Alfred Write Anything?', *Medium Ævum* 76 (2007), 1-23
- Susan Irvine, 'Alfredian Prefaces and Epilogues', in *A Companion to Alfred the Great* ed. Nicole Discenza and Paul Szarmach (Leiden: Brill, 2015), pp. 143-70

- David Johnson, 'Alfredian Apocrypha: *The Old English Dialogues and Bede*', in *A Companion to Alfred the Great* ed. Nicole Discenza and Paul Szarmach (Brill: Leiden, 2015), pp. 368–95
- Catherine Karkov, 'Emma: Image and Ideology' in *Early Medieval Studies in Memory of Patrick Wormald*, ed. Stephen Baxter (London: Routledge, 2009), pp. 509-20 – includes reproductions of the donation images of Queen Emma
- Georgina Pitt, 'The "Thing Power" of the Fabulous Alfred Jewel' in *The Age of Alfred: Rethinking English Literary Culture c.850-950*, ed. Amy Faulkner and Francis Leneghan (Turnhout: Brepols, 2023)
- Pauline Stafford, *After Alfred: Anglo-Saxon Chronicles and Chroniclers, 900-1150* (Oxford: Oxford University Press, 2020) – Chapter 4, 'Chronicle A and the Early Tenth Century'

## Week 6: Reflecting on Fragments

This week is an opportunity for looking backwards, through a post-conquest reflection on the pre-conquest church and its scholars by a twelfth-century poet (*The First Worcester Fragment*) and forwards with students' presentations of their research topics for discussion and feedback.

### Primary

- *Old English Shorter Poems v. 1: Religious and Didactic*, ed. and trans Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012), pp. 264-67 (*First Worcester Fragment/Lament for the English Church*)

### Secondary

- Stephen Karl Brehe, 'Reassembling the *First Worcester Fragment*', *Speculum* 65 (1990), 521-536
- Mark Faulkner, *A New Literary History of the Long Twelfth Century: Language and Literature between Old and Middle English* (Cambridge: Cambridge University Press, 2022)
- Chris Jones, 'Old English after 1066', in *The Cambridge Companion to Old English Literature*, ed. by Malcolm Godden and Michael Lapidge, 2nd ed. (Cambridge: Cambridge University Press, 2013), pp. 313-30
- Elaine Treharne, *Living Through Conquest: The Politics of Early English, 1020-1220* (Oxford: Oxford University Press, 2012)

## On 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 situation 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. Francis Bacon, the first person to publish prose essays in English, claimed that ‘the word is late, but the thing is ancient’: while calling such writing ‘essays’ was new, the mode of writing was not. The contemporary essay has inherited this complexity of tradition and novelty, idiosyncrasy and reiteration.

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 claim to represent thought as it happens, 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 attend to the form’s 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, our readings for each week include both early modern essays, and some reading from the twentieth-century or contemporary essay, offering opportunities to think about both the late and the ancient forms of the essay, its origins and afterlives. You will be invited not only to reflect on the challenges and opportunities for criticism offered by thinking across time periods, but about what the history of the essay suggests about how we represent thinking in writing now.

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

1. On On, On and On: Origins and Definitions
2. On Sentences: The Curious Commonplace
3. On Fact, Fiction, and Lyric: Essays in Verse and Prose
4. On and In Transition
5. On Strangeness and Strangers
6. On My Self, On Our Selves: The Consubstantial Book

### Assessment

This course is assessed in the form of a 5,000-6,000 word essay, due at noon on Thursday of 10<sup>th</sup> week. You will devise a topic for the essay over the course of term. Possible topics include studies of an individual essayist of the seventeenth-century, or a comparison of two or three; pursuit of particular themes, images, metaphors, quotations, tropes, methods, or ideas across several essayists (e.g. idleness, drunkenness, liberty, books, gardens, &c); studies of formal elements of the period’s essay writing (beginnings, endings, quotation, typography, titling, quotation, dialogue, revision, aphorisms, voice, second-person address, verse, &c.); or cross-period studies which place early modern essay writing in dialogue with the twentieth or twenty-first century.

As part of the reflection on the origins and afterlives of the essay, you will also have to prepare shorter tasks for each week, all of which will be for discussion in the class with the exception of a submitted essay in week 3. This essay will offer you a range of possible writing tasks following the composition strategies of early essays (or the option to write *on* early essays), in order to encourage reflection and imitation of the reading and writing practices of early essayists, and reflecting on the nature of the sentence as the unit of essayistic writing.

## Week 1: On 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.

In class discussion, we'll also consider Adorno's 'Essay as Form', and think about whether the claims he makes for the essay apply to our earlier period.

### Primary material

- \*Theodor Adorno, 'The Essay as Form' [1958], trans. Shierry Weber Nicholson, in *Notes to Literature, Volume 1*, ed. Rolf Tiedemann (New York, 1991)
- \*Francis Bacon, prefatory material to *Essayes* 1611, printed in 'Appendix', in Bacon, *The Essayes or Counsels, Civill and Morall*, ed. Michael Kiernan (Oxford, 1985), 317-18.
- \*Robert Boyle, 'A Proemial Essay ... with considerations touching Experimental Essays in General', in *Certain Physiological Essays* (1661), 9-17 (in the modern edition)
- \*William Cornwallis, 'Of Essayes and Bookes' [excerpt]
- \*Thomas Culpeper, 'Of Essays', in *Essays, Or Morall Discourses, on Several Subjects* (1671), 1-3
- Michel de Montaigne, 'Of Names', 'Of Repentance'.

### Critical contexts/recent material (required for class)

- \*Brian Dillon, 'Energy and Rue: An Essay on Essays', in *Objects in This Mirror: Essays* (Berlin, 2014), 349-59
  - , *Essayism*, 11-23
- Thomas Karshan and Kathryn Murphy, 'Introduction', in *On Essays: Montaigne to the Present*, eds Karshan and Murphy (Oxford, 2020), 1-30
- Kathryn Murphy, 'On On: The Essay as Prepositionality', *ASAP/J* (2022)
- Ted-Larry Pebworth, 'Not Being, but Passing: Defining the Early English Essay', *Studies in the Literary Imagination* 10/2 (1977), 17-27
- Alan Stewart, 'The Birth of the English Essay', in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022)

### Further secondary reading (for context on the early modern essay, not required in class)

- 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
- Jeff Dolven, 'Remembering the Essay', in *The Cambridge Companion to the Essay*, eds Kindley and Wittman (Cambridge, 2022), 17-31
- Michael L. Hall, 'The Emergence of the Essay and the Idea of Discovery', in Alexander J. Butrym (ed.), *Essays on the Essay: Redefining the Genre* (Athens and London, 1989), 73-91
- Carl H. Klaus and Ned Stuckey-French (eds), *Essayists on the Essay: Montaigne to Our Time* (2012) – for later contexts
- Kathryn Murphy, 'Surprised into Form: The Beginnings of the English Essay', in Denise Gigante and Jason Childs (eds), *The Cambridge History of the British Essay* (Cambridge, 2024), 18-31
- Ted-Larry Pebworth, "'Real English Evidence": Stoicism and the English Essay Tradition', *PMLA* 87/1 (1972), 101-2
- Henry Power, 'Ancient Influences on the Essay', in Denise Gigante and Jason Childs (eds), *The Cambridge History of the British Essay* (Cambridge, 2024), 3-17

- Paul Salzman, 'Essays' in A. Hadfield (ed.), *The Oxford Handbook of English Prose, 1500–1640* (Oxford: Oxford University Press, 2013), pp. 468–83
- Joshua Scodel, 'The Early English Essay', in Robert DeMaria Jr., Heesok Chang, Samantha Zacher (eds), *A Companion to British Literature. Volume II: Early Modern Literature* (London, 2014), 213-30
- Julianne Werlin, 'Experimental Science and the Essay', in *The Cambridge Companion to the Essay*, eds Kindley and Wittman (Cambridge, 2022), 97–110

## Week 2: On Sentences: 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 sentences 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 out of old sentences under new titles.

This week, we will consider the interplay of reading and writing in several early essays, alongside recent works by Sheila Heti, Sarah Manguso, and J.H. Prynne, which recuperate the aphoristic style and commonplacing of early modern essays, while making something new. We will also consider the nature of the essayistic 'sentence', excerptibility, and its relation to temporality and quotation.

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 Books'
- Francis Bacon, 'Of Studies' (1597 and 1625)
- William Cornwallis, 'Of Essayes and Books' (1601) (this time the whole essay)
- 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
- Elizabeth Grymestone, 'Memoratiues', in *Miscellanea. Meditations. Memoratiues* (London, 1604)
- Sheila Heti, *Alphabetical Diaries* (2024)
- Sarah Manguso, *300 Arguments* (2017)
- J.H. Prynne, *Apophthegmes* (2017)

### Secondary reading for the class

- 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
- Angus Vine, 'Miscellanies, Commonplace Books, and the Essay', in Denise Gigante and Jason Childs (eds), *The Cambridge History of the British Essay* (Cambridge, 2024), 32-47
- Ben Wilkinson-Turnbull, 'Originality, Plagiarism, and Posthumous Publication: Grace Gethin's *Reliquianae Gethinianae* (1699)', *Review of English Studies* n.s. (2020), 301-20, esp. pp. 305-11

### Wider reading on commonplacing, short forms, sentences etc. (not required for class, but useful for future writing):

- Sydney Anglo, *Machiavelli: The First Century. Studies in Enthusiasm, Hostility, and Irrelevance* (Oxford, 2005), Chapter 17: 'Systematic Fragmentation: The Vogue of the Political Aphorism'

- 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)
- Angus Gowland, “‘As Hunters find their Game by their Trace’: Reading to Discover in *The Anatomy of Melancholy*”, *Review of English Studies* 70/295 (2018), 437-88, esp. 437-41
- Ben Grant, *The Aphorism and Other Short Forms* (London, 2016)
- Andrew Hui, *A Theory of the Aphorism: From Confucius to Twitter* (Princeton, 2019)
- Eric MacPhail, *Dancing Round the Well: The Circulation of Commonplaces in Renaissance Humanism* (Leiden, 2014)
- Jan Mieszkowski, *Crises of the Sentence* (Chicago, 2019)
- Ann Moss, *Printed Commonplace Books and the Structuring of Renaissance Thought* (Oxford, 1996)
  - , ‘The Politica of Justus Lipsius and the Commonplace-Book’, *Journal of the History of Ideas* 59 (1998), 421–36
- George Hugo Tucker, ‘From Rags to Riches: The Early Modern “Cento” Form’, *Humanistica Lovaniensia* 62 (2013), 3-67
  - , ‘Justus Lipsius and the Cento Form’, in E. De Bom, M. Janssens, J. Papy, and T. Van Houdt (eds), *(Un)masking the Realities of Power: Justus Lipsius and the Dynamics of Political Writing in Early Modern Europe* (Leiden and Boston, MA, 2010), 163–92
- Nicole B. Wallack, ‘On Reading and the Essay’, in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022), 167-179.

### Week 3: On Fact, Fiction, and Lyric: 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. The seventeenth century, according to several historians, saw the invention of ‘facts’; but the essay, especially in its Montaignean mode, is associated with uncertainty, scepticism, and suspended judgement. 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 at the same time 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 enthusiasm and criticism.

This week, we will consider essays in both verse and prose, and the claims made for the lyricism and facticity of the essay, in both the early modern and modern period.

This week also sees the submission of your first piece of written work for this course: an experiment with sentences.

#### Primary material

- Anne Carson, excerpts from *Men in the Off Hours, Decreation, The Beauty of the Husband*.
- Abraham Cowley, *Several Discourses by Way of Essays, In Verse and Prose* (1668): ‘Of Liberty’ (pdf 247-53); ‘Of Solitude’; and ‘The Garden’
- Samuel Daniel, ‘Musophilus’, in *Poetical Essays* (1599), excerpts
- Claudia Rankine, *Citizen: An American Lyric* (2014), excerpts

#### Secondary reading

- John d’Agata and Deborah Tall, ‘New Terrain: The Lyric Essay’, *Seneca Review* 72/1 (1997), 7-8 –see <https://www.hws.edu/offices/senecareview/pdf/SR272-introduction.pdf>
- Jason Childs, ‘Essay, Fiction, Truth, Troth’, in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022), 82-97

- David Shields, 'Reality Hunger: A Manifesto' (short essay heralding his later book), *The Believer* 32 (2006), <https://www.thebeliever.net/reality-hunger-a-manifesto/>
- 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

#### Further reading

- Michael Askew, 'The Radical Hybridity of the Lyric Essay', in *The Cambridge History of the American Essay*, eds Christy Wampole and Jason Childs (Cambridge, 2023), 597-611
- John d'Agata and Jim Fingal, *The Lifespan of a Fact* (2012)
- Michel de Montaigne, 'On Some Verses of Vergil'
- James VI and I, *The Essayes of a Prentise, in the Divine Art of Poesie* (Edinburgh, 1584)
- Claire Grossman, Juliana Spahr, and Stephanie Young, 'Lyric, Essay', in *The Cambridge Companion to the Essay*, eds Evan Kindley and Kara Wittman (Cambridge, 2022), 215-28
- Beth Peterson, 'The Lyric Essay: Truth-Telling Through Reader Participation', in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022), 391-404.
- Alexander Pope, 'Essay on Man', 'Essay on Criticism'
- Barbara Shapiro, *A Culture of Fact: England, 1650-1720* (2000)
- David Shields, *Reality Hunger: A Manifesto* (2010)

### Week 4: On and In Transition

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 makeup. 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) – pdf pp.2-6
- Margaret Cavendish, *The World's Olio* (1655) ('The Preface to The Reader', 'To the Reader', 'Why Men Write Books', 'Of old mens talking too much', 'Of speaking much or little', 'Of the same defect in Women', 'Of Men', 'Men ought not to strive for Superiority with Women', 'Of Women', 'Of the Dissembling of Women', 'The Liberty of Women', 'Civility from Men due to Women', 'Of Men and Women', 'Nature in the Composure of Men and Women'), pdf pp. 5-7, 9-10, 17, 41, 47-9, 52-4
- Maggie Nelson, *The Argonauts* (2015)

#### Secondary reading

- Merve Emre, 'Anger, Rhetoric, and Early Women Essayists', in *The Cambridge History of the British Essay*, eds Denise Gigante and Jason Childs (Cambridge, 2024), 77-91



- William Gass, 'Emerson and the Essay', in *Habitations of the World: Essays* (New York, 1985), 9-49
- Glenn Michael Gordon, 'The Essay as Trans Body', in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022), 434-47
- Grace Lavery, 'Unqueering the Essay', in *The Cambridge Companion to the Essay*, eds Evan Kindley and Kara Wittman (Cambridge, 2022), 182-96
- David Lazar, 'Gender, Queerness, and the American Essay', in *The Cambridge History of the American Essay*, eds Christy Wampole and Jason Childs (Cambridge, 2023), 565-81
- Kathryn Murphy, 'Of Sticks and Stones: The Essay, Experience, and Experiment', in Karshanand 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: On 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 in a fascination with the Americas: with the encounter with Indigenous cultures, and, in the case of Bacon in particular, with advocacy for 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, and Hilton Als's 'Revealing and Obscuring Myself on the Streets of New York', which critiques essayistic *flânerie* from the perspective of a black pedestrian in New York, 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 (pdf 27-30)
- Francis Bacon, 'Of Travel', 'Of Plantations', 'Of Empire' (1625)
- Joseph Addison and Richard Steele, *Spectator* 50 ('The Indian Kings') (1711)
- James Baldwin, 'Stranger in the Village' [1953], *Notes of a Native Son* (1955)
- Hilton Als, 'Revealing and Obscuring Myself on the Streets of New York', *New Yorker* (2018)

### Further reading

- Saikat Majumdar, 'After Empire: Postcolonialism and the Essay', in *The Cambridge History of the British Essay*, eds Denise Gigante and Jason Childs (Cambridge, 2024), 619-34
  - , 'The Essay and Empire', *The Cambridge Companion to the Essay*, eds Evan Kindley and Kara Wittman (Cambridge, 2022), 167-81
- Jesse McCarthy, 'The Essay, Abolition, and Racial Blackness', in *The Cambridge Companion to The Essay*, eds Kara Wittman and Evan Kindley (Cambridge, 2022), 126-40
- Walton Muyumba, 'Black Experience through the Essay', in *The Cambridge History of the American Essay*, eds Christy Wampole and Jason Childs (Cambridge, 2023), 643-67
- Barbara Schaff, 'A Brief History of Travel and the Essay', in *The Cambridge History of the British Essay*, eds Denise Gigante and Jason Childs (Cambridge, 2024), 453-68
- Hertha D. Sweet Wong, 'The Native American Essay', in *The Cambridge History of the American Essay*, eds Christy Wampole and Jason Childs (Cambridge, 2023), 395-409

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

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 is 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, pdf. pp.104-6
- Abraham Cowley, 'Of My Self', *Several Discourses by Way of Essays*, pdf pp.279-82
- Brian Blanchfield, 'On the Locus Amoenus', 'On Peripersonal Space', *Proxies* (2016)
- Virginia Woolf, 'The Decay of Essay-Writing' (1905)
- Zadie Smith, 'The 'I' Which Is Not Me', in *Feel Free* (London, 2018)

### Secondary reading

- Mario Aquilina, 'Affinities and Contestations: The Self and the Other in the Essay', in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022), 17-36
- Merve Emre, 'The Personal Essay', in *The Cambridge Companion to the Essay*, eds Evan Kindley and Kara Wittman (Cambridge, 2022), 32-48
- Douglas Hesse, "'Lived' Experience, 'Sought' Experience and the Personal Essay' in *The Edinburgh Companion to the Essay*, eds Aquilina, Wallack, and Cowser (Edinburgh, 2022)
- 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
  - , 'A Disagreeing Likeness: Michel de Montaigne, Robert Burton, and the Problem of Idiosyncrasy', in *Montaigne in Transit: Essays for Ian Maclean*, ed. Neil Kenny, Richard Scholar, and Wes Williams (Oxford: Legenda, 2016), 223-38
- James Robert Wood, 'Essayistic Personae and Personhood', in *The Cambridge History of the British Essay* (Cambridge, 2024), 137-51

## Shakespeare, History and Politics

Course Convenor: Professor Paulina Kewes ([paulina.kewes@jesus.ox.ac.uk](mailto:paulina.kewes@jesus.ox.ac.uk))

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

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

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

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

### Week 1: Adapting Scripture, Inventing Rome: George Peele's *David and Batsheba* and Peele and Shakespeare's *Titus Andronicus*

#### Supplementary reading:

- Peter Wentworth, *Pithie Exhortation* (c. 1587-93)
- Robert Southwell, S.J., *An humble supplication to her Maiestie* (c. 1592)
- Robert Persons, S.J., *Newes from Spayne and Holland* (1593)
- the Old Testament.

**Secondary reading:**

- Collinson, Patrick, 'The Religious Factor', in Jean-Christophe Mayer (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004), pp. 243-73.
- Chernaik, Warren, *The Myth of Rome in Shakespeare and his Contemporaries* (Cambridge: Cambridge University Press, 2011).
- Doran, Susan, 'Elizabeth: An Old Testament King', in *Tudor Queenship: The Reigns of Mary and Elizabeth*, ed. Anna Whitelock and Alice Hunt (Basingstoke: Palgrave, 2010), pp. 95-110.
- ----- and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).
- Hadfield, Andrew, *Shakespeare and Republicanism* (Cambridge: Cambridge University Press, 2005).
- Hammond, Paul, 'Shakespeare as Collaborator: The Case of Titus Andronicus', in *Collaboration and Interdisciplinarity in the Republic of Letters: Essays in honour of Richard G. Maber*, ed. Paul Scott (Manchester: Manchester University Press, 2010), pp. 195-210.
- Hunter, G. K., 'A Roman Thought: Renaissance Attitudes to History Exemplified in Shakespeare and Jonson', in *An English Miscellany Presented to W. S. Mackie*, ed. Brian S. Lee (Cape Town, 1977), 93-118.
- Hutson, Lorna, *The Invention of Suspicion: Law and Mimesis in Shakespeare and Renaissance Drama* (Oxford: Oxford University Press, 2007).
- Jackson, Macdonald P., 'Stage Directions and Speech Headings in Act I of *Titus Andronicus* Q (1594): Shakespeare or Peele?', *Studies in Bibliography* 49 (1996), 134-48.
- ----- *Defining Shakespeare: 'Pericles' as a Test Case* (Oxford: Oxford University Press, 2003), 195-203.
- James, Heather, *Shakespeare's Troy: Drama, Politics, and the Translation of Empire* (Cambridge: Cambridge University Press, 1997).
- Kewes, Paulina, "'I ask your voices and your suffrages': The Bogus Rome of Peele and Shakespeare's *Titus Andronicus*", *The Review of Politics*, 78 (2016), 551-70.
- ----- 'The Puritan, the Jesuit, and the Jacobean Succession', in Susan Doran and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014), pp. 47-70.
- ----- 'Romans in the Mirror', in *Mirror for Magistrates in Context: Literature, History and Politics before the Age of Shakespeare*, ed. Harriet Archer and Andrew Hadfield (Cambridge University Press, 2016), 126-46.
- Lake, Peter, 'Tragedy and Religion: Religion and Revenge in *Titus Andronicus* and *Hamlet*', in *The Oxford Handbook of Shakespearean Tragedy*, ed. Michael Neill and David Schalkwyk (OUP, 2016).
- ----- *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays* (Yale UP, 2016).
- ----- *Bad Queen Bess?: Libels, Secret Histories, and the Politics of Publicity in the Reign of Queen Elizabeth I* (Oxford: Oxford University Press, 2016).
- Manley, Lawrence and Sally-Beth MacLean, *Lord Strange's Men and Their Plays* (New Haven, CT and London: Yale University Press, 2014).
- Nelson, Eric, 'Shakespeare and the Best State of a Commonwealth', in David Armitage, Conal Condren and Andrew Fitzmaurice (eds), *Shakespeare and Early Modern Political Thought* (Cambridge: Cambridge University Press, 2009).
- Worden, Blair, 'Republicanism, Regicide and Republic: The English Experience', in *Republicanism: A Shared European Heritage*, vol. I: *Republicanism and Constitutionalism in Early Modern Europe*, ed. Martin van Gelderen and Quentin Skinner (Cambridge: Cambridge University Press, 2002), pp. 307-27.
- Vickers, Brian, *Shakespeare, Co-author: A Historical Study of Five Collaborative Plays* (Oxford: Oxford University Press, 2002), 169-80.

**Week 2: Peele's *The Troublesome Raigne of King John*, Shakespeare's *King John* and the Rhetoric of Anti-Popery**

**Supplementary reading:**

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

NB Please use George Peele, *The Troublesome Reign of John, King of England* (c. 1589-90), ed. Charles Forker (Manchester: Manchester University Press, 2011).

**Secondary reading:**

- Axton, M., *The Queen's Two Bodies: Drama and the Elizabethan Succession* (London: Royal Historical Society, 1977).
- Freeman, Thomas S. 'John Bale's Book of Martyrs?: The Account of King John in *Acts and Monuments*', *Reformation*, 3 (1998), 175-223.
- ----- and Susannah Brietz Monta, 'Holinshed and Foxe', in in *The Oxford Handbook of Holinshed's Chronicles*, ed. Paulina Kewes, Ian W. Archer, and Felicity Heal (Oxford: Oxford University Press, 2013), pp. 217-33.
- Highley, Christopher, *Catholics Writing the Nation in Early Modern Britain and Ireland* (Oxford: Oxford University Press, 2008).
- Hillman, Richard, *Shakespeare, Marlowe and the Politics of France* (Basingstoke: Palgrave, 2002).
- Holmes, Peter, *Resistance and Compromise: The Political Thought of the Elizabethan Catholics* (Cambridge: Cambridge University Press, 1982).
- Kewes, Paulina, 'History Plays and the Royal Succession', in *The Oxford Handbook of Holinshed's Chronicles*, ed. Paulina Kewes, Ian W. Archer, and Felicity Heal (Oxford: Oxford University Press, 2013), pp. 493-509.
- Lake, Peter, *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays* (Yale UP, 2016).
- ----- 'Anti-Popery: The Structure of a Prejudice', in *Conflict in Early Stuart England: Studies in Religion and Politics 1603-1642*, ed. Richard Cust and Ann Hughes (Harlow: Longman, 1989), pp. 72-106.
- ----- 'The Politics of "Popularity" and the Public Sphere: The "Monarchical Republic" of Elizabeth I Defends Itself', in Peter Lake and Steven Pincus (eds), *The Public Sphere in Early Modern England* (Manchester: Manchester University Press, 2007), pp. 59-94.
- ----- *Bad Queen Bess?: Libels, Secret Histories, and the Politics of Publicity in the Reign of Queen Elizabeth I* (Oxford: Oxford University Press, 2016).
- Lane, Robert, 'The Sequence of Posterity: *King John* and the Problem of Succession', *Studies in Philology*, 92 (1995), 460-81.
- Mayer, Jean-Christophe, *Shakespeare's Hybrid Faith: History, Religion, and the Stage* (Basingstoke: Palgrave Macmillan, 2006).
- Sowerby, Tracey A., 'Early Modern Diplomatic History', *History Compass* 14 (2016), 441-56.
- ----- and Joanna Craigwood (eds), *Cultures of Diplomacy and Literary Writing in the Early Modern World* (Oxford: Oxford University Press, 2019).
- Womersley, David, *Divinity and State* (Oxford: Oxford University Press, 2010).
- Vickers, Brian, 'The Troublesome Raigne, George Peele, and the Date of *King John*', in *Words That Count: Essays on Early Modern Authorship in Honor of MacDonald P. Jackson*, ed. Brian Boyd (Newark: University of Delaware Press, 2004), pp. 78-116.

### **Week 3: The Playwright and the Jesuit: Deposition and Elective Monarchy in *Richard II* and Robert Persons's *A Conference about the Next Succession to the Crowne of Inghland* (1594/5)**

**Supplementary reading:**

- account of Richard II's fall and Henry IV's rise in Holinshed, *Chronicles* (1587)
- John Hayward, *The First Part of the Life and Raigne of King Henrie III* (1599)
- speeches by the Archbishop of Canterbury and the Bishop of Carlisle)

**Secondary reading:**

- Clegg, Cyndia, "'By the Choise and Inuitation of al the Realme": Richard II and Elizabethan Press Censorship', *Shakespeare Quarterly*, 48 (1997), 432-48.
- ----- *Shakespeare's Reading Audiences* (CUP, 2017): 'Reading Politics : History, Richard II, and the Public Sphere'.
- Doran, Susan, and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).
- Gajda, Alexandra, 'Political Culture in the 1590s: The 'Second Reign' of Elizabeth', *History Compass*, 8/1 (2010), 88-100.
- ----- *The Earl of Essex and Late Elizabethan Political Culture* (Oxford: Oxford University Press, 2012).
- Hadfield, Andrew, *Shakespeare and Republicanism* (Cambridge: Cambridge University Press, 2005).
- Hammer, Paul, 'Shakespeare's Richard II, the Play of 7 February 1601, and the Essex Rising', *Shakespeare Quarterly*, 59 (2008), 1-35.
- Houliston, Victor, 'The Hare and the Drum: Robert Persons's Writings on the English Succession, 1593-1596', *Renaissance Studies*, 14 (2000), 233-48
- ----- *Catholic Resistance in Elizabethan England: Robert Persons's Jesuit Polemic, 1580-1610* (Aldershot: Ashgate, 2007).
- Kewes, Paulina, 'Narrative Historiography and the Rules of Succession', The Holinshed Project website - a copy will be provided
- ----- 'Parliament and the Principle of Elective Succession in Elizabethan England', in *Writing the History of Parliament in Tudor and Early Stuart England*, ed. Paul Cavill and Alexandra Gajda (Manchester: Manchester University Press, 2018), pp. 106-32.
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#### Week 4: *Julius Caesar*, Jonson's *Sejanus* and the Fall of the Roman Republic

##### Supplementary reading:

- Thomas Lodge, *The Wounds of Civil War*
- Henry Savile, *The Ende of Nero and the beginning of Galba*
- Sir Thomas Smith, *De republica Anglorum* (extracts).

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- ---- 'From *Leicester his Commonwealth* to *Sejanus his fall*: Ben Jonson and the Politics of Roman (Catholic) Virtue', in Ethan H. Shagan (ed.), *Catholics and the 'Protestant nation': Religious Politics and Identity in Early Modern England* (Manchester: Manchester University Press, 2005).
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- ---- "'The Monarchical Republic of Queen Elizabeth I' (and the Fall of Archbishop Grindal) Revisited', in John F. McDiarmid (ed.), *The Monarchical Republic of Early Modern England: Essays in Response to Patrick Collinson* (Aldershot: Ashgate, 2007), pp. 129-48.

- ---- 'The Politics of "Popularity" and the Public Sphere: The "Monarchical Republic" of Elizabeth I Defends Itself', in Peter Lake and Steven Pincus (eds), *The Public Sphere in Early Modern England* (Manchester: Manchester University Press, 2007), pp. 59-94.
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- Sanders, Julie (ed.), *Ben Jonson in Context* (Cambridge: Cambridge University Press, 2010).
- Worden, Blair, 'Ben Jonson among the Historians', in Kevin Sharpe and Peter Lake (eds), *Culture and Politics in Early Stuart England* (Basingstoke: Macmillan, 1994), pp. 67-89.
- ----- 'Ben Jonson and the Monarchy', in Robin Headlam Wells, Glenn Burgess, and Rowland Wymer (eds), *Neo-Historicism: Studies in Renaissance Literature, History and Politics* (Cambridge: D. S. Brewer, 2000), pp. 71-90.

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

### Supplementary reading:

- Daniel Rogers, 'A discourse touching ye present estate and gouernement of the kingdomes of Denmarke and Norwegen, with a description of the said realmes, and Dominions appertayninge vnto them. written in September, Anno 1588', in *Diplomatic Intelligence on the Holy Roman Empire and Denmark during the Reigns of Elizabeth I and James VI*, ed. David Gehring, Royal Historical Society, *Camden Fifth Series*, 49 (Cambridge: Cambridge University Press, 2016)
- account of the St Bartholomew Massacre in John Foxe, *Acts and Monuments* ('Book of Martyrs') (London, 1583)
- Peter Wentworth, *Discourse of the True Successor*
- Sir John Harington, *Tract on the Succession* (extracts)
- *Correspondence of King James VI of Scotland with Sir Robert Cecil and Others in England* (selected letters).
- See also the neo-Latin poems brought together in 'Bridging the Continental Divide' project: <https://www.dps.gla.ac.uk>.

NB It's important to consider the question of succession in relation to the dating and textual differences between Q1, Q2, and F1. See Introduction to *Hamlet*, ed. Ann Thompson and Neil Taylor (London: Arden Shakespeare, 2006), pp. 74 *passim*; Terri Bourus, *Young Shakespeare's Young Hamlet*; Richard Dutton, *Hamlet and Succession*; Kewes, 'Hamlet and the Jacobean Succession', *Stuarts on Line*: <https://vimeo.com/160789348>.

For a modern edition which allows easy comparison of the three versions, see *The Three-text Hamlet: Parallel Texts of the First and Second Quartos and First Folio*, ed. Bernice W. Kliman and Paul Bertram; introd. Eric Rasmussen, 2<sup>nd</sup> rev. & expanded edn. (New York: AMS Press, 2003).

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- Dickens, A. G. 'The Elizabethans and St Bartholomew', in *The Massacre of St Bartholomew: Reappraisals and Documents*, ed. Alfred Soman (The Hague, 1974), 52-70.



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- ---- and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).
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- ---- *Shakespeare, Court Dramatist* (OUP, 2016).
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- Parmelee, Lisa Ferraro, *Good Newes from Fraunce: French Anti-League Propaganda in Late Elizabethan England* (Rochester, 1996).
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## **Week 6: Scottish Matters: Diplomacy, Conspiracy, and King-Killing in Robert Greene's *James IV* and Shakespeare's *Macbeth***

### **Supplementary reading:**

- Holinshed, *Chronicles; The Earl of Gowries Conspiracie Against the Kings Majestie of Scotland* (1600)
- Sir William Alexander, *A Short Discourse of the Good Ends of the Higher Providence, in the late attempt against his Majesties Person* (1600) and *Darius* (1602)
- Joseph Hall, *The Kings Prophecie; or, Weeping Ioy* (1603);
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- Barmazel, Julie, "'The servant to defect': Macbeth, Impotence, and the Body Politic', *Macbeth: New Critical Essays*, ed. Nick Moschovakis (London: Routledge, 2008), pp. 118-31.
- Berry, Philippa, 'Reversing History: Time, Fortune and the Doubling of Sovereignty in *Macbeth*', *European Journal of English Studies*, 1 (1997), 367-87.
- Bindoff, S. T., 'The Stuarts and their Style', *English Historical Review*, 60 (1945), 192-216.
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- Nenner, Howard, *The Right to be King: The Succession to the Crown of England, 1603-1714* (Basingstoke: Macmillan, 1995).

## Reading the Stage, Playing the Page: Early Modern Theatricality

Course Convenor: Dr Gillian Woods (email tbc)

How do we read the practices of the early modern stage? How were the pages of its texts played? Working in the decades after the opening of the first purpose-built playhouses anywhere in Europe since antiquity, English Renaissance dramatists tested the practical and conceptual limits of theatricality. This course analyses this culturally, technologically, and commercially innovative medium by investigating its textual and material forms. Through in-depth study of specific plays, we will explore how drama was produced in early modern playhouses, and how its material conditions shaped its phenomenological impact and its literary and ideological meaning.

Each class tackles an evidentiary problem of the page or stage, and evaluates different methodological approaches to it. You will undertake practical research using a range of resources, building your expertise in the field and helping you to identify original research questions for your essay. We will trace the shifting evolution of early modern theatrical vocabulary, and assess how the critical taxonomies of the present speak to – but also sometimes obscure – the practical terms of the past. Throughout the course we will debate how necessarily provisional answers might illuminate understanding of the plays themselves.

### Indicative Term Plan

*Please note: the key secondary readings listed below relate to the theatrical theme of the week; however, play-specific critical readings will be provided on the course Canvas site, as will links to the relevant online resources.*

### Week 1: Playhouse Papers

**Class texts: an early modern manuscript playbook of your choice.** Please read and bring to class ONE of the following plays in the Malone Society Reprint editions (these editions provide transcriptions of the texts as they survive in manuscript playbooks; they are available to borrow from the English Faculty Library):

- *John a Kent and John a Cumber*
- *The Book of Sir Thomas More*
- *John of Bordeaux or The Second Part of Friar Baco*
- *The Two Noble Ladies*
- *The Welsh Ambassador*
- *Honest Man's Fortune*
- *The Parliament of Love*
- *The First Part of the Reign of King Richard the Second, or Thomas of Woodstock*
- *Edmond Ironside*
- *The Captives*
- *The Second Maiden's Tragedy*
- *Charlemagne or the Distracted Emperor*
- *Sir John van Olden Barnavel*
- *The Soddered Citizen*
- *Believe As You List*
- *The Launching of the Mary*
- *The Lady Mother*
- *The Wasp*.

**Discussion:** What is a play? This class will debate the slipperiness of a concept that is both text and performance, but neither completely. We will identify and analyse key playhouse documents, including backstage plots, actors' parts, and manuscript playbooks, and consider the evidentiary and interpretive implications of the early modern play's dispersal across multiple documents.

### Key secondary reading:

- Simon Palfrey and Tiffany Stern, *Shakespeare in Parts* (OUP, 2007), Chapter 1
- Tiffany Stern, *The Documents of Performance in Early Modern England* (CUP, 2009), Chapter 7

- Paul Werstine, *Early Modern Playhouse Manuscripts and the Editing of Shakespeare* (CUP, 2009), Chapter 3.

**Resources:** Malone Society Facsimiles; Shakespeare Documented; Henslowe-Alleyn; Lost Plays Database.

## Week 2: Playing in Print

**Class texts:** William Shakespeare, *Romeo and Juliet* Quarto 1 (1597), Quarto 2 (1599)

**Discussion:** What does it mean for a single play to be textually multiple? This week, we'll explore this question by focusing on the two quartos of *Romeo and Juliet*. Tracing shifting bibliographical movements, we will debate what a printed play-text might reveal about its provenance and how that matters, as well as what kinds of authority are invested in authors, actors, printers, and editors.

### Key secondary reading:

- Eugene Giddens, *How to Read a Shakespearean Play Text* (CUP, 2011), Chapter 2
- John Jowett, *Shakespeare and Text* (OUP, 2007)
- *The First Quarto of Romeo and Juliet*, ed. Lukas Erne (CUP, 2007), Introduction
- Brandi K. Adams, 'Editing Shakespeare and Race', in *The Oxford Handbook of Shakespeare and Race*, ed. Patricia Akhimie (OUP, 2024).

### Resources:

- EEBO
- Internet Shakespeare Editions
- The Bodleian First Folio
- Database of Early English Playbooks (DEEP)
- Stationers' Register Online
- SHAKEDSETC.org: Historic Shakespeare Editions.

## Week 3: Spaces of the Stage

**Class texts:** Christopher Marlowe, *Tamburlaine, Parts 1 and 2*; and George Chapman, Ben Jonson, and John Marston, *Eastward Ho!*

**Discussion:** This week we will explore the production of space and place on early modern stages, comparing Marlowe's expansive drama of conquest with a city comedy in which ambitious travellers fail to leave London. Considering differences between the outdoor Rose and the indoor Blackfriars, we will scrutinise evidence concerning playhouse features (such as doors, galleries, and stage shapes), and analyse how plays' metaphysical dimensions are complicated by physical movements in and out, and above and below.

### Key secondary reading:

- R.A. Foakes, 'Henslowe's Rose/Shakespeare's Globe', in *From Script to Stage in Early Modern England*, ed. Peter Holland and Stephen Orgel (Palgrave, 2004)
- Oliver Jones, 'Documentary Evidence for an Indoor Jacobean Theatre', in *Moving Shakespeare Indoors*, ed. Andrew Gurr and Farah Karim-Cooper (CUP, 2014)
- Erika Lin, *Shakespeare and the Materiality of Performance* (Macmillan 2012), Chapter 1
- Peter Womack, 'Off-Stage', in *Early Modern Theatricality*, ed. Henry S. Turner (OUP, 2013).

### Resources:

- Rose Playhouse excavations images
- digital reconstructions of the Rose (Ortelia Model, De Montfort model)
- Map of Early Modern London (MoEML)
- reconstructed indoor playhouses images (Sam Wanamaker Playhouse, ASC's Blackfriars Playhouse)
- Abraham Ortelius' *Theatrum Orbis Terrarum*.

## Week 4: Gesture

**Class texts:** Lyly, *Woman in the Moon*; and Webster, *Duchess of Malfi*

**Discussion:** *Woman in the Moon* and *Duchess of Malfi* centre on female characters whose body language raises questions about individual agency and who are subject to varying forms of fraternal, social and cosmic control. In this class, we will evaluate what is known about and what is at stake in early modern ‘personation’, assessing what range of gestures is invited by play-texts, and how physical embodiment consolidates and/or complicates characterisation and ideological meaning.

### Key secondary reading:

- John Astington, *Actors and Acting in Shakespeare’s Time* (CUP, 2010)
- Paul Menzer, ‘The Actor’s Inhibition’, *Renaissance Drama* 35 (2006), 83-111
- Michael Shapiro, ‘Early (pre-1590) Boy Companies and their Acting Venues’, in *The Oxford Handbook of Early Modern Theatre*, ed. Richard Dutton (OUP, 2009).

### Resources:

- Alan Dessen and Leslie Thomson, *A Dictionary of Stage Directions in English Drama, 1580-1642* (CUP, 1999)
- EEBO
- Thomas L. Berger and Sonia Massai, *Paratexts in English Printed Drama to 1642* (CUP, 2014)
- Edwards Boys online archive.

## Week 5: Dumb Shows

**Class texts:** Middleton and Rowley, *The Changeling*; Daborne, *A Christian Turned Turk*

**Discussion:** In Week 5, we tackle the peculiar phenomenon of the dumb show: a moment of mimed action that moves further away from the ‘real’ by withholding dialogue. We will evaluate the practical demands placed on actors and the interpretive demands placed on audiences by dumb shows, and investigate the form’s use of music and its connection with emblems. We’ll also analyse how representational shifts into mute action frame the sexual, racial, and religious content of this week’s texts.

### Key secondary reading:

- Patrice Pavis, ‘Problems of a Semiology of Theatrical Gesture’, *Poetics Today* 2.3 (1981), 65-93
- Tiffany Stern, ‘Inventing Stage Directions; Demoting Dumb Shows’, in *Stage Directions and Shakespearean Theatre*, ed. Sarah Dustagheer and Gillian Woods (Arden, 2018)
- Gillian Woods, ‘Understanding Dumb Shows’, in *Stage Directions and Shakespearean Theatre*, ed. Sarah Dustagheer and Gillian Woods (Arden, 2018).

### Resources:

- Martin Wiggins, with Catherine Richardson, *British Drama, 1533-1642: A Catalogue* (OUP, 2011-18).

## Week 6: Props and Special Effects

**Class texts:** Shakespeare, *The Tempest*; and Dekker, Ford, and Rowley, *The Witch of Edmonton*

**Discussion:** How might a magical banquet disappear from an audience’s view or a demoniac dog talk and dance on stage? This class explores property inventories, early modern conjurers’ handbooks, and tracts debunking witchcraft so that we can consider how magical spectacles might have been produced in verisimilar, symbolic, or metatheatrical ways, and explore how those different modes of performance might intervene in debates about the supernatural and theology.



**Key secondary reading:**

- Douglas Bruster, 'The Dramatic Life of Objects in Early Modern Theatre', in *Staged Properties in Early Modern English Drama*, ed. Harris and Korda (CUP, 2002)
- Philip Butterworth, *Magic on the Early English Stage* (CUP, 2010)
- Alan Dessen, *Recovering Shakespeare's Theatrical Vocabulary* (CUP, 1995).

**Resources:** *Henslowe's Diary*, ed. R.A. Foakes (CUP, 2002); Henslowe-Alleyn; EEBO; Ashmolean Museum.

**Introductory Bibliography (n.b. this list doesn't repeat references detailed above)**

*Further play-specific criticism will also be provided on the course Canvas site.*

- Bowsher, Julian, *Shakespeare's London Theatreland* (MOLA, 2012)
- Chambers, E.K, *The Elizabethan Stage*, 4 vols (Clarendon P, 1923)
- Foakes, R.A., *Illustrations of the English Stage, 1580-1642* (Stanford UP, 1985)
- Greg, W.W., *Dramatic Documents from the Elizabethan Playhouses* (Clarendon P, 1933)
- Gurr, Andrew, *The Shakespearean Stage: 4<sup>th</sup> Edition* (CUP, 2009)
- Ichikawa, Mariko, *The Shakespearean Stage Space* (CUP, 2013)
- Kidnie, Margaret Jane and Sonia Massai, eds, *Shakespeare and Textual Studies* (CUP, 2015)
- Lin, Erika, *Shakespeare and the Materiality of Performance* (Palgrave Macmillan, 2012)
- Long, William B., "'Precious Few": English Manuscript Playbooks', *A Companion to Shakespeare*, ed. David Scott Kastan (Blackwell, 1999), pp. 414-33
- Maguire, Laurie, *Shakespearean Suspect Texts* (CUP, 1996)
- McInnis, David and Matthew Steggle, eds, *Lost Plays in Shakespeare's England* (Palgrave, 2014)
- Ndiaye, Naomi, *Scripts of Blackness: Early Modern Performance Culture and the Making of Race* (U of Pennsylvania P, 2022)
- Sofer, Andrew, *The Stage Life of Props* (U of Michigan P, 2003)
- States, Bert O., *Great Reckonings in Little Rooms: On the Phenomenology of Theater* (U of California P, 1985)
- Tribble, Evelyn, *Early Modern Actors and Shakespeare's Theatre: Thinking with the Body* (Arden, 2017)
- Weimann, Robert, *Shakespeare and the Popular Tradition in the Theatre*, ed. Robert Schwartz (John Hopkins UP, 1978)

## Globe-Gazing: World Pictures in Eighteenth-Century Literature and Visual Culture

Course convenor: Dr Caroline Anjali Ritchie ([caroline.ritchie@exeter.ox.ac.uk](mailto:caroline.ritchie@exeter.ox.ac.uk))

This course takes as its organising principle the figure of the globe, which we will approach as a core imaginative resource in British literature and visual culture of the long eighteenth century. We will think about the globe as a *form* in a very broad sense (in both two and three dimensions) and the affordances of that form, as well as the globe's frequent incarnation as a representation of terrestrial, celestial, or cosmic space. We begin by examining the formation of a distinctively British-imperial planetary consciousness in educational texts, which often provide glimpses into cognitive and imaginative struggles of grappling with global space. Even these didactic texts reveal gaps, uncertainties, and poetic flourishes that belie the smooth rationalisation inherent to global geometry. As we proceed, we witness globes becoming even further removed from mimesis as we consider their symbolic and emblematic lives in visual culture (weeks 2 and 3). The remainder of the course centres on poetry as a dynamic space for revisioning globes: we will witness how eighteenth-century poets and artists often self-consciously thematise the distinction between representation and world, between mimesis and poesis, and between abstraction and unruliness.

### Week 1: A Knowable Earth? Educational Globes

- John Bonnycastle, *An Introduction to Astronomy* (1786) – read the Preface and Chapters I and II (also look at the engravings)
- Anna Laetitia Barbauld and John Aikin, “A Globe Lecture,” in *Evenings at Home*, vol. VI (1796)
- Maria Edgeworth and Richard Lovell Edgeworth, “On Geography and Chronology,” in *Practical Education*, vol. I (1798)
- George Cruikshank, “Our Preface,” in *George Cruikshank's Omnibus* (1842) (and look at the frontispiece engraving)

### Week 2: Iconography of the Globe: Gender, Nation, Empire

- Anonymous, Portrait of Francis Williams (1745), Victoria and Albert Museum.
- David Allan, *Portrait of the Children of Henry Dundas* (1785), private collection (images available online).
- William Marshall Craig after W. Swift, *Wisdom shows Britannia the measurements of the globe* (c. 1834), Wellcome Collection.
- After John Goldicutt, Proposed Design for the Nelson Monument (1841), British Museum (museum number 1917,1208.4408.+).

### Week 3: From the Sublime to the Ridiculous: Satirical Globes

- John Almon after Benjamin Franklin, *The Colonies Reduced / Its Companion* (1768), British Museum (museum number 1855,0609.1925).
- Richard Newton, *An Atlas, or the Strong Man!!!* (1798), British Museum (museum number 1868,0808.6688).
- James Gillray, *The Plumb-Pudding In Danger* (1805), National Portrait Gallery London.
- William Blake, *The Goddess of Fortune* (1824-7), National Gallery of Victoria.

### Week 4: Grasping the Mighty Whole: Poetic Flight and the View from Nowhere

- John Hughes, “The Ecstasy. An Ode” (1720)
- Mark Akenside, “The Pleasures of the Imagination. A Poem” (1744)
- Mary Leapor, “The Universal Dream” (1748)
- Soame Jenyns, “On the Immortality of the Soul” (1758)
- Phillis Wheatley Peters, “On Imagination” (1773)

**Week 5: Cosmic Globes and Other Worlds**

- Edward Young, *Night Thoughts* (1742-45)
- Emmanuel Swedenborg, *Earths in the Universe* (1758)
- William Blake, *The [First] Book of Urizen* (including the pictures)
- We will also look at Blake's engravings for *Night Thoughts* (available via the online Blake Archive).

