



UNIVERSITY OF
OXFORD

FACULTY OF
ENGLISH LANGUAGE AND LITERATURE

MSt & MPhil
Course Details
2025-26

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INTRODUCTION

Course convenors

- **650-1550 / MPhil (Medieval):** Professor Rachel Burns; Professor Nick Perkins
- **1550-1700:** Professor Nandini Das; Professor Bart van Es
- **1700-1830:** Professor Nicholas Halmi; Professor David Womersley
- **1830-1914:** Professor Stefano Evangelista; Professor Ushashi Dasgupta
- **1900-Present:** Professor Michele Mendelssohn; Professor Peter Boxall
- **English and American Studies:** Professor Nicole King; Professor Antoine Traisnel
- **World Literatures in English:** Professor Will Ghosh, Dr Elisa Sotgiu

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. 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 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 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.

Please note: although there is no formal assessment for the A-Course, 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 and assessed 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, although you may wish to 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-2025-26> for both terms by no later than noon on Wednesday 23rd 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, so 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.

By the end of 5th week of Michaelmas term, you should provide your convenors with a short account of your proposed dissertation project (initial lines of enquiry, reading/research so far, etc.) Convenors will meet with you for a one-to-one 'research conversation' for 30 minutes in week 7 or 8 of Michaelmas term. At this meeting you will be given feedback, suggestions for further reading, and possible ways to fine-tune/revise your ideas.

By the beginning of 0th week of Hilary term, you will submit a short document (250 words maximum) to course convenors outlining the final topic area for your dissertation. On the basis of these documents course convenors will assign dissertation supervisors by the beginning of week 2 in Hilary term.

MSt dissertation workshops will take place in the latter half of Michaelmas and/or the early part of Hilary.

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 be required to transcribe from and comment on specimens written in English under examination conditions (1 hour).)
2. Old English
3. The Literature of England after the Norman Conquest
4. The Medieval Drama
5. Religious Writing in the Later Middle Ages
6. Medieval Romance
7. Old Norse sagas
8. Old Norse poetry
9. Old Norse special topic (only to be taken by candidates offering either paper 7 or paper 8 or both)
- 10./11. One or two of the C course special options as on offer in any year, as specified by the M.St. English, provided that they may not re-take any option on which they have submitted examined work as part of their M.St. course. The teaching and assessment of these options will follow the provisions and requirements outlined in the M.St. English exam regulations.
- 12./13. Relevant options offered by other Faculties as agreed with the Course Convenors. The teaching and assessment of these options will follow the provisions and requirements as set by the Faculty offering the option.
14. Another option as approved by the Course Convenors.

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 Rachel Burns (rachel.burns@ell.ox.ac.uk) and Professor Nicholas Perkins (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 the long medieval period, looking at form, language, selfhood, identities, 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 aims to give you 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 suggested, but you are not expected to read all this each week. 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, and prioritize the primary reading over secondary discussion. The convenors will circulate suggestions for free online resources and cost-effective book purchases.

The topics, questions, and debates we shall cover 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. Sometimes you will work with others in smaller groups, to bring materials for presentation and discussion, meeting as a group to plan this. Everyone is expected to participate in some way in each meeting. We aim for a lively and supportive environment where each student's voice is valued.

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: [no formal class, but we might meet to read something together]
- Weeks 6 and 7: Individual meetings to discuss your dissertation ideas

Hilary Term

- Week 1: Places of reading and writing
- Week 2: Gender
- Week 3: Language and Multilingualism
- 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 – ascribed to a man named Caedmon (late seventh century CE), and by Thomas Wyatt (1503–1542) – 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*
- selected poems by Wyatt

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) [this has a Northumbrian text and translation of *Caedmon's Hymn*; compare with West Saxon versions in many anthologies and editions]. For a recording alongside an edition/translation, see <https://stella.glasgow.ac.uk/readings/?oe-5>
- 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 Latin version of his hymn]
- Thomas Wyatt: 'Mine owne John Poyns'; 'They flee from me'; 'The pillar perish'd'; 'Blame not my lute'; 'Whoso list to hunt'; A Paraphrase of the Penitential Psalms. From *The Complete Poems*, ed. R.A. Rebholz (London: Oxford University Press, 1976, and later edns); or *Collected Poems*, ed. Kenneth Muir (London: Routledge and Kegan Paul, 1949, and later edns)

Media:

- 'The 50 Most Significant Events of the Middle Ages', Medievalists.net <https://www.medievalists.net/2024/06/significant-events-middle-ages/> [What do you think of this selection, and what events might you add from the sixteenth century?]

Required secondary reading:

- O'Keeffe, 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)
- *Medieval/Renaissance: After Periodisation*: An Issue of the *Journal of Medieval and Early Modern Studies* 37:3 (2007) (selected contributions)

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* (Morgantown, WV: West Virginia University Press, 2007)

- 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) (Introduction; and discussion of Wyatt)
- 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 (9th – 11th centuries) and the Normans (1066). 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 (until 1558). 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, people from Britain – and the English language – were beginning to take part in colonial activity. Throughout this long period, writers told stories about distant regions, shaping perceptions on nationhood, race and otherness. 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, and the ways in which readers of English perceived the wider world.

Key primary texts:

- Old English *Orosius* (excerpts)
- The Franks Casket
- *Mandeville's Travels* (excerpts)
- *The Travels of Ibn Battuta* (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* (London: British Museum, 2010)
- *The Travels of Ibn Battutah*, ed. Tim Mackintosh-Smith (London: Picador, 2003, or new edn, 2016), 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); also available in an online TEAMS edition: <https://d.lib.rochester.edu/teams/publication/kohanski-and-benson-the-book-of-john-mandeville>

Media:

- 'Sutton Hoo bitumen links Syria with Anglo-Saxon England', BBC News (1st December, 2016) <https://www.bbc.co.uk/news/uk-england-suffolk-38171657>
- Turner, Marion. 'Stop talking english', *London Review of Books* 46.9 (9 May 2024) <https://www.lrb.co.uk/the-paper/v46/n09/marion-turner/stop-talking-english>

Required secondary reading:

- Heng, Geraldine, *The Global Middle Ages: An Introduction*, Elements in the Global Middle Ages (Cambridge: Cambridge University Press, 2021)
- Atherton, Mark, Kazutomo Karasawa and Francis Leneghan, eds. *Ideas of the World in Early Medieval English Literature* (Turnhout, Belgium: Brepols, 2022) [choose a few chapters that interest you]

Optional further reading:

- 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 Disenza and Paul E. Szarmach (Leiden: Brill, 2014), pp. 313–43
- Cassidy-Welch, Megan, ‘Space and Place in Medieval Contexts’, *Parergon* 27/2 (2010), 1–12
- Disenza, Nicole Guenther and Heide Estes, *Writing the World in Early Medieval England* (Cambridge: Cambridge University Press, 2023).
- Khanmohamadi, Shirin A, *In Light of Another’s Word: European Ethnography in the Middle Ages* (Philadelphia: University of Pennsylvania Press, 2014) [Chapter Five on Mandeville]
- Leneghan, Francis, ‘*Translatio Imperii*: the Old English *Orosius* and the Rise of Wessex’, *Anglia* 133 (2015), 656–705
- Massey, Doreen, *For Space* (Sage, 2005)
- 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, 12th and 14th 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 many imagined medieval selves. 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:

- *The Seafarer*: text and translation in 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); also in *Old and Middle English: An Anthology*, ed. Elaine Treharne (Wiley Blackwell, any recent edition), and other anthologies

- *Sir Gawain and the Green Knight*: many possible editions e.g. ed. Ad Putter and Myra Stokes (Penguin); ed. J.J. Anderson (Everyman); or in *Poems of the Pearl Manuscript* ed. Malcolm Andrew and Ronald Waldron (Exeter UP). All these include *Pearl*, which we will be reading next week. A lively translation as a starting point is the one by Simon Armitage (Faber).
- Thomas Hoccleve, *Complaint* (and glance into the next item, *Dialogue with a Friend*): in '*My Complainte*' and *Other Poems* ed. Roger Ellis (Exeter: Exeter University Press, 2001); or in *Thomas Hoccleve's Collected Shorter Poems*, ed. Sebastian Langdell (Exeter: Exeter University Press, 2023)
- *Mandeville's Travels* (as last week; extracts tbc)

Media:

- Recorded interview: 'Medieval Disabled Bodies', Medievalists.net
<https://www.medievalists.net/2021/08/medieval-disabled-bodies/>

Required secondary reading:

- Newman, Barbara *The Permeable Self: Five Medieval Relationships* (Philadelphia: U Pennsylvania P, 2021), introduction and conclusion

Optional further reading:

- Aers, David. '“In Arthurus days”: Community, virtue and individual identity in *Sir Gawain and the Green Knight*,' in his *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: Brewer, 2010), pp. 52–64
- Bynum, Caroline Walker, *Metamorphosis and Identity* (New York: Zone Books, 2001)
- 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: CUP, 1985), pp. 271–98
- Harbus, Antonina. *The Life of the Mind in Old English Poetry* (Amsterdam: Rodopi, 2002)
- Knapp, Ethan *The Bureaucratic Muse: Thomas Hoccleve and the Literature of Late Medieval England* (University Park: Pennsylvania State UP, 2001), chapter 1
- 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
- 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)
- Salih, Sarah, 'Embodying the Mandevillean voice', in *Medieval Literary Voices*, ed. Louise D'Arcens and Sif Ríkharðsdóttir (Manchester: Manchester University Press, 2022)
- Spearing, A.C. 'Public and Private Spaces in *Sir Gawain and the Green Knight*', *Arthuriana* 4 (1994), 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. For the first half of this period (to c.1100), 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).

Media:

- 3D annotated image of the Ruthwell Cross by Historic Environment Scotland: <https://sketchfab.com/3d-models/ruthwell-cross-4227085477004f04aadb6b3082b41eb2>
- Wellesley, Mary. 'Juggling with Fire: The Poetry of the *Gawain*-Manuscript', British Library Medieval Manuscripts Blog (12 April 2018) <https://blogs.bl.uk/digitisedmanuscripts/2018/04/juggling-with-fire-the-poetry-of-the-gawain-manuscript.html>

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.
- 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.

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 her *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).
- Fulk, R. D. *Eight Old English Poems* (New York: W. W. Norton, 2001) [commentary on *Dream of the Rood*, pp. 64–75; overview of Old English versification, pp. 129–44].
- 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)
- 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: no formal A course class

Weeks 6 and 7

Each student will have a meeting with one of the convenors (or, exceptionally, another Faculty member) to discuss their dissertation ideas, reading and plans.

Hilary Term

Week 1: Places of Reading and Writing

Across the medieval period people read and wrote in monasteries and mead halls, courts and city-streets, pubs and private houses. Reading was often communal and aural; it also offered space for private reflection. 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* (Part 7 and Part 8)
- York plays (selected: Creation, Crucifixion, Last Judgement/Doomsday)

Media:

- 'Beowulf: The Epic in Performance - Benjamin Bagby, voice and medieval harp', 92 NY https://www.youtube.com/watch?v=2WclK_8f7oQ
- Recordings of The Medieval Mystery Cycle 2022, at St Edmund's Hall, Oxford <https://www.youtube.com/playlist?list=PLNXj40GwnmWUaCE0vX5x9xWUtSGytqfWx>

Editions of key primary texts:

- Liuzza, Roy, trans. *Beowulf: 2nd edition* (Broadview, 2012) [facing-page verse translation; avoid the first edition, which does not include the original Old English]
- *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. Millett's 2-volume edition of *Ancrene Wisse* is in EETS o.s. 325–6 (2005–6), and Millett has also published a translation of the whole text (Liverpool UP, 2009)].
- Beadle, Richard, *The York Plays* (London: Arnold, 1982); see also his Oxford World's Classics selection, edited with Pamela King
- Davidson, Clifford, ed., *The York Corpus Christi Plays* (Kalamazoo, MI: MIP, 2011) <https://metseditions.org/editions/p01jmzrFBMyIAXQSN95Pi5wzXdqzmv>

Required secondary reading:

- Sauer, Michelle M., 'Architecture of Desire: Mediating the Female Gaze in the Medieval English Anchorhold', *Gender and History* 25 (2013), 545–64
- Whitelock, Dorothy, *The Audience of 'Beowulf'* (Oxford: Clarendon Press, 1951)

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: Brewer, 1998)
- Beadle, Richard (ed.) *The Cambridge Companion to Medieval English Theatre*, 2nd edn (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) [especially Chapter Two]
- Breeze, Steven J., *Performance in 'Beowulf' and other Old English Poems* (Cambridge: Brewer, 2022)
- 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)
- Hiatt, Alfred, 'Beowulf off the Map', *Anglo-Saxon England* 38 (2012), 11–40
- James, Mervyn. 'Ritual, Drama, and Social Body in the Late Medieval English Theatre,' *Past and Present* 98 (1983), 3–29
- King, Pamela, *The York Mystery Cycle and the Worship of the City* (Woodbridge: Brewer, 2006)
- Leneghan, Francis. *The Dynastic Drama of 'Beowulf'* (Cambridge: D. S. Brewer, 2020)
- McGavin, John J., 'Performing Communities: Civic Religious Drama', in *The Oxford Handbook of Medieval Literature in English*, ed. Greg Walker and Elaine Treharne (Oxford: OUP, 2012)
- Niles, John D., 'Beowulf': *The Poem and its Tradition* (Cambridge, MA: Harvard UP, 2013), eg. chapter 2, 'The Art of the Germanic Scop', and chapter 11, 'The Listening Audience'