**Week 6: "Elements, wide scattered o'er the globe": A More than Human Earth?**

- James Hutton, *Theory of the Earth* (1788)
- Erasmus Darwin, *The Botanic Garden* (1791) (and look at the engravings, especially Thomas Conder's "Section of the Earth" and the accompanying note numbered XXIV and entitled "Geological Recapitulation")
- Percy Shelley, *Queen Mab* (1813)

**OR Globing Sympathy: Affective Worlds**

- Samuel Jackson Pratt, *Sympathy, A Poem* (1781)
- William Cowper, "Charity" (1782)

## The English and American Ode 1700–Now

Course Convenor: Dr Oliver Clarkson ([oliver.clarkson@ell.ox.ac.uk](mailto:oliver.clarkson@ell.ox.ac.uk))

When in 1701 Anne Finch found herself in the grip of mental illness, she chose to write an ode. When in 1819 John Keats contemplated the plaintive beauty of a nightingale’s song, he chose to write an ode. When in 1917 Siegfried Sassoon reflected on the machine-gun-induced horrors of World War I, he chose to write an ode. When in 2012 Sharon Olds felt the impulse to mourn for her surgically-removed hip, she chose to write an ode. When in 2014 Rowan Ricardo Phillips peered into a crib and wondered what hope the first Black Lives Matter protests might offer to his sleeping baby, he chose to write an ode.

But what exactly is an ode, and what isn’t an ode, and why has the form proved so resiliently successful and so elusively variable since 1700? The ode is the most enduringly and productively undecided of poet forms: it is at once celebratory and elegiac, dialogic and monodramatic, affirmative and self-ironising, showy and embarrassed, formally-compliant and formally-defiant. The ode contemplates the blameworthy as well as the praiseworthy, the ordinary as well as the extraordinary, the corporeal as well as the ethereal, the minute as well as the monumental, the distant as well as the immediate, the mutilated as well as the beautiful – often at the same time. In his old 1918 book on *The English Ode*, Robert Shafer conceded that anyone trying to define what the ode is faced an uphill struggle: ‘the diversity amongst those poems which have been called by their writers “odes” is bewildering.’ But while Shafer’s point was true enough in 1918, his word ‘diversity’ takes on new significance when viewed in the light of the culturally-diverse range of poets in Britain and America who have continued over the past century to call on the ode as a means of responding to emerging political, cultural, and biological realities. This course will celebrate the ode’s diversity as well as the diversity of its handlers. Consideration will be given consistently to the origins of the ode—Pindaric and Horatian—as well as to its elusive formal tendencies with regard to strophic arrangement, apostrophe, metre, and rhyme. Our weekly seminars will be structured around six subjects upon which thought-provoking odes have been written across the period—beauty; sadness; birds; war and terrorism; identity; and the body—with the aim of inspiring your wider reading in and thinking about the form. (You may sustain a cross-period approach in your written work, or you may focus on a particular period or poet.) In the course of our seminars, our readings of odes will be complemented and complicated by consideration of a number of critical and theoretical perspectives, including Jonathan Culler on lyric apostrophe, Travis Mason on ecology and ornithologies, Cathy Caruth on trauma, Merle H. Mishel on uncertainty in illness, and Tony Hoagland on poetry, race, and humour. With a focus that is concurrently formal, theoretical, cultural, historical, and political, this course will encourage you to trace developments, dialogues, interrelations, discrepancies, and divergencies within odes written in Britain and America from 1700 to now.

### Week 1: ODES ON BEAUTY

- William Collins, ‘Ode to Evening’ (1749)
- Thomas Gray, ‘Ode on the Spring’ (1742)
- Phillis Wheatley, ‘Ode to Neptune’ (1772)
- Percy Bysshe Shelley, ‘Hymn to Intellectual Beauty’ (1817)
- John Keats, ‘Ode on a Grecian Urn’ (1819)
- Ralph Waldo Emerson, ‘Ode to Beauty’ (1843)
- Jamila Woods, ‘Ode to Herb Kent’ (2015)
- Patricia Lockwood, ‘The Ode on a Grecian Urn’ (2017)

### Week 2: ODES ON SADNESS

- Anne Finch, ‘The Spleen: A Pindaric Poem’ (1701)
- Mary Robinson, ‘Ode to Despair’ (1791)
- Samuel Taylor Coleridge, ‘Dejection: An Ode’ (1802)
- William Wordsworth, ‘Ode: Intimations of Immortality’ (1804)
- Emily Bronte, ‘To Imagination’ (1846)
- J. D. McClatchy, ‘Late Night Ode (Horace IV. I)’ (1991)
- Kenneth Koch, ‘To Old Age’ (1999)
- W. S. Merwin, ‘To Lingering Regrets’ (2001)

**Week 3: ODES ON BIRDS**

- Anne Finch, 'To the Nightingale' (1713)
- John Keats, 'Ode to a Nightingale' (1819)
- Percy Bysshe Shelley, 'To a Sky-Lark' (1820)
- Emily Dickinson, 'The Robin's my Criterion for Tune' (1861)
- Elizabeth Barrett Browning, 'Paraphrase on Anacreon: Ode to the Swallow' (1862)
- Thomas Hardy, 'The Darkling Thrush' (1900)
- W. H. Auden, 'Short Ode to the Cuckoo' (1971)
- Pablo Neruda, 'Oda a las Aves de Chile'/'Ode to the Birds of Chile' [translated by Margaret Sayers Peden] (1954)

**Week 4: ODES ON WAR AND TERRORISM**

- John Whitehouse, 'Ode to War' (1794)
- Alfred Tennyson, 'Ode on the Death of the Duke of Wellington' (1852)
- Siegfried Sassoon, 'To Any Dead Officer' (1917)
- Allen Tate, 'Ode on the Confederate Dead' (1928)
- Thomas McGrath, 'Ode for the American Dead in Asia' (1988)
- Kevin Young, 'For the Confederate Dead' (2007)
- Adam Zagajewski, 'Try to Praise the Mutilated World' (2001) [translated by from Polish by Clare Cavanagh]
- Amit Majmudar, 'Ode to a Drone' (2016)

**Week 5: ODES ON IDENTITY**

- Jupiter Hammon, 'An Address to Miss Phillis Wheatley' (1778)
- Algernon Charles Swinburne, 'England, An Ode' (1893)
- Kenneth Koch, 'To Jewishness' (2003)
- Kevin Young, 'Ode to the Midwest' (2007)
- Sharon Olds, 'Ode to My Whiteness' (2016)
- Rowan Ricardo Phillips, 'Dark Matter Ode' (2017)
- Ashanti Anderson, 'Ode to Black Skin' (2019)
- Rowan Ricardo Phillips, 'Mortality Ode' (2021)

**Week 6: ODES ON THE BODY**

- Anonymous, 'Ode to Melancholy. To the Memory of a Lady who died of a Cancer in the Breast' (1782)
- Mary Robinson, 'Ode to Health' (1791)
- Jane Cave Winscom, 'The Head-Ach, or An Ode to Health' (1793)
- Lucille Clifton, 'poem to my uterus' (1991)
- Bernadette Mayer, 'Ode on Periods' (1998)
- Barbara Hamby, 'Ode to Warts' (1999)
- Chris Tusa, 'Ode to Cancer', (2006)
- Rita Dove, 'Ode to My Right Knee' (2014)
- Sharon Olds, 'Hip Replacement Ode' (2016)

**General secondary reading recommendations [specific pieces to be read for class will be sent in advance]:**

- Culler, Jonathan. *Theory of the Lyric* [especially Chapter V] (Harvard UP, 2015).
- Curran, Stuart. 'The Hymn and the Ode' [Chapter 4], in *Poetic Form and British Romanticism* (Oxford UP, 1986).
- Fairer, David. 'Modulation and Expression in the Lyric Ode, 1660-1750', in *The Lyric Poem: Formations and Transformations*, ed. Marion Thain (Cambridge, 2013), 92-111.
- Fry, Paul H. *The Poet's Calling in the English Ode* (Yale UP, 1980).
- Greene, Roland et al (ed.). 'Ode', in *Princeton Encyclopaedia of Poetry and Poetics* (Princeton UP, 2012).

- Gregory, Elizabeth. 'Marianne Moore's "Blue Bug": A Dialogic Ode on Celebrity, Race, Gender, and Age', *Modernism/modernity* 22:4 (2015), 759-86.
- Jung, Sandro. 'Ode', in *The Oxford Handbook of British Poetry, 1660-1800*, ed. Jack Lynch (Oxford University Press, 2016), 510-27.
- Keniston, Ann. 'Trying to Praise the Mutilated World: The Contemporary American Ode', in *A Companion to Poetic Genre*, ed. Erik Martiny (Wiley Blackwell, 2011), 64-76.
- Longenbach, James. *Virtues of Poetry* (Graywolf, 2013).
- Shafer, Robert. *The English Ode to 1660: An Essay in Literary History* (Haskell, 1966).
- Schor, Esther. "'Stirring shades": The Romantic Ode and Its Afterlives', in *A Companion to Romantic Poetry*, ed. Charles Mahoney (Wiley-Blackwell, 2010), 107-22.
- Stewart, Susan. 'What Praise Poems Are For', *PMLA* 120:1 (2005), 235-45.
- Teich, Nathaniel. 'The Ode in English Literary History: Transformations from the Mid-Eighteenth to the Early Nineteenth Century', *Papers on Language and Literature* 21:1 (1985), 88-108.
- Vendler, Helen. *The Odes of John Keats* (Harvard UP, 1983).

## Place and Nature Writing 1750-Present Day

Course Convenor: Professor Fiona Stafford ([fiona.stafford@ell.ox.ac.uk](mailto:fiona.stafford@ell.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. Seminar discussions will focus on texts chosen by students from the lists outlined below.

**General preliminary reading (secondary reading for each seminar will be recommended week by week):**

- *Archipelago*, ed. Andrew McNeillie, 1-12 series 2:1-2
- Bachelard, Gaston, *The Poetics of Space*
- Bate, Jonathan, *The Song of the Earth, Romantic Ecology*
- Carson, Rachel, *Silent Spring*
- Cresswell, Timothy, *Place*
- Darwin, Charles, *On the Origin of Species*
- Garrad, Greg, *Ecocriticism*
- Ghosh, Amitav, *The Great Derangement*
- Heaney, Seamus, *Opened Ground*
- Gabriel Hemery, *The New Silva*
- Jamie, Kathleen, *Findings*
- Letour Bruno, *We have never been Modern; Down to Earth*
- Lilley, Debora, *New British Nature Writing: Literature, Literary Studies - 20th Century Onward*  
DOI:10.1093/oxfordhb/9780199935338.013.155
- Mabey, Richard, *Flora Britannica, Turning the Boat for Home*
- Macfarlane, Robert, *Lost Words*
- Maitland, Sarah, *Gossip from the Forest*
- Marder, Michael, *Plant Thinking*
- McCarthy, Michael, *The Moth Snowstorm*
- Massey, Doreen, *Space*,
- 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, The Long, Long Life of Trees*
- Williams, Raymond, *The Country and the City*

### Week 1: The Parish and the Pastoral

- Robert Blythe, *Akenfield*
- Robert Burns, ‘Poor Mailie’s Elegy’, ‘Epistle to Willie Simson’, ‘The Vision’, ‘Tam o’Shanter’

- John Clare, 'Helpstone', 'The Thrush's Nest', 'The Yellowhammer's Nest', 'June' (The Shepherd's Calendar)
- Mark Cocker, *Claxton*
- Seamus Heaney, 'Anahorish', 'Digging', 'The Placeless Heaven: Another Look at Kavanagh'
- Mossbawn, Death of a Naturalist, Wintering Out, Glanmore Sonnets
- Patrick Kavanagh, 'The Parish and the Universe', 'Epic'
- Gilbert White, *The Natural History of Selborne*
- Dorothy Wordsworth, *Grasmere Journals*
- William Wordsworth, 'Michael', 'The Brothers', 'Poems on the Naming of Places', *The Two-Part Prelude*

## Week 2: Gardens, Trees, Woods and Forests

- Adrian Cooper (ed.) *Arboreal*
- William Cowper, 'Yardley Oak', *The Task*
- Robert Frost, 'After Apple-Picking', *Mountain Interval*
- J. and W. Grimm, and Joyce Crick, *Selected Tales*
- Thomas Hardy, *The Woodlanders*
- Kathleen Jamie, *The Tree House*
- Louis MacNeice, 'Woods'
- Alice Oswald, *Woods etc.*
- Richard Power, *The Overstory*
- Edward Thomas, *Collected Poems*

## Week 3: Bogs, Fungus, Fens, Bugs

- Robert Burns, 'To a Louse'
- John Clare, 'To the Snipe', 'Wild Bees Nest',
- Alan Garner, *Treacle Walker*
- Thomas Hardy, 'An August Midnight',
- Seamus Heaney, *Mossbawn, Death of a Naturalist, North, 'Fosterling'*
- Derek Mahon, 'A Disused Shed in County Wexford'
- Michael McCarthy, *The Moth Snowstorm*
- Noreen Masud, *A Flat Place*
- Merlin Sheldrake, *Entangled Life*
- Graham Swift, *Waterland*

## Week 4: Walking with Writers

- John Clare, 'The Flitting', 'The Mores', 'A Walk in the Forest', 'Autobiographical Fragments', 'Journey out of Essex' in *By Himself, Natural History Letters*
- John Keats, *Letters, July-September 1818*
- Michael Longley, 'Journey out of Essex',
- Robert Macfarlane, *The Old Ways*
- Iain Sinclair, *Edge of the Orison*
- Nan Shepherd, *The Living Mountain*

## Week 5: The Nature Effect

- William Cowper, *The Task*
- Richard Mabey, *Nature Cure*
- Helen Macdonald, *H is for Hawk*
- Charlotte Smith, 'To the Goddess Botany', *Conversations introducing Poetry*
- 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 6: Loss, Crisis, Despair or Repair?**

- J. A. Baker, *Peregrine*
- John Clare, 'Lament of Swordy Well', 'Lamentations of Round Oak Waters', 'The Fallen Elm'
- Byron, 'Darkness'
- John Giono, *The Man who Planted Trees*
- Gerard Manley Hopkins, 'Binsey Poplars', 'God's Grandeur'
- 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
- John Muir, *The Yosemite*
- John Ruskin, *The Storm Cloud of the Nineteenth Century*
- Mary Shelley, *The Last Man*
- Isabella Tree, *Rewilding*

## Aesthetic Education: Kant to Coetzee

Course Convenor: Dr Patrick Hayes ([patrick.hayes@sjc.ox.ac.uk](mailto:patrick.hayes@sjc.ox.ac.uk))

The idea of aesthetic education has a long history, extending back through Horace's *Ars Poetica* to Plato's *Republic* and *Symposium*—enduringly influential texts which explore the role of literature and the arts in shaping moral understanding and promoting a good society. This course will focus on the latest and most vexed phase of this longstanding debate, which dates from the rise of what philosopher Noël Carroll calls 'aesthetic theories of art' in the late 18<sup>th</sup> and early 19<sup>th</sup> century.

Since Kant's *Critique of Judgment* (1790), modern ideas about aesthetic value started to claim it is either autonomous from, or at least not confined to, any determinate form of educative purpose. In doing so, these theories challenged older ideas about literature and the arts as being 'the valets of morality or philosophy or religion', as Nietzsche put it. Pushed to an extreme, a new logic of 'art for art's sake' started to disconnect aesthetic judgment from wider questions about how we gain understanding of truth, justice and the good, and this revised conception of art as something that has value in and of itself won a different kind of attention for literature—not least in justification of the highly specialised university study of the arts in isolation from other subjects. But disconnecting literature in this way stored up problems for academic programs in the humanities, which are now struggling to justify their continued existence in an age of tightening budgets. Questions about the nature and value of aesthetic education keep returning: from the divisive 'canon wars' of the 1980s, to recent conversations about the 'limits of critique', and perhaps above all in our stumbling attempts to answer a growing public scepticism that the humanities have anything of real social or practical value to offer.

This course will bring together a line of thinkers and writers who have worked in resistance to, or at least in complication of, those purely 'aesthetic theories of art', and have tried to reconnect with the wider human significance of aesthetic judgement, taste and imagination. Within this broad terrain, particular attention will be given to the ways in which literature can be understood as in some sense a replacement for the guidance about life once provided by religion—which Stanley Cavell has named the 'intimate enemy' of this tradition as a whole. The forms of aesthetic education we will consider are all 'post-critical', in the sense that they challenge moral or religious dogmatism; yet they start to conceive of aesthetic experience as being, in various different ways, developments of or replacements for older ways of establishing meaning, value and community. Naturally there are major disagreements about how, or whether, this can be achieved, and the aim of the course is to bring some of the key moments in the history of the debate into clearer focus. What do we stand to learn today from this tradition of thinkers and writers? Does its history constitute a cumulative evolving wisdom about aesthetic value, or only a series of disjunctions and discontinuities? We will also pay attention to the fractiousness of debates over the cognitive significance of the arts in this period. Is Paul de Man, for example, right to argue that aesthetic value cannot—or at least should not—be domesticated to moral or political purposes? Or do attempts to undomesticate literature tend only to imply an alternative ethos?

As this summary implies, the course will bridge between the different kinds of writing that are conventionally designated as 'literary' and 'philosophical'. One of the striking features of modern fiction and poetry is its self-reflexive quality—its interest in examining what it is doing, and thinking about its own status as art. Yet in the substantial body of theorising about aesthetics, literary texts are often granted a relatively humble status as 'examples' that illustrate a particular idea; only rarely are they treated as serious participants in the debate, with their own kind of knowledge and understanding. Our seminars will place theoretical texts of various kinds in dialogue with literary texts, not only to explore lines of influence, but to think about the ways in which literature might revise and reimagine philosophical arguments about its own nature and value.

### Coursework:

In your coursework essays you are welcome to give further consideration to any of the topics or authors we discuss in class, but please bear in mind that you are by no means confined to writing about the particular books we consider. Your essays can engage with any literary authors or theorists you find important, with the sole guidance that you should use them to bring into focus some kind of question (of your own design) about the nature or value of aesthetic experience in the period under consideration. This may include, for example, contemporary writers who place themselves in dialogue with classical precursors—as in Iris Murdoch's turn to

Plato in *The Sovereignty of Good* (and related novels); or Wole Soyinka's interest in the drama of Ancient Greece.

Also bear in mind that you are not confined to writing about literary texts. You can, if you wish, focus on the public or institutional consequences of debates about aesthetic education: for example, the impact (or lack of it) of Arnoldian thinking on the design of English Literature university courses in the later 19th C.; or the contrasting ways in which educators at Oxford and Cambridge set about framing the significance of literary studies in the 1920s and 1930s. Other topics not covered in the outline, but which certainly relate to the questions the course raises, might include how writers and intellectuals responded to the canon wars in American universities in the 1980s (such as Henry Louis Gates Jr., or Charles Bernstein); or how influential educators of taste form and deform literary reputations (such as Harold Bloom's advocacy of John Ashbery; or Lionel Trilling's use of Henry James); or the impact of celebrity and mass media on literary appreciation (consider the different cases of Zadie Smith or Martin Amis); or the interventions made by little magazines (such as *damn you: a magazine of the arts*, published out of Allahabad by Arvind Krishna Mehrotra in the late 1960s, in the midst of the 'throw out English' campaign).

We'll meet individually to discuss your developing ideas for an essay topic. All the non-English texts I've set below will be read in translation; the exam regulations permit you to write about works in translation in your coursework essays, though naturally you are advised to pay due attention to the fact of translation, and any problems of interpretation that might thereby arise (see the handbook for specific guidance).

#### Course Outline:

Paul Guyer's three-volume *History of Modern Aesthetics* (2014-18) will be a useful resource to dip into when you have access to the libraries in Oxford: start with the introduction and 'Prologue—the Origins of Modern Aesthetics' in vol.1. A more immediate route into some of the issues we will raise is through [Amit Chaudhuri's recent piece in \*N+1\*](#), which considers the influence of the *Bhagavad Gita* on modern ideas about aesthetic disinterestedness.

Oxford terms are short and busy, so try to read ahead in the following outline as much as possible. There's no need to acquire copies of Kant's *Critique of Judgment* as I'll provide the relevant extracts. Many of the texts (including Schiller, Arnold, Nietzsche, Tolstoy, Fry) are available online through Project Gutenberg for an initial read; you can refer to online editions or library copies of these and other texts via the Bodleian once you get library access. For Eliot, James, and Woolf I suggest you use the inexpensive and well-researched OUP paperback editions.

### Week 1: Aesthetic Judgment

#### Main texts:

- Kant, *Critique of Judgment* (1790)—sections on pleasure, free play, disinterestedness, the 'universal voice' and aesthetic ideas (all on a handout). N.B. I'll use Werner S. Pluhar's translation (Hackett, 1987) for the handout, but if you wish to read ahead it is fine to use one of the other major translations, e.g. James Meredith (OUP, 1952, 2007), or Paul Guyer and Eric Matthews (Cambridge, 2000).

#### Theme:

Kant brought a new and definitive emphasis to a familiar idea within 18<sup>th</sup> C. British theorising, namely that aesthetic pleasure is connected not with the realization of any specific cognitive content, but instead with the free play of our mental powers. This seminar will introduce the key ideas about aesthetic judgment which later thinkers engage with closely, and as such will set up our wider discussions.

### Week 2: Moral Perfectionism

#### Main texts:

- Friedrich Schiller, *On the Aesthetic Education of Man* (1795) [available online but use the Penguin edition trans. Tribe and Schmidt for more detailed work]

- George Eliot, *Romola* (1863)

**Theme:**

A major theme in aesthetic education is that being human involves a certain kind of moral task, which has as its goal the realisation of an ever more complete sense of humanity, or what Schiller called the 'absolute self'. This seminar considers the way Schiller adapted Kant's aesthetic theory into a wider conception of human development, and places his version of moral perfectionism in dialogue with George Eliot's great fictional study of moral collapse and political upheaval.

**Week 3: The Creative Will****Main texts:**

- Friedrich Nietzsche, *Thus Spoke Zarathustra* (1885) [available online via Project Gutenberg, but use R.J. Hollingdale's translation for more detailed work]
- Henry James, *The Golden Bowl* (1904).

**Theme:**

This seminar focuses on Nietzsche's repudiation of Schiller's moral perfectionism, and his reworking of traditional ideas about redemption through his conception of the creative will. We will put Nietzschean thinking in dialogue with Henry James's fictional exploration of one woman's search for perfection in the troubling context of other people.

**Week 4: The Clarification of Emotion****Main texts:**

- Leo Tolstoy, *What is Art?* (1898)
- Roger Fry, 'Essay on Aesthetics' and 'Retrospect' in *Vision and Design* (1920)
- extracts (which I'll provide) from R.G. Collingwood, *The Principles of Art* (1938)
- Virginia Woolf, *To the Lighthouse* (1927).

**Theme:**

Long neglected as a subject in aesthetics (and dismissed by Kant), emotion has come to the fore in more recent discussion, especially through philosophers such as Martha Nussbaum and Richard Wollheim. This seminar examines an earlier phase of the debate on what literature teaches (or should teach) about emotion provoked in no small part by Tolstoy's famous polemic against Kantian aesthetics; we will think about Woolf's fiction in relation to some contemporaneous reflections on how art can generate intimate self-knowledge.

**Week 5: The Enlarged Mentality****Main texts:**

- Hannah Arendt, 'Introduction into Politics' (1956-59), from *The Promise of Politics*, ed. Jerome Kohn (2005), esp. the section entitled 'Prejudice and Judgment' (I'll provide a copy)
- *Eichmann in Jerusalem* (1963); *Lectures on Kant's Political Philosophy* [1970] (1982), available [online here](#).

**Theme:**

Here we consider a different line of response to Kant, focusing on Hannah Arendt's attempt to reframe judgments of taste as the basis for a political philosophy. We will put Arendt's idiosyncratic reading of the *Critique of Judgment*, to which she turned sporadically throughout her life, and then in detail in a late series of lectures delivered at the New School for Social Research, in dialogue with her controversial attempt to evaluate the life of Nazi war criminal Adolf Eichmann.

## Week 6: The Aesthetic Dimension

### Main texts:

- Herbert Marcuse, *Eros and Civilization* (1955) [esp. ch.2, 4, 9], *The Aesthetic Dimension* (1977) [both available online through Bodleian];
- Susan Sontag, *Against Interpretation* (1966)
- J.M. Coetzee, *Dusklands* (1974)

### Theme:

This final seminar will consider Herbert Marcuse's politically radical reinterpretation of Schiller's *Letters on the Aesthetic Education of Man*, which prompted quite differently positioned intellectuals—including Susan Sontag and J.M. Coetzee—to revise ideas about the nature and value of literature. If you have time also read the first volume of Sontag's diaries, published under the title *Reborn: Journals and Notebooks 1947 to 1963*, ed David Rieff.

### Wider reading (I'll provide more detailed bibliography for each week's work during term):

- Stephen Acreman, *Political Theory and the Enlarged Mentality* (2018)
- Amanda Anderson, *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (2001)
- Michael Bell, *Open Secrets: Literature, Education and Authority* (2007)
- Noël Carroll, 'Aesthetics and the Educative Powers of Art,' in Randall Curren, *A Companion to the Philosophy of Education* (Oxford, 2003); *Philosophy of Art: A Contemporary Introduction* (1999)
- Stanley Cavell, *Conditions Handsome and Unhandsome: the Constitution of Emersonian Perfectionism* (1990); *Cities of Words: Pedagogical Letters on a Register of the Moral Life* (2005)
- Kandace Chuh, *The Difference Aesthetics Makes* (2019)
- Michel Chaouli, *Thinking with Kant's Critique of Judgment* (2017)
- Michael Clune, *A Defense of Judgment* (2021)
- Thomas Docherty, *Aesthetic Democracy* (2006)
- Rita Felski, *The Limits of Critique* (2015)
- Luc Ferry, *Homo Aestheticus: The Invention of Taste in the Democratic Age* (trans. 1993)
- Jennifer Gossetti-Ferencei, *The Life of Imagination* (2019)
- Pierre Hadot, *Philosophy as a Way of Life*, ed. Arnold Davidson (1995)
- Jennifer Herdt, *Forming Humanity: Redeeming the German Bildung Tradition* (2020)
- Frederic Jameson, *Marxism and Form* (1971)—see the chapter 'Marcuse and Schiller', pp.83-116.
- Paul de Man, *Aesthetic Ideology* (1996)
- Peter D. McDonald, *Artefacts of Writing: Ideas of the State and Communities of Letters from Matthew Arnold to Xu Bing* (2017)
- Francis Mulhern, *Culture / Metaculture* (2000)
- Sianne Ngai, *Our Aesthetic Categories* (2012)
- Joseph North, *Literary Criticism: A Concise Political History* (2017)
- Martha Nussbaum, *Love's Knowledge* (1989); *Upheavals of Thought* (2001)
- Gary Peters, *Irony and Singularity: Aesthetic Education from Kant to Levinas* (2005)
- Jacques Ranciere, *Aesthetics and its Discontents* (2004); *The Ignorant Schoolmaster* (1987)
- Marc Redfield, *Phantom Formations: Aesthetic Ideology and the Bildungsroman* (1996)
- D.N. Rodowick, *An Education in Judgement* (2021)
- Elaine Scarry, *On Beauty and Being Just* (1999)
- Barbara Hernstein Smith, *Contingencies of Value* (1991)
- Gayatri Chakravorty Spivak, *Aesthetic Education in an Era of Globalization* (2012)
- George Steiner, *The Lessons of the Masters* (2003)
- Linda Zerilli, *A Democratic Theory of Judgement* (2016)

## Literature and Science, 1900-present: Theory and Practice

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

This course aims to introduce the field of literature and science, with a particular emphasis on historicist practices and related debate about theory and method. The primary texts will predominantly consist of poetry, drama, and fiction from 1900-present, but as some key critical texts in the field relate to nineteenth-century sciences and literary works, the course is also suitable for students with interests in 1800-1900. Key theorists and practitioners covered will include: Gillian Beer, Rita Charon, Bruno Latour, George Levine, N. Katherine Hayles, and Peter Middleton.

(The course does not aim to introduce fields that recruit current science as a basis for interpretation (e.g. evocriticism or neurocriticism). It may include some scientific romance science fiction, but those forms are not the primary focus.)

Students are expected to develop their own research interests for their assessed essay, and the choice of primary text is by no means limited to those covered in the class. The full reading lists will include other suggestions of primary texts. Similarly, the assessed essay does not have to consider one of the sciences covered in the classes.

For a general overview of the field, read Martin Willis, *Literature and Science* (2014); for a more specific modernist focus, Mark Morrisson, *Modernism, Science, and Technology* (2016). For a history of science in the period, I can recommend Jon Agar's *Science in the Twentieth Century and Beyond* (2013). Fuller lists of secondary reading and suggestions for further primary reading will be provided to enrolled students.

### Week 1: Entropy

Through a focus on one particular science, thermodynamics, this week will give an overview of the main methods and questions that will arise in the course.

#### Primary reading:

- Thomas Pynchon, *The Crying of Lot 49* (1965).
- Exposition of the second law of thermodynamics [to be provided]

#### Secondary reading:

- Martin Willis, *Literature and Science* (2014)

### Week 2: Determinism: Biology and Genetics

What kind of 'writing' is DNA? How have conceptions of genetic determinism developed in the era of the Human Genome Project, and what social and conceptual factors have influenced them? What consequences do these ideas have for narrative?

#### Primary reading:

- Ted Hughes, poems (to be distributed) (c.1955-1990)
- Richard Dawkins, *The Selfish Gene* (1977) [extracts to be provided]
- Zadie Smith, *White Teeth* (2000)

#### Secondary reading:

- Lily E. Kay, *Who Wrote the Book of Life?* (2000)
- Josie Gill, *Biofictions: Race, Genetics and the Contemporary Novel* (2020)
- Clare Hanson, *Genetics and the Literary Imagination* (2020)
- Lara Choksey, *Narrative in the Age of the Genome: Genetic Worlds* (2021)

The monographs by Gill and Choksey are available on open access through [www.bloomsburycollections.com](http://www.bloomsburycollections.com)

### Week 3: Science and Writing

#### Primary reading:

- Expositions of evolution (1844), relativity theory (1918), and molecular biology (1957) [to be provided].

How does scientific ideas reach literary writers, especially those writers without a technical background? In what ways can we approach non-technical science essays and books as literature? What are the limitations of literary-critical approaches? In what ways did radio and television change approaches to science communication? Building on week 1, we will also further consider concepts of metaphor, analogy, and inscription.

A practical task in this week will be to use the resources of the Bodleian to find popular science writing in literary and generalist periodicals.

#### Secondary reading:

- George Levine, 'Why Science Isn't Literature: The Importance of Differences', in *Realism, Ethics and Secularism: Essays on Victorian Literature and Science* (Cambridge: Cambridge University Press, 2008), 165-82.

### Week 4: Science and Poetry

What specific interpretive processes do we need to bring to poetry, as a non-narrative form of writing? In what ways have scientific ideas shaped ideas of poetic *form*?

#### Primary reading:

- C20th-C21st poems, to be provided, by Mina Loy, Marianne Moore, William Empson, Michael Roberts, Hugh MacDiarmid, Jo Shapcott, and others.
- Statements about poetics, to be provided, by Ezra Pound, T. S. Eliot, and others.
- There are several 'science and poetry' anthologies available, but most seem padded out with boring poems 'about' science, which are not the focus of this week or this course. The least bad and most easily obtainable anthology is Maurice Riordan and Jon Turney, eds., *A Quark for Mister Mark: 101 Poems about Science* (2000)

#### Secondary reading:

- Robert Crawford, ed. *Contemporary Poetry and Contemporary Science* (2006)
- John Holmes, ed. *Science in Modern Poetry: New Directions* (2012)
- Peter Middleton, 'Strips: Scientific Language in Poetry.' *Textual Practice* 23, no. 6 (2009): 947-58.

### Week 5: Narrating and Conceptualizing Illness

How do we conceive of bodily illnesses? How valuable is narrative as a cognitive medium? Is metaphor as significant in this realm as in other areas of literature and science? How do we understand conflicts between different knowledge producers, most obviously the physician and the patient, but also popular media and government agencies?

This week will focus particularly on epidemics and pandemics: the influenza epidemic of 1918-1919 and the AIDS epidemic, with the COVID-19 epidemic as a background element.

#### Primary reading:

- Virginia Woolf, 'On Being Ill' (1926)
- Katherine Anne Porter, 'Pale Horse, Pale Rider' in *Pale horse, pale rider: three short novels* (1939)

- J. H. Prynne, *Wound Response* (1974) (in *Poems* (1999, 2005, or 2016 editions))
- Thom Gunn, 'Lament', 'The J Car', 'The Missing' from *The Man with Night Sweats* (1992)

**Secondary reading:**

- Rita Charon, *Narrative Medicine: Honoring the Stories of Illness* (2006)
- Elizabeth Outka, *Viral Modernism: The Influenza Pandemic and Interwar Literature* (2020)
- Susan Sontag, *Illness as metaphor; and AIDS and its metaphors* (1990)

**Week 6: Uncertainty and Chaos**

How do ideas from twentieth-century physics enter into plays and narrative? How strong or loose are the analogies between the science and the literary form or content? How far do the works under consideration presuppose an informed audience or readership?

**Primary reading:**

- James Gleick, *Chaos: Making a New Science* (1987) [extracts to be provided]
- Tom Stoppard, *Arcadia* (1993)
- Michael Frayn, *Copenhagen* (1998)
- Lucy Kirkwood, *Mosquitoes* (2017)

**Secondary reading:**

- N. Katherine Hayles, *Chaos bound: Orderly Disorder in Contemporary Literature and science* (1990)
- Catriona Livingstone, 'Schrödinger's Woolf', chapter 1 of *Virginia Woolf, Science, Radio, and Identity* (2022)



## British Literature and Culture at Mid-Century: 1940-1970

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

One important recent 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. Always 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., *Trilogy* (focusing on *The Walls Do Not Fall* [1944])

#### 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, ‘Late Modernism: British Literature at Midcentury’, *Literature Compass* 9, 4 (2012): 326-337. (Review essay on the emergence of ‘late modernism’ as a subfield.)
- C.D. Blanton, *Epic Negation: The Dialectical Poetics of Late Modernism* (Oxford UP, 2015).
- 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, autoethnography, 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).
- Sue Owen, 'The Abuse of Literacy and the Feeling Heart: The Trials of Richard Hoggart', *Cambridge Quarterly* 34, 2 (2005): 147-76.
- 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:**

- A. 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).
- Robert Sheppard, *The Poetry of Saying: British Poetry and its Discontents, 1950-2000* (Liverpool UP, 2005), 20-34.
- 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).
- Allan Hepburn, *A Grain of Faith: Religion in Mid-Century British Literature* (Oxford UP, 2018).

**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 discipline, domestic anthropology is a marked feature of post-war fiction, connecting writers as 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 Bergonzi, *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 iconic menaces of the time. We'll be discussing two somewhat unusual 1950s variants on the classic sci-fi theme of civilisational collapse. William Golding's *The Inheritors* imagines, as if from their own point of view, a human species whose world we ended; John Wyndham's *The Midwich Cuckoos* imagines a potential master-species who could be the inheritors of our own world. How do these necessarily fantastical works reflect 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 Midwich Cuckoos* (1957)

**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 grumbling about diminished freedoms, 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 inward 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.
- Francis Booth, *Among those Left: The British Experimental Novel, 1940-1980* (Dalkey Archive Press, 2020).
- Carole Sweeney, *Vagabond Fictions: Gender and Experiment in British Women's Writing, 1945-1970* (Edinburgh UP, 2020).
- Christopher Webb, *Useless Activity: Work, Leisure, and British Avant-Garde Fiction, 1960-1975* (Liverpool UP, 2022).

## Literature and the Platform

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

Our present moment is increasingly spoken about as the age of the platform. Digital technologies are now central to our lives, shaping our activities as friends, families, lovers, workers, and citizens, and determining how we move through space, what we buy, and what we feel and know. But technology as such is not the prime mediator for these modes of living. More often than not, it is large platforms that provide and set the conditions of use of the digital technologies that are so integral to the contemporary world. We can read news and socialize on Facebook or Twitter/X, we can buy and sell books and food (and much else) using Amazon, we can watch films and television on Netflix, we can move through cities (or earn money moving other people through cities) using Uber. As platforms supplant the old forms of the marketplace and the workplace, and offer new pushbacks against the nation state, so our rights and freedoms are challenged in new ways. This C-Course asks what it means for literature to respond to and emerge out of an age dominated by the platform. The course focuses in particular on North American writing and its changeable and divided relations with the Silicon Valley companies that dominate the platform economy in the Anglophone world. We will consider how literature thinks about life on the platform, and, in turn, how platforms shape the modes of circulation and expression available to literary writers.

### Advance reading

- Nick Srnicek, *Platform Capitalism* (Cambridge: Polity, 2017).
- Aarthi Vadde, 'Platform or Publisher', *PMLA*, 136 (2021): 455–62.

### Week 1: Keywords

This week we will read a range of theoretical texts, exploring various terms and debates that frame the discourse on our digitally-mediated world. We will discuss the ways in which the notion of the platform can provide a rubric that encompasses other keywords for our present age. In turn, we will ask how and why the platform might more broadly inform our thinking in literary studies. PDFs of this week's texts will be provided in advance of the course.

- AI
- Leif Weatherby and Brian Justie, 'Indexical AI', *Critical Inquiry*, 48.2 (2022): 381–415.
- Algorithm
- Safiya Umoja Noble, 'A Society, Searching' in *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: New York University Press, 2018), pp. 15–63.
- Cloud
- Allison Carruth, 'The Digital Cloud and the Micropolitics of Energy', *Public Culture* 26.2 (2014): 339–64.
- Code
- Bernhard Siegert, 'Coding as Cultural Technique: On the Emergence of the Digital from Writing AC', *Grey Room*, 70 (2018): 6–23.
- Data
- Rita Riley, 'Dataveillance and Counterveillance' in *"Raw Data" is an Oxymoron*, ed. by Lisa Gitelman (Cambridge, MA: MIT Press, 2013), pp. 121–45.
- Neoliberalism
- Wendy Brown, 'Neo-Liberalism and the End of Liberal Democracy', *Theory & Event*, 7.1 (2003).
- Network
- Patrick Jagoda, 'Introduction: Network Aesthetics' in *Network Aesthetics* (Chicago: University of Chicago Press, 2016), pp. 1–38.
- New Media
- Wendy Hui Kyong Chun, 'Introduction: Habitual New Media, or Updating to Remain (Close to) the Same', in *Updating to Remain the Same: Habitual New Media* (Cambridge, MA: MIT Press, 2016), pp. 1–2.
- Platform
- Tarleton Gillespie, 'The Politics of "Platforms"', *New Media & Society*, 12.3 (2010): 347–64.
- >Aarthi Vadde, 'Platform or Publisher', *PMLA*, 136 (2021): 455–62.

## Weeks 2-4: Writing the Platform

In these weeks, we will look at prose texts from the past few years and try to understand what they tell us about the platform age. Our focus will be on how these texts think about – and to what extent they offer a critique of – platformization. We will also consider the question of affordances, asking which prose forms are up to the task of writing something valuable about the platform and its effects on lived experience.

### Week 2

- Raven Leilani, *Luster* (2020).

### Week 3

- Anna Wiener, *Uncanny Valley* (2020).

### Week 4

- Yxta Maya Murray, *Art is Everything* (2020)

## Weeks 5-6: Platform Forms

The final two weeks of the course turn to the question of how platforms shape the circulation and expression of literary writing. To do so, we will begin with poetry, looking at a range of texts that index – self-consciously or otherwise – the ways that the platform has transformed how we live and read. In the final week of the course, we will read recent influential scholarship on the literary marketplace, asking how self-publishing and fanfiction evidence both changes and continuities with the literary infrastructure of the late twentieth century. This session will also involve an element of fieldwork, from which we will feed back our reading experiences on prominent literary platforms.

### Week 5

- Lillian-Yvonne Bertram, *Negative Money* (2023).
- Rupi Kaur, *Milk and Honey* (2015).
- Nick Thurston, *Of the Subcontract, or, Principles of Poetic Right* (2013).

### Week 6

- Sarah Brouillette, 'Wattpad, Platform Capitalism, and the Feminization of Publishing Work', *Book History*, 26.2 (2023): 419–38.
- Mark McGurl, 'Unspeakable Conventionality: The Perversity of the Kindle' in *Everything and Less: The Novel in the Age of Amazon* (London: Verso, 2021), pp. 153–91.
- Please also read at least one text from either of the following platforms: Archive of Our Own, Kindle, or Wattpad.

## FURTHER READING

### Further primary reading: Prose

- K. Allado-McDowell, *Pharmako-AI* (2020).
- M. T. Anderson, *Feed* (2002).
- Samit Basu, *Chosen Spirits* (2020).
- Megan Boyle, *Liveblog* (2018).
- Barbara Browning, *I'm Trying to Reach You* (2010).
- Ted Chiang, *The Lifecycle of Software Objects* (2011).
- Joshua Cohen, *Book of Numbers* (2015).
- Sean Thor Conroe, *Fuccboi* (2022).
- Dennis Cooper, *The Sluts* (2004).
- Douglas Coupland, *Microserfs* (1995).

- Cory Doctorow, *Radicalized* (2019).
- Jennifer Egan, *The Candy House* (2022).
- Dave Eggers, *The Circle* (2013).
- —, *The Every* (2021).
- Joshua Ferris, *Then We Came to the End* (2007).
- Jonathan Franzen, *Purity* (2015).
- Sean Gandert, *Lost in Arcadia* (2017).
- William Gibson, *Neuromancer* (1984).
- —, *Pattern Recognition* (2003).
- Allegra Goodman, *The Cookbook Collector* (2010).
- Juan Goytisolo, *Exiled from Almost Everywhere* (2008; trans. Peter Bush).
- Mark Graham et al (eds), *How to Run a City Like Amazon, and Other Fables* (2019).
- Marlowe Granados, *Happy Hour* (2021).
- Madeleine Gray, *Green Dot* (2024).
- Jo Hamya, *Three Rooms* (2021).
- Virginia Heffernan, *Magic and Loss: The Internet as Art* (2016).
- Calvin Kasulke, *Several People Are Typing* (2021).
- Roisin Kiberd, *The Disconnect: A Personal Journey Through the Internet* (2021).
- Kevin Killian, *Selected Amazon Reviews* (2006).
- Jarrett Kobek, *I Hate the Internet* (2016).
- Hari Kunzru, *Transmission* (2004).
- Olivia Laing, *Crudo* (2018).
- Michael Lewis, *The New New Thing: A Silicon Valley Story* (1999).
- Tao Lin, *Taipei* (2013).
- —, *Leave Society* (2021).
- Ellery Lloyd, *People Like Her* (2021).
- Tim Maughan, *Infinite Detail* (2019).
- Megha Majumdar, *A Burning* (2020).
- Joshua Mohr, *All this Life* (2015).
- Anna Moschovakis, *Eleanor, or, The Rejection of the Progress of Love* (2018).
- Sheena Patel, *I'm a Fan* (2022).
- Thomas Pynchon, *Bleeding Edge* (2013).
- Robert Reid, *After On* (2017).
- Sally Rooney, *Beautiful World, Where Are You* (2021).
- Gary Shteyngart, *Super Sad True Love Story* (2010).
- Robin Sloan, *Mr. Penumbra's 24-Hour Bookstore* (2012).
- Matthew Sperling, *Viral* (2020).
- Natasha Stagg, *Surveys* (2016).
- Neal Stephenson, *Snow Crash* (1992).
- Olivia Sudjic, *Sympathy* (2017).
- Jia Tolentino, *Trick Mirror: Reflections on Self-Delusion* (2019).
- Xiaowei Wang, *Blockchain Chicken Farm, and Other Stories of Tech in China's Countryside* (2020).
- Darcie Wilder, *literally show me a healthy person* (2017).
- Robert Charles Wilson, *The Affinities* (2015).
- Jeanette Winterson, *The Powerbook* (2000).

### Further primary reading: Poetry

- Megan Sapnar Ankerson and Ingrid Ankerson (eds), *Poems that Go* (2000–2003).
- Crispin Best, *Hello* (2019).
- Mez Breeze, Various code poems available at <https://netwurker.livejournal.com/>.
- *Electronic Literature Collection*, vols 1–4 (<https://eliterature.org/>).
- Drew Gardner et al (eds), *Flarf: An Anthology of Flarf* (2017).

- Chris Goode, *No Son House* (2004).
- Mira Gonzalez, *i will never be beautiful enough to make us beautiful together* (2013).
- Aya Karpinska, *Shadows Never Sleep* (2008).
- Everest Pipkin, *picking figs in the garden while my world eats itself* (2015).
- Margaret Rhee, *Love, Robot* (2017).

### Further secondary reading

- Crystal Abidin, *Internet Celebrity: Understanding Fame Online* (Bingley: Emerald, 2018).
- Ramon Amaro, *The Black Technical Object: On Machine Learning and the Aspiration of Being Black* (Cambridge, MA: MIT Press, 2023).
- C. W. Anderson, *Apostle of Certainty: Data Journalism and the Politics of Doubt* (Oxford: Oxford University Press, 2018).
- Eliran Bar-El, *How Slavoj Became Žižek: The Making of a Public Intellectual* (Chicago: University of Chicago Press, 2023).
- Ruha Benjamin, *Race After Technology: Abolitionist Tools for the New Jim Code* (Cambridge: Polity, 2019).
- Alice Bennett, *Contemporary Fictions of Attention: Reading and Distraction in the Twenty-First Century* (London: Bloomsbury, 2018).
- Franco 'Bifo' Berardi, *After the Future* (Chico, CA: AK Press, 2011).
- —, *The Uprising: On Poetry and Finance* (Cambridge, MA: MIT Press, 2012).
- Jasper Berne, *The Work of Art in the Age of Deindustrialization* (Stanford: Stanford University Press, 2019).
- Jay David Bolter, *The Digital Plenitude: The Decline of Elite Culture and the Rise of New Media* (Cambridge, MA: MIT Press, 2019).
- Richard L. Brandt, *One Click: Jeff Bezos and the Rise of Amazon.com* (London: Penguin, 2012).
- Jean Burgess et al, *The SAGE Handbook of Social Media* (Los Angeles: SAGE, 2017).
- Clint Burnham, *Does the Internet Have an Unconscious? Slavoj Žižek and Digital Culture* (London: Bloomsbury, 2018).
- André Brock, *Distributed Blackness: African American Cybercultures* (New York: New York University Press, 2020).
- Jude Browne, Stephen Cave, Eleanor Drage, and Kerry McInery (eds.), *Feminist AI: Critical Perspectives on Algorithms, Data, and Intelligent Machines* (Oxford: Oxford University Press, 2023).
- Jean Burgess and Nancy K. Baym, *Twitter: A Biography* (New York: New York University Press, 2020).
- Taina Bucher, *If...Then: Algorithmic Power and Politics* (Oxford: Oxford University Press, 2018).
- Nicholas Carr, *The Big Switch: Rewiring the World, From Edison to Google* (New York and London: W.W. Norton, 2008).
- Allison Carruth, 'The Digital Cloud and the Micropolitics of Energy', *Public Culture* 26.2 (2014): 339–64.
- Christer Clerwall, 'Enter the Robot Journalist: Users' Perceptions of Automated Content', *Journalism Practice*, 8 (2014): 519–31.
- Wendy Hui Kyong Chun, *Updating to Remain the Same: Habitual New Media* (Cambridge, MA: MIT Press, 2016).
- —, *Discriminating Data: Correlation, Neighborhoods, and the New Politics of Recognition* (Cambridge, MA: MIT Press, 2021).
- Kris Cohen, *Never Alone, Except for Now: Art, Networks, Populations* (Durham, NC: Duke University Press, 2017).
- *Comparative Critical Studies*, 13.3 (2016) – special issue 'Experimental Narratives: From the Novel to Digital Storytelling'.
- Matthew Crain and Anthony Nadler, 'Political Manipulation and Internet Advertising Infrastructure', *Journal of Information Policy*, 9 (2019): 370–410.
- Jonathan Crary, *Scorched Earth: Beyond the Digital Age to a Post-Capitalist World* (London and New York: Verso, 2022).
- James Curran, Natalie Fenton, and Dess Freedman, *Misunderstanding the Internet* (2nd edn; Abingdon: Routledge, 2016).



- Zara Dinnen, *The Digital Banal: New Media and American Literature and Culture* (New York: Columbia University Press, 2018).
- Jodi Dean, *Blog Theory: Feedback and Capture in the Circuits of the Drive* (Cambridge: Polity Press, 2010)
- Arne de Boever, *Finance Fictions: Realism and Psychosis in a Time of Economic Crisis* (New York: Fordham University Press, 2018).
- Ranjodh Singh Dhaliwal, 'On Addressability, or What Even Is Computation?', *Critical Inquiry*, 49.1 (2022).
- Luke Dormehl, *The Apple Revolution: Steve Jobs, the Counterculture and How the Crazy Ones Took Over the World* (London: Virgin, 2012).
- Kate Eichhorn, *The End of Forgetting: Growing up with Social Media* (Cambridge, MA: Harvard University Press, 2019).
- Lori Emerson, *Reading Writing Interfaces: From the Digital to the Bookbound* (University of Minnesota Press, 2014).
- Andrea Fagioli, 'To exploit and dispossess: The twofold logic of platform capitalism', *Work Organisation, Labour & Globalisation*, 15 (2021): 126–37.
- Jason Farman (ed.), *The Mobile Story: Narrative Practices with Locative Technologies* (Abingdon: Routledge, 2014).
- M. Beatrice Fazi, *Contingent Computation: Abstraction, Experience, and Indeterminacy in Computational Aesthetics* (Lanham: Rowman and Littlefield, 2018).
- Ed Finn, *What Algorithms Want: Imagination in the Age of Computing* (Cambridge, MA: MIT Press, 2018).
- Mark Fisher, *k-punk: The Collected and Unpublished Writings of Mark Fisher (2004–2016)* (London: Repeater, 2018).
- C. T. Funkhouser, *Prehistoric Digital Poetry: An Archaeology of Forms, 1959–1995* (Tuscaloosa: University of Alabama Press, 2007).
- Debjani Ganguly, *This Thing Called the World: The Contemporary Novel as Global Form* (Durham, NH: Duke University Press, 2016).
- Michael Gavin, *Literary Mathematics: Quantitative Theory for Textual Studies* (Stanford: Stanford University Press, 2022).
- Robert W. Gehl, *Reverse Engineering Social Media: Software, Culture, and Political Economy in New Media Capitalism* (Philadelphia: Temple University Press, 2014).
- Bernard Dionysus Geoghegan, *Code: From Information Theory to French Theory* (Durham, NH: Duke University Press, 2023).
- Tarleton Gillespie, 'The Politics of "Platforms"', *New Media & Society*, 12 (2010): 124–9.
- Marcus Gilroy-Ware, *Filling the Void: Emotion, Capitalism and Social Media* (London: Repeater, 2017).
- Loss Pequeño Glazier, *Digital Poetics: The Making of E-Poetries* (Tuscaloosa: University of Alabama Press, 2002).
  
- Kenneth Goldsmith, *Wasting Time on the Internet* (New York: Harper Perennial, 2016).
- Gerrard Goggin and Mark McLelland, *Internationalizing Internet Studies: Beyond Anglophone Paradigms* (Abingdon: Routledge, 2010).
- Anna Greenspan, *India and the IT Revolution: Networks of Global Culture* (Basingstoke: Palgrave Macmillan, 2004).
- Christopher Grobe, 'The Programming Era: The Art of Conversation Design from Eliza to Alexa' *Post45* (2023), <https://post45.org/2023/03/the-programming-era/>.
- Gary Hall, *The Uberification of the University* (Minneapolis: University of Minnesota Press, 2016).
- Blake Hallinan and Ted Striphas, 'Recommended for You: The Netflix Prize and the Production of Algorithmic Culture', *New Media & Society*, 18 (2016): 117–37.
- Adam Hammond, *Literature in the Digital Age: An Introduction* (Cambridge: Cambridge University Press, 2016).
- Byung-Chul Han, *In the Swarm: Digital Prospects*, trans. Erik Butler (Cambridge, MA: MIT Press, 2017).
- N. Katherine Hayles, *Writing Machines* (London: MIT Press, 2002).
- —, *My Mother Was a Computer: Digital Subjects and Literary Texts* (Chicago: University of Chicago Press, 2005).

- —, *How We Think: Digital Media and Contemporary Technogenesis* (Chicago: University of Chicago Press, 2012).
  - Malcolm Harris, *Palo Alto: A History of California, Capitalism, and the World* (London: Quercus, 2023).
  - Heather Houser, *Infowhelm: Environmental Art and Literature in an Age of Big Data* (New York: Columbia University Press, 2020).
  - Emily Hund, *The Influencer Industry: The Quest for Authenticity on Social Media* (Princeton: Princeton University Press, 2023).
  - *Information, Communication & Society*, 20.6 (2017) – special issue on ‘Platform Values’.
  - Patrick Jagoda, *Network Aesthetics* (Chicago: University of Chicago Press, 2016).
  - Peter Janich, *What is Information?*, trans. by Eric Hayot and Lea Pao (Minneapolis: University of Minnesota Press, 2018).
  - Nicholas A. John, *The Age of Sharing* (Cambridge: Polity, 2016).
  - Meg Leta Jones, *Ctrl+Z: The Right to Be Forgotten* (New York: NYU Press, 2016).
  - Phil Jones, *Work without the Worker: Labour in the Age of Platform Capitalism* (London: Verso, 2021).
  - Joe Karaganis (ed.), *Shadow Libraries: Access to Libraries in Global Higher Education* (Cambridge, MA: MIT Press, 2018).
  - Tero Karppi, *Disconnect: Facebook’s Affective Bonds* (Minneapolis: University of Minnesota Press, 2018).
  - Edmund G. C. King, ‘Unpacking the “Red Flag” Bookshelf: Negotiating Literary Value on Twitter’, *English Studies*, 103 (2022): 706–31.
  - Matthew Kirshenbaum, *Track Changes: A Literary History of Word Processing* (Cambridge, MA: Harvard University Press, 2016).
  - —, ‘Spec Acts: Reading Form in Recurrent Neural Networks’, *ELH*, 88.2 (2021): 361–386.
  - Anna Kornbluh, *Immediacy, or, the Style of Too Late Capitalism* (London: Verso, 2023).
  - Sam Ladkin, ‘Lyric Versus Audit in the Virtual Society’, *Forum for Modern Language Studies*, 47.4 (2011): 454–67.
  - Sarah Lamdan, *Data Cartels: The Companies that Control and Monopolize Our Information* (Stanford: Stanford University Press, 2022).
  - Timothy Laquintino, *Mass Authorship and the Rise of Self-Publishing* (Iowa City: University of Iowa Press, 2016).
  - Tama Leaver et al, *Instagram: Visual Social Media Cultures* (Cambridge: Polity, 2020).
  - Vili Lehdonvirta, *Cloud Empires: How Digital Platforms Are Overtaking the State and How We Can Regain Control* (Cambridge, MA: MIT Press, 2022).
  - Samson Liberman, ‘Attention deficit: Alienation in platform capitalism’, *Symposium*, 8.1 (2021): 79–88.
  - Steven Livingston and Gregor Walter-Drop (eds), *Bits and Atoms: Information and Communication Technology in Areas of Limited Statehood* (Oxford: Oxford University Press, 2014).
  - Alan Liu, *Friending the Past: The Sense of History in the Digital Age* (Chicago: University of Chicago Press, 2018).
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- Elizabeth Losh and Jacqueline Wernimont (eds), *Bodies of Information: Intersectional Feminism and Digital Humanities* (Minneapolis: University of Minnesota Press, 2018).
  - Mark McGurl, *Everything and Less: The Novel in the Age of Amazon* (London: Verso, 2021).
  - Cait McKinney, *Information Activism: A Queer History of Lesbian Media Technologies* (Durham, NH: Duke University Press, 2020).
  - Andrew McStay, *Privacy and the Media* (Los Angeles: Sage, 2017).
  - Elena Maris, Robyn Caplan, and Hibby Thach, ‘Taking Back and Giving Back on TikTok: Algorithmic Mutual Aid in the Platform Economy’, *New Media & Society*, 24.8 (2024): 1872–90.
  - John Markoff, *What the Dormouse Said: How the Sixties Counterculture Shaped the Personal Computer Industry* (New York: Viking, 2005).
  - Alice E. Marwick and Robyn Caplan, ‘Drinking Male Tears: Language, the Manosphere, and Networked Harrassment’, *Feminist Media Studies*, 18.4 (2018): 543–59.
  - Ulises Ali Mejias, *Off the Network: Disrupting the Digital World* (Minneapolis: University of Minnesota Press, 2013).
  - Kaitlynn Mendes et al., *Digital Feminist Activism: Girls and Women Fighting Back Against Rape Culture* (Oxford: Oxford University Press, 2019).

- Ryan Milner, *The World Made Meme: Public Conversations and Participatory Media* (Cambridge, MA: MIT Press, 2016).
- Tom Montgomery and Simone Baglioni, 'Defining the gig economy: platform capitalism and the reinvention of precarious work', *International Journal of Sociology and Social Policy*, 41 (2021): 1012–25.
- Adalaide Morris and Thomas Swiss (eds), *New Media Poetics: Contexts, Technotexts, and Theories* (Cambridge, MA: MIT Press, 2006).
- *New Media & Society* (journal) – worth general perusal.
- Nicole Erin Morse, *Selfie Aesthetics: Seeing Trans Feminist Futures in Self-Representational Art* (Durham, NH: Duke University Press, 2022).
- Thomas S. Mullaney et al (eds), *Your Computer is on Fire* (Cambridge, MA: MIT Press, 2021).
- Simone Murray, *The Digital Literary Sphere: Reading, Writing, and Selling Books in the Internet Era* Baltimore: Johns Hopkins University press, 2019).
- Rasmus Kleis Nielsen and Sarah Anne Ganter, *The Power of Platforms: Shaping Media and Society* (Oxford: Oxford University Press, 2022).
- Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: NYU Press, 2018).
- Zizi Papacharissi, *Affective Publics: Sentiment, Technology, and Politics* (Oxford: Oxford University Press, 2015).
- Jussi Parikka, *A Geology of Media* (Minneapolis: University of Minnesota Press, 2015).
- Jack Parkin, *Money Code Space: Hidden Power in Bitcoin, Blockchain, and Decentralisation* (Oxford: Oxford University Press, 2020).
- Frank Pasquale, 'Two Narratives of Platform Capitalism', *Yale Law and Policy Review*, 35.1 (2016), 309–19.
- John Durham Peters, *The Marvelous Clouds: Towards a Philosophy of Elemental Media* (Chicago: University of Chicago Press, 2015).
- Jennifer Petersen, *How Machines Came to Speak: Media Technologies and Freedom of Speech* (Durham, NH: Duke University Press, 2022).
- Dominic Pettman, *Infinite Distraction: Paying Attention to Social Media* (Cambridge: Polity, 2016).
- Andrew Piper, *Book Was There: Reading in Electronic Times* (Chicago: University of Chicago Press, 2012).
- Whitney Phillips and Ryan M. Milner, *The Ambivalent Internet: Mischief, Oddity, and Antagonism Online* (Cambridge: Polity, 2017).
- Sadie Plant, *Zeroes + Ones: Digital Women and the New Technoculture* (London: Fourth Estate, 1998).
- Thomas Poell, David B. Nieborg, and Brooke Erin Duffy, *Platforms and Cultural Production* (Cambridge: Polity, 2021).
- Precarity Lab, *Technoprecarious* (Cambridge, MA: MIT Press, 2020).
  
- Jessica Pressman, *Digital Modernism: Making it New in New Media* (Oxford: Oxford University Press, 2014).
- Leah Price, *What We Talk About When We Talk About Books: The History and Future of Reading* (New York: Basic, 2019).
- Daniel Punday, *Writing at the Limit: The Novel in the New Media Ecology* (Lincoln, NE: University of Nebraska Press, 2012).
- Bernhard Rieder, *Engines of Order: A Mechanology of Algorithmic Techniques* (Amsterdam: Amsterdam University Press, 2020).
- Roopika Risam and Kelly Baker Josephs (eds), *The Digital Black Atlantic* (Minneapolis: University of Minnesota Press, 2021).
- Sarah T. Roberts, *Behind the Screen: Content Moderation in the Shadows of Social Media* (New Haven: Yale University Press, 2019).
- Simon Peter Rowberry, *Four Shades of Gray: The Amazon Kindle Platform* (Cambridge, MA: MIT Press, 2022).
- Legacy Russel, *Glitch Feminism: A Manifesto* (London: Verso, 2020).
- Susanna Sacks and Sarah Brouillette (eds), 'Reading with Algorithms' cluster, *Post45* (2023), <https://post45.org/sections/contemporaries-essays/reading-with-algorithms/>.

- Paul M. Schwartz, 'Property, Privacy, and Personal Data', *Harvard Law Review*, 117 (2004): 2056–2128.
- C. Namwali Serpell, '🤖; or, The Word of the Year', *Post45*, 2 (2019), <https://post45.org/2019/04/%f0%9f%98%82-or-the-word-of-the-year/>.
- Ted Siegel, *Signs of the Great Refusal: The Coming Struggle for a Postwork Society* (Goleta, CA: Punctum, 2023).
- Jiang Shangrong et al., 'Policy Assessments for the Carbon Emission Flows and Sustainability of Bitcoin Blockchain Operation in China', *Nature Communications*, 12 (2021).
- Ray Siemens and Susan Schreibman, (eds.), *A Companion to Digital Literary Studies* (Oxford: Blackwell, 2007).
- Bernhard Siegert, *Cultural Techniques: Grids, Filters, Doors, and Other Articulations of the Real*, trans. Geoffrey Winthrop-Young (New York: Fordham University Press, 2015).
- Michael D. Smith and Rahul Telang, *Streaming, Sharing, Stealing: Big Data and the Future of Entertainment* (Cambridge, MA: MIT Press, 2017).
- Sarah Sobieraj, *Credible Threat: Attacks against Women Online and the Future of Democracy* (Oxford: Oxford University Press, 2020).
- Johan Söderberg and Maxigas, *Resistance to the Current: The Dialectics of Hacking* (Cambridge, MA: MIT Press, 2022).
- Daniel J. Solove, *The Digital Person: Technology and Privacy in the Information Age* (New York and London: New York University Press, 2004).
- Nicole Starosielski, *The Undersea Network* (Durham, NC: Duke University Press, 2015).
- Alexander Starre, *Metamedia: American Book Fictions and Literary Print Culture after Digitization* (Iowa City: University of Iowa Press, 2015).
- Eliza Steinbock, 'Catties and T-Selfies: On the "i" and the "we" in trans-animal cute aesthetics', *Angelaki*, 22.2 (2017): 159–78.
- Paul Stephens, *The Poetics of Information Overload: From Gertrude Stein to Conceptual Writing* (Minneapolis: University of Minnesota Press, 2015).
- Hito Steyerl, *The Wretched of the Screen* (Berlin: Sternberg, 2012).
- —, *Duty Free Art: Art in the Age of Planetary Civil War* (London: Verso, 2017).
- Brad Stone, *The Everything Store: Jeff Bezos and the Age of Amazon* (New York: Little Brown, 2013).
- Ted Striphas, *The Late Age of Print: Everyday Book Culture from Consumerism to Control* (New York: Columbia University Press, 2009).
- —, 'The Abuses of Literacy: Amazon Kindle and the Right to Read', *Communication and Critical/Cultural Studies*, 7 (2010): 297–317.
- —, 'Algorithmic Culture', *European Journal of Cultural Studies*, 18 (2015): 395–412.
- Joseph Tabbi (ed.), *The Bloomsbury Handbook of Electronic Literature* (London: Bloomsbury, 2018).
- Dennis Tenen, *Plain Text: The Poetics of Computation* (Stanford: Stanford University Press, 2017).
  
- John B. Thompson, *Book Wars: The Digital Revolution in Publishing* (Cambridge: Polity, 2021).
- Nanna Bonde Thylstrup et al (eds), *Uncertain Archives: Critical Keywords for Big Data* (Cambridge, MA: MIT Press, 2021).
- Fred Turner, *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (Chicago: University of Chicago Press, 2006).
- José van Dijk et al, *The Platform Society: Public Values in a Connective World* (Oxford: Oxford University Press, 2018).
- Siva Vaidhyanathan, *Antisocial Media: How Facebook Disconnects Us and Undermines Democracy* (Oxford: Oxford University Press, 2018).
- Laura L. Veldkamp and Isaac Baley, *The Data Economy: Tools and Applications* (Princeton: Princeton University Press, 2025).
- Noah Wardrip-Fruin, *Expressive Processing: Digital Fictions, Computer Games, and Software Studies* (Cambridge, MA: MIT Press, 2009).
- Emily West, *Buy Now: How Amazon Branded Convenience and Normalized Monopoly* (Cambridge, MA: MIT Press, 2022).
- Jamie Woodcock, *The Fight Against Platform Capitalism: An Inquiry into the Global Struggles of the Gig Economy* (London: University of Westminster Press, 2021).

- Damon R. Young, 'Ironies of Web 2.0', *Post45*, 2 (2019), <https://post45.org/2019/05/ironies-of-web-2-0/>.
- Shoshana Zuboff, *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power* (London: Profile, 2019).

## Contemporary Poetry by the Book

Course convenor: Professor 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 (or very recently living) writers. Each week you should pay close attention to how the assigned collections work as a whole as well as to how they have been received by reviewers, other contemporary poets, and their various reading publics. How does 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 Gluck’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 Gluck: *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), and/or *My Poetics* (Chicago, 2024)

**\*\* Please Note:** Students should turn in a draft section of their final essay for comments no later than Wednesday of Week 5 – up to/around 2000 words. We will have individual meetings to discuss that material afterwards.

## Diasporic Imaginations: Reading Henry James with James Baldwin and Stuart Hall

Course Convenor: Dr Christy Wensley ([christy.wensley@ell.ox.ac.uk](mailto:christy.wensley@ell.ox.ac.uk))

Reflecting on his appreciation of Henry James, the subject of his unfinished DPhil at Oxford, Stuart Hall tells an interviewer that ‘I was aware of the fact that this was a pretty bizarre encounter – this black boy from Kingston and this highly refined, sophisticated trans-Atlantic mind. ... James’ is a kind of diasporic imagination, though most people wouldn’t dream of using that concept about his work.’ James Baldwin, thinking about his experience as an artist, émigré and critic of America and its politics, connects his work to James, claiming, ‘I had to start facing where I really came from, the speech I really spoke, which is much closer to Bessie Smith than it is to Henry James. But as a writer I needed a box to put thoughts in—a model. ... The closest thing to a model I could find for the means to order and describe something that had happened to me in the distance—America—was James.’ This course aims to explore why James might be such an enabling and complex presence for Baldwin and Hall and how, in addition to the influence of his writing, ‘James’ as a cultural figure is made useful to these revolutionary Black writers. In reading James with Baldwin and Hall, we will engage with notions of exile, diaspora and the ‘transatlantic’ encounter, as well as with questions of literary influence. We will also discuss these writers’ own enormous impact on literature, politics and theory and think deeply about their critiques of the failure to understand and recognize Blackness through the lens of their writing about, against and despite James and the influence of a predominantly white literary ‘canon.’ Final papers can certainly develop with any or all of these three writers in mind, but students are also encouraged to look at other relationships within a potentially radical politics of influence, (re)writing and criticism. Since we will be discussing several of James’s and Baldwin’s longer texts, as well as the complex theory of Stuart Hall, I highly recommend reading in advance, particularly the novels, so we can focus on Hall and Baldwin in conversation with James’s work. Suggested advance reading includes James’s *The Ambassadors*, *The Portrait of a Lady* and *The Princess Casamassima* and Baldwin’s *Another Country*.

### Week 1: The Cult(ure) of Henry James

#### Primary:

- Henry James, ‘The Art of Fiction’ (1884)
- Henry James, *The Art of the Novel: Critical Prefaces*, read prefaces to: *The Portrait of a Lady*, ‘The Lesson of the Master’, *The Princess Casamassima*
- James Baldwin, ‘An Interview with James Baldwin on Henry James’, *The Henry James Review*, (1986)
- James Baldwin, from *Notes of a Native Son: ‘Everybody’s Protest Novel’, ‘Many Thousands Gone’* (1955)
- Stuart Hall, ‘At Home and Not at Home: Stuart Hall in Conversation with Les Back’, *Cultural Studies*, 23:4 (2009)
- Stuart Hall, Interview with Caryl Phillips, *BOMB Magazine* (1997)
- Stuart Hall, ‘The Emergence of Cultural Theory and the Crisis in the Humanities’, *October*, Vol. 53, *The Humanities as Social Technology* (1990)

#### Further reading:

- Ralph Ellison, Preface to *Invisible Man* (1982; novel, 1952)
- Richard Wright, Introduction to *Native Son: ‘How “Bigger” Was Born’* (1940)
- F.R. Leavis, *The Great Tradition* (1948)
- Richard Hoggart, ‘Literature and Society’, *The American Scholar*, Spring, 1966, Vol. 35, No. 2 (Spring, 1966)
- Richard Hoggart, *The Uses of Literacy* (1957)
- Maxwell Geismar, *Henry James and the Jacobites* (1963)
- Paul Giles, ‘Forms of Opposition in American Literary Criticism’, *American Literary History*, Volume 34, Issue 1 (2022)
- Paul Giles, ‘Decolonizing the University’, Chapter 1 of *Decolonizing the English Literary Curriculum*, ed. Ankhi Mukherjee and Ato Quayson (2023)

## Week 2: Inquiring Strangers, Initiated Natives

- Henry James, *The American Scene*, selected chapters: Preface, New York: Revisited; New York: Social Notes; Boston; Richmond; Charleston; Florida (1907)
- James Baldwin, from *Notes of a Native Son*: 'The Harlem Ghetto', 'Journey to Atlanta', 'Notes of a Native Son' (1955)
- Stuart Hall, *Familiar Stranger: A Life Between Two Islands* (2017)

### Further reading:

- Stuart Hall, 'Cultural Identity and Diaspora' in *Stuart Hall: Selected Writings on Race and Difference* (1990)
- Stuart Hall, *The Fateful Triangle: Race, Ethnicity, Nation* (2017)
- *A History of the Present: A Journal of Critical Studies*, Volume 10, Issue 1, April 1, 2020: Issue on Stuart Hall and *Familiar Stranger*
- George Simmel, 'The Stranger' (1908)
- Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (1992)
- Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (1993)
- Kenneth Warren, *Black and White Strangers: Race and American Literary Realism* (1994)
- Saidiya V. Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (1997)
- Caryl Phillips, *Extravagant Strangers: A Literature of Belonging* (1998)
- Kevin Birmingham, 'No Name in the South: James Baldwin and the Monuments of Identity' *African American Review*, Vol 44, No. 1/2 (2011)
- Bill Schwarz and Cora Kaplan, *James Baldwin: America and Beyond* (2011)
- Lloyd Pratt, *The Strangers Book: The Human of African American Literature* (2016)

## Week 3: Exile and Aesthetics

- Henry James, *The Ambassadors* (1903)
- James Baldwin, *Giovanni's Room* (1956)
- James Baldwin, from *Notes of a Native Son*: 'Encounter on the Seine: Black Meets Brown', 'A Question of Identity', 'Equal in Paris', 'Stranger in the Village' (1955)
- Stuart Hall, 'In But Not of Europe' (2002), in *Stuart Hall: Selected Writings on Race and Difference*

### Further reading:

- George Lamming, *The Pleasures of Exile* (1960)
- Lyall Powers, 'Henry James and James Baldwin: The Complex Figure', *Modern Fiction Studies* (Winter 1984)
- Bryan Washington, *The Politics of Exile: Ideology in Henry James, F. Scott Fitzgerald and James Baldwin* (1994)
- George Hutchinson, *The Harlem Renaissance in Black and White* (1996)
- Henry Louis Gates, Jr, '[The Welcome Table: James Baldwin in Exile](#)' in *Exile and Creativity: Signposts, Travelers, Outsiders, Backward Glances*, ed. Susan Rubin Suleiman (2001)
- Mae G. Henderson, 'James Baldwin: Expatriation, Homosexual Panic, and Man's Estate', *Callaloo*, Vol. 23, No. 1, Gay, Lesbian, Bisexual, Transgender: Literature and Culture (Winter, 2000)
- Lloyd Kramer, 'James Baldwin in Paris: Exile, Multiculturalism and the Public Intellectual', *Historical Reflections / Réflexions Historiques* (2001)
- Caryl Phillips, 'A Kind of Home: James Baldwin in Paris' (2004)
- Robert F. Reid-Pharr, Chapter 3: Alas Poor Jimmy in *Once You Go Black: Choice, Desire, and the Black American Intellectual* (2007)
- David Leeming, 'James Baldwin: Voyages in Search of Love', *James Baldwin Review*, Vol. 1 (2015)

## Week 4: A Kind of Diasporic Imagination

- Henry James, *The Portrait of a Lady*
- Stuart Hall, 'Through the Prism of an Intellectual Life' (2004), in *Stuart Hall: The Essential Essays, Vol. 2*; stream the original talk for free on [Kanopy.com/en](https://www.kanopy.com/en)
- 'An Interview with Stuart Hall', Colin MacCabe, *Critical Quarterly* (2007)
- *Stuart Hall: Critical Dialogues in Cultural Studies*, selected chapters:
- Chapter 15: For Allon White: Metaphors of Transformation
- Chapter 25: The formation of a diasporic intellectual: An interview with Stuart Hall

### Further reading:

- C.L.R. James, *Mariners, Renegades and Castaways: The Story of Herman Melville and the World We Live In* (1952)
- Stuart Hall, Paddy Whannel, *The Popular Arts* (1964)
- C.L.R. James in Conversation with Stuart Hall, BBC4 Interview, 1984 (on YouTube)
- David Faflik, 'Stuart Hall and the Whiteness of the Whale', *South Atlantic Quarterly* (2016)
- Grant Farred, 'You Can Go Home Again, You Just Can't Stay: Stuart Hall and the Caribbean Diaspora', *Research in African Literatures*, Vol. 27, No. 4 (Winter, 1996)
- Nicole King, *C.L.R. James and Creolization: Circles of Influence* (2001)
- Grant Farred, Chapter 3: 'Stuart Hall: Scholarship Boy', *What's My Name: Black Vernacular Intellectuals* (2003)
- *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*, Brent Hayes Edwards (2003)
- Dick Hebdige, 'Home and Away: Cultural Studies as Displacement' in *Stuart Hall: Conversations, Projects and Legacies* (2018)
- Annette Henry, 'Nostalgia for what cannot be': an interpretive and social biography of Stuart Hall's early years in Jamaica and England, 1932–1959, in *Hallmarks: The Cultural Politics and Public Pedagogies of Stuart Hall*, ed. Leslie Roman (2016)
- Anthony Bogues, John Akomfrah, 'The Black Intellectual in the African Diaspora: The Example of Stuart Hall', *Callaloo*, Volume 40, Number 1 (Winter 2017)
- James Vernon, 'When Stuart Hall Was White', [publicbooks.org](https://publicbooks.org) (2017), *Think in Public: A Public Books Reader* (2019)

## Week 5: Politics and (Mis)Recognition

- Henry James, *The Princess Casamassima* (1886)
- James Baldwin, *The Fire Next Time* (1963)
- Stuart Hall, 'Politics, contingency, strategy: An Interview with David Scott' (1997) in *Stuart Hall: The Essential Essays, Vol. 2*
- Stuart Hall, 'Popular culture and the state', *The Anthropology of the State: A Reader* (2006)
- Stuart Hall, 'Policing the crisis: preface to the 35th anniversary edition' (2013), in *Stuart Hall: The Essential Essays, Vol. 1*

### Further reading:

- Raymond Williams, Stuart Hall, et al, *May Day Manifesto*, 1968
- Stuart Hall, Interview with Julie Drew, 'Cultural Composition: Stuart Hall on Ethnicity and the Discursive Turn' *JAC*, Vol. 18, No. 2 (1998)
- Lawrie Balfour, *The Evidence of Things Not Said: James Baldwin and the Promise of American Democracy* (2000)
- Rob Waters, "'Britain is no longer white": James Baldwin as a Witness to Postcolonial Britain', *African American Review*, Vol. 46, No. 4, Special Issue: James Baldwin (Winter 2013)
- Paget Henry, "'Re-describing Socialism": A Tribute to Stuart Hall', *The CLR James Journal*, Vol. 20, No. 1/2, Special Issue: Black Canadian Thought (2014)

- Bill Schwarz, 'After Decolonization, After Civil Rights: Chinua Achebe and James Baldwin', *James Baldwin Review* (2015)
- Michaela Bronstein, 'The Princess Among the Polemicists: Aesthetics and Protest at Midcentury', *American Literary History*, 29.1 (2017)
- *A Political Companion to James Baldwin*, ed. Susan J. McWilliams (2017)
- Anyana Roy, "The Fire This Time", *The Politics of Contingency*, (2020)
- Michèle Mendelssohn, 'A Small Black Boy and Others: James Baldwin's Essays as a Radical Framework for Understanding Henry James', *Henry James Review*, Vol 44, No. 3 (2023)

## Week 6: Seeing Through Things

- Henry James, The Prefaces to *The Lady Barbarina* and *The Ambassadors*
- James Baldwin, "White Man's Guilt" (1965)
- James Baldwin, *Another Country* (1962)
- Stuart Hall, 'Cosmopolitan Promises, Multicultural Realities' (2006), *Stuart Hall: Selected Writings on Race and Difference*
- Stuart Hall, *Stuart Hall: Critical Dialogues in Cultural Studies*, Chapter 6: On postmodernism and articulation: An interview with Stuart Hall

### Further reading:

- Stuart Hall, 'What is this "Black" in Black popular culture?' (1995), *Stuart Hall: The Essential Essays*, Vol. 2
- Nabile Farès, *A Passenger from the West* (1970)
- 'James Baldwin on Langston Hughes', Interviewed by Clayton Riley (1986), *The Langston Hughes Review* (1997)
- Kevin Ohi, "'I'm Not the Boy You Want": Sexuality, "Race," and Thwarted Revelation in Baldwin's *Another Country*', *African American Review*, 33 (1999)
- Douglas Field, 'Looking for Jimmy Baldwin: Sex, Privacy, and Black Nationalist Fervor' *Callaloo*, Vol. 27, No. 2 (2004)
- Jenny M. James, 'Making Love, Making Friends: Affiliation and Repair in James Baldwin's *Another Country*', *Studies in American Fiction* (Spring 2012)
- Nicholas Gaskill, 'What Difference Can Pragmatism Make for Literary Study?', *American Literary History*, Vol 24, Issue 2 (2012)
- Christopher Freeburg, 'James Baldwin and the Unhistoric Life of Race' *South Atlantic Quarterly* (2013)
- Douglas Field, *All Those Strangers: The Art and Lives of James Baldwin* (2015)
- Gabriel Solis, 'Jazz, Stuart Hall's Critique, and the Challenge of the Aesthetic', *History of the Present*, Vol 10, Issue 1 (2020)
- Mikko Tuhkanen, 'Looking Together: Desiring Relations in James Baldwin', *Diacritics*, Volume 50, Number 4 (2022)
- Jesse McCarthy, *The Blue Period: Black Writing in the Early Cold War* (2024)

### Films:

- *The Stuart Hall Project*
- *Afterwords: Stuart Hall*, BBC
- *The Fire Next Time*
- *James Baldwin: The Price of the Ticket*

## Energising World Literature

Course Convenor: Professor Pablo Mukherjee ([pablo.mukherjee@ell.ox.ac.uk](mailto:pablo.mukherjee@ell.ox.ac.uk))

In 2011, Patricia Yaeger posed the following provocation to literary scholars - 'Instead of divvying up literary works into hundred-year intervals [...] or categories harnessing the history of ideas [...], what happens if we sort texts according to the energy sources that made them possible?' This course attempts to respond to Yaeger's question by looking at the field of world-literature from the 19<sup>th</sup>- century onward to our own contemporary times. The question of what energy remains as a crucial one throughout this period. Was it a 'usable resource' or 'an ambient agency circulating endlessly through the world'? (MacDuffie, 2014) What forms could it take - bio-chemical, mechanical, spiritual/religious, political, economic, literary/aesthetic? Writers and thinkers have used a wide range of genres to interrogate the place of literature in a world marked by unprecedented energy-hunger and energy-consumption. Here, we will sample some of these – science fiction, tales of empire, crime fiction, finance narratives, and 'oil literature'. Our enquiries might offer one or two surprising answers – that thinking with energy allows us to critically reflect on what literature, particularly world literature, is and what it does; and that thinking about the world as an integrated energy-system might offer us some models to respond to the various crises that marks our world today.

### Week 1: Fossil Forms

This week's seminar introduces us to some of the key debates in 'Energy Humanities'. We will also track the history of the term 'energy' itself in the various scientific discussions of the 19<sup>th</sup>-century. Such debates and discussions were (and are) conducted alongside the formation of the field of 'world literature'. Are there intellectual, conceptual, theoretical and methodological connections between 'world literature' and 'world energy'? What do we gain by thinking of literature and energy together? We will explore these connections and comparisons to set up the parameters of this course.

#### Core reading:

- Imre Szeman, Adam Carlson and Sheena Wilson, 'Introduction: On Petrocultures, Or, Why we need to understand oil to understand everything else', in *Petrocultures: Oil, Politics, Culture*
- Imre Szeman and Dominic Boyer, 'Introduction: On the Energy Humanities', *Energy Humanities: An Anthology*
- Editor's Column, 'Literature in the Ages of Wood, Tallow, Coal, Whale Oil, Gasoline, Atomic Power and Other Energy Sources': *PMLA Special Issue 126: 2*, 2011

#### Optional reading:

- Andreas Malm, *Fossil Capital: The Rise of Steam Power and the Roots of Global*
- Andreas Malm and the Zetkiln Collective, *White Skin, Black Fuel*; Jason W. Moore, *Capitalism in the Web of Life: Ecology and the Accumulation of Capital*
- Barri J. Gold, *Thermopoetics: Energy in Victorian Literature and Science*
- Gillian Beer, 'The Death of the Sun: Victorian Solar Physics and Solar Theory' in *Open Fields: Science in Cultural Encounter*

### Week 2: Energy Futures

How does literature model 'energy futures', and in doing so, become world literature? This week, we encounter a number of science-fictional, utopic, and dystopic texts that offer a glimpse of this process.

#### Core reading:

- H.G.Wells, *The War of the Worlds*

#### Optional reading:

- Jules Verne, *Twenty Thousand Leagues Under the Sea*

### Week 3: Metabolic Rifts

What does the human body at work tell us about the structure of the world? We look at some iconic fictional representations of the labouring body and how it sustains and reproduces itself to propose some answers to this question.

**Core reading:**

- Rudyard Kipling, 'The Bridge Builders'

**Optional reading:**

- Joseph Conrad, *Nostramo*

### Week 4: Speculative Circulation

How does the money form, and in particular what we call 'finance', make the world go round? This week we look at how literature registers the circulation of finance and the making of the modern world.

**Core reading:**

- Don DeLillo, *Cosmopolis*

**Optional reading & watching:**

- Émile Zola, *L'Argent* (Money)
- Charles Ferguson, *The Inside Job*

### Week 5: Petro-Critical Realism

Oil drenches every corner of our life-world. How does literature imagine petro-modernity? This week's readings provide us with some answers.

**Core reading:**

- Tabitha Lasley, *Sea State*

**Optional reading & watching:**

- Upton Sinclair, *Oil!*
- George Miller, *Mad Max: Fury Road*

### Week 6:

Can thinking about non fossilized energy forms also help us think about other ways of organizing life? This week we look at how literature represents 'indigenous' societies and complicates the idea of 'indigeneity' itself in order to trigger such necessary imaginations.

**Core reading:**

- Mahasweta Devi, 'Pterodactyl', Puran Sahay, and Pirtha'

**Optional reading & watching:**

- Leslie Marmon Silko, *Ceremony*
- Emmanuel Gras, *Makala*

### Week 7: Essay

### Week 8: Essay

## Cultures of World Literature

Course Convenor: Dr Penny Cartwright ([penny.cartwright@ell.ox.ac.uk](mailto:penny.cartwright@ell.ox.ac.uk))

‘Culture’, it is often said, has become one of the most valuable economic resources of the late twentieth and early twentieth centuries. Whether in the form of tourism, cultural and intellectual property patents, ‘ethno-preneurialism’ or culture festivals, major industries have emerged around cultural heritage and identity. How does this shape understandings and definitions of what ‘culture’ is? How are questions about cultural belonging, cultural value, and identity formation impacted by ‘culture’s’ role as a development tool? What is the relationship between the ideas of culture offered by these industries and the ideas offered by postcolonial, globalisation and world literature theory? This course draws on a selection of novels, from the late 1980s to the present, to consider the ways that literary fiction can intervene in – and become unwittingly implicated in – the imaginative theorisation of ‘culture’, *per se*, as well as in debates about the uses to which culture is put. It enquires into the role of ‘cultural’ forms (like the novel) in speaking (back) to alternative conceptions of ‘culture’ (as way of life, as inheritable property etc).

### Week 1

- Laing, Kojo. *Woman of the Aeroplanes*. Heinemann, 1988.
- Martin, Benjamin. “The Rise of the Cultural Treaty: Diplomatic Agreements and the International Politics of Culture in the Age of Three Worlds.” *The International History Review*, vol. 44, no. 6, 2022, pp. 1327–46.
- Extracts: Harris, Marvin. *The Rise of Anthropological Theory: A History of Theories of Culture*. Altamira Press, 2001.

### Week 2

- Barnes, Julian. *England, England*. Vintage. 2008. [1996]
- Trimm, Ryan. ‘Replica Britannia: heritage as postmodern industry in *Downriver* and *England, England*’. *Textual Practice*, vol. 35, no. 4, 2021, pp. 639-665.

### Week 3

- Dangarembga, Tsitsi. *This Mournable Body*. Faber & Faber, 2020.
- Extracts: Ebron, Paulla A. “Culture as Commodity.” *Performing Africa*, by Paulla A. Ebron, Princeton University Press, 2009.
- Ndlovu, Morgan. *Performing Indigeneity: Spectacles of Culture and Identity in Coloniality*. Pluto Press, 2019.

### Week 4

- Yun, Ko-eun. *The Disaster Tourist: A Novel*. Translated by Lizzie Buehler, Serpent’s Tail, 2020.
- Extracts: Carrigan, Anthony. *Postcolonial Tourism: Literature, Culture, and Environment*. Routledge, 2011.

### Week 5

- Śrī, Gītāñjali. *Tomb of Sand*. Translated by Daisy Rockwell, Tilted Axis Press, 2021.
- Extracts: Geismar, Haidy. *Treasured Possessions: Indigenous Interventions into Cultural and Intellectual Property*. Duke University Press, 2013.

### Week 6

- Talabi, Wole. *Shigidi and the Brass Head of Obalufon*. Gollancz, 2024.
- Extracts: Hicks, Dan. *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution*. Pluto Press, 2021.

Selected further reading:

(Please volunteer a brief presentation on your choice of the following):



- Anderson, Jane L., and Haidy Geismar, editors. *The Routledge Companion to Cultural Property*. Routledge, 2017.
- Apter, Andrew. *The Pan-African Nation: Oil and the Spectacle of Culture in Nigeria*. University of Chicago Press, 2008.
- Cabral, Amílcar. "National Liberation and Culture." *Transition*, vol. 45, 1974, pp. 12–17.
- Brouillette, Sarah. *UNESCO and the Fate of the Literary*. Stanford University Press, 2019.
- Clifford, James, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (Cambridge, MA: Harvard University Press, 2021)
- Comaroff, John L., and Jean Comaroff. *Ethnicity, Inc.* University of Chicago Press, 2009.
- Harvey, David. "The Art of Rent: Globalization, Monopoly and the Commodification of Culture." *Socialist Register*, vol. 38: A World of Contradictions, 2002.
- Hewison, Robert. *Cultural capital: the rise and fall of creative Britain*. Verso. 2014.
- Hynes, Nancy. "Culture Comes Home." *Prospect*, 20 Mar. 1999, <https://www.prospectmagazine.co.uk/essays/55504/culture-comes-home>
- International Centre for the Study of the Preservation and the Restoration of Cultural Property. *The Conservation of Cultural Property: With Special Reference to Tropical Conditions*. UNESCO, 1968.
- Sahlins, Marshall. "Goodbye to Tristes Tropes: Ethnography in the Context of Modern World History." *The Journal of Modern History*, vol. 65, no. 1, 1993, pp. 1–25.
- Williams, Raymond. *Culture and Society*. Chatto & Windus, 1967.

## Postmigrant Literatures and Cultures

Course Convenor: Dr Elena Violaris ([elena.violaris@seh.ox.ac.uk](mailto:elena.violaris@seh.ox.ac.uk))

In recent years, there has been an explosion in fiction by and about ‘postmigrants’: individuals born or raised in one country with descent from another. Compared with first generation migrants, postmigrants face distinct challenges and opportunities in negotiating the relationship between their heritage culture(s) and the culture of the region in which they are raised. This course examines a range of migrant and postmigrant texts from 1987 to the present, posing questions such as: what kinds of thematic distinctions exist between migrant and postmigrant writing? How are notions of ‘culture’ formed when encountered through relatives, holidays or photographs rather than immediate experience? How is this mediation expressed through literary form? We will cover topics including the exoticisation and commodification of culture; postmigration and postcolonialism; contrasts between British and American postmigration; the politics of representation; intersections with gender and sexuality; postmigration and science fiction. The course focuses on novels, but there will be some opportunities to consider poetry and film.

### Week 1: From Migrant to Postmigrant

#### Primary reading

- V. S. Naipaul, *The Enigma of Arrival* (1987)
- Caryl Phillips, *The Lost Child* (2015)

#### Critical reading

- Moritz Schramm et al, ‘Introduction: From Artistic Invention to Academic Discussion’ in *Reframing Migration, Diversity and the Arts: The Postmigrant Condition* (2019), pp. 3–10
- Paul White, ‘Geography, Literature and Migration: Introductory Themes’ in *Writing Across Worlds: Literature and Migration* (1995), pp. 1–19
- ‘In Conversation: Pico Iyer & Caryl Phillips’, *Granta*, 20 Jan 2023, accessible at <https://granta.com/in-conversation-pico-iyer-caryl-phillips>

#### Additional reading

- Salman Rushdie, *The Satanic Verses* (1988)
- Anna Meera Gaonkar et al (eds.), *Postmigration: Art, Culture, and Politics in Contemporary Europe* (2021)

### Week 2: Commodification and Culture

#### Primary reading

- Hanif Kureishi, *The Buddha of Suburbia* (1990)

#### Critical reading

- Suresht Renjen Bald, ‘Generational Differences in South Asian British Fiction’ in *Writing Across Worlds: Literature and Migration* (1995), pp. 70–88
- Rainer Emig and Oliver Lindner, ‘Introduction’ in *Commodifying (Post)Colonialism: Othering, Reification, Commodification and the New Literatures and Cultures in English* (2010), pp. vii–xxiv
- Jens Martin Gurr, ‘Bourdieu, Capital, and the Postcolonial Marketplace’ in *Commodifying (Post)Colonialism* (see above), pp. 3–19

#### Additional reading

- Monica Ali, *Love Marriage* (2021)
- Nimesh Shukla (ed.), *The Good Immigrant* (2016)

### Week 3: Becoming American, Becoming British

#### Primary reading

- Chimamanda Ngozi Adichie, *Americanah* (2013)

## Critical reading

- Mary Louise Pratt, 'Arts of the Contact Zone', *Profession* (1991), pp. 33–40, URL: <https://www.jstor.org/stable/25595469>
- Homi Bhabha, 'Chapter 11: How Newness Enters the World' in *The Location of Culture* (1994), pp. 303–337. Online edition accessible via SOLO.

## Additional reading

- Onovo Imoagene, *Beyond Expectations: Second-Generation Nigerians in the United States and Britain* (2017)

**Week 4: 'They cannot represent themselves, they must be represented'**

## Primary reading

- Ocean Vuong, *On Earth We're Briefly Gorgeous* (2019)
- Viet Thanh Nguyen, *The Sympathiser* (2015)

## Critical reading

- Extract from Karl Marx, chapter VII, *The Eighteenth Brumaire of Louis Bonaparte* (1852)
- Michael Allan, 'The Language(s) of Self-Representation: Toward a Postcolonial Theory of Voice', *Critical Times*, 6:1 (2023), pp. 39–57. URL: <https://doi.org/10.1215/26410478-10235933>
- Viet Thanh Nguyen, 'What is Vietnamese American Literature?' in *Looking Back on the Vietnam War: Twenty-First-Century Perspectives*, ed. by Brenda M. Boyle and Jeehyun Lim (2016), pp. 50–63. Online edition accessible via SOLO.