Week 2: Gender

This week we focus on a wide range of texts, including those written in the female voice, and narratives that describe the complex performance of gender across the period. 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 historical legal case involving John / Eleanor Rykener – who is sometimes understood as a trans woman. We will also encounter an extraordinary romance, *The Squire of Low Degree* (also known as *Undo Your Door*), that explores constructions of masculinity and also challenges notions of the romance heroine.

Key primary texts:

- *The Wife's Lament*
- Ælfric, *Life of St Eugenia*
- *The Book of Margery Kempe* (selections from chapters 1-35)
- John / Eleanor Rykener
- *The Squire of Low Degree (Undo Your Door)*

Media:

- Cooke, Rachel. 'Medieval Women: In Their Own Words review – a bracing cold shower with Joan of Arc and co', *The Guardian* (12 Jan 2025)
<https://www.theguardian.com/artanddesign/2025/jan/12/medieval-women-in-their-own-words-british-library-review-as-bracing-as-a-freezing-cold-shower> [review of now-concluded exhibition at the British Library, with details and images of exhibits]

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 *Wife's Lament*; also in *OME*, ed. Treharne]
- Clayton, Mary, ed. and trans., *Old English Lives of Saints* (Cambridge, MA: Harvard University Press, 2019) [for Ælfric's *Eugenia*]; or Skeat, Walter, ed., *Ælfric's Lives of Saints*, Early English Text Society o.s. 76 (London: Oxford University Press, 1881) [available on wikisource; includes translation which Skeat says is the work of 'Miss Gunning, of Cambridge, and Miss Wilkinson, formerly of Dorking']
- Kooper, Erik, ed., *The Squire of Low Degree*, in *Sentimental and Humorous Romances*: (Kalamazoo, MI: Medieval Institute Publications, 2006):
<https://metseditions.org/editions/E6pge7KhrDE7HNbglqNigh6bm4ENQyg>
- Windeatt, Barry, ed., *The Book of Margery Kempe* (Harlow: Longman, 2000); or the TEAMS edition ed. Lynn Staley (Kalamazoo, MI: Medieval Institute Publications, 1996):
<https://metseditions.org/editions/zY0MDpwC644aFmAQ7HvV73C41mbVAZeK>
- 'The Questioning of Eleanor Rykener (also known as John), A Cross-Dressing Prostitute, 1395', Internet Medieval Sourcebook <https://sourcebooks.fordham.edu/source/1395rykener.asp>

Optional further reading [required secondary reading tbc]:

- Bale, Anthony, *Margery Kempe: A Mixed Life* (London: Reaktion, 2021)
- Anke Bernau, 'The Translation of Purity in the Old English Lives of St Eugenia and St Euphrosyne', *Bulletin of the John Rylands Library* 86 (2014), 11–37
- Helene Scheck, 'Seductive Voices: Rethinking Female Subjectivities in *The Wife's Lament* and *Wulf and Eadwacer*', *Literature Compass* 5/2 (2008), 220–7
- Desmond, Marilyn, 'The Voice of Exile: Feminist Literary History and the Anonymous Anglo-Saxon Elegy', *Critical Inquiry*, 16:3 (1990), 572–90
- Goldberg, Jeremy, 'John Rykener, Richard II and the Governance of London', *Leeds Studies in English*, n.s. 45 (2016), 49–70
- Gulley, Alison, 'Cross-dressing, Sex-change, and Womanhood in Ælfric's *Life of Eugenia* 1', in *The Displacement of the Body in Ælfric's Virgin Martyr Lives* (London: Routledge, 2016), pp. 67–81
- Jackson, Eleanor, and Julian Harrison, ed., *Medieval Women: Voices and Visions* (London: British Library, 2024) [recent exhibition catalogue with contextual essays (see review of the exhibition under Media)]
- Karras, R. M., and D. L. Boyd, '“Ut cum muliere”: A Male Transvestite Prostitute in Fourteenth-Century London', in L. Fradenburg and C. Freccero (eds.), *Premodern Sexualities* (London: Routledge, 1996), pp. 99–116
- Karras, R. M., and T. Linkinen, 'John / Eleanor Rykener Revisited', in L. E. Doggett and D. E. O'Sullivan (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)
- McDonald, Nicola, 'Desire Out of Order and *Undo Your Door*', *Studies in the Age of Chaucer*, 34 (2012) 247–75
- McDonald, Nicola, 'Gender', in Marion Turner (ed.), *A Handbook of Middle English Studies* (Blackwell, 2013), pp. 63–76
- Scheck, Helene, and Christine E. Kozikowsk, 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 3: Language, Multilingualism and Translation