## Additional reading

- Ocean Vuong, *Night Sky with Exit Wounds* (2016)
- Edward Said, *Orientalism* (1978)
- Gayatri Spivak, 'Can the Subaltern Speak?' in *Marxism and the Interpretation of Culture* (1987)

**Week 5: Transitions**

## Primary reading

- Jeffrey Eugenides, *Middlesex* (2002)

## Critical reading

- Rodgers Brubaker, 'The Trans of Migration' in *Trans: Gender and Race in an Age of Unsettled Identities* (2017), pp. 71–91
- Interview with Jeffrey Eugenides by Bram van Moorhem, *3:AM Magazine* (2003), accessible at: [www.3ammagazine.com/litarchives/2003/sep/interview\\_jeffrey\\_eugenides.html](http://www.3ammagazine.com/litarchives/2003/sep/interview_jeffrey_eugenides.html)

**Week 6: Migration and the Multiverse**

## Primary watching

- Daniel Kwan and Daniel Scheinert (dir.), *Everything Everywhere All at Once* (2022)

## Critical reading

- Kevin Corbett, 'Genre Destroyed and Being Obnoxious: The Metamodernism of Everything Everywhere All at Once', *Quarterly Review of Film and Video* (2023) pp. 1–13
- Alex Lykidis, 'Film and migration: narrative, genre, spectatorship' in *The Encyclopedia of Global Human Migration*, ed. by Immanuel Ness (2013) pp. 1–7

## Additional reading

- Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalisation* (1996)

## Selected further reading

- Layla Al Maleh (ed.), *Arab Voices in Diaspora: Critical Perspectives on Anglophone Arab Literature* (2009)
- Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalisation* (1996)
- R. Victoria Arana and Lauri Ramey (eds.), *Black British Writing* (2004)
- Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (1999)
- Elleke Boehmer, *Colonial and Postcolonial Literature: Migrant Metaphors* (1995, 2<sup>nd</sup> edition 2005)
- Homi Bhabha (ed.), *Nation and Narration* (1990)
- —, *The Location of Culture* (1994)
- Patricia Chu, *Where I Have Never Been: Migration, Melancholia, and Memory in Asian American Narratives of Return* (2019)
- Robin Cohen, *Global Diasporas: An Introduction* (2023)
- Rainer Emig and Oliver Lindner (eds.), *Commodifying (Post)Colonialism: Othering, Reification, Commodification and the New Literatures and Cultures in English* (2010)
- Anna Meera Gaonkar et al (eds.), *Postmigration: Art, Culture, and Politics in Contemporary Europe* (2021)
- Daniel Grassian, *Hybrid Fictions: American Literature and Generation X* (2003)
- Yasmin Hussein, *Writing Diaspora: South Asian Women, Culture and Ethnicity* (2005)
- Onoso Imoagene, *Beyond Expectations: Second-Generation Nigerians in the United States and Britain* (2017)
- Abdul JanMohamed and David Lloyd (eds.), *The Nature and Context of Minority Discourses* (1990)
- Russell King, John Connell and Paul White (eds.), *Writing Across Worlds: Literature and Migration* (1996)
- Lisa D. McGill, *Constructing Black Selves: Caribbean American Narratives and the Second Generation* (2005)
- Susheila Nasta, *Home Truths: Fictions of the South Asian Diaspora in Britain* (2001)
- Lucinda Newns, *Domestic Intersections in Contemporary Diasporic Fiction: Homing the Metropole* (2020)
- Jopi Nyman, *Home, Identity, and Mobility in Contemporary Diasporic Fiction* (2009)
- Maria Antònia Oliver-Rotger (ed.), *Identity, Diaspora and Return in American Literature* (2015)
- David Olusoga, *Black and British: A Forgotten History* (2017)
- Alejandro Portes and Rubén G. Rumbaut, *Legacies: The Story of the Immigrant Second Generation* (2001)
- Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (1992)
- Edward Said, *Orientalism* (1978)
- —, *Culture and Imperialism* (1993)
- Moritz Schramm et al, *Reframing Migration, Diversity and the Arts: The Postmigrant Condition* (2019)
- Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (1994)
- Gayatri Chakravorty Spivak, *In Other Worlds: Essays in Cultural Politics* (1987)
- Sara Upstone, *British Asian Fiction: Twenty-first-century Voices* (2010)
- —, *Rethinking Race and Identity in Contemporary British Fiction* (2016)

## Hilary Term C-Courses

### The Icelandic Sagas

Course Convenor: Dr Siân Grønlie ([sian.gronlie@ell.ox.ac.uk](mailto:sian.gronlie@ell.ox.ac.uk))

The Icelanders produced one of the greatest prose literatures of the European Middle Ages, including a genre that is unique to medieval Iceland: the sagas of Icelanders or (as they are sometimes called) the ‘family’ sagas, a protected UNESCO heritage. These are sagas set in Iceland between the settlement in 870 and c. 1030, just after the conversion to Christianity; they are usually inter-generational, and typically focus on feuds and conflicts among families and individuals (farmers and chieftains) living in a particular area of Iceland. This course is focussed on five of the most well-known ‘family’ sagas: *Njáls saga*, *Laxdæla saga*, *Egils saga Skalla-Grímssonar*, *Eyrbyggja saga*, and *Grettis saga Ásmundarsonar*. You are welcome to work on other family sagas that interest you and/or to write on the sagas in relation to other medieval genres, such as heroic/mythological poetry, saints’ lives, or romances. Possible topics to be discussed include gender, genre, the supernatural, mythology, conversion, the interaction between prose and poetry, landscape, memory, and identity.

You do not need to have done any Old Norse before in order to take this option. All of these sagas are available in excellent translations in *The Complete Sagas of Icelanders*, ed. Víðarr Hreinsson, and all are also available in cheap paperback translations. There will be language classes for beginners in Michaelmas Term as well as a series of introductory classes on the literature. The language classes are mandatory for anyone who wishes to do the option in Hilary Term but has not done Old Norse in the original language at an undergraduate level. Prospective students are welcome to contact Siân Grønlie with any queries.

Here is a brief layout of what we will do from week to week.

#### Week 1: Njáls saga

Often hailed as a ‘literary masterpiece’, *Njáls saga* famously showcases the failure of the Icelandic law to maintain the peace in the face of feuding and conflict, culminating in the burning of Njáll and his family in their home. With the conversion of Iceland at its centre, this saga features clashes between pagans and Christians, dark supernatural powers, and one of the most famous law-suits in Old Norse literature.

Preliminary reading:

- *Brennu-Njáls saga*, ed. Einar Ol. Sveinsson (Reykjavík, 1954), IF 12
- *Njal’s saga*, trans. Robert Cook (London: Penguin, 2001)
  
- Ármann Jacobsson, ‘Masculinity and Politics in *Njáls saga*’, *Viator* 38.1 (2007), 191-215
- Brynja Þorgeirsdóttir, ‘The Language of Feeling in *Njáls saga* and *Egils saga*’, *Scripta Islandica* 71 (2020)
- Robert Cook, ‘The Effect of the Conversion in *Njáls saga*’, in *The Audience of the Sagas: Preprints, The Eighth International Saga Conference* (Gothenburg, 1991)
- Carol Clover, ‘Hildigunnr’s Lament: Women in Bloodfeud’, in *Structure and Meaning*, ed. Gerd Wolfgang Weber et al. (Odense, 1987)
- Ursula Dronke, *The Role of Sexual Themes in Njáls saga* (London, 1981)
- William Ian Miller, *Why is your axe bloody?: A reading of Njáls saga* (Oxford, 2014)
- Heather O’Donoghue, ‘Women in *Njáls saga*’, in *Introductory Essays on Egils saga and Njáls saga*, ed. John Hines and Desmond Slay (London, 1992)
- Heather O’Donoghue, ‘Figura in *Njáls saga*’, *Saga-Book* 42 (2018), 153-66
- Yoav Tirosh, ‘Víga-Njáll: A New Approach Toward *Njáls saga*’, *Scandinavian Studies* 86.2 (2014), 208-226

## Week 2: Laxdæla saga

Unusually, the central character in this saga is a woman, Guðrún Ósvífsdóttir, who shares her first name with Guðrún Gjúkadóttir, best known from the legends of the Volsungs and the *Nibelungenlied*. In many ways, this saga reworks these heroic legends, with Guðrún (like Brynhildr) failing to marry the man she loves and bringing about his death in revenge. But it also shows the influence of romance in its focus on romantic love as a driving force.

Preliminary reading:

- *Laxdæla saga*, ed. Einar Ol. Sveinsson (Reykjavík, 1934), IF 5
- *The saga of the people of Laxardal*, trans. Keneva Kunz (London: Penguin, 2008)
- Armann Jakobsson, 'Laxdoela Dreaming: A Saga Heroine Invents Her Own Life', *Leeds Studies in English* 39 (2008)
- Loren Auerbach, 'Female Experience and Authorial Intention in *Laxdæla saga*', *Saga-Book* 25 (1998-2001), 30-52
- Robert Cook, 'Women and Men in *Laxdæla saga*', *Skáldskaparmál* 2 (1992), 34-59
- Patricia Conroy, '*Laxdæla saga* and *Eiríks saga rauða*: Narrative Structure', *Arkiv för nordisk filologi*, 95 (1980), 116-25
- Patricia Conroy and T. Langen, '*Laxdæla saga*: Theme and Structure', *Arkiv för Nordisk Filologi* 103 (1988), 118-41
- Ursula Dronke, 'Narrative Insight in *Laxdæla saga*', in *J. R. R. Tolkien, Scholar and Storyteller: Essays in Memoriam*, ed. Mary Salu and Robert T. Farrell (Ithaca and London, 1979), 120-37
- Sif Rikhardsdóttir, 'Public Masking and Emotive Interiority in *Brennu-Njáls saga* and *Laxdæla saga*', in *Emotion in Old Norse Literature*, pp. 117-44

## Week 3: Egils saga Skalla-Grímssonar

This is both a biography of the poet Egill Skalla-Grímsson and at the same time an anthology of his verse. Egill's tumultuous relationship to Norwegian kings in many ways embodies the relationship between Iceland and Norway; his poetry includes *Höfuðlausn* (Head-Ransom), composed at the court of Eiríkr the Red in Northumbria, and the intensely subjective *Sonatorrek* (On the Loss of Sons), composed after the drowning of his son Böðvarr.

Preliminary reading:

- *Egils saga Skalla-Grímssonar*, ed. Bjarni Einarsson (London, 2003)
- *Egil's saga*, trans. Bernard Scudder (New York: Penguin, 2004)
- *Introductory Essays on Egils saga and Njáls saga*, ed. John Hines and Desmond Slay (London: Viking Society for Northern Research, 1992)
- Margaret Clunies Ross, 'The art of poetry and the figure of the poet in *Egils saga*', *Parergon* 22 (1978), 3-12
- Kaaren Grimstad, 'The Giant as a Heroic Model: the cases of Egill and Starkaðr', *Scandinavian Studies* 48 (1976), 284-98
- Joe Harris, 'Myths to Live by in *Sonatorrek*', in *Laments for the Lost in Medieval Literature* (Turnhout, 2010), pp. 146-69
- John Hines, 'Egill's *Höfuðlausn* in Time and Place', *SBVS* 24 (1995), 83-104
- S. Kries and T. Krömmelbein, 'From the Hull of Laughter: Egill Skalla-Grímsson's *Höfuðlausn* and its Epodium in Context', *Scandinavian Studies* 74 (2002), 111-136
- Laurence de Looze, 'Poet, Poem and Poetic Process in *Egils saga*', *Arkiv för nordisk filologi* 104 (1989), 123-42
- Laurence de Looze, *Egill, the Viking Poet: New Approaches to Egil's Saga* (Toronto, 2015)

- William Sayers, 'Poetry and Social Agency in *Egils saga*', *Scripta Islandica* 46 (1995)
- Torfi Tulinius, *The Enigma of Egill: the Saga, the Viking poet and Snorri Sturluson*, trans. Victoria Cribb (Ithaca, 2014)
- Russell Poole, 'Sonatorrek in a tenth-century context', in *Laments for the Lost* (see details under Joe Harris), pp. 175-99

#### Week 4: Eyrbyggja saga

*Eyrbyggja saga* follows the conflicts between families in the west of Iceland in the vicinity of Helgafell on the Snæfellnes peninsula, which was the site of an Augustinian monastery in the thirteenth century. It is a masterpiece of Gothic horror, and inspired Sir Walter Scott, William Morris, and Robert Louis Stevenson, among others. As well as featuring a ghostly seal, a demonic bull, and a pair of troublesome berserkers, it explores the nature of political power through the character of its anti-hero and master-strategist the chieftain Snorri *goði*.

Preliminary reading:

- *Eyrbyggja saga*, ed. Einar Ol. Sveinsson and Matthías Þórðarson (Reykjavík, 1935), IF 4
- *Gisli Sursson's saga and the saga of the people of Eyri*, trans. Vésteinn Ólason (London, 2003)
- Bernadine McCreesh, 'Structural patterns in the *Eyrbyggja Saga* and other sagas of the Conversion', *Medieval Scandinavia* 11 (1978-79), 58-66
- Rory McTurk, 'Approaches to the Structure of *Eyrbyggja saga*', in *Sagnaskemmtun: Studies in Honour of Hermann Pálsson*, ed. Rudolf Simek et al. (Vienna, 1986), pp. 223-237.
- J. T. Lionaroris, 'Women's Work and Women's Magic as Literary Motifs in Icelandic Sagas', in *Constructing Nations, Reconstructing Myths: Essays in Honour of T. A. Shippey*, ed. Andrew Wawn (2007)
- Heather O'Donoghue, 'The community and the individual in *Eyrbyggja saga*', chapter 2 in *Skaldic Verse and Saga Poetics* (Oxford, 2005)
- Carl Phepstead, 'Eco-Criticism and *Eyrbyggja saga*', *Leeds Studies in English* 45.1 (2014)
- William Sayers, 'The Alien and Alienated as Unquiet Dead in the sagas of the Icelanders', in *Monster Theory: Reading Culture*, ed. J. J. Cohen (1996), pp. 242-63
- Forrest S. Scott, 'The Icelandic Family Saga as Precursor of the Novel, with Special Reference to *Eyrbyggja saga*', *Parergon* 6 (1973), 3-13
- Kevin Wanner, 'Purity and Danger in Earliest Iceland: Excrement, Blood, Sacred Space and Society in *Eyrbyggja saga*', *Viking and Medieval Scandinavia* 5 (2009), 213-50

#### Week 5: Grettis saga Ásmundarsonar

Best known as one of the analogues to *Beowulf*, *Grettis saga* tells the story of a poet-outlaw, whose success in fighting trolls and other supernatural beings does not translate to easy coexistence in the social world of eleventh-century Iceland. Like *Laxdæla saga*, this saga is generically mixed and interacts in productive ways with the mythic-heroic sagas, romance, and even the saint's life. As an outlaw, Grettir's life is closely bound with the landscape of Iceland, and his exploits are recorded in a number of Icelandic placenames.

Preliminary reading:

- *Grettis saga Ásmundarsonar*, ed. Guðni Jónsson (Reykjavík, 1936), IF 7
- *The saga of Grettir the Strong*, trans. Bernard Scudder (London: Penguin, 2005)
- Ármann Jakobsson and Miriam Maybyrd (eds), *Paranormal Encounters in Iceland 1150-1400* (Kalamazoo, 2020)

- Eleanor Barraclough, 'Inside Outlawry in *Grettis saga Ásmundarsonar* and *Gísla saga Súrssonar*', *Scandinavian Studies* 82.4 (2010), 365-88
- Robert Cook, 'The Reader in *Grettis saga*', *Saga-Book* 21 (1984-5) and 'Reading for Character in *Grettis saga*', in *Sagas of Icelanders: A Book of Essays*, ed. J. Tucker (1989)
- Magnus Fjalldal, *The Long Arm of Coincidence: The Frustrated Connection between Beowulf and Grettis saga* (1998)
- Robert James Glendinning, 'Luck and the Problem of Justice in *Grettis saga*', in *Germanisches Altertum und christliches Mittelalter*, ed. Bela Brogyanyi (Hamburg: Kovac, 2002), pp. 91-112
- Janice Hawes, 'The Monstrosity of Heroism: Grettir Ásmundarson as the Outsider', *Scandinavian Studies* 80 (2008)
- Katherine Hume, 'The Thematic Design of *Grettis saga*', *JEGP* 73 (1974)
- Russell Poole, 'Myth, Psychology and Society in *Grettis saga*', *Alvíssmál* 11 (2004)

### **Week 6: Presentations on essay topics**

In this final week, all students give presentations on the topics they have chosen for their extended essays, followed by discussion and feedback from the group.



## 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.

### Week 1: Cynewulf and the Cynewulf canon

Our first seminar will focus on the autobiographical 'epilogues' to Cynewulf's four signed poems. We will ask what these passages (and the contexts in which they occur) can tell us about the purpose of this unusual poetic self-naming and the nature of the authorial persona that they construct. We will also consider fundamental questions relating to Cynewulf's identity, his poetic and textual practices, the extent of his surviving poetic corpus, and his place in the wider tradition of Old English poetry.

### Week 2: Time and space

Our second seminar will focus on Cynewulf's handling of concepts of time and space. One point to explore in particular is the relationship between 'human' time and space and 'divine' time and space. We will be thinking about the importance of typology and *imitatio Christi* in the Christian tradition of Old English poetry (on which, see the brief introduction in the Canvas folder for this seminar), as well as thinking about doctrines of replacement and supersession (which state, firstly, that God created mankind in order to fill up the 'vacancies' left in heaven following the rebellion and fall of Lucifer and the other apostate angels and, secondly, that as the Christian New Testament represents the 'fulfilment' of the Jewish scriptures, so Christians 'supersede' the tribes of Israel as God's chosen people). We will also be thinking about what these poems can tell us about Cynewulf's conception of the world and his understanding of conversion and colonization in relation to the apostolic mission.

### Week 3: Uncertain eschatologies

It is impossible to read Cynewulf's poetry without getting a sense of his deep concern with matters relating to eschatology, judgement, and salvation. These are, of course, universal concerns for medieval Christian authors, but the immediacy of Cynewulf's engagement is striking, particularly in his 'autobiographical' epilogues. We will be considering these epilogues in relation to the texts in which they appear and tracing eschatological

themes across and throughout his works. We shall consider in particular the dynamic between uncertainty and a sort of eschatological optimism.

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

Our fourth seminar will focus on Cynewulf's handling of gender, body, and power in his poetry. We will be looking at Cynewulf's presentation of both male and female figures and thinking about how gender relations figure in the poems as well as the representations of the body as an agent in space and as a metaphorical space in its own right. Finally, we shall consider how embodied agents act upon each other in unequally and sometimes surprising power relationships.

#### **Week 5: Style and structure**

Our penultimate seminar will focus on question of poetic style and the structure of the four signed poems. We will consider, amongst other things, recent work on identifying a Cynewulfian 'poetic sociolect' and the use of computer-generated analysis of poetic vocabulary.

#### **Week 6: Final thoughts**

Our final seminar will provide a space for tying up loose ends from the course, but more particularly will give students the chance to give informal presentations on their chosen topics for discussion and feedback. 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 is important preparation for this course.

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:

<i>Christ II</i>	<i>The Christ of Cynewulf</i> , ed. Albert S. Cook (Boston: Ginn & Co., 1900).
<i>Juliana</i>	<i>Juliana</i> , ed. Rosemary Woolf (Exeter: University of Exeter Press, 1977).
<i>Elene</i>	<i>Cynewulf's Elene</i> , ed. P. O. A. Gradon (Exeter: University of Exeter Press, 1977).
<i>Fates of the Apostles</i>	<i>Andreas and The Fates of the Apostles</i> , 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.

## Early Medieval Devotional and Pastoral Literature

Course Convenor: Professor Annie Sutherland [annie.sutherland@some.ox.ac.uk](mailto:annie.sutherland@some.ox.ac.uk)

This course will give students the opportunity to explore thirteenth-century English devotional and pastoral literature in its historical and cultural contexts. Reading these texts as responding to the Fourth Lateran Council of 1215, it will also examine their earlier antecedents, both continental and insular, considering whether there is anything specifically 'English' about the spirituality espoused by these thirteenth-century texts. The six classes will explore both canonical and less well-known material, and will ask students to think about Latin and Anglo-Norman (in translation) in relation to English texts. The course will provide scope for close readings of texts in their manuscript contexts, and will also encourage other investigations which might include (although need not be confined to) –

- sources and background
- authors and audiences
- the shape of the anchoritic/Christian life
- later uses and adaptations of the texts

Students will be encouraged to bring theoretical approaches to bear on this material at the same time as attending to them in their own historical and cultural contexts.

### Week 1 – Literatures of the Anchorhold I

**THE WEEK 1 READING LIST IS VERY EXTENSIVE AND IS INTENDED TO ACT AS A GENERAL READING LIST FOR THE ENTIRE COURSE. HOWEVER, WEEKS 2-6 ALSO HAVE THEIR OWN SHORTER, TAILORED READING LISTS**

#### PRIMARY TEXTS

- **Christina of Markyate**
- Talbot, C.H (ed and trans), *The Life of Christina of Markyate, a Twelfth-Century Recluse* (1959) [Henrietta Leyser and Samuel Fanous have published an updated version of this translation with Oxford World Classics (2008) and theirs is the edition that you should use]
- **Aelred of Rievaulx**
- Macpherson, M.P (trans.), 'A Rule of Life for a Recluse' in *Aelred of Rievaulx – Treatises and the Pastoral Prayer* Cistercian Fathers Series II (1971)
- C.H. Talbot (ed.), *Aelredus Rieuallensis, De Institutione Inclusarum*, Library of Latin Texts CC CM, 1 (1971)
- See also Ayto, J. and Barratt, A. (eds.), *Aelred of Rievaulx's De Institutione Inclusarum – Two Middle English Translations* EETS 287 (1984) [later adaptation]
- **Goscelin of St Bertin**
- Otter, M (ed and trans), *Goscelin of St Bertin: The Book of Encouragement and Consolation* (2004)
- **Ancrene Wisse**
- Millett, B. (ed.), *Ancrene Wisse: a corrected edition of the text in Cambridge, Corpus Christi College, MS 402, with variants from other manuscripts* 2 volumes EETS 325 & 6 (2005 & 6)
- Another accessible edition of the complete text (based on Cambridge, Corpus Christi MS 402) is –
- Hasenfratz, R. (ed), *Ancrene Wisse* (TEAMS 2000) (also available online via the TEAMS website)
- There are translations by Hugh White (1993) Mary Salu (1955. Revd. 1990) and Bella Millett (2009). Millett's is by far the most useful.
- See also Wogan-Browne, J., Potts, J and Stevenson, L (eds.), *Concordance to Ancrene Wisse: MS Corpus Christi College Cambridge 402* (1993)

- See also Morton, V. and Wogan-Browne, J. (eds.) *Guidance for Women in Twelfth-Century Convents* (2003)

## SECONDARY MATERIAL

### Historical context

- Clay, R.M., *The Hermits and Anchorites of England* (1914)
- Darwin, F.D.S., *The English Medieval Recluse* (1943)
- Elkins, S.K., *Holy Women of Twelfth-Century England* (1988)
- Jones, E.A., 'Anchorites and Hermits in Historical Context' in Dyas, Edden and Ellis, *Approaching Medieval English Anchoritic and Mystical Texts*, pp. 3-18
- Jones, E. A. "Hidden Lives: Methodological Reflections on a New Database of the Hermits and Anchorites of Medieval England" *Medieval Prosopography* 28 (2013), 17–34
- Jones, E.A., (ed. and trans.), *Hermits and Anchorites in England, 1200–1550* (2019)
- Leclercq, J., 'Solitude and Solidarity: Medieval Women Recluses' in Shanks and Nichols (eds.) *Medieval Religious Women II – Peaceweavers* (1987)
- Licence, T., *Hermits and Recluses in English Society 950-1200* (2011)
- Herbert McAvoy, L. (ed.), *Anchoritic Traditions of Medieval Europe* (2010)
- Mulder-Bakker, A. (trans. Myra Heerspink Scholz) *Lives of the anchoresses: The Rise of the Urban Recluse in Medieval Europe* (2005)
- Rosof, P.J.F., 'The anchoress in the Twelfth and Thirteenth Centuries' in Shank and Nichols (eds.), *Medieval Religious Women II – Peaceweavers* (1987), 123-44
- Rubin, M., 'An English Anchorite: the making, unmaking and remaking of Christine Carpenter' in R. Horrox and S. Rees Jones (eds.), *Pragmatic Utopias: Ideals and Communities, 1200-1630* (2002)
- Sauer, M., and Jenny C. Bledsoe (eds.), *The Materiality of Middle English Anchoritic Devotion* (2021)
- Warren, A., 'The Nun as anchoress: England 1100-1500' in Shank and Nichols (eds.), *Medieval Religious Women I - Distant Echoes* (1984)
- Warren, A., *Anchorites and their Patrons in Medieval England* (1985)
- Yuskaitis, V., 'The Archaeological Context of an Anchorite Cell at Ruyton, Shropshire', *Early Middle English* 3 (2021), 131-136
- Yuskaitis, V., 'Archaeology and Medievalism at Julian of Norwich's Anchorite Cell', *Studies in Medievalism* 29 (2020), 123-154
- Yuskaitis, V., 'The Mythical Outcast Medieval Leper: Perceptions of Leper and Anchorite Squints' in Gerry, K. and Cleaver, L. (eds.), *Lost Artefacts from Medieval England and France* (2022)

### Literary studies

- Bartlett, A.C., *Male Authors, Female Readers: Representation and Subjectivity in Middle English Devotional Literature* (1995)
- Barratt, A., 'Spiritual Writings and Religious Instruction' in Morgan, N. and Thomson, R. (eds.), *The Cambridge History of the Book in Britain Volume II 1100-1400* (2008), pp. 340-366
- Barratt, A., "The Five Wits and their Structural Significance in Part II of *Ancrene Wisse*" *Medium Ævum* 56 (1987), 12–24
- Cannon, C., *The Grounds of English Literature* (2004)
- Cannon, C., "The Form of the Self: *Ancrene Wisse* and Romance" *Medium Ævum* 70.1 (2001), 47–65
- Dinshaw, C. and Wallace, D. (eds.), *The Cambridge Companion to Medieval Women's Writing* (2003)
- Dobson, E. J., *The Origins of Ancrene Wisse* (1976)
- Dyas, D., Edden, V. and Ellis, R. (eds.), *Approaching Medieval English Anchoritic and Mystical Texts* (2005)
- Edsall, M. A., "True anchoresses are called birds: Asceticism as Ascent and the Purgative Mysticism of the *Ancrene Wisse*" *Viator* 34 (2003), 157–186
- Easterling, J., "Knocking in the Usual Manner: Inquiries, Interrogations, and the Desire for Advice in Anchoritic Culture" *Journal of Medieval Religious Cultures* 44.2 (2018), 148–169

- Easterling, J., “‘Look to your calling’: Reclusion and Resistance in Medieval Anchoritic Culture’, *Mediaevalia* 35, 51-81
- Eyler, J. R. “The Rhetorical Significance of Wrestling in *Ancrene Wisse*” *Medieval Journal* 2.1 (2012), 1–13
- Farina, L., *Erotic Discourse and Early English Religious Writing* (2006)
- Frankis, J. ‘The Social Context of Vernacular Writing in Thirteenth-Century England: The Evidence of the Manuscripts’ in Coss, P.R and Lloyd, S.D (eds) *Thirteenth Century England I* (1986)
- Georgianna, L., *The Solitary Self: Individuality in the Ancrene Wisse* (1981)
- Gillespie, V. and Fanous, S. (eds.), *The Cambridge Companion to Medieval English Mysticism* (2011)
- Grayson, J., *Structure and Imagery in Ancrene Wisse* (1974)
- Gunn, C., *Ancrene Wisse: From Pastoral Literature to Vernacular Spirituality* (2008)
- Gunn, C., and Liz Herbert McAvoy (eds.). *Medieval Anchorites in Their Communities* (2017)
- Hall, M. J., “*Ancrene Wisse* and the Education of Laywomen in Thirteenth-Century England” *Early Middle English* 2.1 (2020), 53–71
- Hasenfratz, R., “The Anchorhold as Symbolic Space in ‘*Ancrene Wisse*” *Philological Quarterly* 84.1 (2005), 1–26
- Heng, G., “Pleasure, Resistance, and a Feminist Aesthetics of Reading” in *The Cambridge Companion to Feminist Literary Theory*. Edited by Ellen Rooney, 53–72 (2006)
- Herbert McAvoy, L. and Hughes-Edwards, M. (eds.) *Anchorites, Wombs and Tombs: Intersections of Gender and Enclosure in the Middle Ages* (2005)
- Herbert McAvoy, L. (ed.), *Rhetoric of the Anchorhold: Space, Place and Body within the Discourses of Enclosure* (2008)
- Herbert McAvoy, L. (eds.), *Medieval Anchoritisms: Gender, Space and the Solitary Life* (2011)
- Houwen, Luuk A. J. R. “‘From Dumb Beasts Learn Wisdom and Knowledge’: Animal Symbolism in the *Ancrene Wisse*” *Das Mittelalter* 12.2 (2007), 97–118
- Hughes-Edwards, M., *Reading Medieval Anchoritism: Ideology and Spiritual Practices* (2012)
- Innes-Parker, C., and Naoë Kukita Yoshikawa (eds.), *Anchoritism in the Middle Ages: Texts and Traditions* (2013)
- Jager, E., ‘The Book of the Heart: Reading and Writing the Medieval Subject’ *Speculum* 71 (1996), 1-26
- Jevtić, I., “Becoming-Birds: The Destabilizing Use of Gendered Animal Imagery in *Ancrene Wisse* Animal Languages in the Middle Ages” in *Animal Languages in the Middle Ages: Representations of Interspecies Communication*. Edited by Alison Langdon, 13–30 (2018)
- Kay, S., *Courtly Contradictions: The Emergence of the Literary Object in the Twelfth Century* (Stanford, 2001)
- Lagorio, V.M. (ed.), *Mysticism Medieval and Modern Salzburg Studies in English Literature: Elizabethan and Renaissance Studies* 92, 20 (1986)
- Lazikani, A. S., *Emotion in Christian and Islamic Contemplative Texts, 1100–1250: Cry of the Turtledove* (2021)
- Meale, C.M. (ed.), *Women and Literature in Britain 1150-1500* (1996)
- Millett, B., “Origins of *Ancrene Wisse*: New Answers, New Questions.” *Medium Ævum* 61.2 (1992), 206–228
- Millett, B., “Mouvance and the Medieval Author: Re-editing *Ancrene Wisse*” In *Late-Medieval Religious Texts and their Transmission: Essays in Honour of A. I. Doyle*. Edited by A. J. Minnis, 9–20 (1994)
- Millett, B., “*Ancrene Wisse* and the Conditions of Confession.” *English Studies* 80 (1999), 193–215
- Mills, R. B., “Gender, Sodomy, Friendship, and the Medieval Anchorhold.” *Journal of Medieval Religious Cultures* 36.1 (2010), 1–27
- Murchison, K. A., *Manuals for Penitents in Medieval England: from Ancrene Wisse to The Parson’s Tale* (2021)
- Perkins, N., “Reading the Bible in *Sawles Warde* and *Ancrene Wisse*” *Medium Ævum* 72.2 (2003), 207–237
- Renevey, D. and Whitehead, C. (eds.), *Writing Religious Women: Female Spiritual and Textual Practices in Late Medieval England* (2000)

- Renevey, D., “Middle English Writings for Women: ‘Ancrene Wisse” In *Readings in Medieval Texts: Interpreting Old and Middle English Literature* Edited by David F. Johnson and Elaine Treharne, 198–212. (2005)
- Robertson, E., ‘An Anchorhold of her Own: Female Anchoritic Literature in Thirteenth-Century England’ in J. Bolton-Holloway *et al* (eds.), *Equal in God’s Image: Women in the Middle Ages* (1990)
- Robertson, E., *Early English Devotional Prose and the Female Audience* (1990)
- Robertson, E., “‘This Living Hand’: Thirteenth-Century Female Literacy, Materialist Immanence, and the Reader of the *Ancrene Wisse*” *Speculum* 78.1 (2003), 1–36
- Rygiel, D., “A Holistic Approach to the Style of *Ancrene Wisse*” *Chaucer Review* 16.3 (1982), 270–281
- Salih, S., ‘Queering *Sponsalia Christi*: virginity, gender and desire in the early Middle English anchoritic texts’ *New Medieval Literatures* 5 (2002), 155-75
- Taylor, J. and Smith, L. (eds), *Women, the Book and the Godly* (1995)
- Uselmann, S., “Women Reading and Reading Women: Early Scribal Notions of Literacy in the *Ancrene Wisse*” *Exemplaria: A Journal of Theory in Medieval and Renaissance Studies* 16.2 (2004), 369–404
- Wada, Y. (ed.), *A Companion to Ancrene Wisse* (2003)
- Watson, N., *Balaam’s Ass: Vernacular Theology Before the English Reformation: Volume 1: Frameworks, Arguments, English to 1250* (2022)

## Week 2 – Literatures of the Anchorhold II

### PRIMARY TEXTS

- As above

### SECONDARY MATERIAL

- As above

## Week 3 – Traditions of Affective Meditation

### PRIMARY TEXTS

- **Anselm of Canterbury**
- Ward, B. (ed. and trans.), *The Prayers and Meditations of St. Anselm* (1973)
- **Bernard of Clairvaux**
- Evans, G.R. (ed. and trans.), [Bernard of Clairvaux: Selected Works](#) (1987)
- **Edmund of Abingdon**
- Forshaw, H.P. (ed.), *Edmund of Abingdon, Speculum religiosorum and Speculum ecclesie* (1973)
- Wilshire, A.D. (ed.), *Mirour de Seinte Eglyse*, ANTS 40 (1982)
- **The Wooing Group**
- Thompson, W.M (ed.), *þe Wohunge of Ure Lauerd* EETS os 241 (1958)
- Innes-Parker, C. (ed. and trans.), *The Wooing of Our Lord and the Wooing Group Prayers* (2015)
- See also Westra, M.S. (ed. and trans.), *A Talkynge of the Loue of God* (1950) [later adaptation of Wooing material]
- See also Wogan-Browne, J and Stevenson, L (eds.), *Concordances to the Katherine Group and the Wooing Group* (2000)

### SECONDARY MATERIAL

- Amsler, M., *Affective Literacies: Writing and Multilingualism in the late Middle Ages* (2012)
- Bestul, T., ‘Devotional Writing in England between Anselm and Richard Rolle’ in Valerie M. Lagoria (ed.), *Mysticism Medieval and Modern* Salzburg Studies in English Literature: Elizabethan and Renaissance Studies 92: 20 (1986), 12-28



- Bhattacharji, S., Williams, R. and Mattos, D. (eds.), *Prayer and Thought in Monastic Tradition – Essays in Honour of Benedicta Ward SLG* (2014)
- Evans, G. R., *Anselm and Talking about God* (Oxford: Clarendon Press, 1978)
- Fulton, R., *From Judgement to Passion: Devotion to Christ and the Virgin Mary, 800-1200* (2002)
- Fulton, R., 'Praying with Anselm at Admont: A Meditation on Practice' *Speculum* 81 (2006), 700-33
- Fulton, R., [Mary and the Art of Prayer : The Hours of the Virgin in Medieval Christian Life and Thought](#) (2018)
- Gaspar, G. (ed.), *Saint Anselm of Canterbury and his Legacy* (2012)
- Gaspar, G., *Anselm of Canterbury and his Theological Inheritance* (2004)
- Gillespie, V., *Looking in Holy Books: Essays on Late Medieval Religious Writing in England* (2012)
- Gunn, C., Herbert McAvoy, L., Yoshikawa, N.K. (eds.), [Women and Devotional Literature in the Middle Ages: Giving Voice to Silence. Essays in honour of Catherine Innes-Parker](#) (2023)
- Healy-Varley, M., Gaspar, G., Younge, G. (eds.), *Anselm of Canterbury: Communities, Contemporaries and Criticism* (2021)
- McNamer, S., *Affective Meditation and the Invention of Medieval Compassion* (2010)
- Robertson, D., *Lectio divina: the Medieval Experience of Reading* (2011)
- Ross, E. M., *The Grief of God: Images of the Suffering Jesus in Late Medieval England* (1997)
- Southern, R., *Saint Anselm and his Biographer: a Study of Monastic Life and Thought, 1059-c.1130* (1963)
- Southern, R., *Saint Anselm: A Portrait in a Landscape* (1990)
- Stock, B., *After Augustine: The Meditative Reader and the Text* (Philadelphia, 2001)
- Ward, B., "'Inward Feeling and Deeply Thinking": the Prayers and Meditations of St. Anselm revisited' *Anselm Studies* I (1983), 177-84

## Week 4 – Forms of English Prayer

### PRIMARY TEXTS

- **The Prayers of Cotton Nero A.xiv**
- Thompson, W.M (ed.), *þe Wohunge of Ure Lauerd* EETS os 241 (1958)
- Innes-Parker, C. (ed. and trans.), *The Wooing of Our Lord and the Wooing Group Prayers* (2015)
- See also Hunt, T., Bliss, J. and Leyser, H. (eds. and trans.), *“Cher alme”: Texts of Anglo-Norman Piety* (2010)

### SECONDARY MATERIAL

- Bestul, T.H., 'Chaucer's Parson's Tale and the Late-Medieval Tradition of Religious Meditation' *Speculum* 64 (1989), 600-619
- Bériou, N. and d'Avray, D.L., 'The image of the ideal husband in thirteenth-century France' in N. Bériou and D.L. Avray (eds.), *Modern Questions about Medieval Sermons: Essays on Marriage, Death, History and Sanctity* (1994)
- Chewning, S. M., "The Paradox of Virginitly within the Anchoritic Tradition: The Masculine Gaze and the Feminine Body in *þe Wohunge Group*" In *Constructions of Widowhood and Virginitly in the Middle Ages*. Edited by Cindy L. Carlson and Angela Jane Weisl, 113–134 (1999)
- Chewning, S.M., "Gladly Alone, Gladly Silent: Isolation and Exile in the Anchoritic Mystical Experience" In *Anchorites, Wombs and Tombs: Intersections of Gender and Enclosure in the Middle Ages*. Edited by Liz Herbert McAvoy and Mari Hughes-Edwards, 103–113 (2005)
- Chewning, S. M. (ed.), *The Milieu and Context of the Wooing Group* (2009)
- Cole, C., 'The Integrity of Text and Context in the Prayers of British Library, Cotton MS Nero A. xiv', *Neuphilologische Mitteilungen* 104 (2003), 85-94
- D'Avray, D.L., *Medieval Marriage Sermons: Mass Communication in a Culture without Print* (2001)
- Denissen, D., "The Anchoress Transformed: *On we swuðe gode ureisun of God almihti and þe wohunge of ure lauerd* in the Fourteenth-Century *A Talkyng of the Love of God*" in Gunn, C. and Herbert McAvoy, L. (eds.), *Medieval Anchorites in their Communities* (2017), pp. 183–198

- Franzen, C., “The Tremulous Hand of Worcester and the Nero Scribe of the *Ancrene Wisse*” *Medium Aevum* 72.1 (2003), 13–31
- Hall, M.J., ‘At Work in the Anchorhold and Beyond: A Codicological Study of London, British Library, Cotton MS Nero A.xiv’, *Journal of the Early Book Society* (2017), 1-28
- Hanna, R., “Lambeth Palace Library MS 487: Some Problems of Early Thirteenth-Century Textual Transmission” In *Texts and Traditions of Medieval Pastoral Care: Essays in Honour of Bella Millett*. Edited by Cate Gunn and Catherine Innes-Parker, 78–88 (2009)
- Innes-Parker, C., ‘Reading and Devotional Practice: The Wooing Group Prayers of British Library, MS Cotton Nero A.xiv’ in *Anchortism in the Middle Ages: Texts and Traditions*, edited by Catherine Innes-Parker, and Naoë Kukita Yoshikawa (2013)
- Innes-Parker, C., ‘Anchoritic Textual Communities and the Wooing Group Prayers’ in *Medieval Anchorites and their Communities*, edited by Cate Gunn and Liz Herbert McAvoy (2017)
- Innes-Parker, C., “*Ancrene Wisse* and *þe Wohunge of Ure Lauerd*: The Thirteenth Century Female Reader and the Lover-Knight” In *Women, the Book and the Godly: Selected Proceedings of the St. Hilda’s Conference, 1993*. Vol. 1. Edited by Lesley Smith and Jane H. M. Taylor, 137–147 (1995)
- Innes-Parker, C., “The Lady and the King: *Ancrene Wisse*’s Parable of the Royal Wooing Re-examined” *English Studies* 75.6 (1994), 509–522
- Karras, R.M., *Sexuality in Medieval Europe: Doing unto Others* (2005)
- Laing, Margaret, and Angus McIntosh. “The Language of *Ancrene Riwe*, the Katherine Group Texts, and *þe Wohunge of Ure Lauerd* in BL Cotton Titus D XVIII” *Neuphilologische Mitteilungen* 96.3 (1995), 235–263
- Lazikani, A.S., *Cultivating the Heart – Feeling and Emotion in Twelfth- and Thirteenth-Century Religious Texts* Religion and Culture in the Middle Ages (2015)
- Lazikani, A. S. “Seeking Intimacy in the *Wooing Group*” *Journal of Medieval Religious Cultures* 43.2 (2017), 157–185.
- Lazikani, A., ‘[Remembrance and Time in the Wooing Group](#)’ in *Reconsidering Gender, Time and Memory in Medieval Culture* (2015), 79-94
- Lipton, S., “‘The Sweet Lean of His Head’: Writing about Looking at the Crucifix in the High Middle Ages’, *Speculum* 80 (2005), 1172-1208
- Lochrie, K., ‘The Language of Transgression: Body, Flesh and Word in Mystical Discourse’ in Frantzen, A.J. (ed.), *Speaking Two Languages: Traditional Disciplines and Contemporary Theory in Mediaeval Studies* (1991)
- Millett, B., ‘Scribal Geography’, *New Medieval Literatures* 13 (2011), 183–97
- Renevey, D., “Enclosed Desires: A Study of the Wooing Group” In *Mysticism and Spirituality in Medieval England*. Edited by William F. Pollard and Robert Boenig, 39–62 (1997)
- Robertson, E., “An Anchorhold of Her Own: Anchoritic Literature in Thirteenth-Century England” In *Equally in God’s Image: Women in the Middle Ages* Edited by Julia Bolton Holloway, Constance S. Wright, and Joan Bechtold, 170–183 (1990)
- Smith, A., “Poetry and Prayer in Medieval Reclusive Experience: The *Wooing Group* and the Audience of *Ancrene Wisse*” *The Glass* 31 (2019), 10–18
- Sutherland, A., “*þe Wohunge of ure Lauerde* and the House without Walls” In *Medieval and Early Modern Religious Cultures: Essays Honouring Vincent Gillespie on His Sixty-Fifth Birthday* edited by Laura Ashe and Ralph Hanna, 3–20 (2019)
- Sutherland, A., ‘Voicing the Creed in *On Lofsong of Ure Louerde*’, in Cate Gunn, Liz Herbert McAvoy and Naoë Kukita Yoshikawa, eds., *Women and Devotional Literature in the Middle Ages: Giving Voice to Silence. Essays in Honour of Catherine Innes-Parker* (2023), pp. 21-38
- Watson, N., ‘The Methods and Objectives of Thirteenth-Century Anchoritic Devotion’ in M. Glasscoe (ed.), *The Medieval Mystical Tradition in England* Exeter Symposium 4 (1987), 132-53

## Week 5 – Living like a Saint

### PRIMARY TEXTS

- **The Katherine Group lives of Margaret, Katherine and Juliana**
- d’Ardenne, R.T.O. (ed.), *þe Liflade ant te Passiun of Seinte Iuliene* EETS os 248 (1961)

- d'Ardenne, R.T.O. (ed), *The Katherine Group: Edited from MS Bodley 34* (1977)
- d'Ardenne and Dobson, E.J. (eds.), *Seinte Katerine* EETS ss 7 (1981)
- Mack, F.M (ed)., *Seinte Marherete: þe Meiden and Martyr* EETS os 193 (1934, 1958)
- Huber, E.R., and Elizabeth Robertson (eds.), *The Katherine Group (MS Bodley 34)* (2016)
- **Translations**
- Millett, B and Wogan-Browne, J. (eds.), *Medieval English Prose for Women* (1990)
- Savage, A. and Watson, N. (eds), *Anchoritic Spirituality: Ancrene Wisse and Associated Works* (1991)
- **Selected lives from the South English Legendary**
- D'Evelyn, C., and Anna J. Mill (eds.), *The South English Legendary* 3 vols. EETS 235, 236, 244 (1956-59)

## SECONDARY MATERIAL

- Bernau, A., Evans, R. and Salih, S. (eds.), *Medieval Virginites* RCMA Series (2003)
- Bernau, A., "Virginal Effects: Text and Identity in *Ancrene Wisse*" In *Gender and Holiness: Men, Women and Saints in Late Medieval Europe*. Edited by Samantha J. E. Riches and Sarah Salih, 36–48 (2002)
- Bernau, A., Ruth Evans, and Sarah Salih, eds. *Medieval Virginites* (2003)
- Bledsoe, J. C. "Sympathy for the Demon: Affective Instruction in the Katherine Group." In *New Medieval Literatures 18*. Edited by Laura Ashe, Philip Knox, and David Lawton, 105–130 (2018)
- Bugge, J., *Virginitas: An Essay in the History of a Medieval Ideal* (1975)
- Mills, R., "Seeing Face to Face: Troubled Looks in the Katherine Group." In *Troubled Vision: Gender, Sexuality and Sight in Medieval Text and Image*. Edited by Emma Campbell and Robert Mills, 117–136 (2004)
- Salih, S., *Versions of Virginity in Late Medieval England* (2001)
- Savage, Anne. "The Solitary Heroine: Aspects of Meditation and Mysticism, the Katherine Group, and the Wooing Group." In *Mysticism and Spirituality in Medieval England*. Edited by William F. Pollard and Robert Boenig, 39–62 (1997)
- Wogan-Browne, J., *Saints' Lives and the Literary Culture of Women, c. 1150-1300: Virginity and its Authorisations* (2001)
- Wogan-Browne, J., "The Virgin's Tale." In *Feminist Readings in Middle English Literature: The Wife of Bath and All Her Sect*. Edited by Ruth Evans and Lesley Johnson, 165–194 (1994)
- Wolf, J., "An Old Materialism: Saints and Idols in the Katherine Group Hagiographies." *Journal of Medieval and Early Modern Studies* 50 (2020), 269–291
- Elkins, S. K. *Holy Women of Twelfth-Century England* (1988)
- Goodich, M., *Vita Perfecta: The Ideal of Sainthood in the Thirteenth Century* (1982)
- Head, T., "Hagiography." In K.M. Wilson and N. Margolis (ed.) *Women in the Middle Ages: An Encyclopedia*
- Heffernan, T.J., *Sacred Biography: Saints and Their Biographers in the Middle Ages* (1988)
- Jankofsky, K. P. "National Characteristics in the Portrayal of English Saints in the *South English Legendary*." In R. Blumenfeld-Kosinski and T. Szell (eds.) *Images of Sainthood in Medieval Europe* (1991)
- Jankofsky, K.P. (ed.), *The South English Legendary: A Critical Assessment* (1992)
- Kieckhefer, R., *Unquiet Souls: Fourteenth-Century Saints and Their Religious Milieu* (1984)
- Lewis, K. J., *The Cult of St. Katherine of Alexandria in Late Medieval England* (1999)
- Lewis, K.J., "Model Girls? Virgin-Martyrs and the Training of Young Women in Late Medieval England." In K. Lewis, N.J. Menuge and K. M. Phillips (eds.), *Young Medieval Women* (1999)
- Millett, B. 'The Saints' Lives of the Katherine Group and the Alliterative Tradition' *JEPG* 87 (1988)
- Millett, B., 'The *Ancrene Wisse Group*', in Edwards, A.S.G. (ed.), *A Companion to Middle English Prose* (2004)
- Mulder-Bakker, A.B. (ed.), *Sanctity and Motherhood: Essays on Holy Mothers in the Middle Ages* (1995)
- Newman, B., *From Virile Woman to WomanChrist: Studies in Medieval Religion and Literature* (1995)
- Robertson, E., *Early English Devotional Prose and the Female Audience* (1990)

- Salih, S. *Versions of Virginity in late Medieval England* (2001)
- Salih, S. (ed.), *A Companion to Middle English Hagiography* (2006)
- Winstead, K. *Virgin Martyrs: Legends of Sainthood in Late Medieval England* (1997)
- Wogan-Browne, J., 'Saints' Lives and the Female Reader' *Forum for Modern Language Studies* 27 (1991), 314-32
- Wogan-Browne, J., *Saints' Lives and Women's Literary Culture c. 1150-1300 : Virginity and its Authorisations* (2001)

## Week 6 – Preaching to the Converted

### PRIMARY TEXTS

- **The Trinity and Lambeth Homilies**
- Morris, R. (ed.), *Old English Homilies*, First Series EETS OS 29, 34 (London, 1867-8)
- Morris, R. (ed.), *Old English Homilies*, Second Series EETS OS 53 (London, 1873)

### SECONDARY MATERIAL

- Millett, B., "'He speaks to me as if I was a public meeting': Rhetoric and Audience in the Works of the *Ancrene Wisse* Group." In *Rhetoric of the Anchorhold: Space, Place and Body within Discourses of Enclosure*. Edited by Liz Herbert McAvoy, 50–65 (2008)
- Millett, B., The pastoral context of the Trinity and Lambeth homilies' In, Scase, W (ed.) *Essays in Manuscript Geography: Vernacular Manuscripts of the English West Midlands from the Conquest to the Sixteenth Century*, pp. 43-64 (2007)
- Millett, B., 'The discontinuity of English prose: structural innovation in the Lambeth and Trinity homilies' In, Oizumi, Akio, Fisiak, Jacek and Scahill, John (eds.) *Text and Language in Medieval English Prose: A Festschrift for Tadao Kubouchi* pp. 129-150 (2005)
- Pelle, S., Source Studies in the Lambeth Homilies [The Journal of English and Germanic Philology](#) 113 (2014), pp. 34-72
- Reeves, A., [Religious education in thirteenth-century England : the creed and articles of faith](#) (2015)
- Sisam, C., "The Scribal Tradition of the *Lambeth Homilies*". [The Review of English Studies](#) 6 (1951) 105–13
- Swan, M, and Elaine Treharne (eds), *Rewriting Old English in the Twelfth Century* (2000)
- Swan, M., "Preaching Past the Conquest: Lambeth Palace 487 and Cotton Vespasian A. xxii," in *The Old English Homily: Precedent, Practice, and Appropriation*, ed. Aaron Kleist (2007), pp. 403–2
- Zeeman, E. (1956). "Continuity in Middle English Devotional Prose", [Journal of English and Germanic Philology](#) 55 (1956), 417–22

## Medieval Dramatic Poetry

Course Convenor: Dr Tamara Atkin (email tbc)

The social, material, and experiential conditions of early English performance are well studied. But the surviving evidence of medieval dramatic culture is overwhelmingly textual. Rather than analysing performance as an ephemeral art form, on this course you will have an opportunity to examine the textuality of medieval drama, focusing in particular on its poetic forms.

For the primary texts studied on this course, we will use the following editions:

- Richard Beadle (ed.), *The York Plays: A Critical Edition of the York Corpus Christi Play as Recorded in British Library Additional MS 35290*, 2 vols, EETS, supplementary series 23 and 24 (Oxford, 2009 and 2013)
- Clifford Davidson, Martin W. Walsh, and Ton J. Broos (eds), *Everyman and its Dutch Original, Elckerlijc* (Kalamazoo, MI, 2007)
- Norman Davis (ed.), *Non-Cycle Plays and Fragments*, EETS, supplementary series 1 (Oxford, 1970)
- Mark Eccles (ed.), *The Macro Plays*, EETS, original series 262 (Oxford, 1969).
- R. M. Lumiansky and David Mills (eds), *The Chester Mystery Cycle*, 2 vols, EETS, supplementary series 3 and 9 (Oxford, 1974 and 1986)
- Donald C. Baker, John L. Murphy, and Louis B. Hall Jr. (eds), *The Late Medieval Religious Plays of Bodleian MSS Digby 133 and E Museo 160*, EETS, original series 283 (Oxford, 1982)
- Alan H. Nelson (ed.), *The Plays of Henry Medwall* (Cambridge, 1980)
- Stephen Spector (ed.), *The N-Town Play: Cotton MS Vespasian D.8*, 2 vols, EETS, supplementary series 11 and 12 (Oxford, 1991)
- Martin Stevens and A. C. Cawley (eds), *The Towneley Plays*, 2 vols, EETS supplementary series 13 and 14 (Oxford, 1994)
- Claire Sponsler (ed.), *John Lydgate: Mummings and Entertainments* (Kalamazoo, MI, 2010)

### Week 1: What and when is medieval drama?

The medieval drama that survives covers an expansive array of forms and genres. It includes, but is not limited to biblical drama, saint and miracle plays, moralities, and secular interludes. The category of drama can also include texts with no known performance history, but which nonetheless were intended for performative engagement. In this session we will examine the material corpus of medieval plays to think about ways its categorical status can be defined.

In preparation for this session, please try to examine some of the following facsimiles of dramatic manuscripts:

- Donald C. Baker and J. L. Murphy, eds, *The Digby Plays: Facsimiles of the Plays in Bodley MSS Digby 133 and E Museo 160* (Leeds, 1976)
- Richard Beadle and Peter Meredith, eds, *The York Play: A Facsimile of British Library MS Additional 35290* (Leeds, 1983)
- David Bevington, ed., *The Macro Plays: A Facsimile Edition with Facing Transcription* (New York, 1972)
- A.C. Cawley and Martin Stevens, eds, *The Towneley Cycle: A Reduced Facsimile of Huntington MS HM 1* (Leeds, 1976)
- Norman Davis, ed., *Non-Cycle Plays and the Winchester Dialogues: Facsimiles of Plays and Fragments* (Leeds, 1979)
- John S. Farmer, ed., *Tudor Facsimile Texts*, 143 vols (Amersham, 1907–14)
- R. M. Lumiansky and David Mills, eds, *The Chester Mystery Cycle: A Facsimile of MS Bodley 175* (Leeds, 1973)
- R. M. Lumiansky and David Mills, eds, *The Chester Mystery Cycle: A Reduced Facsimile of Huntington Library MS 2* (Leeds, 1980)
- Peter Meredith and Stanley J. Kahrl, eds, *The N-Town Plays: A Facsimile of British Library MS Cotton Vespasian D.V111* (Leeds, 1977)
- David Mills, ed, *The Chester Mystery Cycle: A Facsimile of British Library MS Harley 2124* (Leeds, 1980)

Please also read the following introductory essays:

- Lawrence M. Clopper, 'Introduction', in *Drama, Play, and Game: English Festive Culture in the Medieval and Early Modern Period* (Chicago, 2001), pp. 1–24
- Theresa Coletti and Gail McMurray Gibson, 'The Tudor Origins of Medieval Drama', in *A Companion to Tudor Literature: Literary Origins, Presences, Absences*, ed. Kent Cartwright (Oxford, 2010), pp. 228–45
- Pamela M. King, 'Manuscripts, Antiquarian, Editors, and Critics: The Historiography of Reception', in *The Routledge Research Companion to Early Drama and Performance*, ed. Pamela M. King (London, 2016), pp. 277–95
- Alexandra F. Johnston, 'An Introduction to Medieval English Theatre', in *The Cambridge Companion to Medieval English Theatre*, ed. Richard Beadle, 2<sup>nd</sup> edn (Cambridge, 2008), pp. 1–25
- Victor I Scherb, *Staging Faith: East Anglian Drama in the Later Middle Ages* (London, 2001), esp. pp. 21–40

## Week 2: Dramatic typology

This week we will consider the treatment of a single biblical episode, the story of Abraham and Isaac, to compare the ways that different writers and communities used dramatic poetry to respond to political, economic, religious, and social change.

In preparation for this session, please read the six surviving medieval plays that dramatize the Abraham and Isaac story. They are from: York, Chester, Towneley, N-Town, Brome, and Northampton.

Please also read the following essays:

- Jessica Brantley, 'Forms of Reading in the Book of Brome', in *Form and reform: Reading across the Fifteenth Century*, ed. Shannon Gayk and Kathleen Tonry (Columbus, 2011), pp. 19–39
- Rosemary Woolf, 'The Effect of Typology on the English Medieval Plays of Abraham and Isaac', *Speculum*, 32.4 (1957), 805–25. This argument is given fuller expression in her subsequent monograph, *The English Mystery Plays* (London, 1972), esp. pp. 145–53
- Ken Jackson, 'The Wakefield Cycle Play and the Interpretive Tradition', in *Shakespeare and Abraham* (Notre Dame, 2015), Ch. 1

## Week 3: Enter the King

In this session, we will look at dramatic rituals of entry in cycle plays and civic triumphs, focusing especially on the poetic exchange of religious and secular tropes.

Please read the Entry into Jerusalem pageants from York, Chester, and N-Town; John Lydgate, *Henry VI's Triumphal Entry into London*, in *John Lydgate: Mummings and Entertainments*, ed. Claire Sponsler (Kalamazoo, MI, 2010).

Please also read the following criticism:

- Gordon Kipling, *Enter the King: Theatre, Liturgy, and Ritual in the Medieval Civic Triumph* (Oxford, 1998), esp. Ch. 2
- Anne Lancashire, *London Civic Theatre: City Drama and Pageantry from Roman Times to 1558* (Cambridge, 2002), esp. Ch. 6
- Emma Lipton, *Law and the York Plays: Cultures of Witnessing* (Philadelphia, 2022), esp. Ch. 1
- Claire Sponsler, *The Queen's Dumbshows: Lydgate and the Making of Early Theater* (Philadelphia, 2014), esp. pp. 115–46

## Week 4: Playing theology

Medieval drama is often overtly religious and theological set-pieces are relatively common. In this session we will consider the dramatization of the sacrament of penance, exploring the possibility that dramatic poetry may have been used to reassert orthodox beliefs and practices.

Please read:

*Wisdom*, in *The Macro Plays*; *The Digby Mary Magdalen*, in *The Late Medieval Religious Plays of Bodleian MSS Digby 133 and E Museo 160*; and *Everyman*.

Please also read the following background and critical essays:

- Theresa Coletti, “‘Curtesy doth it yow lere’”: The Sociology of Transgression in the *Digby Mary Magdalene*, *English Literary History*, 71.1 (2004), 1–28
- Julie Paulson, *Theater of the Word: Selfhood in the English Morality Play* (Notre Dame, IN, 2019), esp. Ch.2
- Charlotte Steenbrugge, *Drama and Sermon in Late Medieval England: Performance, Authority, and Devotion* (Kalamazoo, MI, 2017), esp. Ch. 6

## Week 5: The poetry of the subplot

The development of the subplot as a feature of British drama has often been attributed to the professional playhouse culture of the late sixteenth century. However, the earliest examples date back to the first half of the fifteenth century. Though sometimes treated as incidental, post-hoc additions, the subplots in medieval drama typically use comedy in ways that reflect, comment, and often nuance the meaning of the central plot.

For this session, please read:

The Croxton *Play of the Sacrament*, in *Non-Cycle Plays*; *Fulgens and Lucrece*, in *The Plays of Henry Medwall*; and the Towneley *Second Shepherds’ Play*.

Please also read the following criticism:

- David Bevington, ‘Staging and Liturgy in *The Croxton Play of the Sacrament*,’ in Wim Hüsken and Peter Happé (eds), *Staging Scripture: Biblical Drama, 1350–1660* (Leiden, 2016), pp. 235–52
- Rick Bowers, ‘How to Get from A to B: *Fulgens and Lucrece*, Histrionic Power, and the Invention of the English Comic Duo’, *Early Theatre*, 14.1 (2011), 45-59
- Jillian Linster, ‘The Physician and His Servant in the Croxton *Play of the Sacrament*,’ *Early Theatre*, 20.2 (2017), 31–48
- Julian Yates, ‘Counting Shakespeare’s Sheep with the *Second Shepherds’ Play*,’ in *The Routledge Handbook of Shakespeare and Animals*, ed. Karen Raber and Holly Dugan (London, 2020), Ch. 16

## Week 6: Stage business

Recognising that medieval drama is textually and materially inscribed, this course has focused on its poetry. But which other elements of medieval drama are preserved by its textual witnesses? In this final session, we will consider how dramatic texts manage stage business (entrances and exits as well as other stage directions). For this session, you are invited to choose a playtext (either in manuscript or print) from the period up to and including 1550 and prepare a short presentation on its paratextual features, particularly those that manage performance activity.

In choosing which text to explore, you may find it helpful to consult:

*Functions of Medieval Stage Directions: Analysis and Catalogue* (London, 2022)

For further reading, see:

- Philip Butterworth, *Staging Conventions in Medieval English Theatre* (Cambridge, 2014)
- Tiffany Stern, ‘Stage Directions’, in *Book Parts*, ed. Dennis Duncan and Adam Smyth (Oxford, 2019), pp. 179–89
- Meg Twycross, ‘The Theatricality of Medieval English Plays’, in *The Cambridge Companion to Medieval English Theatre*, ed. Richard Beadle (Cambridge, 1994), pp. 37-84

Additional suggestions for reading will be circulated in weekly meetings.

## Travel, Belonging, Identity: 1550-1700

Course Convenor: Professor Nandini Das ([nandini.das@exeter.ox.ac.uk](mailto:nandini.das@exeter.ox.ac.uk))

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

Graduate students undertaking this option will (1) explore the different ways in which travel and human mobility influenced the conceptual frameworks used to define and control issues of identity, race, and belonging, (2) examine how English cross-cultural contact with different geographical regions shaped economic, political, and cultural strategies to engage with difference, and (3) interrogate both literature’s complicity in, and ability to question, the collective perception and collective memory of such engagements.

### Assessment:

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

### Term plan:

See below for the session topics and core reading.

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

- *Amazons, Savages, and Machiavels: Travel and Colonial Writing in English, 1550-1630*, ed. by Andrew Hadfield (OUP, 2001). [Page references given below from this volume are indicated by the prefix ‘ASM’.] Please note that there is a recent updated edition, which you may also want to consult. However, we will continue to use the old edition since it is more easily available.
- *Travel Knowledge: European “Discoveries” in the Early Modern Period*, ed. by Ivo Kamps and Jyotsna Singh (2001). [Page references from this volume are indicated by the prefix ‘TK’.]

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

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

## Week 1: Terms of Engagement

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

### Core reading:

- Das, Nandini et al, *Keywords of Identity*: alien/stranger, citizen, denizen, native, subject, pirate, traitor.
- Robert Wilson, *Three Ladies of London* (1584). Note that the Bodleian also holds physical copies of Lloyd Kermode’s *Three Renaissance Usury Plays*, containing 3LL and *Englishmen for my Money*.



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

**Further primary reading:**

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

**Secondary historiography:**

- Archer, Ian, *The Pursuit of Stability: Social Relations in Elizabethan London* (Cambridge: Cambridge University Press, 1991) [e-book available]
- Goose, Nigel, and Liên Luu (eds), *Immigrants in Tudor and Early Stuart England* (Brighton: Sussex Academic Press, 2005)
- Pettegree, Andrew, *Foreign Protestant Communities in Sixteenth-Century London* (Oxford: Clarendon Press, 1986).
- Selwood, Jacob, *Diversity and Difference in Early Modern London* (Farnham: Ashgate, 2010) [e-book available]
- Yungblut, Laura Hunt, *Strangers Settled Here Amongst Us* (London: Routledge, 1996) [electronic version (2003) currently only available through Bodleian terminals]

**Secondary literature:**

- Jowitt, Claire, 'Robert Wilson's *The Three Ladies of London* and its Theatrical and Cultural Contexts,' in *The Oxford Handbook of Tudor Drama*, ed. by Thomas Betteridge and Greg Walker (Oxford: Oxford University Press, 2012), pp. 309-322. [e-book available]
- Kermode, Lloyd E., *Aliens and Englishness in Elizabethan Drama* (Cambridge: Cambridge University Press, 2009).
- Levine, Nina, *Practicing the City: Early Modern London on Stage* (New York: Fordham University Press, 2016) [e-book available]
- McCluskey, Peter Matthew, *Representations of Flemish Immigrants on the Early Modern Stage* (Oxford and New York: Routledge, 2018) [electronic version currently only available through Bodleian terminals]
- Oldenburg, Scott, *Alien Albion: Literature and Immigration in Early Modern England* (Toronto: University of Toronto Press, 2014)
- [Performance as Research in Early English Theatre Studies: 'The Three Ladies of London' in Context](#), McMaster University (2015). This website contains conference papers and articles about the play and its contexts, which were presented at a performance as research (PAR) conference at McMaster University, Canada, in 2015.
- Smith, Emma, "'So much English by the Mother": Gender, Foreigners, and the Mother Tongue in William Haughton's *Englishmen for My Money*', *Medieval & Renaissance Drama in England*, Vol. 13 (2001), pp. 165-181. [electronic access available]

## Week 2: Culture, Race and Ethnography: Britain and the Americas

**Core reading:**

- Walter Raleigh (ASM 279); John Smith (ASM 303); Richard Hakluyt, 'A Discourse of Western Planting' (1584); James I, *A Counterblaste to Tobacco* (1604).
- Touchstone text: Edmund Spenser, *The Faerie Queene*, Book 6; Shakespeare, *The Tempest*

**Further primary reading:**

- Chapman, George, *The Memorable Masque* (1613) [electronic access available]
- Chapman, George, 'De Guiana, Carmen Epicum' prefatory poem in Lawrence Kemys, *A relation of the second voyage to Guiana* (1596; STC 14947) [electronic access available]
- *English and Irish Settlement on the River Amazon, 1550 -- 1646*, ed. by Joyce Lorimer (London: Hakluyt Society, 1989) [electronic version (2018) currently only available through Bodleian terminals]
- Jonson, Ben, George Chapman, and John Marston, *Eastward Ho!*, ed. by Michal Neill (London: Bloomsbury, 2015) [e-book available]
- Knivet, Anthony, 'The admirable adventures and strange fortunes of Master Anthony Knivet, which went with Master Thomas Candish [Cavendish] in his second voyage to the South Sea (1591)', in Samuel Purchas, *Purchas his pilgrimes* (1625), vol. 4, pp. 1212-33
- Linwood 'Little Bear' Custalow and Angela Daniel 'Silver Star', *The True Story of Pocahontas: The Other Side of History* (Golden, CO: Fulcrum, 2007) [oral history account of Pocahontas' life – e-book available]
- 'An alphabetically table of the principall things contained in the five Bookes of the fourth Part of Purchas his Pilgrimes', in Samuel Purchas, *Purchas his pilgrimes* (1625; STC 20509) [index] [electronic access available]
- Raleigh, Walter, *The discoverie of the large, rich, and bewtiful empire of Guiana* (1596; STC 20634) [electronic access available]
- Sylvester, Josuah, *Tobacco battered, & the pipes shattered* (1621; STC 23582a) [electronic access available]
- Roger Williams, *A key into the language of America* (1643; Wing W2766) [electronic access available]

**Secondary historiography:**

- *America in European Consciousness, 1493 -- 1750*, ed. by Karen Ordahl Kupperman (Chapel Hill, NC: University of North Carolina Press, 1995)
- Axtell, James, *The Invasion Within: The Contest of Cultures in Colonial North America* (New York: Oxford University Press, 1985) [e-book available]
- Das, Nandini, 'Islands of time: *The Tempest* and cultural memory'. In: Vaughan, VM and Doering, T, eds. *Shakespeare's The Tempest, 1611 to the Present*. Narr Verlag, Tübingen, 2013. pp.1-16.
- Eacott, Jonathan, *Selling Empire: India in the Making of Britain and America, 1600 – 1830* (Chapel Hill, NC: University of North Carolina Press, 2016) [e-book available]
- *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England*, ed. by Peter Erickson and Clark Hulse (Philadelphia, PA: University of Pennsylvania Press, 2000)
- Guasco, Michael, *Slaves and Englishmen: Human Bondage in the Early Modern Atlantic World* (Philadelphia, PA: University of Pennsylvania Press, 2011) [e-book available]
- \*Hall, Kim F., *Things of Darkness: Economies of Race and Gender in Early Modern England* (Ithaca, NY: Cornell University Press, 1995)
- Horning, Audrey, *Ireland in the Virginian Sea: Colonialism in the British Atlantic* (Chapel Hill, NC: University of North Carolina Press, 2013) [e-book available]
- Kidd, Colin, *British Identities before Nationalism: Ethnicity and Nationhood in the Atlantic World, 1600 – 1800* (Cambridge: Cambridge University Press, 1999) [e-book available]
- Kupperman, Karen Ordahl, *Indians and English: Facing Off in Early America* (Ithaca, NY: Cornell University Press, 2000)
- Lemire, Beverly, *Global Trade and the Transformation of Consumer Cultures: The Material World Remade, 1500 – 1820* (Cambridge: Cambridge University Press, 2018)
- Norton, Marcy, *Sacred Gifts, Profane Pleasures: A History of Tobacco and Chocolate in the Atlantic World* (Ithaca, NY: Cornell University Press, 2008)
- Oh, Elisa, 'Advance and Retreat: Reading English Colonial Choreographies of Pocahontas', in *Travel and Travail: Early Modern Women, English Drama, and the Wider World*, eds. Patricia Akhimie and Bernadette Andrea (Lincoln, NE: University of Nebraska Press, 2019), pp. 139-175 [e-book available]

- Pagden, Anthony, *Lords of all the World: Ideologies of Empire in Spain, Britain, and France, 1500 – 1800* (New Haven, CT: Yale University Press, 1995)
- Pratt, Stephanie, 'Capturing Captivity: Visual Imaginings of the English and Powhatan Encounter Accompanying the Virginia Narratives of John Smith and Ralph Hamor, 1612 – 1634', in *Native American Adoption, Captivity, and Slavery in Changing Contexts*, ed. by Max Carocci and Stephanie Pratt (Basingstoke: Palgrave, 2012), pp. 97-115
- *Race in Early Modern England: A Documentary Companion*, ed. by Jonathan Burton and Ania Loomba (Basingstoke: Palgrave, 2007) [e-book available]
- Sloan, Kim, *A New World: England's First View of America* (London: British Museum Press, 2007)
- Thrush, Coll, *Indigenous London: Native Travelers at the Heart of Empire* (New Haven, CT: Yale University Press, 2016)
- Tremblay, Gail, 'Reflecting on Pocahontas', *Frontiers: A Journal of Women's Studies*, 23 (2002), pp. 121-6 [electronic access available]
- *Virginia 1619: Slavery and Freedom in the Making of English America*, ed. by Paul Musselwhite, Peter C. Mancall and James Horn (Chapel Hill, NC: University of North Carolina Press, 2019) [e-book available]
- Walvin, James, *Slavery in Small Things: Slavery and Modern Cultural Habits* (Chichester: John Wiley & Sons, 2017) [Online access currently only available through Bodleian terminals]
- Warsh, Molly, *American Baroque: Pearls and the Nature of Empire, 1492 – 1700* (Williamsburg, VA: University of North Carolina Press, 2018) [e-book available]
- Working, Lauren, *The Making of an Imperial Polity: Civility and America in the Jacobean Metropolis* (Cambridge: Cambridge University Press, 2020) [e-book available]
- --, 'Review article: Pocahontas and the English Boys by Karen Kupperman', *William and Mary Quarterly*, 77:1 (2020), pp. 138-43 [electronic access available]

#### Secondary literature:

- \*Hollis, Gavin, *The Absence of America: the London Stage, 1576 – 1642* (Oxford: Oxford University Press, 2015) [e-book available]
- Hutner, Heidi, *Colonial Women: Race and Culture in Stuart Drama* (Oxford: Oxford University Press, 2001) [e-book available]
- \*Jowitt, Claire, *Voyage Drama and Gender Politics, 1589 – 1642: Real and Imagined Worlds* (Manchester: Manchester University Press, 2003)
- \*Knapp, Jeffrey, *An Empire Nowhere: England, America, and Literature from Utopia to the Tempest* (Berkeley, CA: University of California Press, 1992) [e-book available]
- MacDonald, Joyce Green, *Women and Race and Early Modern Texts* (Cambridge: Cambridge University Press, 2002)

### Week 3: Diplomacy and Trade: Africa, the Middle East, and the Indies

#### Core reading:

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

#### Further primary reading:

- Anglo-Ottoman exchanges in *The Principal Navigations, Voyages, and Discoveries of the English Nation*, pp. 137-81

- 'Captaine William Hawkins, his Relations of the Occurents which happened in the time of his residence in India in the Country of the Great Mogoll', in Samuel Purchas, *Purchas his Pilgrimes*, (London, 1625; STC 20509), pp. 206-27

### Secondary historiography:

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

- Matthee, Rudolph, *The Politics of Trade in Safavid Iran: Silk for Silver, 1600-1730* (Cambridge: Cambridge University Press, 1999)
- Mishra, Rupali, 'Diplomacy at the Edge: Split Interests in the Roe Embassy to the Mughal Court', *Journal of British Studies*, 53 (2014), pp. 5–28 [electronic access available]
- Osborne, Toby and Joan-Pau Rubiés, 'Introduction: Diplomacy and Cultural Translation in the Early Modern World', *Journal of Early Modern History*, 20:4 (2016), pp. 313–30 [electronic access available]
- Sabine Lucia Müller, 'William Harborne's Embassies: Scripting, Performing and Editing Anglo-Ottoman Diplomacy', in *Early Modern Encounters with the Islamic East: Performing Cultures*, ed. by Sabine Schülting, Sabine Lucia Müller, and Ralf Hertel (Farnham: Ashgate, 2012), pp. 11-26 [electronic access available]
- Subrahmanyam, Sanjay, *Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia* (Cambridge, MA: Harvard University Press, 2012) [electronic access available]
- \*Subrahmanyam, Sanjay, *Three Ways to Be Alien: Travails and Encounters in the Early Modern World* (Waltham, MA: Brandeis University Press, 2011)
- --, *Explorations in Connected History: Mughals and Franks* (Oxford University Press, 2005), Chapters 1 and 6
- Van Gelder, Maartje and Tijana Krstić, 'Introduction: Cross-Confessional Diplomacy and Diplomatic Intermediaries in the Early Modern Mediterranean', *Journal of Early Modern History*, 19: 2-3 (2015), pp. 93–105 [electronic access available]

#### Secondary literature:

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

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

#### Core reading:

- Rawlins (TK 60); Giles Fletcher, 'Considering the State and Summe of the Turks religion', in *The Policy of the Turkish Empire* (1597) [electronic access available]
- Touchstone text: Robert Daborne, *A Christian Turn'd Turk* (1612) from *Three Turk Plays from Early Modern England*, ed. by Daniel J. Vitkus (New York: Columbia University Press, 2000)

#### Further primary reading:

- William Biddulph, *The Travails of a Certain Englishman* (1609) [electronic access available]
- Henry Blount, *A Voyage into the Levant* (1636) [electronic access available]
- Henry Lord, *A Display of Two Foreign Sects in the East Indies* (1630) [electronic access available]
- Edward Terry, *A Voyage to East-India* (1625) [electronic access available]

#### Secondary historiography:

- Ames, Glenn J., 'The Role of Religion in the Transfer and Rise of Bombay, c. 1661--1687', *The Historical Journal*, 46:2 (2003), 317-40 [electronic access available]
- Balachandran, Aparna, 'Of Corporations and Caste Heads: Urban Rule in Company Madras, 1640-1720', *Journal of Colonialism and Colonial History*, 9:2 (2008) [electronic access available]

- Bross, Karen, *Dry Bones and Indian Sermons: Praying Indians in Colonial America* (Ithaca, NY: Cornell University Press, 2004)
- \*Fuchs, Barbara, *Mimesis and Empire: The New World, Islam, and European Identities* (Cambridge University Press, 2001) [e-book available]
- Games, Alison, 'Beyond the Atlantic: English Globetrotters and Transoceanic Connections', *William and Mary Quarterly*, 63:4 (2006), 675-92 [electronic access available]
- \*-- *The Web of Empire: English Cosmopolitans in an Age of Expansion, 1560–1660* (Oxford: Oxford University Press, 2008) [e-book available]
- Gaskill, Malcolm, *Between Two Worlds: How the English Became Americans* (Oxford: Oxford University Press, 2014) [e-book available]
- Glover, Jeffrey, *Paper Sovereigns: Anglo-Native Treaties and the Law of Nations, 1604--1664* (Philadelphia, PA: University of Pennsylvania Press, 2014) [e-book available]
- Goffman, Daniel, *Izmir and the Levantine World, 1550--1650* (Cambridge: Cambridge University Press, 1990)
- Goodman, Nan, 'Banishment, Jurisdiction, and Identity in Seventeenth-Century New England: The Case of Roger Williams', *Early American Studies*, 7:1 (2009), 109-39 [electronic access available]
- Hasan, Fahat, 'Indigenous Cooperation and the Birth of a Colonial City: Calcutta, c. 1698-1750', *Modern Asian Studies*, 26:1 (1992), 65-82 [electronic access available]
- \*Jowitt, Claire, *The Culture of Piracy, 1580--1630: English Literature and Seaborne Crime* (Farnham: Ashgate, 2010) [e-book available]
- Kupperman, Karen, *Indians & English: Facing Off in Early America* (Ithaca, NY: Cornell University Press, 2000)
- Laidlaw, Christine, *The British in the Levant: Trade and Perceptions of the Ottoman Empire in the Eighteenth Century* (New York, NY: Taurus, 2010) [e-book available]
- \*Maclean, Gerald M., *The Rise of Oriental Travel: English Visitors to the Ottoman Empire, 1580--1720* (Basingstoke, Hampshire: Palgrave, 2004)
- \*Maclean, Gerald & Nabil Matar, *Britain and the Islamic World, 1558--1713* (Oxford: Oxford University Press, 2011) [e-book available]
- Macmillan, Ken, *Sovereignty and Possession in the English New World: Legal Foundations of Empire, 1576--1640* (Cambridge: Cambridge University Press, 2009)
- Mandell, Daniel R., *King Philip's War: Colonial Expansion, Native Resistance, and the End of Indian Sovereignty* (Baltimore, MD: John Hopkins University Press, 2010)
- \*Matar, Nabil, *Turks, Moors and Englishmen in the Age of Discovery* (New York, NY: Columbia University Press, 1999)
- Pestana, Carla Gardina, *Protestant Empire: Religion and the Making of the British Atlantic World* (Philadelphia, PA: University of Pennsylvania Press, 2009) [e-book available]
- Pulsipher, Jenny Hale, "'Our Sages are Sageles": A Letter on Massachusetts Indian Policy after King Philip's War', *William and Mary Quarterly* 58:2 (2001), 431-48 [electronic access available]
- --, *Subjects unto the Same King: Indian, English, and the Contest for Authority in Colonial New England* (Philadelphia, PA: University of Pennsylvania Press, 2007) [e-book available]
- Rex, Cathy, 'Indians and Images: The Massachusetts Bay Colony Seal, James Printer, and Anxiety of Colonial Identity', *American Quarterly*, 63:1 (2011), 61-93 [electronic access available]
- Rubies, Joan-Pau, 'Oriental Despotism and European Orientalism: Botero to Montesquieu', *Journal of Early Modern History* 9 (2005), 109-80 [electronic access available]
- Scammell, G. V., 'European Exiles, Renegades and Outlaws and the Maritime Economy of Asia c. 1500-1750', in *Modern Asian Studies* 26:4 (1992), 641-61 [electronic access available]
- Smith, Haig Z., 'Risky Business: The Seventeenth-Century English Company Chaplain, and Policing Interaction and Knowledge Exchange', *Journal of Church and State*, 60:2 (2018), pp. 226-47 [electronic access available]
- Stern, Philip, 'British Asia and British Atlantic: Comparison and Connections', *William and Mary Quarterly*, 63:4 (2006), 693-712 [electronic access available]
- ---, *The Company State: Corporate Sovereignty & the Early Modern Foundations of the British Empire in India* (Oxford: Oxford University Press, 2011) [e-book available]
- Sweetman, Will, *Mapping Hinduism: 'Hinduism' and the Study of Indian Religions, 1600--1776* (Halle: Verlag der Frenckesche Stiftungen zu Halle, 2003)

- Tomlins, Christopher, 'The Legal Cartography of Colonization, the Legal Polyphony of Settlement: English Intrusion on the American Mainland in the Seventeenth Century', *Law and Social Inquiry*, 1:2 (2001), 315-72 [electronic access available]

#### Secondary literature:

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

### Week 5: Forms of Engagement

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

### Week 6: Student presentations

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

## Milton and the Philosophers

Course Convenor: Professor N. K. Sugimura ([noel.sugimura@ell.ox.ac.uk](mailto:noel.sugimura@ell.ox.ac.uk))

This MSt C-option paper is designed for graduate students interested in reading and reflecting on the intersection of philosophy and literature in Milton's poetry, particularly in his magnificent epic poem, *Paradise Lost*. Although the title of this option is 'Milton and Philosophy', the term 'philosophy' is used heuristically: we will explore what it means for a poem to be 'philosophical' and how different modes of philosophic discourse are present in, or emergent from, Milton's poetry, and what this means. In this context, the term, 'philosophy', will be opened up to include a range of 'philosophies' or philosophical commitments (ontological, epistemological, etc), many of which may seem at odds with one another, and are held in productive tension by the poetry itself. A previous knowledge of Milton is recommended, though no previous knowledge of philosophy is necessary. The course presumes that you will have read Milton's *Paradise Lost* in its entirety over the summer or Long Vacation, including Milton's *Masque* (also known as *Comus*), *Paradise Regained*, and *Samson Agonistes*. It would be advisable to read some of his prose works, too.

The substantial aim of this particular MSt option is to integrate close readings of the poetry with an understanding of Milton's own historical, political, philosophical, and theological engagements, and to introduce various avenues of further exploration (from aesthetics to political thought). As such, primary readings are drawn from Milton's oeuvre as well as major philosophical works (classical as well as early modern). Secondary literature includes seminal studies by historians, philosophers, and literary critics, all of which are meant to present you with a variety of critical approaches to Milton (both older and newer); you will be asked to assess what purchase each of these theories has on Milton's poetry, including any limitations. Further recommendations for reading will be made as your research interests develop and evolve in and through class discussion as well as our individual student conferences.

Please note that participation in class discussion is mandatory: much of what we discuss will revolve around the 'focus questions' (listed in the syllabus, below, under the week in question, and denoted by a "\*\*"); you will also be responsible for in-class presentations (to be assigned). Note also that primary reading and recommendations for supplementary reading are listed under the week in which those texts will be discussed in class.

### Course outline and reading list

#### Recommended texts

For the primary readings in Milton, I would ask that you bring the physical book to class.

I ask that you use either of the follow editions for Milton's *Comus*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*: *The Complete Poems*, ed. John Leonard (Penguin, 1999) OR *Paradise Lost*, ed. Alastair Fowler (2<sup>nd</sup> edition; Routledge, 2006) alongside *The Complete Shorter Poems*, ed. John Carey (2<sup>nd</sup> edition; Routledge, 2006).

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

For readings in Aristotle, I recommend *The Works of Aristotle*, tr. W. D. Ross (Oxford: Clarendon Press, 1905-52). As with the other classical texts on this list, the Loeb editions will suffice as well.

For readings in Augustine, a good edition is the *City of God*, ed. G. R. Evans (Penguin, 2004) or, alternatively, the Loeb edition.

Classical texts in general are easily accessible in the Loeb (hardback in College libraries and also via SOLO).

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

#### Primary reading

- Milton, *Comus: A Masque Presented at Ludlow Castle*.



- Please also read:
- Aristotle, *Rhetoric*, I. 3 [forms of rhetoric] and I. 9 – I.15
- Cicero, *De Oratore* book 1 (on rhetoric and *pathos*).
- Plato, *Gorgias* – in its entirety.
- Plato, *Republic* – especially, books V (475d-76d), VI (484b-511e) and X (5989e-621d, esp. on mimesis, as many of these ideas will resonate throughout the course in various ways).
- Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017), chapter 3, pp.61-85.
- Amélie Oksenberg Rorty, 'Structuring Rhetoric', in *Essays on Aristotle's Rhetoric*, ed. Amélie Oksenberg Rorty (Berkeley/London, 1993), pp. 1-33—a good introduction to Aristotle's rhetoric and its legacy.

### Suggested reading

- W. W. Fortenbaugh, *Aristotle on Emotion* (1975; London, 2002) – a classic study.
- Bryan Garsten, *Saving Persuasion: A Defense of Rhetoric and Judgment* (Cambridge, MA, 2006) pp.1-23 (intro) and ch.1 (on Hobbes).
- Victoria Kahn, *Machiavellian Rhetoric: from the Counter-Reformation to Milton* (Princeton, 1994) pp.185-208 (ch. 7 is on *Comus*; ch. 8 on *PL*).
- Barbara Keifer Lewalski, *Paradise Lost and the Rhetoric of Literary Forms* (Princeton, 1985) – especially good for looking forward to *PL*.
- --. 'Milton's *Comus* and the Politics of Masquing', in *The Politics of the Stuart Court Masque*, ed. David Bevington and Peter Holbrook (Cambridge, 1998) pp.296-320 – see the entire collection for more on the tradition, structure, and politics of the masque as a genre.
- A. A. Long, 'Cicero's Plato and Aristotle', in *From Epicurus to Epictetus: Studies in Hellenistic and Roman Philosophy* (Oxford, 2006) – available also online through Oxford Scholarship Online.
- William Pallister, *Between Worlds: The Rhetorical Universe of Paradise Lost* (Toronto, 2008), especially chapters 1 and 4.
- Quintilian, *Institutio Oratoria [Institutes of Oratory]* – again, the Loeb edition is very good or the text on Perseus (online). It's worth reading books 1, 2, and 8-10.
- Eckart Schütrumpf, 'No-logical Means of Persuasion in Aristotle's *Rhetoric* and Cicero's *De oratore*', in *Peripatetic Rhetoric after Aristotle*, ed. William W Fortenbaugh and David C. Mirhady (New Brunswick, NJ/London, 1994), pp.95-110.
- Robert Wardy, *The Birth of Rhetoric: Gorgias, Plato, and their Successors* (Routledge, 1996).

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

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

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

### Primary reading

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

- Aristotle, *Metaphysics* V.2 and *Physics* II.3 (on the four causes): read with care.
- Augustine, *City of God* book xi, chapters 14-15; book xii, chapters 1, 3, and 7; book xiv, chapters 3, 11-19.
- Warren Chernaik, 'Introduction', *Milton and the Burden of Freedom* (Cambridge UP, 2017), pp.1-20 -- read this as one introduction to Milton's religious politics and his prose works alongside the poetry.
- Harold Skulsky, *Milton and the Death of Man*, pp. 13-55 (God's Attorney: Narrative as Argument').
- Jason Kerr, *Milton's Theological Process: Reading De Doctrina Christiana and Paradise Lost* (Oxford, 2023), chapter 6.

- William Poole, *Milton and the Idea of the Fall* (Cambridge, 2009), chapter 2 (on Augustinianism); also ch.1 (for discussion question) and ch. 8 (on PL).

### Suggested reading

- Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011) – especially helpful for an understanding of Aristotle’s four ‘causes’ and their history.
- C. S. Lewis, *Preface to Paradise Lost* (Oxford, 1942).
- William Empson, *Milton’s God* (Chatto & Windus, 1961).
- Dennis Danielson, *Milton’s Good God: A Study in Literary Theodicy* (Cambridge UP, 1982).
- Neil Forsyth, ‘The English Church’, in *Milton in Context*, ed. Stephen Dobranski (Cambridge UP, 2015) pp.292-304.
- ---. *The Satanic Epic* (2003).
- Colin Burrow, *Epic Romance* (Oxford: Clarendon Press, 1993) – especially, the chapter on Milton.
- William Poole, *The Making of Paradise Lost* (Harvard UP, 2017).
- David Quint, *Inside Paradise Lost: Reading the Designs of Milton’s Epic* (Princeton: Princeton UP, 2014).
- David Armitage, ‘Empire and Liberty: A Republican Dilemma’, in *Republicanism: A Shared European Heritage, Volume II: The Values of Republicanism in Early Modern Europe*, ed. Martin van Gelderen and Quentin Skinner (Cambridge: CUP, 2002), pp.29-46 – useful for later discussions of Milton, politics, and republicanism in *PL* and beyond, too.

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

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

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

### Primary reading

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

### Please also read

- Aristotle *Rhetoric*, III, ch. 11.
- Lucretius, *De Rerum Natura (DRN)*, i.1-858, 921-1117; ii.1-181, 541-99, 1023-1175; iii.1-71, 98109; iv.722-823.
- Augustine, *City of God*, bk xi, ch. 17, 18, 22, 23; bk xii, ch. 4 and bk xiii, ch. 24 (creation of humankind).
- Stephen Fallon, *Milton among the Philosophers*, chapter 3 (‘Material Life: Milton’s Animist Materialism’), pp.79-110.
- David Bentley Hart, *The Hidden and the Manifest in Theology and Metaphysics* (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co, 2017), chapter 11 (‘Matter, Monism, and Narrative: Essays on the Metaphysics of *Paradise Lost*’).
- William Kolbrener, *Milton’s Warring Angels*, pp.89-98 (on ‘monism and dualism’); optional reading on pp.98-105.
- Christopher Lüthy and William Newman, “‘Matter’ and ‘Form’: By Way of a Preface’, *Early Science and Medicine* 2.3 (1997): 215-226.
- John Rogers, *The Matter of Revolution*, chapter 1 (‘The Power of Matter’ and ‘The Vitalist Movement’, pp.8-16 and chapter 4 (‘Chaos, Creation, and the Political Science of *PL*’), pp.103-30.
- Regina Schwartz, *Remembering and Repeating* (Chicago/London, 1988), ‘Preface, Intro, and Ch. 1’, xi-39.

- Ann Thomson, 'Mechanistic Materialism vs Vitalistic Materialism' in *Mécanisme et vitalisme*, ed. Mariana Saad, La lettre de la Maison française d'Oxford 14 (Oxford: Maison française d'Oxford, 2001) pp.22–36.

### Suggested reading

- John Milton, *Of Christian Doctrine*, in *The Complete Works of John Milton, Vol. 8: De Doctrina Christiana*, ed. John K. Hale and J. Donald Cullington (Oxford, 2012); also available online (published 2013) at: <http://www.oxfordscholarlyeditions.com/view/10.1093/actrade/9780199651900.book.1/acrade-9780199651900-book-1>. See especially the chapters on God, Creation, etc.
- Plato, *Timaeus*.
- Phillip J. Donnelly, *Milton's Scriptural Reasoning: Narrative and Protestant Toleration* (Cambridge UP, 2009), especially pp.1-72.
- Colin Burrow, *Imitating Authors: Plato to Futurity* (Oxford: Oxford UP, 2019)—chapter on Milton, especially.
- Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) – especially ch. 5 (and discussion of Hobbes and metaphysics).
- Robert Pasnau, *Metaphysical Themes, 1274–1671* (Oxford: Clarendon Press, 2011) – especially helpful for discussions of form and matter in the early modern period.
- Lynn S. Joy, 'Scientific Explanation: Formal Causes to Laws of Nature', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp. 70-105.
- [And for more specific studies that might be of interest]:
- Kuni Sakamoto, *Julius Caesar Scaliger: Renaissance Reformer of Aristotelianism: a Study of his Exotericae Exercitationes* (Boston: Brill, 2016) – for a taste of the 'Plato versus Aristotle' debate in early modern thought (on which more, below).
- James Hankins, 'Galileo, Ficino, and Renaissance Platonism', in *Humanism and Early Modern Philosophy*, ed. Jill Kraye and M. W. F. Stone (London: Routledge, 2000), 209-37.
- Michael J.B. Allen, 'At Variance: Marsilio Ficino, Platonism, and Heresy', in *Platonism at the Origins of Modernity: Studies on Platonism and Early Modern Philosophy*, ed. Douglas Hedley and Sarah Hutton, *Archives Internationales D'Histoire des Idées* 196 (Dordrecht, The Netherlands: Springer, 2008), 31-44.
- Dmitri Levitin, *The Kingdom of Darkness* (Cambridge UP, 2022) – compare other readings of Newton (see above).

**Focus Question:** To what extent do you agree with the critical consensus that Milton's metaphysics is monist, monist materialist, or engages with narrative monism? Explain. Ground your discussion in close readings of the poetry as well as your understanding of the poetry's philosophical and/or theological commitments.

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

### Primary reading

- Reread with care *PL*, books 1, 2, 4, 8-10 and Milton, *Doctrine of Discipline and Divorce*, especially book 1 (read with care chapters ii and ch. xiii). You may also want to revisit Eve's dream in book 5 of *PL*.

### Please also read

- Augustine, *City of God*, bk xi, ch. 26-28 (on love and knowledge) and bk xiv, chapters 10, 23-24, 26-27 (on the passions in a prelapsarian and postlapsarian world); and a short excerpt from *On Music* 6, 2.3 – 13.38 in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.206-18 [also available for distribution via email].
- Lucretius, *DRN* iv. 473-521, 1049-1208.
- Plotinus, excerpts from the *Enneads* I.6.1-9, 5.8.1-2, 6.7.22.24-26, 6.731-33, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010), pp.185-200 [also available for distribution via email].
- Peter Dear, 'The Meanings of Experience', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge UP, 2003) pp.106-31.

- Maggie Kilgour, *Milton and the Metamorphosis of Ovid* (Oxford UP, 2012) pp.229-72.
- Michael Schoenfeldt, "'Commotion Strange": Passion in *Paradise Lost*', in *Reading the Early Modern Passions: Essays in the Cultural History of Emotion*, ed. Gail Kern Paster, Katherine Rowe, and Mary Floyd-Wilson (Philadelphia, PA: University of PA Press, 2004) pp.43-68.
- Harold Skulsky, Chapter 3 ('The Creator Defended'), in *Milton and the Death of Man*, pp. 114-171.
- Anthony Welch, 'Eve's Dreamwork in *Paradise Lost*', *MLN* (2020): 1124-38

### Suggested reading

- Aristotle, *Rhetoric* book I, chapters 1-2 (on rhetoric and character); *Rhetoric* book II, chapters 2-4, 5, and 7-11 and Aristotle's *Poetics*, chapters 9, 13-14 – these will help you to reflect on how the relationships between the passions/*pathos* and *ethos* in relation to moral philosophy and rhetoric.
- Descartes, *Les Passions de L'Âme* (1649), or *Passions of the Soul* [especially article 70 on 'wonder']. A good translation of this text is available in *The Philosophical Writings [of Descartes]*, ed. J. Cottingham, R. Steinhoff, D. Murdoch, and A. Kenny, 3 vols (Cambridge, 1985-1991).
- Plato, *Phaedrus* and the *Symposium* (on *erōs*).
- Katharine Park and Lorraine Daston, 'Introduction: The Age of the New', in *The Cambridge History of Science: Vol. 3, Early Modern Science*, ed. Katharine Park and Lorraine Daston (Cambridge, 2003) pp.1-17 – good introduction to the 'new science'.
- Simo Knuutila and Pekka Kärkkäinen (ed), *Theories of Perception in Medieval and Early Modern Philosophy* (Springer, 2008).
- *Scientia in Early Modern Philosophy: Seventeenth-Century Thinkers on Demonstrative Knowledge from First Principles*, ed. Tom Sorrell, G. A. J. Rogers, and Jill Kraye (eds), *Studies in History and Philosophy of Science* 24 (Springer, 2010).
- Kelly Lehtonen, *Heroic Awe: The Sublime and the Remaking of Renaissance Epic* (University of Toronto Press, 2022).
- Debapriya Sarkar, *Possible Knowledge: The Literary Forms of Early Modern Science* (University of Pennsylvania Press, 2023) – see chapter 5 on Milton.
- Seth Herbst, *Milton and Music* (Routledge, 2023).

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

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

### Primary reading

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

### Please also read

- Augustine, *City of God*, bk. xiii, ch. 5, 6, 8, 9, 10, 11, 12, 14-15, 16; bk xiv, chapters 1-9, 11, 15-19, 21 (and reread) 24 and 26; and bk. xxii, ch. 30; and also Augustine, 'On Free Choice of the Will' 2.11.31-16.43, in *Greek and Roman Aesthetics*, tr. and ed. Oleg V. Bychkov and Anne Sheppard (Cambridge, 2010) pp.227-30.
- Lucretius, *DRN*, ii. 251-443.
- Warren Chernaik, *Milton and the Burden of Freedom* (Cambridge UP, 2017) chapter 3 ("Providence Thir Guide": Providence in Milton'), pp.39-60; chapter 6 ('Monarchy and Servitude: The Politics of *Paradise Lost*'), pp.124-42; and chapter 7 ('God's Just Yoke: Power and Justice in *Paradise Lost*') pp.143-71.
- Filippo Falcone, *Milton's Inward Liberty* (James Clarke & Co Ltd, 2014), chapter 4 ('Satan's inward prison') and chapter 5 ('Christian liberty in Adam and Eve').

- Benjamin Meyers, chapter 1 ('The Theology of Freedom: A Short History'), in *Milton's Theology of Freedom* (Berlin/Boston: De Gruyter, 2006) pp.15-52 and chapter 2 ('The Satanic Theology of Freedom') pp.53-71. [Also available on ProQuest ebrary].
- Feisal G. Mohamad, *Sovereignty: Seventeenth-Century England and the Making of the Modern Political Imaginary* (Oxford: OUP, 2020)—the third part, especially.