Across the long medieval period, England was always multilingual. Before the Conquest (1066), English, Latin, and Norse were particularly important; post-Conquest, English, French, and Latin were the three key languages.

Most authors were influenced by texts written in multiple languages, many produced multilingual or macaronic texts, and translation between languages (especially from Latin and French) was a key form of linguistic creativity. Across the period, Welsh, Irish, and Scots texts also intersected with the use of English. 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, and prologues to translations. Centuries apart, Ælfric and the Wycliffite Bible translators debate the difficulties of translating scripture; in William Caxton’s Prologue to his *Eneydos* [the *Aeneid*] he discusses the changing English language; and in his own *Aeneid* translation the Scottish poet Gavin Douglas takes aim at Caxton.

Key primary texts:

- *The Phoenix*
- Selected lyrics
- *Piers Plowman* (Prologue)
- Translators’ prologues: Ælfric, Prologue to his translation of Genesis; Prologue to the Wycliffite Bible translation; Caxton, Prologue to his *Eneydos*; Gavin Douglas, Prologue to his *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*]
- *The Complete Harley 2253 Manuscript, Volumes 1–3*, ed. Susanna Fein (Kalamazoo, MI: Medieval Institute Publications, 2014–15), items 55, ‘Dum ludis floribus’; and 69, ‘Mayden moder mild’ <https://metseditions.org/editions/465Pm1LSPGpfxLahvLzDsbgz6MPj6m>
- Langland, William, *The Vision of Piers Plowman*, ed. A.V.C. Schmidt, 2nd ed (London: Dent, 1995) [Prologue]
- Marsden, Richard, ed. *The Old English Heptateuch and Ælfric’s ‘Libellus de Veteri Testamento et Novo’*, 2 vols, EETS os 330 (Oxford, 2008) [incl. text and translation of Ælfric’s Preface to Genesis].
- Dean, James M., ed. *Medieval English Political Writings* (Kalamazoo, MI: Medieval Institute Publications, 1996) [See ‘The Wycliffite Bible: from the Prologue’, under ‘Anticlerical Poems and Documents’: <https://metseditions.org/editions/v0drdXlIMjNzsgLRFmdMDcmZj2pDRAX>]
- *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), 107–10.
- Douglas, Gavin, *The Aeneid (1513)*, ed. Gordon Kendal, 2 vols (London, MHRA, 2011), I.1–15 for the Prologue; or (unglossed text) at https://www.gutenberg.org/cache/epub/49884/pg49884-images.html#INCIPIIT_PROLOGUS

Media:

- Lindy Brady, ‘History shows that Britain has always been multilingual’, *The Conversation* <https://theconversation.com/history-shows-that-britain-has-always-been-multilingual-230474>

Required secondary reading:

- Schendl, Herbert. ‘Code-switching in Early English Literature’, *Language and Literature: International Journal of Stylistics* 24 (2015), 233–248.
- Townend, Matthew. ‘Contacts and Conflicts: Latin, Norse and French’, in Lynda Mugglestone, *The Oxford History of English* (Oxford, 2012), pp. 75–105

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)
- 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
- Gorst, E. K. C., 'Latin Sources of the Old English *Phoenix*', *N&Q* 53. 2 (2006), 136–42
- Griffiths, Jane, '“This work in Latyn”: Translation and Untranslatability in Late Medieval Religious Macaronic Lyrics', *Journal of English and Germanic Philology* 123 (2024), 467–95
- Hall, Thomas N. 'Ælfric as Pedagogue', in *A Companion to Ælfric*, ed. Hugh Magennis and Mary Swan (Turnhout: Brepols, 2009), pp. 193–216
- 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
- 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
- Turville Petre, Thorlac, *England the Nation: Language, Literature, and National Identity 1290–1340* (Oxford: Oxford University Press, 1996)

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

Students give short talks about their dissertation topics, getting feedback and ideas from the whole group

MSt in English (1550-1700) A-Course

Critical Questions in Early Modern Literature

Course Convenors: Professor Nandini Das (nandini.das@exeter.ox.ac.uk), Professor Bart van Es (bart.vanes@stcatz.ox.ac.uk), and others

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 Reporting (GSR) system.