### Suggested reading

- Juliet Cummins, "New Heavens, New Earth," *Milton and the Ends of Time* (ch. 10) – on eschatology.
- Stephen Fallon, *Milton's Peculiar Grace: Self-Representation and Authority* (Ithaca, NY: Cornell UP, 2007) especially chapters 5, 7-9.
- Phillip Donnelly, *Scriptural Reading*, chapter 9 ('Paradise Regained as rule of charity'), pp.188-200.
- William Empson, *Milton's God*, chapters 2 ('Satan') and 3 ('Heaven').
- Northrop Frye, "The Typology of *Paradise Regained*," *Modern Philology* 53.4 (1956): 227-38.
- Barbara Lewalski, *Milton's Brief Epic: The Genre, Meaning, and Art of Paradise Regained* (Providence, RI: Brown UP, 1966) – a classic study of *PR*.
- Peter Mack, *History of Renaissance Rhetoric, 1380-1620* (Oxford, 2011) – this bogives you the broad sweep for background reading with admirable detail.
- David Norbrook, *Writing the English Republic: Poetry, Rhetoric, and Politics, 1627-1660* (Cambridge UP, 1999).
- William Poole, *Milton and the Fall*, chapter 4 ('The Heterodox Fall'), pp.58-83.
- David Armitage, Armand Himy, and Quentin Skinner (eds), *Milton and Republicanism* (Cambridge UP, 1995; 1998) – a seminal collection of essays on this topic.
- William Walker, 'Milton's Dualistic Theory of Religious Toleration in "A Treatise of Civil Power", "Of Christian Doctrine" and "Paradise Lost"', *Modern Philology* 99.2 (2001): 201–230.
- Martin Dzelzainis, 'Conquest and Slavery in Milton's *History of Britain*', in *The Oxford Handbook of Milton* (Oxford: Oxford UP, 2009), ed. Nicholas McDowell and Nigel Smith, pp.407-23 (= chapter 22); cf. Milton's *Digression*, in *the History of Britain*, in *CPW V* (pt.1).
- Justin E. H. Smith, *Nature, Human Nature, and Human Difference: Race in Early Modern Philosophy* (Princeton: Princeton UP, 2015).
- Paul Stevens, 'Pietas in Patriam: Milton's Classical Patriotism', *Humanities* 11 (2022) alongside his essay, 'Nationalism's Double-Bind: Individualism and the Global Implications of Milton's Nationalism', *Milton Studies* 63 (2021): 41-61.

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

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

### Primary reading

- Milton, *Samson Agonistes*. Re-read *PR*.

### Please also read

- Warren Chernaik, *Burden of Freedom*, chapter 8, pp.181-205.
- Phillip Donnelly, *Scriptural Reasoning*, chapter 10 ('*Samson Agonistes* as personal drama'), pp.201-27.
- Stephen Fallon, *Milton's Peculiar Grace*, chapter 9 ("I as All Others": *Paradise Regained* and *Samson Agonistes*'), pp.237-64.
- Noam Reisner, *Milton and the Ineffable*, chapter 5 ('*Paradise Regained* and *Samson Agonistes*: the ineffable self'), pp.234-81.
- Maggie Kilgour, 'Odd Couplings: Hercules and Oedipus in *Paradise Regained* and *Samson Agonistes*', *Milton Studies* 56 (2015): 75-113.
- Barbara Kiefer Lewalski, *Milton's Brief Epic: the Genre, Meaning, and Art of Paradise Regain'd* (Brown UP, 1966).
- Russell Hillier, *Milton's Messiah: The Son of God in the Works of John Milton* (OUP, 2011) – chapter 7 on *PR*.

**Suggested reading**

*Please see the bibliography handed out in class*

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

NB: As we approach week 6, you will also be refining a topic for the final paper for this particular course-c-option and should be ready to meet and discuss your work with me in a separate meeting.

## Eighteenth-Century Literature and Society from Below

Course Convenor: Dr Dylan Carver ([dylan.carver@spc.ox.ac.uk](mailto:dylan.carver@spc.ox.ac.uk))

At the broadest level, this course aims to equip students with the conceptual tools to undertake advanced research on the relationship between literature and social class in the eighteenth century, a theme which is both perennial in the scholarship, and which has recently taken on somewhat greater centrality. The emerging body of literary criticism often explicitly seeks to revise arguments developed by historians associated with the 'History from Below' project, which is characterised variously as parochial, masculinist, anachronistically moralistic, and naïve/tendentious in its emphasis on the incipient radicalism of ordinary eighteenth-century people. The purpose of this course is not apologetic, but it does start from the assumption that alongside weaknesses of the History from Below project, there are also real strengths; and furthermore, that thoroughly re-examining the earlier debates and the contexts in which they emerged will provide students with resources for powerfully innovative interpretations of eighteenth-century literary artworks and popular culture. Some of the fundamental questions we will be considering together over the six weeks include: What is class? How accurately can we talk about "class" in the eighteenth century? What is the relationship between politics and poetics – including the poetics of historical writing? We will thus be bringing our literary critical skills to bear on potentially any of the core texts listed below.

### Week 1: History from Below

#### Core reading

- E.P. Thompson, 'Patrician Society, Plebeian Culture', *Journal of Social History*, 7.4 (1974), 382–405
- E.P. Thompson, 'Eighteenth-Century English Society: Class Struggle without Class?', *Social History*, 3.2 (1978), 133–65
- Eric Hobsbawm, 'On History from Below', in *On History* (London: Abacus, 1998), pp. 266–86 [originally given as a lecture, 1985]
- Marilyn Butler, 'Thompson's Second Front', *History Workshop Journal*, 39 (1995), 71–78
- Nicholas Hudson, 'Literature and Social Class in the Eighteenth Century', in *Oxford Handbook Topics in Literature* (published online, 2015)

#### Further reading

- Eric Hobsbawm, 'The Historians' Group of the Communist Party', in *Rebels and Their Causes*, ed. Maurice Cornforth (London: Laurence & Wishart, 1978), pp. 21–47
- Craig Calhoun, Chapter 1, in *The Question of Class Struggle: Social Foundations of Popular Radicalism during the Industrial Revolution* (Chicago: University of Chicago Press, 1982), pp. 3–33
- Eileen Janes Yeo, 'E.P. Thompson: witness against the beast', in *Historical Controversies and Historians*, ed. William Lamont (London: Routledge, 1998), pp. 215–24
- Mike Hill, 'E.P. Thompson, Adam Smith, and the Object of Eighteenth-Century Writing', *ELH*, 69.3 (2002), 749–73
- Carolyn Steedman, 'The Poetry of It (Writing History)', in *The Future of Scholarly Writing Critical Interventions*, ed. Anglika Bammer and Ruth-Ellen Joeres (New York: Palgrave Macmillan, 2015), pp. 215–26

### Week 2: Labouring Class Culture and Poetry

#### Core reading

- Stephen Duck, 'The Thresher's Labour', in *Poems on Several Subjects* (1730)
- Robert Dodsley, *An Epistle from a Footman to the Celebrated Steven Duck* (1731)
- Mary Collier, *The Woman's Labour: An Epistle to Mr. Stephen Duck* (1739)
- E.P. Thompson, 'Introduction', in *The Thresher's Labour and The Woman's Labour*, ed. E. P. Thompson and Marian Sugden (London: Merlin Press, 1989), pp. i–xiii

- Jennifer Batt, 'Introduction', in *Class, Patronage, and Poetry in Hanoverian England: Stephen Duck, The Famous Threshing Poet* (Oxford: Oxford University Press, 2020), pp. 1–11

#### Further reading

- Robert Ashton, 'A New Elegy on the Unfortunate Death of Henry Nelson, Bricklayer' (1726); 'A Historical Poem in Honour of the Loyal Society of Journeymen Shoemakers' (1727)
- Elizabeth Hands, 'On the Supposition of an Advertisement in a Morning Paper, of the Publication of a Volume of Poems by a Servant Maid'; 'On the Supposition of the Book having been published and read', in *The Death of Amnon [...] and Other Poetical Pieces* (1789)
- Raymond Williams, Chapter 9, 'Born to Till the Earth', in *The Country and the City* (London: Chatto & Windus, 1973), pp. 96–107
- Carolyn Steedman, 'The Servant's Labour: The Business of Life, England, 1760–1820', *Social History*, 29.1 (2004), 1–29
- Timothy D. Watt, Chapter 7, 'Journeymen, masters and "collective bargaining by riot" in Dublin', in *Popular Protest and Policing in Ascendancy Ireland, 1691–1761* (Woodbridge: Boydell, 2018), pp. 157–79
- Sandi Byrne, 'Introduction' and Chapter 3, 'The Eighteenth Century', in *Poetry and Class* (Cham: Palgrave Macmillan, 2020), pp. 1–22; pp. 149–212

### Week 3: Crime, Property, Authority

#### Core reading

- Daniel Defoe, *Moll Flanders* (1722)
- Henry Fielding, *Jonathan Wild* (1743)
- Peter Linebaugh, 'The Tyburn Riot Against the Surgeons', in *Albion's Fatal Tree: Crime and Society in Eighteenth-Century England*, ed. Douglas Hay et al (London: Allen Lane, 1975), pp. 65–117
- Pat Rogers, 'Fielding on Society, Crime, and the Law', in *The Cambridge Companion to Henry Fielding*, ed. Claude Rawson (Cambridge: Cambridge University Press, 2007), pp. 137–52

#### Further reading

- John Gay, *The Beggar's Opera* (1728)
- Sir Leon Radzinowicz, Chapter 12, 'The Trend of the Proposed Reforms: Henry Fielding and the Committee of 1750', in *A History of English Criminal Law and its Administration from 1750, Volume 1: The Movement for Reform* (London: Stevens & Sons, 1948), pp. 399–424
- E.P. Thompson, 'The Crime of Anonymity' and 'Appendix: A Sampler of Letters', in *Albion's Fatal Tree: Crime and Society in Eighteenth-Century England*, ed. Douglas Hay et al (London: Allen Lane, 1975), pp. 255–308; pp. 309–44
- Peter Linebaugh, Chapter 6, '"Going Upon the Accompt": Highway Robbery under the Reigns of the Georges', in *The London Hanged* (London: Penguin, 1991), pp. 183–223
- V.A.C. Gatrell, *The Hanging Tree: Execution and the English People 1770–1868* (Oxford: Oxford University Press, 1994), especially Part II: 'The Plebeian Texts'
- Carolyn Steedman, Chapter 2, 'Law Troubles: Two Historians and Some Threatening Letters', in *History and the Law: A Love Story* (Cambridge: Cambridge University Press, 2020), pp. 27–58

### Week 4: Rural Unrest

#### Core Reading

- William Somerville, *The Chase* (1735)
- Excerpts from George Crabbe, *The Village* (1783)
- E.P. Thompson, 'Introduction', and Chapters 1–2, in *Whigs and Hunters: The Origin of the Black Act* (London: Allen Lane, 1975), pp. 21–80



- Karen Harvey, 'Rabbits, Whigs and Hunters: Women and Protest in Mary Toft's Monstrous Births of 1726', *Past and Present*, 238 (2018), 43–83
- Richard Nash, 'Poetics of the Hunt: Re-Reading Agency and Re-Thinking Ecology in William Somerville's *The Chase*', in *The Palgrave Handbook of Animals and Literature*, ed. Susan McHugh, Robert McKay, and John Miller (Cham: Palgrave Macmillan, 2021), pp. 239–50

#### Further reading

- Nathaniel Bloomfield, 'Elegy on the Enclosure of Honington Green' (1803)
- J. L. Hammond and Barbara Hammond, Chapters 1–3, in *The Village Labourer 1760–1832* (Stroud: Alan Sutton, 1987), pp. 1–70 [first published 1911]
- Raymond Williams, 'Enclosures, Commons, and Communities', in *The Country and the City* (London: Chatto & Windus, 1973), pp. 96–107
- Douglas Hay, 'Poaching and the Game Laws on Cannock Chase', in *Albion's Fatal Tree: Crime and Society in Eighteenth-Century England*, ed. Douglas Hay et al (London: Allen Lane, 1975), pp. 189–253
- Jane Humphries, 'Enclosures, Common Rights, and Women: The Proletarianization of Families in the Late Eighteenth and Early Nineteenth Centuries', *Journal of Economic History*, 50.1 (1990), 17–42
- J.M. Neeson, *Commoners: Common Right, Enclosure and Social Change in England, 1700–1820* (Cambridge: Cambridge University Press, 1993)

### Week 5: Fanaticism

#### Core reading

- John Bunyan, *Grace Abounding to the Chief of Sinners* (1666)
- Agnes Beaumont, *The Narrative of the Persecution of Agnes Beaumont* (wr. 1690s?; pub. 1760)
- Jonathan Swift, 'The Mechanical Operation of the Spirit' (1704)
- Christopher Hill, Chapters 1–3; Chapter 6, in *A Turbulent, Seditious, and Factious People: John Bunyan and his Church* (Oxford: Clarendon Press, 1988), pp. 3–38; pp. 63–74
- J.G.A. Pocock, 'Enthusiasm: The Antiself of Enlightenment', *Huntingdon Library Quarterly*, 60.1/2 (1997), pp. 7–28

#### Further reading

- John Bunyan, 'A Relation of the Imprisonment of Mr John Bunyan' (pub. 1765)
- E.P. Thompson, Chapter 2, 'Christian and Apollyon', in *The Making of the English Working Class*, 3rd edn (London: Penguin, 1991), pp. 28–58 [1st edn, 1963]
- Christopher Hill, 'Bunyan, Professors and Sinners', *Bunyan Studies*, 1 (1990), 7–25
- Richard Greaves, Chapter 2, 'The State of Historical Scholarship', in *John Bunyan and English Nonconformity* (London: Bloomsbury Academic, 1992), pp. 37–50
- Penelope Corfield, '"We Are All One in the Eyes of the Lord": Christopher Hill and the Historical Meanings of Radical Religion', in *History Workshop Journal*, 58 (2004), 110–27
- Jon Mee, Chapter 1, 'Commanding Enthusiasm through the Eighteenth Century', in *Romanticism, Enthusiasm, and Regulation: Poetics and the Policing of Culture in the Romantic Period* (Oxford: Oxford University Press, 2005), pp. 23–81

### Week 6: The Labouring Classes at Play

#### Core reading

- Ned Ward, Part VII', in *The London Spy: Compleat in Eighteen Parts* (1703), p. 144–68
- Edward Chicken, *The Collier's Wedding. A Poem*, 2nd edn (1764)
- George Davis, *Saint Monday; or, Senes from Low-Life: A Poem* (1790)
- E.P. Thompson, 'Rough Music Reconsidered', *Folklore*, 103.i (1992), 3–26
- Alexandra Walsham, 'Rough Music and Charivari: Letters Between Natalie Zemon Davis and Edward Thompson', 1970–1972', *Past and Present*, 235.1 (2017), 243–62

**Further reading**

- Robert Burns, 'Tam o' Shanter' (1791)
- E.P. Thompson, 'Time, Work-Discipline and Industrial Capitalism', *Past and Present*, 38 (1967), 56–97
- E.P. Thompson, "'Rough Music": Le Charivari anglais', *Annales*, 27.2 (1972), 285–312
- Robert W. Malcomson, *Popular Recreations in English Society 1700–1850* (Cambridge: Cambridge University Press, 1980)
- Bob Bushaway, *By Rite: Custom, Ceremony and Community in England 1700–1880* (London: Junction Books, 1982)
- Philip Connell and Nigel Leask, 'What is the people?', in *Romanticism and Popular Culture in Britain and Ireland* (Cambridge: Cambridge University Press, 2009), pp. 3–47
- Carolyn Steedman, 'Fears as loyons: drinking and fighting', in *An Everyday Life of the English Working Class: Work, Self and Sociability in the Early Nineteenth Century* (Cambridge: Cambridge University Press, 2013), pp. 79–99

**A Wider Reading List on Eighteenth-Century Literature and Society, and/or Social History**

- Blair, Kirstie and Mina Gorji (eds), *Class and the Canon: Constructing Labouring-Class Poetry and Poetics 1750–1900* (Basingstoke: Palgrave Macmillan, 2013)
- Christmas, William, *The Lab'ring Muses: Work, Writing and Social Order in English Plebeian Poetry, 1730–1830* (Newark: University of Delaware Press, 2001)
- Colley, Linda, 'Whose Nation? Class and National Consciousness in Britain 1750–1830', *Past and Present*, 113.1 (1986), 97–117
- Corfield, Penelope, 'Class by Name and Number in Eighteenth-Century Britain', *History*, 72 (1987), 38–61
- Goodridge, John, *Rural Life in Eighteenth Century Poetry* (Cambridge: Cambridge University Press, 1995)
- Goodridge, John and Bridget Keegan (eds), *A History of Working Class Literature* (Cambridge: Cambridge University Press, 2017)
- Hill, Christopher, *The World Turned Upside Down: Radical Ideas During the English Revolution* (Aldershot: Maurice Temple Smith, 1972)
- Hobsbawm, Eric, *Primitive Rebels: Studies in Archaic Forms of Social Movements in the Nineteenth and Twentieth Centuries* (Manchester: Manchester University Press, 1959)
- Keegan, Bridget, 'The Poet as Labourer', in *The Oxford Handbook of British Poetry 1600–1800*, ed. Jack Lynch (Oxford: Oxford University Press, 2016), pp. 162–78
- King, Peter, 'Edward Thompson's Contribution to Eighteenth-Century Studies. The Patrician: Plebeian Model Re-Examined', *Social History*, 21.2 (1996), 215–28
- Krishnamurthy (ed.), *The Working-Class Intellectual in Eighteenth and Nineteenth Century Britain* (Farnham: Ashgate, 2009)
- Landry, Donna, *The Muses of Resistance: Labouring-Class Women's Poetry in Britain, 1739–1796* (Cambridge: Cambridge University Press, 1990)
- McKeon, Michael, 'Surveying the Frontier of Culture: Pastoralism in Eighteenth-Century England', *Studies in Eighteenth-Century Culture*, 33 (2004), 153–74
- Porter, Roy, *English Society in the Eighteenth Century*, rev. edn (London: Penguin, 1990)
- Rudé, George, *The Crowd in History. A Study of Popular Disturbances in France and England, 1730–1848* (New York: Wiley & Sons, 1964)
- Stallybrass, Peter and Allon White, *The Politics and Poetics of Transgression* (Ithaca: Cornell University, 1968)
- Steedman, Carolyn, 'Poetical Maids and Cooks who Wrote', *Eighteenth-Century Studies*, 39.1 (2005), 1–27
- Tindall, William York, *John Bunyan: Mechanick Preacher* (New York: Columbia University Press, 1934)
- Thompson, E.P., *Customs in Common* (Pontypool: Merlin Press, 1991)
- —, *Witness Against the Beast: William Blake and the Moral Law* (Cambridge: Cambridge University Press, 1993)
- Watson, Carly, Chapter 3, 'Single-Author Miscellanies: Authorship, Publishing and Identity', in *Miscellanies, Poetry and Authorship, 1680–1800* (Cham: Palgrave Macmillan, 2021), pp. 61–89

## British Romantic Poetry: Victorian and Twentieth-Century Afterlives

Course Convenor: Dr Bysse Inigo Coffey ([bysshe.coffey@ell.ox.ac.uk](mailto:bysshe.coffey@ell.ox.ac.uk))

Little more than a decade after the death of Wordsworth in 1850, Francis Turner Palgrave published his anthology, *Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (1861), and devoted half of its contents to 'the poets of the last half-century' because, he claimed, they had taken the national poetry to a peak of perfection second only to the achievement of the classical Greeks. His wildly successful collection helped fix the short lyric as 'poetry' in the Victorian public mind, and Wordsworth, Keats, and Shelley, in particular, came to epitomise the idea of a 'Poet'.

But the *Golden Treasury* is only one example of the polymorphic afterlives the British Romantic poets enjoyed. How did their poetry feed into nineteenth-century artistic movements, and resurface among the critical concerns of the twentieth century? Why were poets such as Smith, Southey, Campbell, Scott, and Hemans dethroned from the prestige they had enjoyed in 1820s? We begin with the Pre-Raphaelite Brotherhood, who elevated William Blake as a visionary and found the painterly quality of Keats particularly suited to their artistic credo. Subsequent weeks will examine the impact of Wordsworth's dictum that poetry is 'a selection of the real language of men' on experiments with poetic register; of Coleridge's concept of 'organic form' and its influence on the New Critics; the reaction of modernism against Romanticism (Yeats and his wrestle, or dance, with his youthful Shelleyanism; Eliot's critique of an individualism, emotionalism, and simplese that he and Pound associated with a degenerated Romanticism). Finally, we look at the rise and fall (and perhaps rise again) of Romantic reputations. You will be encouraged to discover illustrated editions and anthologies of Romantic poetry along the way, and to consider whether Yeats was right to claim of his generation, 'We were the last Romantics'.

### Preliminary reading

\*Starred items are recommended for browsing.

- Arnold, Matthew. *Essays in Criticism*, Second Series (Macmillan, 1888). Essays on 'John Keats', 'Wordsworth', 'Byron', 'Shelley.'
- \*Blake, William. *The William Blake Archive* (<https://www.blakearchive.org>).
- Bloom, Harold. *The Anxiety of Influence* (Oxford University Press, 1973).
- Eliot, T. S. 'Tradition and the Individual Talent', *The Sacred Wood* (Methuen, 1920).
- Gilchrist, Alexander Gilchrist [with Anne Gilchrist]. *The Life of William Blake: With Selections from His Poems and Other Writings. . . A New and Enlarged Edition, Illustrated from Blake's Own Works* (Macmillan, 1880).
- \**Georgian Poetry*, ed. Edward Marsh (5 vols, 1912–1922).
- \*Jeaffreson, John Cordy, *The Real Byron: New Views of the Poet's Life* (Hurst and Blackett, 1883).
- *The Real Shelley: New Views of the Poet's Life* (Hurst and Blackett, 1885).
- Keats, John. *Lamia, Isabella, The Eve of St. Agnes* (Taylor and Hessey, 1820).
- \*Leavis, F. R. *New Bearings in English Poetry: A Study of the Contemporary Situation* (Chatto and Windus, 1932).
- Palgrave, Francis Turner (ed.). Preface, Section IV of *The Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (Macmillan, 1861 edition), and the notes on the poems contained in it.
- \*Rossetti, Dante Gabriel. *Rossetti Archive* (<http://www.rossettiarchive.org>).
- \*Saintsbury, George. *A History of English Prosody* (3 vols, 1906-1910).
- Shelley, Percy Bysshe. *Prometheus Unbound: A Lyrical Drama in Four Acts with Other Poems* (Ollier, 1820).
- \**The Poetical Works of Percy Bysshe Shelley*, ed. Mrs. Shelley, 4 vols (Moxon, 1839).
- Swinburne, A. C. *William Blake: A Critical Essay* (John Camden Hotten, 1868).
- \*Vaughan, William, *Samuel Palmer 1805-1881: Vision and Landscape* (British Museum Press, 2005).
- \*Whitman, Walt. *Leaves of Grass* (1855) <https://whitmanarchive.org/published/LG/1855/whole.html>.
- \**Poems of Walt Whitman*, ed. William Michael Rossetti (John Camden Hotten, 1868).
- \*Wilson, Edmund. *Axel's Castle: A Study in the Imaginative Literature of 1870-1930* (Charles Scribner's Sons, 1931).
- Wordsworth, William. Preface to the *Lyrical Ballads* (1800 ed.)
- Yeats, W. B., 'The Philosophy of Shelley's Poetry' (1900) *Essays and Studies*.

Most of the above are obtainable as digital surrogates on the internet (for instance, the five volumes of Georgian Poetry are obtainable on Project Gutenberg).

## Structure

Primary texts will be provided in the form of a pack. Secondary reading for each seminar will be provided weekly.

### Week 1: The Pre-Raphaelite Eye: Blake, Keats, & the Visual Arts

- Blake, William. *A Descriptive Catalogue* (D. N. Shury, 1809) with accompanying images taken from the *Blake Archive*, and *Selections from Blake's Notebook* (Add MS 49460).
- *The Poems of John Keats* and *The Poetical Works of Percy Bysshe Shelley*, ed. F. S. Ellis, selections taken from the Kelmscott editions.
- Selected letters and prose from the Rossettis, William Morris, and John Ruskin.
- Selections from *The Germ*.
- Paintings: William Holman Hunt, *Isabella and the Post of Basil* and *The Eve of St. Agnes*; John Everett Millais, *The Eve of St. Agnes*; Frank Cadogan Cowper, Frank Dicksee, Arthur Hughes, John William Waterhouse, *La Belle Dame Sans Merci*.
- Christina Rossetti, *Goblin Market and Other Poems* (Macmillan, 1862), 'On Keats'.
- Algernon Charles Swinburne, *William Blake: A Critical Essay* (John Camden Hotten, 1868).

### Week 2: Wordsworth's Language of Men: Register, Vernacular, & Some Versions of the Plain Style

- [William Wordsworth and Samuel Taylor Coleridge], *Lyrical Ballads, with a Few Other Poems* (1798) and Preface from 1800 edition.
- John Clare, 'The Badger', 'Song', and 'Little Trotty Wagtail'.
- Selections of poetry in dialect: William Barnes, 'My Orcha'd in Linden Lea' (alongside Vaughan Williams's setting of 1901); 'Lwonesomeness'; 'The Clote'; 'Woak Hill'; 'Zun-zet'; Thomas Hardy, 'The Ruined Maid'; D. H. Lawrence: 'The Collier's Wife'; 'Violets'; 'The Drained Cup'; 'Poor Bit of a Wench'. Charlotte Mew, 'The Farmer's Bride'.
- Walt Whitman, selections from *Leaves of Grass* (1855): Preface, '[Song of Myself]', '[A Boston Ballad]', and Ralph Waldo Emerson 'Language' and 'The Poet'.
- Selections taken from Marsh's *Georgian Poetry* and Saintsbury's *History of English Prosody*.

### Week 3: How Did You Make It? Forms Organic & Mechanical

- Selections from Samuel Taylor Coleridge's notebooks, letters, and *Biographia Literaria* (1817); 'Frost at Midnight'; 'Christabel'; 'Kubla Khan'; 'This Lime-tree Bower My Prison'.
- Cleanth Brooks, extracts from *The Well Wrought Urn: Studies in the Structure of Poetry* (Harvest Books, 1947).
- William Empson, extracts from *Using Biography* (Hogarth Press, 1982)
  - A. Richards, extracts from *Coleridge on Imagination* (Routledge, 1922).
- Allen Tate, 'Three Types of Poetry' (1936).
- W. K. Wimsatt, extracts from *The Verbal Icon* (University of Kentucky Press, 1954).
- René Wellek and Austin Warren, extracts from *Theory of Literature* (Harcourt, Brace and Company, 1942).

### Week 4: The Shelley Problem: Yeats and the Anxiety of Influence

- Percy Bysshe Shelley, *Alastor* (1816), 'Athanasz' (1817), and *Prometheus Unbound* (1820).
- William Butler Yeats, selections from *The Rose* (1893); selections from *Wind Among the Reeds* (1899); selections from *The Tower* (1928); 'The Philosophy of Shelley's Poetry'.

- ‘Shelley and Yeats’ from Harold Bloom, *Yeats* (Oxford University Press, 1970).
- *The Anxiety of Influence* (Oxford University Press, 1973).
- Frederick A. Pottle, ‘The Case of Shelley’ (1952).

### Week 5: Self-Expression? Poetry, Personal & Impersonal

- Ronald Bottrall extracts from *The Loosening and Other Poems* (Minority Press, 1931).
- Cleanth Brooks and Robert Penn Warren, *Understanding Poetry* (H. Holt and Company, 1983).
- Eliot, T. S. ‘Tradition and the Individual Talent’, *The Sacred Wood* (Methuen, 1920); *The Waste Land* (1922).
- William Empson, ‘Legal Fiction’.
- Ezra Pound, *Hugh Selwyn Mauberley* (1920).
- Edmund Wilson, extracts from *Axel’s Castle: A Study in the Imaginative Literature of 1870-1930* (Charles Scribner’s Sons, 1931).
- F. R. Leavis, *New Bearings in English Poetry: A Study of the Contemporary Situation* (Chatto and Windus, 1932).
- Selection of poems from Palgrave’s *Golden Treasury* and *Georgian Poetry*.
- Yvor Winters, extracts from *The Anatomy of Nonsense* (New Directions, 1943).

### Week 6: Whatever happened to . . . The Rise & Fall of Reputations

For week 6 students will be asked to select any poet from the Romantic period and make a short presentation detailing the trajectory of their reputation.

- Matthew Arnold: ‘John Keats’, ‘Wordsworth’, ‘Byron’, ‘Shelley’ in *Essays in Criticism* (Macmillan, 1888).
- Walter Pater, ‘Wordsworth’ and ‘Coleridge’ in *Appreciations* (Macmillan, 1889).

#### General background reading:

- Cronin, Richard. *Romantic Victorians: English Literature, 1824–1840* (Palgrave, 2002).
- Donahue, Denis. *Yeats* (London: Fontana, 1971).
- Dorfman, Deborah. *Blake in the Nineteenth Century: His Reputation as a Poet from Gilchrist to Yeats* (Yale University Press, 1969).
- Hough, Graham. *The Last Romantics* (Duckworth, 1949).
- Kermode, Frank. *The Romantic Image* (Routledge, 1957).
- Leavis, F. R. *Revaluation: Tradition and Development in English Poetry* (Chatto & Windus, 1936).
- Mole, Tom. *What Victorians Made of Romanticism* (Princeton, 2017).
- Norman, Sylva. *The Flight of the Skylark: The Development of Shelley’s Reputation* (University of Oklahoma Press, 1954),
- O’Neill, Michael. *The All-Sustaining Air: Romantic Legacies and Renewals in British, American, and Irish Poetry since 1900* (Oxford University Press, 2007)
- Power, Julia. *Shelley in America in the Nineteenth Century* (University of Nebraska Press, 1940).
- Rossetti, W. M. *Family Letters of Christina Georgina Rossetti* (Brown, Langham & Co, 1908).
- *Rossetti Papers 1862–1870* (Sands, 1903)
- Scott, Grant, *The Sculpted Word: Keats, Ekphrasis, and the Visual Arts* (University Press of New England, 1936).

## The Philosophical Poem

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

The late Helen Vendler once defined the philosophical poem simply as ‘a poem that explicitly considers some of the questions that philosophers have asked or some of the readings of the world that philosophers have offered’. This is not a controversial definition, but it is worth noting that the definition is offered at all. Despite a number of major poems in the eighteenth century conceiving of themselves, or being treated by critics at the time, as ‘philosophical poems’, the category is not often found in discussions of eighteenth-century genres and modes. It exists uneasily alongside more established, and more easily identifiable, modes such as pastoral, georgic, satire, the topographical poem, etc. This seminar aims to re-introduce discussion of this important species of poetry through a consideration of some of its leading practitioners: Blackmore, Thomson, Pope, Akenside, Leapor, Barbauld, and Wordsworth.

Philosophical poetry in this period dealt with a wide range of issues and concerns, not all of them strictly ‘philosophical’. The poems considered in this course engaged with an array of literary, aesthetic, religious, scientific, and political problems, and students will be free to approach these poems with these contexts (or others) in mind.

The primary reading below is required; the lists of secondary readings are designed to be starting points for your own research, and you should feel free to consult those works which speak to your own interests and enthusiasms.

### Week 1: Richard Blackmore, *The Creation: A Philosophical Poem* (1712)

#### Primary

- Blackmore, *The Creation: A Philosophical Poem* (1712)

#### Secondary

- Addison, Joseph. *Spectator* 339 and 543
- Beattie, James. *Essays* (1776)
- Dennis, John. *Remarks upon Mr. Pope’s Translation of Homer* (1717)
- Johnson, Samuel. ‘Blackmore’ in *Lives of the Poets* (1779)
- Pope, Alexander. *Peri Bathos, or the Art of Sinking* (1727)
- ———. *The Dunciad Variorium* (1729)
- ———. ‘Verses: to be placed under a Picture of Sir Richard Blackmore, England’s Arch-Poet’
- Rosenberg, *Sir Richard Blackmore: A Poet and Physician of the Augustan Age* (1953)
- Rounce, Adam. ‘The Difficulties of Quantifying Taste: Blackmore and Poetic Reception in the Eighteenth century’
- Shiels, Robert. *Lives of the Poets of Great Britain* (1753)
- Solomon, Harry. *The Rape of the Text: Reading and Misreading Pope’s Essay on Man* (1993)
- ———. *Sir Richard Blackmore* (1980)
- Williams, Abigail. *Poetry and the Creation of a Whig Literary Culture* (2005)

### Week 2: James Thomson, *The Seasons* (1726)

#### Primary

- Thomson, James. *The Seasons* (1726)

#### Secondary

- Barrell, John. *English Literature in History 1730-80* (1983)
- Cohen, Ralph. *The Art of Discrimination* (1964)
- ———. *The Unfolding of the Seasons* (1970)
- McKillop, Alan Dugald. *The Background of Thomson’s Seasons* (1742)
- Sambrook, James. *James Thomson, 1700-1748: A Life*

- Somervell, Tess. *Reading Time in the Long Poem: Milton, Thomson, and Wordsworth* (2023)
- Spacks, Patricia. *The Poetry of Vision* (1966)

### Week 3: Alexander Pope, *Essay on Man* (1733)

#### Primary

- Pope, Alexander. *An Essay on Man* (1733)

#### Secondary

- Damrosch, Leopold. *The Imaginative World of Alexander Pope* (1987)
- Hammond, B.S. *Pope and Bolingbroke* (1984)
- Jones, Tom (ed.), Introduction to *An Essay on Man* (2016)
- 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
- McLaverty, James. 'Warburton's False Comma: Reason and Virtue in Pope's *Essay on Man*', *Modern Philology* 99:3 (February 2002): 379-92
- Nuttall, A.D. *Pope's 'Essay on Man'* (1984)
- 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)
- White, Douglas. *Pope and the Context of Controversy: The Manipulation of Ideas in 'An Essay on Man'* (1970)

### Week 4: Mark Akenside, *The Pleasures of Imagination* (1744)

#### Primary

- Akenside, Mark. *The Pleasures of Imagination* (1744)

#### Secondary

- Aldridge, A. O., 'Akenside and Imagination'. *Studies in Philology* 42, 769-92 (1945)
- Binfield, Clyde. 'The Pleasures of Imagination: A Conundrum and its Context'. *Durham University Journal* 55, 219-26 (1994)
- Dix, Robin (ed.). *Mark Akenside: A Reassessment* (2000)
- Engell, James. *The Creative Imagination* (1981), Ch. 4
- Fabel, Kirk. 'The Location of the Aesthetic in Akenside's *Pleasures of Imagination*'. *Philological Quarterly* 76, 47-68 (1997)
- Fairer, David. 'Mark Akenside, *The Pleasures of Imagination*' in *A Companion to Literature from Milton to Blake* (2017), ed. Womersley
- Griffin, Dustin. *Regaining Paradise: Milton and the Eighteenth Century*. Cambridge: Cambridge University Press (1986). See pp. 110-14.
- Houpt, C. T., *Mark Akenside: A Biographical and Critical Study*. New York: Russell and Russell (1970, first published 1944)
- Kallich, Martin. 'The Association of Ideas and Akenside's *Pleasures of Imagination*'. *Modern Language Notes* 62, 166-73 (1947)
- Marsh, Robert. 'Akenside and Addison: The Problem of Ideational Debt'. *Modern Philology* 59, 36-48 (1961).

- Price, Martin. *To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake*. Carbondale: Southern Illinois University Press (1964). See pp. 364-6.
- Reid, Nicholas. 'Coleridge, Akenside, and the Platonic Tradition: Reading in *The Pleasures of Imagination*'. *Journal of the Australasian Universities Language and Literature Association* 80, 37-56 (1993)
- Tuveson, E. L., *The Imagination as a Means of Grace: Locke and the Aesthetics of Romanticism*. Berkeley: University of California Press (1960)
- Wasserman, Earl. 'Nature Moralized: The Divine Analogy in the Eighteenth Century'. *ELH* 20, 39-76.
- Whiteley, Paul. 'A Manly and Rational Spirit of Thinking': Akenside's *The Pleasures of Imagination* (1744). *English* 45, 193-211.

### **Week 5: Mary Leapor, *The Enquiry* (1748) and Anna Laetitia Barbauld, 'A Summer Evening's Meditation' (1773)**

*NB: In addition to discussing the works below, we will spend some of this class discussing your C-Course essay ideas.*

#### **Primary**

- Barbauld, Anna Laetitia. 'A Summer Evening's Meditation' (1773)
- Leapor, Mary. *The Enquiry* (1748)

#### **Secondary**

- Fairer, David. "'Flying atoms in the sightless air: Issues of Coherence and Scale in Leapor and Yearsley'
- Greene, Richard. *Mary Leapor: A Study in Eighteenth-Century Women's Poetry* (1993)
- McCarthy, William. *Anna Laetitia Barbauld: Voice of the Enlightenment* (2009)

### **Week 6: William Wordsworth, *The Prelude* (1805)**

#### **Primary**

- Wordsworth, William. *The Prelude* (1805 version)

#### **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)
- Engell, James. *The Creative Imagination* (1981), pp. 265-76
- 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.
- Jarvis, Simon. *Wordsworth's Philosophic Song* (2006)
- Michael, Timothy. *British Romanticism and the Critique of Political Reason* (2016), pp.1-58
- Potkay, Adam. *Wordsworth's Ethics* (2012)
- Rader, Melvin. *Wordsworth: A Philosophical Approach* (1967)
- Somervell, Tess. *Reading Time in the Long Poem: Milton, Thomson, and Wordsworth* (2023)



## Writing Poetry, Being Modern: 1860-1890

Course Convenor: Dr Anna Nickerson ([anna.nickerson@chch.ox.ac.uk](mailto:anna.nickerson@chch.ox.ac.uk))

This C-Course takes Gerard Manley Hopkins' influential experiments in poetry and poetics as the starting point for thinking through the Victorian preoccupation with *being modern*. Focussing on a group of poets, essayists, and scholars loosely associated with Oxford in the years 1860-1890, we will look at how these writers mobilised some of the most contentious debates of the period to imagine new ways of thinking, feeling, and acting, and we will explore how this broader modernising effort informed contemporary attitudes towards the purpose and practice of verse-writing. Our aim is to trace the Victorian origins of modern poetry.

In each class, we will bring one of Hopkins' poems into conversation with a small number of other contemporary texts, usually a poem by another poet and a couple of essays. This course can be treated as an opportunity for extended engagement with Hopkins' innovations in English poetry or as an opportunity to think more broadly about late nineteenth-century experiments in verse-writing. If you'd like to deepen your thinking about Hopkins, please familiarise yourself with *The Poetical Works of Gerard Manley Hopkins* ed. Norman H. MacKenzie (1990). In either case, please read, at a minimum, the \*starred texts.

### Week 1: Greece and Rome

When Hopkins went up to Oxford in 1863, he found himself at the centre of the Victorian Platonic revival. 'Aristotle is dead', Benjamin Jowett informed his students, 'but Plato is alive!' This class explores the changing landscape of classical scholarship in Britain, the role of antiquity in the Victorian imagination, and the ways in which *Literae Humaniores* taught young men to look to the classical past to find new ways of being modern.

- \*G. M. Hopkins, 'That Nature is a Heraclitean Fire and of the Comfort of the Resurrection' (1888)
- Algernon Charles Swinburne, 'The Last Oracle' (1876)
- \*Matthew Arnold, 'On the Modern Element in Literature' (1857)
- George Grote, 'Chapter 6: Platonic Compositions Generally', in *Plato, and the Other Companions of Sokrates* (1865)
- \*Walter Pater, 'Chapter 6: The Genius of Plato', in *Plato and Platonism* (1893)

#### Further reading

- Richard Jenkyns, 'Chapter 10: Plato', in *The Victorians and Ancient Greece* (1980)
- A. J. Nickerson, 'Ancient Greek Philosophy', in Martin Dubois ed. *Gerard Manley Hopkins in Context* (2024)
- \*Frank M. Turner, 'Chapter 8: The Victorian Platonic Revival', in *The Greek Heritage in Victorian Britain* (1981)

### Week 2: Anglicanism and Catholicism

'All our minds were ready to go at a touch', wrote Hopkins to John Henry Newman, thinking of the extraordinary number of Oxford undergraduates — including himself — who converted to Catholicism in the 1860s. The decade was characterised by religious controversy, stirred up by the publication of *Essays and Reviews* (1860) and Newman's *Apologia pro vita sua* (1864), as well as the citation of Jowett for heresy in 1863. This class considers how writers of this period increasingly put their faith in literary language as a means of both articulating doctrinal difference and enabling new experiences of belief.

- \*G. M. Hopkins, 'The Wreck of the Deutschland' (1875)
- Christina Rossetti, 'The Convent Threshold' (1862)
- Matthew Arnold, 'Dover Beach' (1867)

- \*John Henry Newman, 'Chapter 5: Apprehension and Assent in the Matter of Religion', in *An Essay in Aid of a Grammar of Assent* (1870)

#### Further reading

- Martin Dubois, 'Chapter 2: Bibles', in *Gerard Manley Hopkins and the Poetry of Religious Experience* (2012)
- Kirstie Blair, *Form and Faith in Victorian Poetry and Religion* (2012)
- Michael Hurley, *Faith in Poetry: Verse Style as a Mode of Religious Belief* (2017)
- \*Charles Taylor, 'The Nineteenth Century', in *A Secular Age* (2007)
- Charles LaPorte, *Victorian Poets and the Changing Bible* (2011)

### Week 3: Conservatism and Radicalism

'I must tell you I am always thinking of the Communist future. The too intelligent artisan is master of the situation I believe'. Hopkins' political sympathies were shaped by his experiences as a parish priest amid the urban 'squalor' of London, Liverpool, Glasgow, and Dublin. This class draws on two writers with whom Hopkins was very familiar — Carlyle and Ruskin — to think about the ways in which this Victorian interest in the condition of the working man evolved into a distinctly literary account of the nature and value of poetic work.

- \*G. M. Hopkins, 'Tom's Garland' (1887)
- Thomas Carlyle, 'Book 1: Proem', in *Past and Present* (1843)
- \*John Ruskin, 'Letter I: Looking down from Ingleborough', in *Fors Clavigera* (1871)

#### Further Reading

- Marcus Waithe, *The Work of Words: Literature, Craft, and the Labour of Mind in Britain, 1830-1940* (2023)
- Eric Griffiths, 'Hopkins: The Perfection of Habit', in *The Printed Voice of Victorian Poetry* (1989)
- Isobel Armstrong, *Victorian Poetry: Poetry, Poetics, Politics* (1993)

### Week 4: Science and Nature

*\* I hope this class will take the form of an excursion to Balliol College which holds three of Hopkins' most important sketchbooks.*

'There is grandeur in this view of life', Darwin concluded, 'from so simple a beginning endless forms most beautiful and wonderful have been, and are being, evolved'. Hopkins' corpus includes essays on the influence of evolutionary theory, natural history writing, botanical and landscape drawings, and meteorological studies published in *Nature*. This class considers how the scientific discoveries of the nineteenth century gave Hopkins and his contemporaries the foundations for a 'new science' of poetry that was committed to careful observation, precise methodology, and rigorous experimentation.

- \*G. M. Hopkins, 'Pied Beauty'
- George John Romanes, 'Charles Darwin: A Memorial Poem'
- \*Charles Darwin, 'Chapter XIV: Recapitulation and Conclusion', in *On the Origin of Species* (1859)

#### Further reading

- Catherine Phillips, *Gerard Manley Hopkins and the Victorian Visual World* (2007)
- Tom Zaniello, *Hopkins in the Age of Darwin* (1988)
- Gillian Beer, *Darwin's Plots* (1983)
- Jonathan Smith, *Charles Darwin and Victorian Visual Culture* (2006)

## Week 5: Discipline and Freedom

‘With all my licences, or rather laws, I am stricter than you and I might say than anybody I know’. Sprung Rhythm was, Hopkins claimed, the ‘natural rhythm’ of traditional English verse but also an ‘experimental’ mode that is friend, Robert Bridges, described as ‘presumptuous jugglery [sic]’. This class grapples with Hopkins’ influential work in prosody, situating it within contemporary discussions about discipline and freedom in art and the moral dangers of ‘licentiousness’.

- \*G. M. Hopkins, ‘Spring and Fall’
- \*Edmund Gosse, ‘A Plea for Certain Exotic Forms of Verse’, *Cornhill Magazine*, vol. 36 (1 January 1877), 53-71
- \*Letter from Hopkins to Robert Bridges, 21 August 1877, in *The Collected Works of Gerard Manley Hopkins*, i: Correspondence, 1852-1881 (2013)

### Further reading

- Ewan Jones, *The Turn of Rhythm: How Victorian Poetry Shaped a New Concept* (2023)
- Laura Marcus, *Rhythmical Subjects: the Measures of the Modern* (2023)
- Meredith Martin, *The Rise and Fall of Meter: Poetry and English National Culture, 1860-1930* (2012)
- Jason David Hall, *Nineteenth-Century Verse and Technology: Machines of Metre* (2017)
- Jason David Hall ed., *Meter Matters: Verse Cultures of the Long Nineteenth Century* (2011)

## Week 6: Victorianism, Modernism, and Beyond

The posthumous publication of Hopkins’ *Poems* in 1918 and 1930 ‘drew out one pin that released the fuse that’ (in David Jones’ memorable phrase) ‘detonated the highly charged contents of the Mark I Hopkins grenade’. This class considers Hopkins’ explosive impact on literary modernism and thinks about the ways in which twentieth-century writers found in Hopkins’ poetry an example and a legitimation of their own efforts to ‘make it new’.

- \*G. M. Hopkins, ‘God’s Grandeur’
- David Jones, *In Parenthesis*
- Elizabeth Bishop, ‘The Fish’
- Seamus Heaney, ‘The Dearest Freshness’, ‘The Mud Vision’
- Charles Wright, ‘Jesuit Graves’
- Kwame Dawes, ‘The English Room’, ‘Shook Foil’
- \*Michael Roberts ed., *The Faber Book of Modern Verse* (London: Faber & Faber, 1936)
- David Jones, ‘An Unpublished Appreciation of Gerard Manley Hopkins’, in *David Jones on Religion, Politics, and Culture: Unpublished Prose*, ed. by Thomas Bernato (London: Bloomsbury, 2018), pp. 321-25
- A. Richards, ‘Gerard Hopkins’, in *Dial* (September 1926), 195-203, in *Gerard Manley Hopkins: the Critical Heritage*, ed. Gerald Roberts (London: Routledge, 1995), pp. 140-46
- \*Charles Williams, ‘Introduction’, in *Poems of Gerard Manley Hopkins*, ed. Robert Bridges, 2<sup>nd</sup> edn (Oxford: Oxford University Press, 1930)

### Further reading

- Daniel Westover and Thomas Alan Holmes ed., *The Fire That Breaks: Gerard Manley Hopkins’s Poetic Legacies* (Clemson University Press, 2020)

## Writing the City, 1820-1920

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

This C-Course is about literature, geography, and modernity. The past few years have brought matters of spatial experience into our collective consciousness. What does it mean to ‘stay at home’ or ‘shelter in place’? How is the street a site of danger or activism? How are complex histories inscribed on our everyday landscapes? The city as we know it came into being during the long nineteenth century. We’ll take London as our case-study, but will consider ‘the urban’ as a broader category every week. Novelists, poets, journalists, social investigators and world travellers were irresistibly drawn to the Great Metropolis, determined to capture its growth and dynamism. As our classes will show, writers *created* the city to a certain extent, even as they attempted to describe it and to use it as a setting for their plots. We’ll 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’ll think about London’s relation to nation and empire. And finally, we’ll consider the central tension in all city writing: was the capital a place of opportunity, freedom, or injustice?

The character sketch was a major genre in the period, and accordingly, each of our classes will centre around an urban ‘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 start this course, 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 during an introductory 0<sup>th</sup> Week meeting.

### Week 1: The *Flâneur*

This class will consider the figure of the walker, including, but not limited to, the *flâneur*. Please start by reading one of the following texts in full, and make sure you also dip into the other two.

- 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).
- Jehangeer Nowrojee and Hirjeebhoy Merwanjee, *Journal of a Residence of Two and a Half Years in Great Britain* (1841).
- George Augustus Sala, *Twice Round the Clock* (1859).

And the following selections—

- William Wells Brown, *Three Years in Europe; Or, Places I Have Seen and People I Have Met* (1852): Letter III (the ‘London’ pages), Letter IX, Letter X, Letter XVII, Letter XVIII.

### Week 2: The ‘Tough Subject’

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

- Flora Tristan, *Promenades dans Londres* (1842). See the ‘Prostitutes’ chapter of the Virago edition (The London Journal of Flora Tristan), trans. Jean Hawkes.
- Charles Dickens, *Bleak House* (1852-3).
- 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, though you are very welcome to explore more widely: ‘Preface’, ‘Of the London Street-Folk’, ‘Costermongers’, ‘Children Street-Sellers’, ‘Crossing-Sweepers’.

### 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 Blue Carbuncle' and 'The Speckled Band', in *The Adventures of Sherlock Holmes* (1892).
- LT Meade and Robert Eustace, 'Madame Sara' and 'The Bloodstone', in *The Sorceress of the Strand* (1902-3). The Broadview edition is recommended.

### 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 Octavia Hill, *The Homes of the London Poor* (1875) and *Letters to Fellow Workers* (1864-1911).

We will read aloud from a section of John Maddison Morton's farce, *Box and Cox* (1847)—there's no need to prepare in advance.

### 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). Please start by reading Chapter 6 (on 'London') in the Cambridge Scholars edition, trans. Somdatta Mandal.
- Amy Levy, *The Romance of a Shop* (1888).
- Alice Meynell, *London Impressions* (1898), with etchings and pictures by William Hyde.

### Week 6: Coda: Woolf and Beyond

We end with Woolf—writer and *flâneuse*—and the ways in which contemporary literature engages with nineteenth- or early twentieth-century London.

- Virginia Woolf, *Mrs Dalloway* (1925).
- Extracts to be provided from Woolf's short fiction and non-fiction.

Contemporary literature will be chosen by agreement, depending on the emerging interests of the seminar group. Writers could include Peter Ackroyd, Peter Carey, Guy Gunaratne, Zadie Smith, or Sarah Waters.

#### Secondary criticism

A week-by-week breakdown of recommended critical reading will be circulated at the start of the course.

## Silences

Course Convenor: Professor Kate McLoughlin ([kate.mcloughlin@ell.ox.ac.uk](mailto:kate.mcloughlin@ell.ox.ac.uk))

### Overview

In this eclectic, transhistorical, non-chronological course, we will explore how to notice, characterise and interpret some of the many silences in English literature. At first blush, the subject is counter-intuitive. Works of literature express complex and nuanced ideas, the powerful feelings that define us as human beings, the minute observations that illuminate all aspects of our lives. They do so with consummate verbal dexterity. Surely silence is a nothingness, an affront to the communication of both rational argument and strong emotion—literature's opposite, even its anathema? Yet, as thinkers such as George Steiner and Susan Sontag have established in their very different ways, registering and interpreting the silent dimensions of literary works reorganizes our priorities, sharpens our critical faculties and expands our awareness.

In this course we will be considering:

- the ethics and logistics of silence on the part of authors, texts and critics;
- silence as oppression, silence as power;
- silence and disaster;
- green silence and quiet quitting;
- silent regions of the mind, silence and psychoanalysis;
- silence and the divine, with reference to different world religions.

NB: we will take silence, not only as our subject, but as part of our research methodology and as a learning tool: be prepared to experience silences during the seminars and to give presentations without using words. An asterisk in the list below indicates that the text will be supplied.

### Week 1: Right to Remain Silent

#### Seminar reading

- Herman Melville, 'Bartleby the Scrivener: A Story of Wall Street' (1856)
- Ted Hughes, 'Deaf School' (1979)
- Raymond Antrobus, "'Deaf School" by Ted Hughes' (7 September 2018)  
<http://www.raymondantrobus.com/essays/2018/9/7/deaf-school-by-ted-hughes>
- \*\_\_\_\_\_, "'Deaf School" by Ted Hughes', *The Perseverance* (London: Pinned in the Margins, 2018), 39-40
- Judith Butler, 'Values of Difficulty', *Just Being Difficult: Academic Writing in the Public Arena*, ed. Jonathan Culler and Kevin Lamb (Stanford, CA: Stanford University Press, 2003), 199-215
- Dorothy Hale, chapter 5 of *The Novel and the New Ethics* (Stanford, CA: Stanford University Press, 2020)

#### Further reading

- Rita Felski, *The Limits of Critique* (Chicago, IL: University of Chicago Press, 2015)
- Iain McGilchrist, *Against Criticism* (London: Faber and Faber, 1982)

### Week 2: Silence = Power

#### Seminar reading

- John Donne, 'To His Mistress Going to Bed' (1593-6)
- Victoria Adukwei Bulley, *Quiet* (London: Faber & Faber, 2022)
- Michelle Cliff, 'Notes on Speechlessness', *Sinister Wisdom* 5 (Winter 1978),  
<http://www.sinisterwisdom.org/sites/default/files/Sinister%20Wisdom%205.pdf>
- \*Kevin Quashie, from *The Sovereignty of Quiet: Beyond Resistance in Black Culture* (Rutgers University Press, 2012)
- Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?' (1988)

- Xavière Gauthier, 'Is There Such a Thing as Women's Writing?', trans. Marilyn A. August, *New French Feminisms: An Anthology*, ed. by Elaine Marks and Isabelle de Courtivron (New York, NY: Schocken, 1980/1981), 161-4

#### Further reading

- Michelle Cliff, 'The Resonance of Interruption', *Chrysalis: A Magazine of Women's Culture* 8 (1979), 29-37
- Susan Gubar, 'The "Blank Page"' and the Issue of Female Creativity', *Critical Inquiry* (Winter 1981), 243-64
- Barbara Johnson, 'Muteness Envy', *The Barbara Johnson Reader: The Surprise of Otherness*, ed. Melissa Feuerstein, Bill Johnson González, Lili Porten and Keja Valens (Durham, NC: Duke University Press, 2014), 200-16
- P. Joplin (Klindienst), 'The Voice of the Shuttle Is Ours', *Stanford Literature Review* 1.1 (1984), 35-64
- Audre Lorde, 'The Transformation of Silence into Language and Action', *Your Silence Will Not Protect You* (London: Silver Press, 2017), 1-6
- Tillie Olsen, *Silences* (1978)
- Joanna Russ, *How to Suppress Women's Writing* (University of Texas Press, 1983)

### Week 3: Silence and the Disaster

#### Seminar reading

- William Wordsworth, 'The Discharged Soldier' (1798)
- \*Karen McCarthy Woolf, 'Systems of Erasure' (2018), *Unwritten: Caribbean Poems after the First World War*, ed. Karen McCarthy Woolf (Rugby: Nine Arches Press, 2018), 115-22
- Klaus EN.REFLIST
- Susan Sontag, 'The Aesthetics of Silence' (1969), *Styles of Radical Will* (London: Penguin, 1969/ 2009), 3-34
- George Steiner, 'Silence and the Poet' (1966), *Language and Silence: Essays 1958-1966* (Harmondsworth: Penguin, 1969), 57-76

#### Further reading

- Maurice Blanchot, *L'écriture du désastre* (Paris: Gallimard, 1980) / *The Writing of the Disaster*, trans. Anne Smock (Lincoln, NE: University of Nebraska Press, 1986)
- Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore, MD: Johns Hopkins University Press, 1996),
- Kate McLoughlin, chapter 5 of *Authoring War: The Literary Representation of War from the Iliad to Iraq* (Cambridge: Cambridge University Press, 2011)
- Gene Ray, *Terror and the Sublime in Art and Critical Theory. From Auschwitz to Hiroshima to September 11* (Basingstoke: Palgrave Macmillan, 2005)
- Michael Rothberg, *Traumatic Realism. The Demands of Holocaust Representation* (Minneapolis, MN: University of Minnesota Press, 2000)
- Elaine Scarry, *The Body in Pain. The Making and Unmaking of the World* (Oxford: Oxford University Press, 1985)
- Thomas Trezise, 'Unspeakable', *Yale Journal of Criticism* 14.1 (2001), 39-66

### Week 4: Green Science

#### Seminar reading

- Thomas Traherne, 'Silence' (late 17th century)
- \*William Cowper, from *The Task* (1785)
- Jenny Odell, *How To Do Nothing* (New York, NY: Melville House, 2019)

- Horace, Epode 2
- Luke chapter 10, verses 38-42 (King James Version)

#### Further reading

- Josh Cohen, *Not Working: Why We Have to Stop* (London: Granta, 2019)
- Jenny Diski, *On Trying to Keep Still* (London: Virago, 2007),
- \_\_\_\_\_, *Skating to Antarctica* (London: Virago, 2014)
- Pico Iyer, 'The Joy of Quiet', *New York Times* (29 December 2011), <https://www.nytimes.com/2012/01/01/opinion/sunday/the-joy-of-quiet.html>
- Sara Maitland, *A Book of Silence* (London: Granta, 2009)
- Tim Parks, *Teach Us To Sit Still* (London: Random House, 2010)
- Sarah Sands, *The Interior Silence: 10 Lessons from Monastic Life* (London: Short Books, 2021)
- Patrick Shen, 'Silence in an Age of Distraction', *Silence and Silencing in Psychoanalysis: Cultural, Clinical, and Research Perspectives*, ed. Aleksandar Dimitrijević and Michael B. Buchholz (London: Routledge, 2021), 87-97

### Week 5: Mind Silence

#### Seminar reading

- Anon, 'The Wanderer' (9th century?)
- John Sinjohn, pseud. John Galsworthy, 'The Silence', *A Man of Devon* (Edinburgh: William Blackwood, 1901), 187-233
- Joseph Conrad, *The Secret Sharer* (1910)

#### Further reading

- Aleksandar Dimitrijević and Michael B. Buchholz, eds., *Silence and Silencing in Psychoanalysis: Cultural, Clinical, and Research Perspectives* (London: Routledge, 2021)
- Sigmund Freud, 'The Ego and the Id', *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. under the general editorship of James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: The Hogarth Press and the Institute of Psycho-Analysis, 1953-74), 4.12-66
- Carl Jung, 'The Structure of the Unconscious', *The Collected Works of C. G. Jung*, trans. R. F. C. Hull, ed. Herbert Read, Michael Fordham, Gerhard Adler and William McGuire, 20 vols. (London: Routledge & Kegan Paul, 1953-79), 7.9-119, sec. 5

### Week 6: Silence and the Divine

#### Seminar reading

- \*From Anon, *The Cloud of Unknowing* (c. 1300)
- Samuel Taylor Coleridge, 'Frost at Midnight' (1798)
- \*Dom Sylvester Houédard, *Like Contemplation* (1972) (no place of publication given: ubu editions, 2012)
- \*Maggie Ross, *Silence: A User's Guide. Volume 1: Process* (London: Darton, Longman and Todd, 2014), ch. 1

#### Further reading

- W. F. Pollard and R. Boenig, eds., *Mysticism and Spirituality in Medieval England* (Cambridge: D. S. Brewer 1997)



- Vincent Gillespie, 'Postcards from the Edge: Interpreting the Ineffable in the Middle English Mystics', *Interpretation: Medieval and Modern*, ed. P. Boitani and A. Torti (Cambridge: D. S. Brewer 1993), 137-65
- Ninian Smart, 'What Would Buddhaghosa Have Made of *The Cloud of Unknowing*?' *Mysticism and Language*, ed. S. T. Katz (Oxford: Oxford University Press, 1992), 103-22
- Denys Turner, *The Darkness of God: Negativity in Christian Mysticism* (Cambridge: Cambridge University Press 2009)

### General reading

- Steven L Bindeman, *Silence in Philosophy, Literature and Art* (Brill, 2017)
- Sanford Budick and Wolfgang Iser, eds., *Languages of the Unsayable* (Stanford University Press, 1987)
- John Cage, *Silence: Lectures and Writings* (Wesleyan University Press, 1961)
- Alain Corbin, *A History of Silence* (Polity, 2018)
- Michal Ephratt, 'The Functions of Silence', *Journal of Pragmatics* 40.11 (2008), 1909-1938
- Thomas Gould, *Silence in Modern Literature and Philosophy* (Palgrave, 2018)
- Adam Jaworski, *The Power of Silence* (Sage, 1993)
- Elisabeth Loevlie, *Literary Silences in Pascal, Rousseau, and Beckett* (Oxford University Press, 2003)
- Max Picard, *The World of Silence* (1952)
- Mark C. Taylor, *Seeing Silence* (University of Chicago Press, 2020)
- Leona Toker, *Eloquent Reticence: Withholding Information in Fictional Narrative* (University Press of Kentucky, 2014)

## Literature and the Sea: Late Victorian to the Postcolonial

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

In this course, we will examine some of the most exciting literary works on the sea alongside visual, archival and critical material, excavate the entangled worlds they encapsulate, and investigate how radically the genre of 'maritime literature' has changed from the nineteenth century to our present moment. In terms of 'lit-crit', what happens to our understanding of literature and its land-bound categories if we take a view from the masthead? We will start with the late nineteenth century as a world held together by wooden hulls, wind-power and enterprise is supplanted by that of steamships and global maritime empire. Two sets of questions – socio-historical and aesthetic – will guide our discussion. How does the transition from sail to steam reconfigure the intimacies between sea, ship and sailor – the sensuous experience of life at sea – and, in turn, intersect with wider political and social issues, such as anxieties around empire, questions of race, labour and sexuality or discourses around migration? Does the shipboard become a concentrated microcosm of everything that happens on land? Second, how are such changes registered by literary language and form, from nineteenth-century realism through modernist experimentations to contemporary re-imaginings of the colonial past or testimonies by desperate immigrants in small boats?

Over six weeks, we will be reading a selection of Victorian, modernist and postcolonial texts. Our authors will range from Herman Melville and Joseph Conrad through modernist and interwar figures such as Virginia Woolf, E.M. Forster and James Hanley to contemporary novelists, such as Fred D'Aguiar and Amitav Ghosh. Starting with Conrad and Melville, we will examine how the voyage narrative undergoes a gradual transformation as the romance of seafaring gives way to complex experiential and aesthetic modes which make us think about the nature of representation as well as about modernity and its discontents. We will be reading the primary texts alongside a range of material, from court-martial records of sodomy trials through testimonies, art-work and sound-recordings to the works of Michel Foucault, Edward Said, Eve Kosofsky Sedgwick and Christina Sharpe. While being sensitive to the historical specificity of the texts, we will also consider how maritime literature addresses some of the most pressing issues of our times, from labour and migration to legacies of empire and slavery.

Please find below the course programme and a reading list. You should have read the primary texts before the seminars and at least some of the recommended criticism. Additional material and references will be provided during the course. At the start of every seminar, I will do a lecture/presentation sketching out the historical and theoretical contexts; you are encouraged to provide short papers. However, the presentations are optional and will not be assessed.

### Week 1: Race, Representation and Crowd Psychology

(Warning – in Conrad's text, we will encounter the offensive N \_ word)

#### Primary texts:

- Joseph Conrad, 'The Secret Sharer' (1910) and 'The N \_\_\_ of the "Narcissus"' [a title that is offensive today] (1897)
- Herman Melville, 'Benito Cereno' (1855-1856) (Optional - we will be focussing on *Narcissus* in the seminar, and will only be referring to this in passing)

#### 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*, pp. 19-45

#### Further reading:

- Margaret Cohen, 'Introduction' to *A Cultural History of the Sea in the Age of Empire* (2021), ed. Cohen, 1-26

[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. For questions of narrative and voice, see Bruce Henrickson's still-relevant 1988 piece, 'The Construction of the Narrator in the *Narcissus*', *PMLA*, Oct 1988, Vol. 103, No. 5, pp. 783-795). 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: The Maritive Closet: Desire, Violence and Sacrifice

### Primary texts:

- Herman Melville, *Billy Budd*

[In class, we will watch a few clips from the opera *Billy Budd* by Benjamin Britten and with the libretto by Eric Crozier and E.M.Forster (1951); we will also examine some log-book entries and transcripts of court-martial cases].

### 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 Sedgwick, Chapter 2, 'Some Binarisms (I) *Billy Budd*: After the Homosexual' from *Epistemology of the Closet* (the above two articles remain the classic interpretations of the text)

### Further reading:

- Michael D. Snediker, 'Melville and Queerness without Character' in Robert S. Levine ed. *The New Cambridge Companion to Herman Melville* (2014)
- Introduction and Chapter 1 from B.R.Burg, *Boys at Sea: Sodomy, Indecency and Courts Martial in Nelson's Navy* (2007)

## Week 3: 'Shrinking Island': Sexuality, Class and Empire

### Primary texts:

- Virginia Woolf, *The Voyage Out*
- E.M. Forster, 'The Other Boat' from Forster, *Life to Come and Other Short Stories*

### Criticism:

- Edward Said, 'Overlapping Territories, Intertwined Histories' (1-15) from *Culture and Imperialism*
- 'The Voyage Out', *Yale Modernism Lab* (<https://campuspress.yale.edu/modernismlab/the-voyage-out/>)

### Further reading:

- Jed Esty, 'British Empire and the English Modernist Novel' in Robert Caserio, *The Cambridge Companion to the Twentieth-Century English Novel*, 23-39.
- Anna Snaith, 'Leonard and Virginia Woolf: Writing Against empire' in *The Journal of Commonwealth Literature*, 2015, Vol. 50(1), pp. 19-32
- Jane Marcus, 'Britannia Rules the Waves' from *Hearts of Darkness*, 59-85

## Week 4: Death Ships: Labour, Migrancy and Empire

### Primary texts:

- Alfred Stieglitz, *The Steerage*

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

**Criticism:**

- Allan Sekula, 'Red Passenger' from *Fish Story*, 42-52
- Extracts from John Fordham, *James Hanley: Modernism and the Working Class (2002)* ('Introduction' and 'Romance and Reality')
- Harris Feinsod, 'Death Ships: The Cruel Transformation of Interwar Maritime Fiction', *Modernism/Modernity*, August 2018, Vol. 3:3

**further reading:**

- Robert Louis Stevenson, *The Amateur Emigrant*

**Week 5: 'The Sea is History': Slave Transport to Small Boats****Primary texts:**

- Fred D'Aguiar, *Feeding the Ghosts*
- Chapter 2 from *The Interesting Narrative of the Life of Olaudah Equiano* (1789)
- David Dabydeen, 'The Slave Ship', from *Turner: New and Selected Poems*
- Hew Locke, 'Armada', 2017-2019

**Criticism:**

- Extract from Christina Sharpe, *In the Wake: On Blackness and Being* (2016)
- Saidiya Hartman, 'Venus in Two Acts', *Small Axe*, Number 26 Vol 12 No 2, June 2018, 1-14 (<https://muse.jhu.edu/article/241115>)
- Toni Morrison, 'The site of memory'. In W. Zinsser (Ed.). *The art and craft of memoir*.

**Further reading:**

- NourbeSe Philip, *Zong!*
- 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: The Indian Ocean: Encounters, extraction and entanglements****Primary text:**

- Amitav Ghosh, *Sea of Poppies*; audio-recordings of lascars from the Humboldt Sound Archives (the text for this seminar is to be confirmed, in consultation with the students)

**Criticism:**

- Isabel Hofmeyr, 'The Complicating Sea: Indian Ocean As Metaphor', *Comparative Studies of South Asia, Africa and the Middle East*, Vol 32 No 3, 2012, 584-590.

**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)
- Herman Melville, *Billy Budd* and 'Benito Cereno' in *Melville's Short Novels* ed. Dan McCall (Norton Critical Edition, 2002)

- E.M. Forster, 'The Other Boat' from Forster, *Life to Come and Other Short Stories* (any edition)
- Virginia Woolf, *The Voyage Out* ed. Jane Wheare (Penguin, 1992)
- James Hanley, *The Boy*, with an introduction by William Burroughs (Oneworld Classics, 2007)
- Robert Bruno (?) Traven, *The Death Ship* (1934, Trans.) (any edition)
- Fred D'Aguiar, *Feeding the Ghosts* (Granta, 2014)
- *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) (tbc)

### Criticism

- John Mack, *The Sea: A Cultural History* (2011), particularly Chapter 2 ('Concepts of the Seas'), Chapter 3 ('Navigation and the Arts of Performance') and Chapter 4 ('Ships as Societies')
- Margaret Cohen, *The Novel and the Sea* (2013), especially the Introduction ('Seafaring Odysseus'), Chapter 4 Sea Fiction in the Nineteenth Century: Patriots, Pirates and Supermen') and Chapter 5 ('Sea Fiction Beyond the Seas'); Cohen ed. *A Cultural History of the Sea in the Age of Empire* (2021)
- Allan Sekula, 'Dismal Science' from *Fish Story* (1995), 42-54.
- Cristina Sharpe, *In the Wake: On Blackness and Being* (2016)

### Further reading (not essential but strongly recommended):

- Herman Melville, *Moby Dick* (1851) and 'Benito Cereno' (1855-1856)
- Robert Louis Stevenson, *The Amateur Emigrant* (1895)
- Joseph Conrad, *The Mirror of the Sea* (1906)
- Virginia Woolf, *To the Lighthouse* (1927)
- David Dabydeen, *Turner* (1994)
- Tony Tanner (ed.), *The Oxford Book of Sea Stories* (1994)
- Jonathan Raban (ed.), *The Oxford Book of the Sea* (1993)
- Setaey Adamu Boateng and M. NourbeSe Philip, *Zong!* (2011)

### Further critical reading:

- Abulafia, David, *The Boundless Sea: A Human History of the Oceans* (2019)
- 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)
- Burg, B.R., *Boys at Sea: Sodomy, Indecency and Courts Martial in Nelson's Navy* (2007)
- Carson, Rachel, *The Sea Around Us* (1951)
- Casarino, Cesare, *Modernity at Sea. Melville, Marx, Conrad in Crisis* (2002)
- Cohen, Margaret, *The Novel and the Sea* (2013)
- Cohen, Margaret (ed.), *A Cultural History of the Sea* (2021), Volumes 5 & 6.
- 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)
- Foulke, 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).
- Nicholls, Peter and Laura Marcus (ed.), *The Cambridge History of Twentieth-century Literature* (2012)
- Lavery, Charne, *Writing Ocean Worlds: Indian Ocean Fiction in English* (2021)
- Peck, John, *Maritime Fiction: Sailors and the Sea in British and American Novels, 1719-1917* (2001)
- Rediker, Marcus, *The Slave Ship: A Human Story* (2007)
- Rediker, Marcus and Peter Linebaugh, *The Many-Headed Hydra: Sailors, Slaves, Commoners and the Hidden History of the Revolutionary Atlantic* (2022)
- Riding C and Johns, R., *Turner and the Sea* (2013)
- Said, Edward, *Culture and Imperialism* (1994)
- Sedgwick, Eve Kosofsky *Epistemology of the Closet* (1990)
- Sekula, Allan, *Fish Story* (1995)
- Sharpe, Christina, *In the Wake: On Blackness and Being* (2016)
- 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)
- Torma, Franziska ed. *A Cultural History of the Sea In a Global Age* (2021)
- 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)

## Literature and Artificiality from Modernism to the Present

Course Convenor: Professor Peter Boxall ([peter.boxall@ell.ox.ac.uk](mailto:peter.boxall@ell.ox.ac.uk))

How do we establish the distinction between the artificial and the real? How does the development of new information technologies over the course of the twentieth and twenty-first centuries influence our capacity to identify and enforce that distinction? What role does literature – itself a form of artifice – have to play in making such a distinction thinkable?

This course poses these questions in relation to the history of literary expression from modernism to the contemporary moment. It addresses key writers who have examined and transformed our understanding of the relation between art, reality and the artificial (from Henry James and Virginia Woolf, to Elizabeth Bowen and James Baldwin, to Kazuo Ishiguro and Claire-Louise Bennett). In doing so, it explores the process by which literary writing employs modes of artifice to produce new forms of truth. At a time when the boundary between the artificial and the real has never been more dangerously porous, this course suggests that literary form harbours a means of thinking that boundary anew.

The below list suggests some preparatory reading, and the main texts for each week (these are subject to change). A fuller reading list will follow.

- Plato, *Republic*, *Ion*
- Thomas More, *Utopia*
- Francis Bacon, *New Atlantis*
- Margaret Cavendish, *The Blazing World*
- Erich Auerbach, *Mimesis*
- Friedrich Kittler, *Gramophone, Film, Typewriter*
- Elaine Scarry, *On Beauty*
- Bernard Stiegler, *Technics and Time*

### Week 1: Realism, artificiality, art

- Henry James, *The Portrait of a Lady*, 'The Real Thing', 'The Middle Years', 'The Jolly Corner'

### Week 2: Modernism, artifice and artificiality

- Virginia Woolf, *Mrs Dalloway*, *Between The Acts*
- T. S. Eliot, 'The Love Song of J. Alfred Prufrock', *The Waste Land*

### Week 3: The erotics of artifice

- James Baldwin, *Giovanni's Room*
- Elizabeth Bowen, *The House in Paris*

### Week 4: Devised devisers: Artificiality and auto-deconstruction

- Samuel Beckett, *Krapp's Last Tape*, *Company*
- J.M. Coetzee, *Diary of a Bad Year*

### Week 5: Fiction and prosthesis

- Henry James, 'Glasses'
- Christine Brook Rose, 'The Foot'
- Raymond Carver, 'Viewfinder'
- Angela Carter, 'The Bloody Chamber'
- Richard Powers, 'The Seventh Event'
- Don DeLillo, 'Midnight in Dostoevsky', 'The Starveling'

### **Week 6: Artificial people**

- Kazuo Ishiguro, *Klara and the Sun*
- Claire-Louise Bennett, *Checkout 19*

### **We will supplement reading with a weekly film screening, as follows:**

- Roberto Rossellini, dir., *Rome, Open City*
- Akira Kurosawa, dir., *Ikiru*
- Ingmar Bergman, dir., *Persona*
- Harold Ramis, dir., *Groundhog Day*
- David Lynch, dir., *Mulholland Drive*
- Charlotte Wells, dir., *Aftersun*



## Virginia Woolf Writes the Future

Course Convenor: Dr Joshua Phillips ([joshua.phillips@ell.ox.ac.uk](mailto:joshua.phillips@ell.ox.ac.uk))

*The future is dark, which is on the whole, the best thing the future can be, I think.*  
(18/01/1915)

*Yes, I was thinking: we live without a future. That's what's queer, with our noses pressed to a closed door*  
(26/01/1941)

This seminar asks how Virginia Woolf writes the future: how she writes about futurity and how she writes futurity into being. It investigates Woolf's lifelong interest in questions of the future – of how people, things, objects, and words endure into an unknown futurity, and in more practical questions of how to make the future a better place, free from the strictures of patriarchy and militarism. Drawing on the work of twentieth century and contemporary philosophers, 'Virginia Woolf Writes the Future' explores how these questions recur across Woolf's novels and short stories, from her earliest writings to the final drafts which she left unfinished at the end of her life, and how questions of futurity find multivalent and paradoxical forms throughout her writing.

The seminar covers each of Woolf's ten novels, her two book-length essays *A Room of One's Own* (1929) and *Three Guineas* (1938), and a selection of her other writings. It is organised thematically, with each session discussing a different mode or expression of futurity. These groupings of texts are by no means exclusive so it is well worth familiarising yourself with as many of the primary texts as possible before term starts.

### Week One: Writing the Future of Writing

How does Woolf write about writing? And how does she theorise, figure, or trope upon the future of writing as a mode of artistic production? Through examination of her early short stories and manifesto-essays, this seminar investigates the ways in which Woolf looks to the future of the written.

#### Primary texts

- Early short stories
- 'Character in Fiction' (1924)
- 'Poetry, Fiction and the Future' (1927)
- *A Room of One's Own* (1929)
- 'The Leaning Tower' (1940)

#### Secondary reading

- Gertrude Stein, *Composition as Explanation* (1926)
- From Muñoz, José Esteban, *Cruising Utopia: The Then and There of Queer Futurity*, Sexual Cultures, 10th Anniversary Edition (New York University Press, 2019)
- Högberg, Elsa, 'Mature Works II (1928–1932)', in *The Oxford Handbook of Virginia Woolf*, ed. by Anne E. Fernald (Oxford University Press, 2021), pp. 102–15,  
<https://doi.org/10.1093/oxfordhb/9780198811589.013.7>

### Week Two: Writing (and) Education

Scenes of pedagogy, of teaching and learning, recur throughout Woolf's work and throughout her biography, and the imperative to create new ways of teaching and learning become more pressing as the crises of the twentieth century mount. This seminar asks what alternative or future pedagogies Woolf looks towards or tries to enact.

#### Primary texts

- *Jacob's Room* (1922)
- From *The Common Reader: First Series* (1925) and *The Common Reader: Second Series* (1932)
- 'A Woman's College from Outside' (1926)

- ‘Thoughts on Peace in a Wine Cellar: A Transcription of the 1917 Dinner Party in the Holograph Years’, ed. Joshua Phillips, *Woolf Studies Annual*, 26 (2020), pp. 13–86

### Secondary reading

- Beth Rigel Daugherty, ‘Teaching Woolf/Woolf Teaching’, *Woolf Studies Annual*, 10 (2004), pp. 275–307
- From Jones, Clara, *Virginia Woolf: Ambivalent Activist* (Edinburgh University Press, 2015)
- From Benjamin D. Hagen, *The Sensuous Pedagogies of Virginia Woolf and D.H. Lawrence* (Clemson University Press, 2020)
- From Aimee Gasston, *Modernist Short Fiction and Things*, Material Modernisms (Palgrave Macmillan, 2021)
- 

## Week Three: Writing the More-Than Human

What does it mean to write a life? And what does it mean to write life? This seminar investigates the ways in which Woolf’s writing seeks to trespass the boundaries of the human, and the ways in which Woolf mobilises the animal, biography, and animal biographies to re-imagine the category of the human.

### Primary texts

- *Mrs Dalloway* (1925)
- ‘The New Biography’ (1927)
- *Orlando* (1928)
- *Flush* (1933)

### Secondary reading

- Giorgio Agamben, *The Open: Man and Animal* (2004)
- Goldman, Jane, ‘“When Dogs Will Become Men”: *Melancholia*, Canine Allegories, and Therocephalous Figures in Woolf’s Urban Contact Zones’, in *Woolf and the City*, ed. by Elizabeth F. Evans and Sarah E. Cornish (Liverpool University Press, 2010), <https://doi.org/10.5949/liverpool/9780984259830.003.0024>
- From Melanie Micir, *The Passion Projects: Modernist Women, Intimate Archives, Unfinished Lives* (Princeton University Press, 2019)
- From Derek Ryan, *Bloomsbury, Beasts and British Modernist Literature* (Cambridge University Press, 2023)

## Week Four: Rewriting the Political

In his autobiography, Leonard Woolf called his wife ‘the least political animal that ever lived since Aristotle invented the definition.’ Recent scholarship has shown that this was not the case and that Woolf was deeply engaged with questions of the political. This seminar asks how Woolf seeks to imagine more sustainable future modalities of the political away from the structures and strictures of patriarchy and militarism.

### Primary texts

- *Night and Day* (1919)
- *Three Guineas* (1938)
- ‘Thoughts on Peace in an Air Raid’ (1940)

### Secondary reading

- Leonard Woolf, *Downhill All the Way: An Autobiography of the Years 1919-1939* (Hogarth Press, 1967)
- Jessica Schiff Berman, ‘Ethical Folds: Ethics, Aesthetics, Woolf’, *MFS: Modern Fiction Studies*, 50.1 (2004), pp. 151–72
- Judith Allen, *Virginia Woolf and the Politics of Language* (Edinburgh University Press, 2010)
- From Judith Butler, *The Force of Non-Violence: An Ethico-Political Bind* (Verso, 2020)

## Week Five: Writing Collectivity

This seminar asks how Woolf imagines and reimagines community and collectivity as an aesthetic, ethical, and political project. It reads Woolf's penultimate and final novel, and her unfinished Common History project as expressions of a need to imagine new modes of being with the other which are at once rooted in a common past and yet look towards the future.

### Primary texts

- *The Years* (1937)
- *Between the Acts* (1941)
- 'Anon' and 'The Reader' (1940-1)

### Secondary reading

- Sigmund Freud, *Group Psychology and the Analysis of the Ego* (1921)
- Giorgio Agamben, *The Coming Community* (1993)
- Melba Cuddy-Keane, 'Virginia Woolf and Cohabiting Communities', in *Modernist Communities across Cultures and Media*, ed. by Caroline Pollentier and Sarah Wilson (University Press of Florida, 2019), pp. 89–105
- Joshua Phillips, 'How Should One Read "The Reader"? New Approaches to Virginia Woolf's Late Archive', *Textual Cultures*, 14.2 (2022), pp. 195–219, <https://doi.org/10.14434/tc.v14i2.33658>

## Week Six: Writing (Beyond) the End?

How should one end a book? This seminar looks to Woolf's final scenes (both of the primary texts and to those we have discussed in previous sessions) to ask what ending might mean for a writer whose work is so open-ended and future-oriented.

### Primary texts

- *The Voyage Out* (1915)
- *To the Lighthouse* (1928)
- *The Waves* (1931)

### Secondary reading

- Frank Kermode, *The Sense of an Ending* (revised ed., 2000)
- From Martin Hägglund, *Dying for Time: Proust, Woolf, Nabokov* (Harvard University Press, 2012)

## Further reading and resources

### Primary sources (diaries, letters, essays, etc.)

- *The Diary of Virginia Woolf*, ed. by Anne Olivier Bell and Quentin Bell, 5 vols (Hogarth Press, 1977)
  - N.B., the Hogarth Press/Penguin edition from the 1970s and the new Granta edition are substantially the same, but *A Writer's Diary* (1953) presents a highly curated selection of entries and has been superseded by the five-volume edition.
- *The Essays of Virginia Woolf*, ed. by Andrew McNeillie and Stuart N. Clarke, 6 vols (The Hogarth Press, 1986-2011)
  - N.B., the six-volume edition collects every essay that can be attributed to Woolf, and supersedes the (incomplete) four-volume *Collected Essays*.
- *The Letters of Virginia Woolf*, ed. by Nigel Nicolson and Joanne Trautmann Banks, 6 vols (The Hogarth Press, 1975)
- *A Passionate Apprentice: The Early Journals*, ed. by Mitchell Leaska (The Hogarth Press, 1990)
- *The Complete Shorter Fiction of Virginia Woolf*, ed. by Susan Dick (Harcourt, Inc., 1989)
- *Moments of Being*, ed. by Jeanne. Schulkind, new ed. (Pimlico, 2002)

**Useful secondary sources**

- Banfield, Ann, *The Phantom Table: Woolf, Fry, Russell, and the Epistemology of Modernism* (Cambridge University Press, 2000)
- Beer, Gillian, *Virginia Woolf: The Common Ground* (Edinburgh University Press, 1996)
- Bell, Quentin, *Virginia Woolf: A Biography*, 2 vols (Hogarth Press, 1972)
- Bowlby, Rachel, *Feminist Destinations and Further Essays on Virginia Woolf* (Edinburgh University Press, 1997)
- Briggs, Julia, *Virginia Woolf: An Inner Life* (Harcourt, 2005)
- Caughie, Pamela L., Nick Hayward, Mark Hussey, Peter Shillingsburg, and George K. Thiruvathukal, *Woolf Online* (2013), <http://woolfonline.com>
- Daugherty, Beth Rigel, *Virginia Woolf's Apprenticeship: Becoming an Essayist* (Edinburgh University Press, 2022)
- Dubino, Jeanne, Paulina Pająk, Catherine W. Hollis, Celiese Lypka, and Vara Neverow, *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature* (Edinburgh University Press, 2021)
- Fernald, Anne, *The Oxford Handbook to Virginia Woolf* (Oxford University Press, 2021)
- Froula, Christine, *Virginia Woolf and the Bloomsbury Avant-Garde* (Columbia University Press, 2005)
- Goldman, Jane, *The Feminist Aesthetics of Virginia Woolf: Modernism, Post-Impressionism, and the Politics of the Visual* (Cambridge University Press, 1998)
- Högberg, Elsa, *Virginia Woolf and the Ethics of Intimacy* (Bloomsbury, 2019)
- Jones, Clara, *Virginia Woolf: Ambivalent Activist* (Edinburgh University Press, 2015)
- Kopley, Emily, *Virginia Woolf and Poetry* (Oxford University Press, 2021)
- Lee, Hermione, *Virginia Woolf* (Vintage Books, 2007)
- Minow-Pinkney, Makiko, *Virginia Woolf and the Problem of the Subject* (Harvester, 1987)
- Randall, Bryony, and Jane Goldman, *Virginia Woolf in Context* (Cambridge University Press, 2012)
- Snaith, Anna, *Virginia Woolf: Public and Private Negotiations* (Palgrave, 2001)

## Modernism and Philosophy

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

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

### Week 1: Introduction

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

#### Primary texts:

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

#### Recommended reading:

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

### Week 2: The Universe is Very Clever

Eliot was one of the few modernists to receive formal philosophical training – indeed, his mother proclaimed to have ‘absolute faith in his Philosophy but not in [his] *vers libres*’. In this session, we will study the impact of this training on Eliot’s early poetry and criticism – exploring his misgivings about modern conceptions of subjectivity, his mixed feelings about emotion, his attraction to scepticism and his yearning for some kind of metaphysical unity.

#### Primary texts:

- ‘Portrait of a Lady,’ ‘Preludes,’ ‘Mr Apollinax,’ ‘Hysteria,’ ‘The Waste Land.’
- Please try to read some of his PhD thesis – hard going, but it gives a good sense of his philosophical training (This can be found in the *Complete Prose, Volume 1* – available online through solo).
- Have a look too at ‘Tradition and the Individual Talent’ and his notorious discussion of ‘Hamlet.’

#### Recommended reading:

- William Skaff, *The Philosophy of T. S. Eliot: From Skepticism to A Surrealist Poetic, 1909-1927* (Philadelphia, 1986), 154-47
- Richard Shusterman, *T. S. Eliot and the Philosophy of Criticism* (London, 1988); Donald Childs, *Philosophy to Poetry: T. S. Eliot’s Study of Knowledge and Experience* (London, 2001)

- Megan Quigley, *Modern Fiction and Vagueness: Philosophy Form and Language* (Cambridge: Cambridge UP, 2015), chap. 4
- G. Brazeal, 'The Alleged Pragmatism of T. S. Eliot,' *Philosophy and Literature*, 30.1 (2005): 248-64
- Jeffrey Blevins, 'Absolutism, Relativism, Atomism: The "small theories" of T.S. Eliot,' *Journal of Modern Literature*, 40.2 (2017): 94-111.

### Week 3: Übermensch

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

#### Primary texts:

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

#### Recommended texts:

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

### Week 4: In Search of Ordinariness

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

#### Primary texts:

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

#### Recommended texts:

- Marjorie Perloff, *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary* (Chicago, 1996)
- Toril Moi, *Revolution of the Ordinary* (Chicago, 2017)
- Liesl Olson, *Modernism and the Ordinary* (Oxford, 2009)
- Bryony Randall, *Modernism, Daily Time, and Everyday Life* (Cambridge: 2011)
- Lorraine Sim, *The Patterns of Ordinary Experience* (Ashgate, 2010).

## Week 5: The Grammar of Doubt

'No, no, nothing is proved, nothing is known' (Woolf – 'The Mark on the Wall'). Here the aim will be to examine the extent to which Woolf can be regarded as a sceptic about knowledge, while also considering the broader role of doubt in her work.

### Primary texts:

- Virginia Woolf, 'The Mark on the Wall,' *To the Lighthouse, The Waves*
- Ludwig Wittgenstein, *On Certainty*, ed. G. E. M. Anscombe and G. H. von Wright (London, 2001) – first 20 pages;
- Bertrand Russell, 'Introduction: On the Value of Scepticism,' *Sceptical Essays* (London, 1928, repr. 2004).

### Recommended texts:

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

## Week 6: Negative Thinking

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

### Primary texts:

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

### Recommended texts:

- Jay Bernstein, *Adorno: Disenchantment and Ethics* (Cambridge, 2011)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, chap. 5
- Raymond Geuss, *Outside Ethics* (Princeton, 2005), chap. 10
- Geuss, 'Suffering and Knowledge in Adorno,' *Constellations*, 12.1 (2005), 3-20

### Some general reading:

- Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Athlone, 1997)
- Ann Banfield, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (Cambridge, 2008)
- Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Manchester, 1984)
- Greg Chase, *Wittgenstein and Modernist Fiction* (London and New York, 2022)
- Arthur Danto, *The Philosophical Disenfranchisement of Art* (New York, 1986)
- Richard Eldridge (ed.), *The Oxford Handbook of Literature and Philosophy* (Oxford, 2009)
- Ana Falcato and Antonio Cardillo, *Philosophy in the Condition of Modernism* (London, 2018)
- John Gibson and Wolfgang Heumer (ed.), *The Literary Wittgenstein* (London, 2004)
- Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. Frederick G. Lawrence (Oxford, 1990)
- Garry Hagberg and Walter Jost (eds.), *A Companion to the Philosophy of Literature* (Oxford, 2015)
- Henri Lefebvre, *Critique of Everyday Life. Vol. 3: From Modernity to Modernism* (London, 2008).
- Anat Matar, *Modernism and the Language of Philosophy* (London, 2006).

- Alexander Nehamas, *Only a Promise of Happiness: The Place of Beauty in the World* (Princeton, 2007)
- Martha Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (Oxford, 1992)
- Peter Osborne, 'Modernism and Philosophy' in *The Oxford Handbook of Modernisms* (Oxford: Oxford University Press, 2012).
- Marjorie Perloff, *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary* (Chicago, 1996).
- Roger Pippin, *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (Chicago, 2013)
- Roger Pippin, *Modernism as a Philosophical Problem* (Oxford, 1991)
- Megan Quigley, *Modernist Fiction and Vagueness: Philosophy, Form and Language* (Cambridge, 2015)
- Jean-Michel Rabaté, *The Pathos of Distance: Affects of the Moderns* (London, 2016)
- Lisi Schoenbach, *Pragmatic Modernism* (Oxford, 2012)
- Philip Weinstein, *Unknowing: The Work of Modernist Fiction* (Ithaca: Cornell University Press, 2005).
- Shane Weller, *Modernism and Nihilism* (London, 2010)
- Karen Zumhagen-Yekplé, *A Different Order of Difficulty: Literature after Wittgenstein* (Chicago, 2020)



## Intensity in Art and Life

Course Convenor: Dr Nicholas Gaskill ([nicholas.gaskill@ell.ox.ac.uk](mailto:nicholas.gaskill@ell.ox.ac.uk))

*Intensity* is one of our most ready-to-hand words for describing aesthetic experience, a term more at home in our colloquial appraisals of art than venerable categories like ‘sublime’ or even ‘beautiful’. But what does it mean? Does it refer to a formal characteristic, an aspect of artistic subject matter, or both? When did writers and critics start describing artworks or aesthetic experiences as ‘intense’, and how has the valence of that evaluation changed over time? When is it a virtue, and when a liability? How has intensity been coded in gendered and racialized ways, and how has that coding informed the theory and practice of writing narratives?

This course proposes that since the early nineteenth century intensity has been a central category for thinking not just about particular artistic effects but also, and more especially, about the relation between art and life. Tracking how the meaning and valence of intensity has changed over time—how, for instance, it has gone from an aesthetic virtue to something much more ambivalent—will help us to understand broader changes in how writers think about the work of representation and the aims of literature.

We will proceed chronologically through a range of fiction-writers. We will also read critics and theorists to gain a variety of perspectives on how to understand intensity as an aesthetic and ethical ideal, a cultural phenomenon, and a critical resource. The course will appeal to anyone interested in the relationship between writing and experience, aesthetics, or the historical roots of contemporary trends in U.S. literature.

### Week 1: Edgar Allan Poe and the Origins of Intensity

‘Intensity’ enters the aesthetic lexicon with the Romantics, and finds its first influential expression in U.S. literature in the work of Edgar Allan Poe. Our task this week is twofold: first, to use Poe as an early example of how aesthetic intensity was praised and practiced; second, to read critics who offer theoretical tools for how we might discuss intensity as an aesthetic concept.

- Edgar Allan Poe, ‘The Philosophy of Composition’, review of Hawthorn’s *Twice-Told Tales*, ‘The Raven’, ‘The Bells’, ‘Berenice’, ‘Ligeia’, ‘The Fall of the House of Usher’, ‘The Man of the Crowd’, ‘The Tell-Tale Heart’, ‘The Imp of the Perverse’, ‘The Murders in the Rue Morgue’, ‘The Purloined Letter’, ‘The Cask of Amontadillo’
  - Lord Byron, *Childe Harold’s Pilgrimage*, Canto the Third (1816): focus on stanzas 1-7,

#### Secondary criticism on Poe:

- Paul Hurlburt, *American Terror: The Feeling of Thinking in Edwards, Poe, and Melville* (Stanford UP, 2015), chapters 2 and 3.
- Jonathan Elmer, *In Poe’s Wake: Travels in the Graphic and Atmospheric* (U of Chicago P, 2024), introduction and chapter 3

#### Three Takes on Intensity and Aesthetic Theory

- Charles Altieri, *The Particulars of Rapture: An Aesthetics of the Affects* (Berkeley, CA: U of California P, 2003), chapters 1 and 6 (especially pp. 186-94).
- Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford UP, 2004), ‘User’s Manual’ and ‘Epiphany/Presentification/Deixis: Futures for the Humanities and Arts’, especially pp. 91-118
- Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Harvard UP, 2012), introduction

### Week 2: The Quest for Intensity at the End of the Nineteenth Century

Invocations of ‘intensity’ increased at the end of the nineteenth century, both in reference to art and in reference to life experiences felt to be especially meaningful, those moments when one ‘feels most alive’. Within this context, intensity became a way to think about (a) the relation between art and life and (b) the value of art, as a source of intensely meaningful experiences. How does this quest after intensity shape the period’s literature and aesthetic theory? What is ‘intensity’ for Henry James and John Dewey, and how does it

appear across Stephen Crane's journalism and fiction? Is there a difference in 'intensity' between the fiction and nonfiction? If so, how would you characterize it?

- Stephen Crane: New York Sketches (1892-94) ('The Broken-Down Van', 'An Experiment in Misery', 'The Men in the Storm', 'The Fire', 'When a Man Falls, a Crowd Gathers'); 'The Blue Hotel' (1898); 'Stephen Crane's Own Story' and 'The Open Boat' (1898); *The Monster* (1899)
  - All of these are available in Stephen Crane, *Prose and Poetry* (Library of America)

### Secondary reading on Crane

- James Nagel, *Stephen Crane and Literary Impressionism* (Penn State UP, 1980).
- Mary Esteve, 'A "Gorgeous Neutrality": Stephen Crane's Documentary Anaesthetics,' *ELH* 62.3 (1995): 663-89.
- Henry James, read the prefaces to *Roderick Hudson*, *The Princess Casamassima*, and *The Ambassadors* collected in *The Art of the Novel: Critical Prefaces* (1907-09).
  - Wayne Booth, *The Rhetoric of Fiction*, second edition (Chicago, 1983), Pt. 1, ch. 2.
- John Dewey, *Art as Experience* (1934), chapters 1-3, 8.