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

Topics and texts at-a-glance:

Week 1	Introduction: 'Renaissance Subjects'. [handout]
Week 2	'Spenser and Allegory'. [Spenser, <i>Faerie Queene</i> , book 1]
Week 3	'New Ways of Looking at Theatrical Texts' [Marlowe, <i>Doctor Faustus</i> , A Text]
Week 4	Writing Marginal Lives: The Limits of the Early Modern Archive [Leo Africanus, <i>A Geographical Historie of Africa</i>]
Week 5	'The Female Signature: Gender and Style'. [Mary Queen of Scots; K. Philips]
Week 6	'Travel, Race, Power' [Fletcher, <i>The Island Princes</i> ; Jonson, <i>The Masque of Blackness</i> ; Middleton, <i>Triumphs of Honour and Industry</i>]
Week 7	Exploring dissertation questions
Week 8	Exploring dissertation questions

Week 1: Renaissance Subjects (Nandini Das 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 (Bart van Es and Nandini Das)

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 reading:

- *The Faerie Queene*, Book 1 and proem; dedicatory sonnets; 'Letter to Raleigh.' Please read this in the Longman edition of *The Faerie Queene*, second revised edition, ed. A.C. Hamilton, with Hiroshi Yamashita, Toshiyuki Suzuki & Shohachi Fukuda.
- Michael O'Connell, 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 (Bart van Es and Nandini Das)

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 reading:

- The 'A text' and 'Introduction' in Christopher Marlowe, *Doctor Faustus A- and B-texts* (1604, 1616) ed. David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993)

- 'Introduction' to R. A. Foakes, ed., *Henslowe's Diary*, 2nd edition (Cambridge: Cambridge University Press, 2002)

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

Recommended reading:

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

Further reading:

Henslowe-Alleyn Digitisation Project: <http://www.henslowe-alleyn.org.uk/index.html>

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

Week 4: Writing Marginal Lives: The Limits of the Early Modern Archive (Nandini Das 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 occlusions 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 reading:

- Leo Africanus, address to the reader and extracts from bk 1 of *A Geographical Historie of Africa*, written in Arabic and Italian, trans. John Pory (1600)
- Natalie Zemon Davis, *Trickster Travels*, introduction and ch.4; *Women on the Margins*, pp.1-30
- Saidiya Hartman, extracts from *Wayward Lives, Beautiful Experiments* and *Lose Your Mother*.
- Nandini Das et al: *Lives in Transit in Early Modern England: Identity and Belonging* (Amsterdam University Press, 2022) – read Introduction and selection of individual essays.

Recommended reading:

- Kim F. Hall, [Things of Darkness: Economies of Race and Gender in Early Modern England](#) (Ithaca: Cornell University Press, 1995).
- Imtiaz H. Habib, *Black Lives in the English Archives, 1500-1677: Imprints of the Invisible* (London: Ashgate, 2008).
- Nandini Das et al, *Keywords of Identity, Race, and Human Mobility in Early Modern England* (Amsterdam University Press, 2021). Read, in particular, 'blackamoor/moor'

Further reading:

- Dennis Austin Britton, [Becoming Christian: Race, Reformation, and Early Modern English Romance](#) (New York: Fordham University Press, 2014)
- Nandini Das, 'Hidden Figures', *Courting India: England, Mughal India, and the Origins of Empire* (Bloomsbury, 2023).

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

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

- Mary Stuart, Casket Sonnets in *Ane detectioun of the doingis of Marie Quene of Scottis : tuiching the murder 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^{ch} J. Jones threatened to publish to his prejudice'; 36. 'To my excellent Lucasia, on our friendship. 17th July 1651'; 38. 'Injuria amici'; 54. 'To my dearest Antenor on his parting.'; 59. 'To my Lucasia, in defence of declared friendship'; 69. 'To my Lady Elizabeth Boyle, Singing --- Since affairs of the State &c°.' *

[You can also find these in *Poems by the most deservedly Admired Katherine Philips: The matchless Orinda* (London: 1667) which you can find on EEBO]

Recommended reading:

- 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: Travel, race, power (Nandini Das and Bart van Es)

How did mobility – both enforced and voluntary – shape early modern English perceptions of human identity and race based on cultural identification and difference, and how did literature facilitate and resist such categorisations? Our current world is all too familiar with the concepts that surfaced or evolved as a result: 'foreigners', 'strangers', and 'aliens', 'converts', 'exiles', and 'traitors,' or even 'translators', 'ambassadors' and 'go-betweens'. This class will focus on John Fletcher's *The Island Princess* (1621), with Ben Jonson's *Masque of Blackness* (1605) and Thomas Middleton's *Triumphs of Honour and Industry* (1617) hovering in the background, to explore how issues of race and identity, difference and belonging, intersected with economic and political forces on the early modern stage. We will engage with the work undertaken by the ERC-TIDE project in recent years, and theoretical debates around critical race studies, the global Renaissance, and 'connected histories'. When you are reading the plays, think about (1) how difference is visualised (and what happens when it resists visualisation), (2) the importance of performance space (popular stage, court, and city) and geo-political place ('old' and 'new' worlds), and (3) critical/methodological perspective and the difference it makes.

Essential reading:

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

Recommended reading:

- Nandini Das et al, *Keywords of Identity, Race, and Human Mobility in Early Modern England* (Amsterdam University Press, 2021). Read, in particular, the following: 'alien/stranger', 'blackamoor/moor', 'Indian', 'Mahometan', 'native', 'savage-barbarian'
- Erickson, Peter, and Kim F. Hall. "'A New Scholarly Song': Rereading Early Modern Race,' *Shakespeare Quarterly*, 67.1 (August 2016), 1–13.
- Hall, Kim F., Chapter 3: 'Commerce and Intercourse' in *Things of Darkness: Economies of Race and Gender in Early Modern England* (Ithaca: Cornell University Press, 1995).
- Raman, Shankar. "Imaginary Islands: Staging the East." *Renaissance Drama*, vol. 26, no. 01, 1995, pp. 131-166.

Further reading:

- Barbour, Richmond, *Before Orientalism: London's Theatre of the East 1576-1626* (Cambridge: Cambridge University Press, 2003)
- Britton, Dennis Austin, *Becoming Christian: Race, Reformation, and Early Modern English Romance* (New York: Fordham University Press, 2014)
- Das, Nandini, "'Apes of Imitation': Imitation and Identity in Sir Thomas Roe's Embassy to India", in *A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion*, ed. by Jyotsna Singh (Chichester: Wiley-Blackwell., 2009) pp. 114-28
- Dimmock, Matthew, *Mythologies of the Prophet Muhammad in Early Modern English Culture* (Cambridge: Cambridge University Press, 2013)
- Iyengar, Sujata, *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: Cambridge University Press, 2004).
- Jowitt, Claire. 'The Island Princess and Race.' *Early Modern English Drama: A Critical Companion*, edited by Garrett A. Sullivan Jr., Patrick Cheney, and Andrew Hadfield, Oxford University Press, 2006, pp. 287-97.
- Loomba, Ania and Jonathan Burton (eds), *Race in Early Modern England: A Documentary Companion* (New York: Palgrave Macmillan, 2007).
- Loomba, Ania. "'Break her will, and bruise no bone sir': Colonial and Sexual Mastery in Fletcher's *The Island Princess*." *Journal for Early Modern Cultural Studies* 2 (2002): 68-108.
- Nocentelli, Carmen, *Empires of Love: Europe, Asia, and the Making of Early Modern Identity* (University of Pennsylvania Press, 2013).
- Smith, Ian, 'White Skin, Black Masks: Racial Cross-Dressing on the Early Modern Stage,' *Renaissance Drama* 32 (2003), 33-67.
- Stevens, Andrea, 'Mastering blackness: Jonson's Masque of Blackness, the Windsor Text of The Gypsies Metamorphosed, and Brome's The English Moor', *English literary Renaissance.*, 39 (2009), 396-426
- Subrahmanyam, Sanjay, *Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia* (Cambridge, MA: Harvard University Press, 2012) [electronic access available]
- Thompson, Ayanna, *Performing Race and Torture on the Early Modern Stage* (New York: Routledge, 2008).
- Tran, J. N., 'Does this become you, princess?: East Indian ethnopoetics in John Fletcher's *The Island Princess*', in Jonathan Gil Harris and Jyotsna Singh, eds., *Indography: writing the "Indian" in early modern England* (2012), 197-207

Weeks 7 and 8

In weeks 7 and 8, the A course will transition to a more flexible structure as you focus on developing your dissertation project. Instead of the usual set readings for the A course, you will concentrate on your C course essays and work on refining your dissertation proposal. By the end of week 5, you should submit a brief account of your dissertation project (approx. 250 words), including your initial lines of enquiry, any relevant reading or research, and a preliminary idea of your dissertation topic. This will provide the foundation for your upcoming one-to-one research conversation.