## Week 3: Ecstasy, Irritation, and the Harlem Renaissance

This week we'll track aesthetic intensity into modernism, where it often invoked a qualitative feeling of life as opposed to a quantitative measuring of phenomena. We'll pay particular attention to how modernist literary experiments took shape in the pressurized environment of the Harlem Renaissance, where relations between writing and experience, and art and politics, felt overdetermined for many authors and readers. How does Nella Larsen narrate intensity, and how do her figurations of intense experience relate to her figurations of race, embodiment, aesthetics, and their variously fraught relations in this period?

- Nella Larsen, 'Freedom' (1926), 'The Wrong Man' (1926), *Quicksand* (1928), *Passing* (1929), 'Sanctuary' (1930).
  - Sianne Ngai, *Ugly Feelings* (Cambridge, MA: Harvard UP, 2005), ch. 4, 'Irritation'
  - Lindsay V. Reckson, *Realist Ecstasy: Religion, Race, and Performance in American Literature* (New York: NYU Press, 2020), ch. 5, 'Born, Again'
  - Valeria Taddei, *Epiphanies in the Modernist Short Story* (New York: Routledge, 2024), introduction, 'Understanding the Modernist Epiphany'

## Week 4: Intensity at Length

In our discussion of Ellison, we will continue to consider how African-American writers responded to the imaginative links between so-called 'primitive' phenomena and people. But we will also resume our inquiry into technical questions about aesthetic intensity: if intense experiences are necessarily short, how does Ellison manage intensity throughout his long novel? How does the organization and style of the book draw on or facilitate intensity as an aesthetic quality? And how do these strategies inform Ellison's presentation of identity? For comparison, we'll read a short story by Wright.

- Richard Wright, 'Big Boy Leaves Home' from *Uncle Tom's Children* (1938)
- Ralph Ellison, *Invisible Man* (1952) and 'Richard Wright's Blues' (1945)
  - John Brenkman, 'On Voice,' *NOVEL* 33.3 (summer 2000): 281-306.
  - Johnnie Wilcox, 'Black Power: Minstrelsy and Electricity in Ralph Ellison's *Invisible Man*,' *Callaloo* 30.4 (fall 2007): 987-1009.

## Week 5: Postmodernism and 'A Whole New Type of Emotional Ground Tone'

In his influential essay on postmodernism, Fredric Jameson proposed that in the late twentieth century a new 'emotional ground tone' had emerged that he called, borrowing from Jean-François Lyotard, 'intensities.' This week we'll consider the pivotal role that intensity has played in theories of postmodernism. What does Jameson mean by 'intensities'? How does it relate to earlier understandings, and what changes when the key

term is not intensity but intensities, in the plural? To what are ‘intensities’ opposed in late-twentieth-century thought? How do the poets we’ll discuss this week modify the aesthetics of intensity they inherit from modernism? How do they reconfigure the relation between art and life in their writing?

- Chris Kraus, *I Love Dick* [1997] (London: Serpent’s Tale, 2016).
  - Ralph Clare, ‘Becoming Autotheory,’ *Arizona Quarterly* 76.1 (spring 2020).

#### Readings in Postmodern Intensity:

- Susan Sontag, ‘Against Interpretation’ (1964), in *Against Interpretation and Other Essays* (1966)
- Gilles Deleuze and Félix Guattari, ‘Capitalism and Schizophrenia,’ in Guattari, *Chaosology: Texts and Interviews, 1972-1977*, ed. Sylvère Lotringer (2009)
- Fredric Jameson, ‘Culture,’ in *Postmodernism, or, the Cultural Logic of Late Capitalism* (Duke 1990)

### Week 6: Intensity Now

Intensity entered the aesthetic lexicon as a term of praise, something worth striving for—perhaps, even, the reason for art. Now, in colloquial aesthetic judgments, ‘intense’ tends to suggest a far more ambivalent response: it issues a warning as much as a recommendation. What accounts for this shift? Does it point to a changed understanding of the relation between writing and experience, especially when it comes to difficult, sensitive, or traumatic material? We’ll investigate these questions through two novels associated with autofiction (a contemporary twist on the blurred line between life and art). As you read, think about how intensity is narrated, valued, and used in these novels. Can we generalize about intensity in the twenty-first century by elaborating how Lerner and Lockwood organize their novels, or in how they depict aesthetic and cultural experiences?

- Ben Lerner, *Leaving the Atocha Station* (2011)
  - Dena Fehrenbacher, ‘Punchline Aesthetics: Recuperated Failure in the Novels of Ben Lerner and Sheila Heti,’ *Post45 Peer Reviewed* (2021): <https://post45.org/2021/07/punchline-aesthetics/>
- Patricia Lockwood, *No One Is Talking about This* (2021)

#### Readings in Contemporary Intensity:

- Jeffrey T. Nealon, *Post-Postmodernism, or, the Cultural Logic of Just-in-Time Capitalism* (Stanford 2012), chapter 1, ‘Post-Postmodernism,’ and chapter 7, ‘Literature’
- Anna Kornbluh, *Immediacy; or, the Style of Too Late Capitalism* (Verso, 2024), ‘Introduction’ and ‘Writing’ (and, if you’re interested, ‘Antitheory’)

#### Further general reading:

There’s aren’t many books devoted specifically to intensity, but if you are interested in the longer history you can look into M. H. Abrams’s classic study *The Mirror and the Lamp* (1953). That will lead you to Longinus and the sublime, but you also might follow the thread through nineteenth century melodrama, in which case see Peter Brooks’s *The Melodramatic Imagination* (1976).

- Jennifer Fleissner has a short but illuminating section on intensity in Herman Melville in *Maladies of the Will: The American Novel and the Modernity Problem* (Chicago 2022). She largely leans on Altieri.
- And in fact, **Altieri** writes about intensity in other books and articles as well, e.g., ‘Stevens as Modernist: The Intensities of *Harmonium*,’ *Wallace Stevens Journal* (2023).
- Michael Clune’s work has often foregrounded intensity as a virtue. See *Writing against Time*, ‘Make It Vanish,’ and his recent essay in *Critical Inquiry*, ‘What Is an Author?’
- Brian Massumi develops a theory of affective intensity in *Parables for the Virtual*, especially ‘The Autonomy of Affect’
- If you’re interested in how intensity relates to questions of materiality and the body in ‘theory,’ would be Hans Ulrich Gumbrecht’s *The Production of Presence: What Meaning Cannot Convey* Though we aren’t

reading Philip Roth together this term, Patrick Hayes's study *Philip Roth: Fiction and Power* raises pertinent questions about intensity and ethics.

- Michel Chaouli's discussion of 'urgency' in our responses to art overlaps with 'intensity' at several points. See *Something Speaks to Me: Where Criticism Begins* (2024).
- The twentieth-century literary critic Kenneth Burke makes several interesting comments about intensity in *Counter-Statement*, as does Louise Rosenblatt in *The Reader, the Text, and the Poem*. Both of these critics are notable for extending **Dewey's** writing on aesthetics into literary studies.

The great **philosophers of intensity** are Henri Bergson (start with the first chapter of *Time and Free Will*), Friedrich Nietzsche, William James (start with 'On a Certain Blindness in Humans'), Alfred North Whitehead (*Process and Reality*), Gilles Deleuze (*Difference and Repetition* and everything he wrote with Guattari, especially the book on Kafka).

You might also read more deeply into **aesthetics**, starting with Sianne Ngai's other works (*Ugly Feelings* and *Theory of the Gimmick*) and working backwards to Stanley Cavell ('Aesthetic Problems of Modern Philosophy' in *Must We Mean What We Say?*), Michel Chaouli's brilliant reading of Kant's Third Critique (*Thinking with Kant's Critique of Judgment*), Kandice Chuh's *The Difference Aesthetics Makes*, Peter de Bolla's *Art Matters*, and Frank Sibley's 'Aesthetic Ideas'.

## Young, Old and In Between: Age and Subjectivity in Modern African American Literature

Course Convenor: Professor Nicole King ([nicole.king@exeter.ox.ac.uk](mailto:nicole.king@exeter.ox.ac.uk))

To make a claim on age-based subjectivity is a fundamental facet of the oppositional and often radical project of African American writing. In this module, we focus on the figure of the child, the adolescent, and the adult in modern African American Literature. Tracing the intertwined experiences of age within and across texts written since the 1940s enables an understanding of key developments in African American literary production. We will consider Robin Bernstein's theorization of 'racial innocence' alongside Habiba Ibrahim's notion of black age as dialectically structured through 'liberal humanist dispossession' and 'black cultural, political and historical reclamation' to ascertain the considerable but often overlooked political and cultural import of age as an analytic category for African American literature. The black literary imaginings of childhood, adolescence and adulthood penned in the World War II period to the present tell a tale of racial dissent and debate as well as one of extraordinary creativity. Key questions we will address in our weekly discussions include, how are children and young people positioned in the literature as political and cultural vectors of change? What does it mean to claim black adulthood when the route to black maturity is consistently closed off through regimes of white power? How do non-realist and speculative fictions address these concerns differently from realist fiction? That is, how do authors use form and genre to re-configure and reorient concepts of blackness and age away from histories of subjugation and social death, constituted through structures of racial capital and liberal humanism and toward new concepts of 'race,' 'age' and 'subjectivity'? How and to what extent are our texts in conversation with one another and/or with other texts.

Students will help to shape our seminars by preparing oral presentations and discussion questions. Each week I will expect you to have read the primary texts and at least one, preferably two, selections from the secondary texts as listed for that week's session (more if you are doing a presentation).

Our course will be structured as follows:

- Week 1 Toni Morrison: Young, Old and In Between
- Week 2 Girlhood and the Making of Radical Subjectivities
- Week 3 Masculinities, World-making, Story-telling
- Week 4 Making Generations: New narratives of slavery
- Week 5 Narratives of Incarceration and Age
- Week 6 Blackness, Age and the Non-fiction Essay

You will receive formative feedback by submitting a 500-word statement of your interests, plus a rough outline and preliminary bibliography (by end of Week 3), and 2,000-3000-word draft of your essay (by end of Week 6).

### Preparatory reading

Those wishing to take the course should try to read some of the key primary texts ahead of Hilary Term. The five items listed below provide a helpful critical and historical framing for our key areas of enquiry; read them all, or as many as you can, before the start of the term.

- Spillers, Hortense, (1987). 'Mama's Baby, Papa's Maybe: An American Grammar Book' *Diacritics*, 17 (2), pp. 65–81
- Bernstein, R., *Racial Innocence* ('Introduction' pp. 1-29)
- Ibrahim, Habiba. (2021) *Black Age: Oceanic Lifespans and the Time of Black Life* ('Introduction' pp. 1-42)
- Edelstein, Sari, and Melanie Dawson, 'Introduction: Critical Approaches to Age in American Literature', *Studies in American Fiction*, 46.2 (2019), 159–67.
- Epstein, Rebecca et al. *Girlhood Interrupted: The Erasure of Black Girls' Childhood*. Georgetown Law Center on Poverty and Inequality, 2017.

## Week 1: Toni Morrison: Young, Old and In Between

This week we will read three early Toni Morrison texts, plus a fourth of your own choosing. Morrison consistently addresses and reformulates ideas of age within her representations of American and African American culture.

### Primary texts:

- *The Bluest Eye* (1970)
- *Sula* (1974)
- 'Recitatif' (1983)
- plus, any one of Morrison's other novels, including but not limited to *Beloved*, *Song of Solomon*, *Jazz*, and *God Bless the Child*).

### Further reading:

- Carby, Hazel. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*. New York: Oxford University Press, 1987.
- Capshaw, Katharine. *Civil Rights Childhood: Picturing Liberation in African American Photobooks*. Minneapolis: University of Minnesota Press, 2014.
- Crawford, Margot Natalie *Black Post-Blackness: The Black Arts Movement and Twenty-First Century Aesthetics* (University of Illinois Press, 2017)
- Hartman, Saidiya V. *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. (Oxford University Press, 1997)
- Frankenberg, Ruth, 'White women, race matters: the social construction of whiteness' in Back, Les, and John. Solomos (eds) *Theories of Race and Racism*. 2nd ed. (London: Routledge, 2007) pp. 518-533
- McKay, Nellie Y. *Critical essays on Toni Morrison*. (G.K. Hall, 1988.)
- Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. (Cambridge, Mass.: Harvard University Press, 1992)
- Pruitt, Claude. 'Circling Meaning in Toni Morrison's *Sula*'. *African American Review*, 44.1, (2011) 115-129,329.
- Grant, Robert. "Absence into Presence: The Thematics of Memory and 'Missing' Subjects in Toni Morrison's *Sula* ." McKay. 91–03 .
- Surányi, Ágnes. "*The Bluest Eye* and *Sula*: Black Female Experience from Childhood to Womanhood." *The Cambridge Companion to Toni Morrison*. Ed. Justine Tally. Cambridge: Cambridge UP, 2007. 11-25.
- Tally, Justine. *The Cambridge Companion to Toni Morrison*. 2007.

## Week 2: Girlhood and the Making of Radical Subjectivities

This week we will investigate how black literary girlhood and womanhood are variously shaped through counterpoint and opposition to articulate modes of radical subjectivity.

### Primary texts:

- Brooks, Gwendolyn, *Maud Martha* (1951)
- Petry, Ann, 'Miss Muriel' (1971) in Petry, Ann, *Miss Muriel and Other Stories* (2017)
- Lee, Andrea, *Sarah Phillips* (1984)
- Bambara, Toni Cade 'Raymond's Run,' 'Happy Birthday' and 'The Lesson' in Bambara, Toni Cade, *Gorilla, My Love* (1972)

### Further reading:

- Hartman, Saidiya. "Venus in Two Acts." *Small Axe: A Journal of Criticism*, vol. 12, no. 2, 2008, pp. 1–14.
- Holladay, Hilary (1994) "Creative Prejudice in Ann Petry's 'Miss Muriel'" *Studies in Short Fiction*, 31(4), p. 667.

- Phillips, Michelle H. "Moving In and Stepping Out: Gwendolyn Brooks's Children at Midcentury." *African American Review* 47, no. 1 (2014): 145-60.
- Spillers, Hortense J. "A Hateful Passion, a Lost Love." *Feminist Studies*, vol. 9, no. 2, (1983), 293–323.
- Wright, Nazera Sadiq, *Black Girlhood in the Nineteenth Century* (University of Illinois Press, 2016)
- Clark, Keith. *The Radical Fiction of Ann Petry*. 2013.
- Park, YM, and Wald, G. "Native Daughters in the Promised Land: Gender, Race, and the Question of Separate Spheres." *American Literature* 70, no. 3 (1998): 607-33.
- Post, Tina. *Deadpan: The Aesthetics of Black Inexpression* (NYU Press, 2023)
- Quashie, Kevin. *The Sovereignty of Quiet: Beyond Resistance in Black Culture*. (Rutgers UP, 2012) Brunswick, NJ, 2012. (See Chap 4 on *Maud Martha*; *Sula* briefly discussed in concluding chapter.)
- Washington, Mary Helen. "'Taming All That Anger Down' Rage and Silence in Gwendolyn Brooks' *Maud Martha*." *The Massachusetts Review* 24, no. 2 (1983): 453-66.
- Griffin, Farah Jasmine. "That the Mothers May Soar and the Daughters May Know Their Names: A Retrospective of Black Feminist Literary Criticism." *Signs* 32, no. 2 (2007): 483–507.
- Roberts, Nora Ruth (1999) "Artistic Discourse in Three Short Stories by Ann Petry," *Women and Language*, 22(1), pp. 29–36.
- Muther, Elizabeth. "Bambara's Feisty Girls: Resistance Narratives in *Gorilla, My Love*." *African American Review* 36.3 (2002): 447-59.
- Smith, Jennifer J. 'Teaching the Short Story Cycle, *Teaching American Literature*' *Pedagogy* Vol 16, Issue 2, (2016) 207-227.
- Wright, Nazera Sadiq, 'Black Girl Interiority in Toni Cade Bambara's 'Gorilla, My Love', *The Black Scholar*, 50.4 (2020), 5–16.
- McCormick, Adrienne. 'Is This Resistance? African-American Postmodernism in Sarah Phillips' *Callaloo*, Vol. 27, No. 3 (Summer, 2004), pp. 808-828.
- Smith, Valerie. Foreword. *Sarah Phillips*, by Andrea Lee (Boston: Northeastern UP, 1993) ix-xxiv.
- Hogue, W. Lawrence "The Limits of Modernity: Andrea Lee's *Sarah Phillips*" *MELUS* 19.4 (Winter 1994): 75-90.
- Thompson, Lisa B. 'Sex, Travel, and The Single African American Girl: Andrea Lee's *Sarah Phillips*' in Thompson, Lisa B. *Beyond the Black Lady: Sexuality and the New African American Middle Class* (Urbana: University of Illinois Press, 2009), pp.118-136.
- Vogel, Shane. "Ann Petry and the Existential Phenomenology of Race." *American Literature*, vol. 95, no. 1, 2023, pp. 169–183.

### Week 3: Masculinities, World-making, Story-telling

This week we will look closely at the structuring and representation of black masculinity as something that requires a delineation first of boyhood and then a careful negotiation of adolescence, with adulthood figured as an ephemeral presence not easily grasped. The figure of the story-teller links these narratives.

#### Primary reading:

- Wright 'Big Boy Leaves Home,' (1938)
- Ellison, Ralph, 'Flying Home' (1944, 1996)
- Baldwin 'Sonny's Blues' (1957)
- Murray, Albert, *Train Whistle Guitar* (1974)

#### Further reading:

- Byerman, Keith Eldon. "'I Did Not Learn Their Name': Female Characters in the Short Fiction of Ralph Ellison." *American Studies*, vol. 54, no. 3, 2015, pp. 101–114.
- Maguire, Roberta S. "Dewey's Pragmatism Extended: Education and Aesthetic Practice in *Train Whistle Guitar*." *Albert Murray and the Aesthetic Imagination of a Nation*, 2010, pp. 102–113.
- Raynaud, Claudine. "Coming of Age in the African American Novel." *The Cambridge Companion to the African American Novel*. Ed. Maryemma Graham. Cambridge: Cambridge UP, 2004. 106-21.

- Harris, Trudier, 'Watchers Watching Watchers: Positioning Characters and Readers in Baldwin's 'Sonny's Blues' and Morrison's 'Recitatif' in Lovalerie King and Lynn Orilla Scott, eds. *James Baldwin and Toni Morrison: Comparative, Critical and Theoretical Essays* (USA: Palgrave MacMillan: 2006) 103-120.
- hooks, bell. *We Real Cool: Black Men and Masculinity*. Routledge, 2004.
- Henry Anthony, Ronda C. *Searching for the New Black Man: Black Masculinity and Women's Bodies*. University Press of Mississippi, 2013.
- McCarthy, Jesse. *The Blue Period: Black Writing in the Early Cold War* (Chicago, 2024)
- McKinley, Maggie. *Masculinity and the Paradox of Violence in American Fiction, 1950-75*. New York: Bloomsbury Academic, 2015.
- Murray, Albert, and Jr., Henry Louis Gates. *The Omni-Americans: Some Alternatives to the Folklore of White Supremacy*. New York: The Library of America, 2020.
- Reid-Pharr, Robert F. *Once You Go Black : Choice, Desire, and the Black American Intellectual*. New York: NYU Press, 2007.
- Zaborowska, Magdalena J. *James Baldwin's Turkish Decade: Erotics of Exile*. Duke University Press, 2009.
- Baker, Barbara A., *Albert Murray and the Aesthetic Imagination of a Nation*, University of Alabama Press, 2010.
- Tate, Claudia C. "Black Boy: Richard Wright's 'Tragic Sense of Life.'" *Black American Literature Forum*, vol. 10, no. 4, 1976, pp. 117–119.
- Tracy, Steven C. "Sonny in the Dark: Jazzing the Blues Spirit and the Gospel Truth in James Baldwin's 'Sonny's Blues'." *James Baldwin Review* 1.1 (2015): 164-178.
- Elam, Michelle (ed.) *The Cambridge Companion to James Baldwin*. (Cambridge: Cambridge University Press, 2015).
- Kaplan, Cora and Bill Schwarz, (eds) *James Baldwin America and Beyond* (University of Michigan Press 2011) .
- McBride, Dwight A., ed. *James Baldwin Now* (New York: New York University Press, 1999)
- Reilly, John M. "'Sonny's Blues': James Baldwin's Image of Black Community', *Negro American Literature Forum*, Vol. 4, No. 2, (African American Review, 1970), pp. 56-60.
- Wideman, John Edgar, 'Frame and Dialect: The Evolution of the Black Voice in American Literature.' *American Poetry Review* 5.5 (Sep.-Oct. 1976): 34-37.
- Callahan, John. F. 'Introduction' *Flying Home and Other Stories*. (London: Penguin, 1996) pp. ix-xxxviii.
- Posnock, Ross. *The Cambridge Companion to Ralph Ellison*. Cambridge: Cambridge UP, 2005. Print. Cambridge Companions to Literature.
- Ellison, Ralph, *Shadow and Act* (1964)
- Ellison, Ralph, *Going to The Territory* (1986)

#### Week 4: Making Generations: New narratives of slavery

This week we will consider modern narratives of slavery (sometimes called 'neo-slave narratives') and examine how age is used to interrogate racial logics and reconstruct forms of racial value.

##### Primary texts:

- Butler, Octavia, *Kindred* (1979)
- Wideman, John Edgar, 'Fever' in Wideman, John Edgar, *Fever: Twelve Stories* (1989)
- Jones, Edward P., *The Known World* (2003)

##### Further reading:

- Yaszek, Lisa. "'A Grim Fantasy': Remaking American History in Octavia Butler's *Kindred*." *Signs*, vol. 28, no. 4, 2003, pp. 1053–1066
- Flagel, Nadine. "'It's Almost Like Being There": Speculative Fiction, Slave Narrative, and the Crisis of Representation in Octavia Butler's *Kindred*." *Canadian Review of American Studies* 42.2 (2012): 216-45



- Rushdy, Ashraf, "The Neo-slave Narrative" in Maryemma Graham (ed), *The Cambridge Companion to The African American Novel* (Cambridge: Cambridge UP, 2004) 87-105.
- Davis, Angela Y. 'Reflections on the Black Woman's Role in the Community of Slaves' in James, Joy (ed.) *The Angela Y. Davis Reader* (Malden, MA: Blackwell, 1998) pp. 112-128.
- Fielder, Brigitte, "Frederick Douglass' Narrative of Childhood," *African American Intellectual History Society*, published April 23 2019 <https://www.aaihs.org/frederick-douglasss-narrative-of-childhood/>
- Lynch, Lisa. "The Fever Next Time: The Race of Disease and the Disease of Racism in John Edgar Wideman." *American Literary History*, vol. 14, no. 4, 2002, pp. 776–804.
- Saldívar, Ramón. "Historical Fantasy, Speculative Realism, and Postrace Aesthetics in Contemporary American Fiction." *American Literary History* 23.3 (2011): 574-99
- Schalk, Samantha Dawn. *Bodyminds Reimagined : (dis)ability, Race, and Gender in Black Women's Speculative Fiction*. (Durham: Duke UP, 2018)
- Butler, Octavia E., and Conseula Francis. *Conversations with Octavia Butler*. (Jackson: University Press of Mississippi, 2010)
- Rushdy, Ashraf. "Families of Orphans: Relation and Disrelation in Octavia Butler's Kindred." *College English* 55.2 (1993): 135-57
- Stepto, Robert B. 'I Rose and Found My Voice': Narration, Authentication, and Authorial Control in Four Slave Narratives' in Stepto, R. From *Behind the Veil: A Study of Afro-American Narrative*. Second ed. (Urbana: U of Illinois, 1991.) pp.3-31.
- Spillers, Hortense J. "Mama's Baby, Papa's Maybe: An American Grammar Book." *Diacritics* 17.2 (1987): 65-81.
- Keizer Arlene R., *Black Subjects: Identity Formation in the Contemporary Narrative of Slavery* (Ithaca: Cornell University Press, 2004).
- Vint, Sherryl, "'Only by Experience': Embodiment and the Limitations of Realism in Neo-Slave Narratives." *Science Fiction Studies*, vol. 34, no. 2, 2007, pp. 241–261.

## Week 5: Narratives of Incarceration and Age

This week we will look at the deformation and re-imagining of age in contexts of incarceration. In their representations of blackness and incarceration, these texts critique notions of liberal humanist subjectivity, chronological and binary figurations of age, and invite a consideration of speculative concepts of aging and racialised identities.

### Primary texts:

- Gaines, Ernest J., *A Lesson Before Dying* (1993)
- Ward, Jesmyn, *Sing, Unburied Sing* (2018)
- Danticat, Edwidge, *Brother I'm Dying* (2008)

### Further reading:

- Dib, Nicole. "Haunted Roadscapes in Jesmyn Ward's *Sing, Unburied, Sing*." *MELUS*, vol. 45, no. 2, 2020, pp. 134–153.
- Edelstein, Sari *Adulthood and Other Fictions: American Literature and the Unmaking of Age* (Oxford: Oxford University Press) 2019.
- Knepper, Wendy. "In/justice and Necro-nativity in Edwidge Danticat's *Brother, I'm Dying*." *Journal of Commonwealth Literature* 47.2 (2012): 191-205.
- Lo, Aline. "Locating the Refugee's Place in Edwidge Danticat's *Brother, I'm Dying*." *LIT* 29.1 (2018): 45-59.
- Magill, David E. "'Make Him a Man': Black Masculinity and Communal Identity in Ernest J. Gaines's *A Lesson before Dying*." *Studies in the Literary Imagination* 49, no. 1 (2016): 61-76.
- Davis, Angela, [Are Prisons Obsolete?](#) Chapter 2: "Slavery, Civil Rights, and Abolitionist Perspectives Toward Prison"
- Beavers, Herman, *Wrestling Angels Into Song: The Fictions of Ernest J. Gaines and James Alan McPherson* (Philadelphia: University of Pennsylvania Press, 1995).

- Butler, Judith. *Gender Trouble Feminism and the Subversion of Identity*. 2nd ed. Routledge Classics. (New York ; London: Routledge, 2006.)
- Cash, Wiley. "'What Men Dream About Doing': A Conversation with Ernest J. Gaines." *Mississippi Quarterly* 60, no. 2 (2007): 289-304.
- Herring, Scott. *Aging Moderns: Art, Literature, and the Experiment of Later Life* (Columbia University Press, 2022)
- Hobson, Fred, and Barbara Ladd. *The Oxford Handbook of the Literature of the U.S. South*. 2016.
- Jefferson, Thomas 'Notes on The State of Virginia' in Levine, Robert S., Michael A. Elliott, Sandra M. Gustafson, Amy Hungerford, and Mary Loeffelholz. *The Norton Anthology of American Literature* Volume A. Ninth ed. 2017. pp. 711-720.
- Leak, Jeffrey. 'I Want Him to Be a Man: Incarceration and the Myth of Black Criminality in Ernest J. Gaines's *A Lesson before Dying* and Richard Wright's *Native Son*' in Leak, Jeffrey B. *Racial Myths and Masculinity in African American Literature*. (Knoxville: U of Tennessee, 2005) pp.59-90.
- Morrison, Toni. *The Origin of Others* (2017)
- Rheid-Pharr, Robert 'Tearing the Goat's Flesh: Homosexuality, Abjection, and the Production of a Late Twentieth-Century Black Masculinity.' *Studies in the Novel* 28 (Fall 1996): 372-94.
- Omi, Michael, and Howard. Winant. *Racial Formation in the United States: From the 1960s to the 1980s* (New York; London: Routledge & Kegan Paul, 1986).
- Austen, Veronica. "Empathetic Engagement in Danticat's *Brother, I'm Dying*." *Ariel* 44.2-3 (2013): 29-57.
- Waller, Nicole. "Terra Incognita: Mapping the Detention Center in Edwidge Danticat's *Brother, I'm Dying* and the US Supreme Court Ruling *Boumediene v. Bush*." *Atlantic Studies* 6.3 (2009): 357-69.
- Anzaldúa, Gloria, Sonia Saldívar-Hull, and Karin Ikas. *Borderlands - La Frontera*. 2nd ed. San Francisco: Aunt Lute Books, 1999.
- [Video] 'One to One: Edwidge Danticat author of *Brother I'm Dying*' interview with Sheryl McCarthy of CUNY TV (City University of New York). <https://www.youtube.com/watch?v=VsTkZ8sDIFg>

## Week 6: Blackness, age and the non-fiction essay

This week presents the opportunity to compare non-fiction meditations on black age in relation to racism, sexism, queerness, and capitalism spanning the mid 20th century to the contemporary moment. What shifts or is made newly in/visible in the move from fiction to non-fiction essay or autofiction or memoir?

### Primary texts:

- Baldwin, James *The Fire Next Time* (Vintage Press, 1962)
- Lorde, Audre, 'Man Child: A Black Lesbian Feminist's Response' (1979)
- hooks, bell. *Bone Black: Memories of Girlhood*. (1996)
- Als, Hilton, *The Women* (1998)
- Alexander, Elizabeth, *The Trayvon Generation* (2022)

### Further reading:

- Coates, Ta-Nehesi, *Between the World and Me* (2015)
- DeCarava, Roy and Langston Hughes, *The Sweet Flypaper of Life* (First Print Press, 2018, 1955)
- Depkat, Volker. "2.11 Facts and Fiction". *Handbook of Autobiography / Autofiction*, edited by Martina Wagner-Egelhaaf, Berlin, Boston: De Gruyter, 2019, pp. 280-286.
- Gaines, Kevin. *Uplifting the Race: Black Leadership, Politics, and Culture in the Twentieth Century*. Chapel Hill: University of North Carolina Press, 1996.
- Goff, Phillip Atiba et al. 'The Essence of Innocence: Consequences of Dehumanizing Black Children'. *Journal of Personality and Social Psychology*, vol. 106, no. 4, 2014, pp. 526–45, DOI: 10.1037/a0035663.
- Hall, Stuart. 'New Ethnicities' in Hall, S., Morley, D. and Chen, K.-H. *Stuart Hall : Critical Dialogues in Cultural Studies* (London: Routledge, 1996)

- Oswell, David. *The Agency of Children: From Family to Global Human Rights*. (Cambridge: Cambridge University Press, 2012).
- Riggs, Marlon T., and Essex. Hemphill. *Tongues Untied Marlon T. Riggs's Classic Documentary*. San Francisco: Frameline, 2008. Film.
- Sharpe, Christina, *In the Wake: On Blackness and Being* (Duke UP 2016)
- Stockton, Kathryn Bond. *The Queer Child, or Growing Sideways in the Twentieth Century*. Duke University Press, 2009.
- Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. London: Women's Press, 1984
- Smith, Katharine Capshaw. "Childhood, the Body, and Race Performance: Early Twentieth-Century Etiquette Books for Black Children." *African American Review* 40, no. 4 (2006): 795–811.
- ———. *Children's Literature of the Harlem Renaissance*. (Bloomington: Indiana University Press, 2004.)

## Humanitarian Fictions

Course Convenor: Professor Ankhi Mukherjee ([ankhi.mukherjee@wadham.ox.ac.uk](mailto:ankhi.mukherjee@wadham.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

- 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*
- Elizabeth DeLoughrey, *Allegories of the Anthropocene*
- 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*
- James Daw, *The Novel of Human Rights*
- 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*
- Lyndsey Stonebridge, *Writing and Righting: Literature in the Age of Human Rights*
- Chantal Zabus, *Between Rites and Rights: Excision in Women's Experiential Texts and Human Contexts*

### Representation by Proxy

- Elizabeth Bronfen and Misha Kavka, eds. *Feminist Consequences: Theory for the New Century*
- 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, *Monstrous Intimacies: Making Post-Slavery Subjects*
- --, *In the Wake: On Blackness and Being*
- Saidiya Hartman, *Wayward Lives, Beautiful Experiments*

- Fred Moten, *Stolen Life*
- 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, *Who's Afraid of Gender?*
- Samuel Moyn, *Not Enough: Human Rights in an Unequal World*
- Imani Perry, *Vexy Thing: On Gender and Liberation*
- Paul B. Preciado, *An Apartment on Uranus*
- Jasbir Puar, *Terrorist Assemblages: Homonationalism in Queer Times*

## Write Black; Write British: Race, Nation, Representation

Course Convenor: Dr Malachi McIntosh ([malachi.mcintosh@ell.ox.ac.uk](mailto:malachi.mcintosh@ell.ox.ac.uk))

Taking its title from Kadija Sesay's groundbreaking 2005 collection, *Write Black, Write British: From Postcolonial to Black British Literature*, this course will offer an exploration of largely contemporary Black British writing and film. While Black people have lived and worked in Britain for centuries, their artworks have only recently been read as a distinct body expressing concerns uniquely rooted in the British context. This short course will explore the expanding body of Black British art. Specifically, it focuses on literary and film texts that explicitly engage with questions of race, nation, and representation, while surveying key works of historiography, sociology, theory and policy centred on Black Britishness. Growing out of the assertion that Blackness is 'many things, not one [...] a phenomenon worthy of historical scrutiny in each of the differentiated sites and moments in which it occurs' (Silvio Torres-Saillant), the course's overarching aim is to consider how Black writers, through time and across genres, have registered, reframed, and disrupted dominant perceptions of their positions in Britain.

**Note:** Collective screenings for all films will be arranged.  
Both primary and secondary readings are mandatory each week.

### Essential pre-reading

- C. L. Innes, *A History of Black and Asian Writing in Britain*, 2nd edn (Cambridge: Cambridge University Press, 2008)
- Richard Jenkins, *Rethinking Ethnicity*, 2nd edn (London: SAGE, 2008), Chapters 1-4
- Silvio Torres-Saillant, 'One and Divisible: Meditations on Global Blackness', *small axe*, 29 (2009), 4-25

## Week 1: Pioneer Writing

### Primary reading

- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789)
- Mary Prince, *The History of Mary Prince, a West Indian Slave: Related by Herself* (1831)

### Secondary reading

- Peter Fryer, *Staying Power: The History of Black People in Britain* (1984), Chapters 1–3
- 'Equiano, Olaudah', and 'Prince, Mary', in David Dabydeen, John Gilmore and Cecily Jones, eds, *The Oxford Companion to Black British History* (2007) [NB – entries in the Companion will be a useful resource for the entire course]
- David Olusoga, 'Too Pure an Air for Slaves' (Chapter 4), *Black and British: A Forgotten History* (2016)

## Week 2: Stories of Settlement

### Primary reading

- Buchi Emecheta, *Second-Class Citizen* (1974)
- Beryl Gilroy, *Black Teacher* (1976)
- Samuel Selvon, *The Housing Lark* (1965)

### Secondary reading

- Paul Gilroy, 'The Whisper Wakes, The Shudder Plays': 'Race', Nation and Ethnic Absolutism' (Chapter 2), *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation* (1987, rev edn. 1992)
- Matthew Mead, 'Empire Windrush: The Cultural Memory of an Imaginary Arrival'. *Journal of Postcolonial Writing*, 45 (2009), pp. 137-49
- Kennetta Hammond Perry, 'Migration Citizenship, and the Boundaries of Belonging' (Chapter 2), *London Is the Place for Me* (Oxford: Oxford University Press, 2015)

**Film**

- Horace Ové, dir., *Pressure* (1975)

**Week 3: Stories of Survival****Primary reading**

- Bernardine Evaristo, *Girl, Woman, Other* (2019)
- Zadie Smith, *NW* (2012)

**Secondary reading**

- Stuart Hall, 'Black Diaspora Artists in Britain: Three "Moments" in Post-War History', *History Workshop Journal* 61 (2006), 1-24
- Kobena Mercer, 'Black Art and the Burden of Representation', *Third Text*, 4 (1990), 61-78
- Tracey Reynolds, '(Mis)Representing the Black (Super)Woman', in Heidi Safia Mirza, ed., *Black British Feminism* (1997), pp. 97-112

**Film**

- Andrew Onwubolu ('Rapman'), dir., *Blue Story* (2019)

**Further Watching**

- Saul Dibb, dir., *Bullet Boy* (2004)

**Week 4: Historical (re)Visions****Primary reading**

- Jay Bernard, *Surge* (2019)
- Linton Kwesi Johnson, 'Five Nights of Bleeding', 'Time Come', 'It Dread inna Ingran', 'Reggae fi Radni', 'Reggae fi Dada', 'New Craas Massakah', 'Di Great Insohreckshan', 'Beacon of Hope', 'Mekin Histri', 'Mi Revalueshanary Fren', *Selected Poems* (2006)
- Roger Robinson, *A Portable Paradise* (2019)

**Film**

- John Akomfrah, dir., *The Stuart Hall Project* (2013)

**Secondary reading**

- Eva Ulrike Pirker, 'Representations of a Black British History in Britain: An Overview of "Factual" and "Fictional" Genres' (Chapter 2), *Narrative Projections of a Black British History* (2011)

**Week 5: Black Lives on Stage****Primary reading**

- Cush Jumbo, *Josephine and I* (2013)
- debbie tucker green, *Random* (2012)
- Lemn Sissay, *Something Dark* (2017)

**Secondary reading**

- A. Dwight Culler, 'Monodrama and the Dramatic Monologue', *PMLA*, 90 (1975), 366-385
- Suzan-Lori Parks, 'An Equation for Black People Onstage', in *The America Play and Other Works* (New York: Theatre Communications Group, 1994)



## Week 6: Against Representation

### Primary reading

- Natasha Brown, *Assembly* (2022)
- Caleb Femi, *Poor* (2020), Sections II-IV
- Victoria Adukwei Bulley, *Quiet* (2022)

### Secondary reading

- Akala, 'Born in the 1980s' (Chapter 1), *Natives: Race and Class in the Ruins of Empire* (2018)
- Fred D'Aguiar, 'Against Black British Literature', in *Tibisiri: Caribbean Writers and Critics*, ed. by Maggie Butcher (1989), pp.106-14
- Kevin Quashie, 'The Trouble with Publicness: Toward a Theory of Black Quiet', *African American Review*, 43 (2009), 329-343

### Further reading

(NB – starred texts may be of particular interest)

- Adewunmi, Bim, 'What We Talk about When We Talk about Tokenism', in Nikesh Shukla, ed., *The Good Immigrant* (London: Unbound, 2016), pp. 208-212.
- Adi, Hakim, ed., *Black British History: New Perspectives* (London: Zed, 2019).
- Arana, R. Victoria. ed., *'Black' British Aesthetics Today* (Newcastle-upon-Tyne: Cambridge Scholars Press, 2007).
- \*Baker Jnr., Houston A., Manthia Diawara, and Ruth H. Lindeborg, eds, *Black British Cultural Studies: A Reader* (Chicago and London: University of Chicago Press, 1996).
- Bourne, Stephen, *Mother Country: Britain's Black Community on the Home Front, 1939-45* (Stroud: History Press, 2010)
- Brathwaite, Kamau, *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry* (London: New Beacon Books Ltd, 1984).
- Bryan, Beverley, Stella Dadzie, and Suzanne Scafe, *Heart of The Race: Black Women's Lives in Britain* (London: Verso, 2018).
- \*Chambers, Eddie, *Roots and Culture: Cultural Politics in the Making of Black Britain* (London: I.B. Tauris, 2017).
- Coard, Bernard, *How the West Indian Child is Made Educationally Sub-normal in the British School System: The Scandal of the Black Child in Schools in Britain* (London: New Beacon, 1971)
- \*Correia, Alice, ed., *What Is Black Art? Writings on African, Asian and Caribbean Art in Britain, 1981-1989* (London: Penguin, 2022)
- Dahl, Mary Karen, 'Postcolonial British Theatre: Black Voices at the Centre', *Imperialism and Theatre*, ed. by J. Ellen Gainor (London: Routledge, 1995), pp. 38-55.
- Davies, Carol Boyce, 'Beyond Unicentricity: Transcultural Black Presences', *Research in African Literatures*, 30 (1999), 96-109.
- \*Donnell, Alison, ed., *Companion to Contemporary Black British Culture* (London: Routledge, 2002).
- Eldridge, Michael, 'The Rise and Fall of Black Britain', *Transition*, 74 (1997), pp. 32-43.
- Evaristo, Bernadine, 'Editorial: The Illusion of Inclusion', *Black Britain: Beyond Definition, Wasafiri*, 25 (2010), 1-6.
- Gerzina, Gretchen, *Black England: A Forgotten Georgian History* (London: John Murray, 2022)
- ---, *Black London: Life Before Emancipation* (New Brunswick: Rutgers University Press, 1995)
- Gill, Owen, and Barbara Jackson, *Adoption and Race: Black, Asian and Mixed Race Children in White Families* (London: Batsford, 1983).
- Gilroy, Paul, 'Art of Darkness: Black Art and the Problem of Belonging to England', *Third Text*, 4 (1990), 45-52.
- \*---, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).
- ---, *Postcolonial Melancholia* (Chichester: Columbia University Press, 2005).
- \*---, *Small Acts: Thoughts on the Politics of Black Cultures* (London: Serpent's Tail, 1993).

- Godiwala, Dimple, ed., *Alternatives within the Mainstream: British Black and Asian Theatre* (Cambridge: Cambridge Scholars Press, 2006).
- \*Habib, Imtiaz, *Black Lives in the English Archives 1500-1677: Imprints of the Invisible* Hampshire: Ashgate, 2008).
- Hall, Stuart, with Bill Schwarz, *Familiar Stranger: A Life Between Two Islands*. (Durham: Duke University Press, 2017).
- Henriques, Julian and David Morley, eds., *Stuart Hall: Conversations, Projects and Legacies*, (London: Goldsmiths Press, 2017).
- \*Hiro, Dilip, *Black British White British: A History of Race Relations in Britain* (London: Grafton Books, 1971).
- Hirsh, Afua, *Brit(ish): On Race, Identity, Belonging* (London: Jonathan Cape, 2018).
- Jackson, Joseph, "'English Brother or Not": British State-National Critiques and the Moment of Pressure', in Malachi McIntosh, ed., *Beyond Calypso: Re-reading Samuel Selvon* (Kingston: Ian Randle, 2016), pp. 120-34.
- \*---, *Writing Black Scotland: Race, Nation, and the Devolution of Black Britain* (Edinburgh: Edinburgh University Press, 2021).
- James, Winston and Clive Harris, *Inside Babylon: The Caribbean Diaspora in Britain* (London: Verso, 1993)
- Killingray, David, ed., *Africans in Britain* (Ilford: Frank Cass and Company, 1994).
- \*Low, Gail, *Publishing the Postcolonial: Anglophone West African and Caribbean Writing in the UK, 1948-1968* (London: Routledge, 2011).
- Low, Gail, and Marion Wynne-Davies, *A Black British Canon?* (Basingstoke: Palgrave Macmillan, 2006).
- Malik, Sarita and Clive James Nwonka, 'Top Boy: Cultural Verisimilitude and the Allure of Black Criminality for UK Public Service Broadcasting', *Journal of British Cinema and Television*, 14 (2017), 423-44.
- Mason-John, Valerie, ed., *Talking Black: Lesbians of African and Asian Descent Speak Out* (London: Cassell, 1995).
- Matera, Marc, *Black London: The Imperial Metropolis and Decolonization in the Twentieth Century* (London, 2015).
- Matthews, David, *Voices of the Windrush Generation: The Real Story Told by the People Themselves* (London: Blink Publishing, 2018)
- \*Mercer, Kobena, *Welcome to the Jungle: New Positions in Black Cultural Studies* (London and New York: Routledge, 1994).
- Monroe, Kenny, *Black Men in Britain: An Ethnographic Portrait of the Post-Windrush Generation*(Abingdon: Routledge, 2020).
- Morrison, Toni, *Playing in the Dark: Whiteness and the Literary Imagination* (London: Harvard University Press, 1992).
- \*Nasta, Susheila, and Mark Stein, eds, *The Cambridge History of Black and Asian British Writing*(Cambridge: Cambridge University Press, 2019).
- \*Nwonka, Clive Chijioke, *Black Boys: The Social Aesthetics of British Urban Film* (London: Bloomsbury, 2023)
- \*Osborne, Deirdre, *The Cambridge Companion to British Black and Asian Literature (1945-2010)*(Cambridge: Cambridge University Press, 2016).
- ---, ed., *Hidden Gems: Contemporary Black British Plays* (London: Oberon Books, 2009).
- Owusu, Kwesi, ed., *Black British Culture and Society: A Text Reader* (London: Routledge, 2000).
- Patterson, Sheila, *Dark Strangers: A Study of West Indians in London* (London: Penguin, 1965)
- Paul, Kathleen, *Whitewashing Britain: Race and Citizenship in the Postwar Era* (Ithaca: Cornell University Press, 2018)
- Pitcher, Ben, *The Politics of Multiculturalism: Race and Racism in Contemporary Britain* (Houndsmills: Palgrave Macmillan, 2009).
- Pits, Johny, *Afropean: Notes from Black Europe* (London: Penguin, 2019)
- \*Procter, James, *Dwelling Places: Postwar Black British Writing* (Manchester and New York: Manchester University Press, 2003).
- ---, ed., *Writing Black Britain 1948-1998: An Interdisciplinary Anthology*, (Manchester and New York: Manchester University Press, 2000).

- Rodney, Walter, *How Europe Underdeveloped Africa* (London: Bogle-L'Ouverture, 1972)
- \*Scafe, Suzanne, 'Let Me Tell You How it Really Was': Authority, Legitimacy and Fictive Structures of Reality in Contemporary Black Women's Autobiography', *Changing English*, 17 (2010), 129-139.
- Schwarz, Bill, ed., *West Indian Intellectuals in Britain* (Manchester: Manchester University Press, 2003)
- \*Sesay, Kadija, ed., *Write Black, Write British: From Post Colonial to Black British Literature*, (Hertford: Hansib Publications Ltd, 2005).
- Sivanandan, A., *A Different Hunger: Writings on Black Resistance* (London: Pluto Press, 1982).
- Smith, Anna Deavere, 'Black "Plays"', *Theatre Journal*, 57 (2005), pp. 570-576.
- Spillers, Hortense J., 'Mama's Baby, Papa's Maybe: An American Grammar Book' *Diacritics* 17.2 (1987), 64-81.
- Stein, Mark, *Black British Literature: Novels of Transformation* (Columbus: The Ohio State University Press, 2004).
- \*Ugwu, Catherine, ed., *Let's Get It On: The Politics of Black Performance* (London: ICA, 1995).
- \*Waters, Rob, *Thinking Black: Britain, 1964-1985* (Berkeley: University of California Press, 2018).
- Wilderson III, Frank B., *Afropessimism* (New York: Liveright Publishing, 2020).
- Williams, Bronwyn T., "'A State of Perpetual Wandering': Diaspora and Black British Writers', *Jouvert: A Journal of Postcolonial Studies*, 3 (1999).  
<https://www.postcolonialweb.org/diasporas/williams1c.html>
- Wills, Clair, *Lovers and Strangers: An Immigrant History of Post-war Britain* (London: Penguin, 2018).

## OPTIONAL MODULES

### Practical Printing Workshop for Postgraduate Students



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. Through exercises in examining materials and practical making, students will acquire skills in describing and understanding the materials and methods of books made in the hand-press period, learning to see ‘the book’ from the point of view of the craftspeople who put together the material object.

Places on this course are limited, and precedence for the initial long course will be given to students on the 1550-1700 strand. Additional, shorter workshops may also be arranged and places will be allocated, as capacity allows, to students of all strands. More details will be provided for this workshop as and when arrangements are finalised.

### 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 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 MSt 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.