During weeks 7 and 8, you will meet with one of the course convenors or a relevant faculty member for a 30-minute 'research conversation' to discuss your dissertation ideas. These meetings are an opportunity to receive tailored advice on your project, so please come prepared to discuss your initial ideas, questions, and any challenges you are facing. There is no required format for this meeting. The purpose is to brainstorm, clarify your thinking, and explore possible approaches to your dissertation topic.

Following this, by the start of week 0 in Hilary Term (HT), you will submit a short document outlining the final topic area for your dissertation, based on feedback from your research conversation. This will allow the course

convenors to assign you a dissertation supervisor by the beginning of week 2 in HT. From there, you will begin working directly with your supervisor to develop and refine your dissertation.

MSt in English (1700-1830) A-Course

Course Convenors: Professor David Womersley (david.womersley@ell.ox.ac.uk) and Professor Nicholas Halmi (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.

The primary readings are coupled with at least one essay or chapter each week (subject to some changes) which we see as a 'provocation' that invites you to think about contemporary critical work in the field. These provocations are not endorsed by us as the best interpretations of the material but rather have been chosen to provoke thinking about the fields of eighteenth-century and Romantic literary studies now. They represent approaches and readings that may want to challenge or assimilate or extend.

In weeks 7 and 8 the convenors will hold individual meetings with students to discuss their dissertation plans.

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

- 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

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 (2010), 1078–86
- Alex Dick, 'Romantic Drama and the Performative: A Reassessment', *European Romantic Review*, 14 (2003), 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

- Adam Smith, *A Theory of Moral Sentiments* (1759), parts 1 and 3
- 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

MSt in English (1830-1914) A-Course

Course Convenors: Professor Stefano-Maria Evangelista (stefano-maria.evangelista@trinity.ox.ac.uk) and Professor Ushashi Dasgupta (ushashi.dasgupta@ell.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.

Michaelmas Term

Week 1: Victorian Reading/Reading the Victorians (SME and UD leading)

Primary reading:

- Sally Shuttleworth, *Charlotte Brontë and Victorian Psychology* (Cambridge: Cambridge UP, 1996), Ch. 1, 'The Art of Surveillance'.
- John Ruskin, 'The Nature of Gothic', from *The Stones of Venice* Vol. II (1853). Dinah Birch's Oxford edition of the *Selected Writings* is available electronically via SOLO.
- Eliza Cook, 'Lines Suggested by the Song of a Nightingale' (collected in the *Poetical Works*, 1870). This can be found in *Working-Class Women Poets in Victorian Britain: An Anthology*, ed. Florence Boos.
- Henry James, 'The Figure in the Carpet' (1896). This is readily available online; you can also read it in the Penguin edition of the *Selected Tales* (ed. John Lyon).

Further reading:

- The two 'Keywords' Special Issues of the journal *Victorian Literature and Culture*—
 - ---- 'Keywords', ed. Rachel Ablow and Daniel Hack, 46.3-4 (Fall/Winter 2018).
 - ---- 'Keywords Redux', ed. Rachel Ablow and Daniel Hack, 51.3 (Fall 2023).

- Nicholas Dames, 'On Not Close Reading: The Prolonged Excerpt as Victorian Critical Protocol', in Rachel Ablow (ed.), *The Feeling of Reading: Affective Experience and Victorian Literature* (Ann Arbor: U of Michigan Press, 2010).
- Kate Flint, *The Woman Reader, 1837-1914* (Oxford: Clarendon, 1993), Ch. 2, 'Theory and Women's Reading'.
- Carolyn Steedman, *Dust* (Manchester: Manchester UP, 2001).
- Daniel Tyler, 'On Style: An Introduction', in Daniel Tyler (ed.), *On Style in Victorian Fiction* (Cambridge: Cambridge UP, 2022).

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' (1901)
- Lafcadio Hearn, 'A Street Singer' from *Kokoro* (1896)

Further reading:

- Tanya Agathocleous, *Urban Realism and the Cosmopolitan Imagination in the Nineteenth 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: Space, Time, and Genre (UD leading)

Primary reading:

- Clare Pettitt, *Serial Forms: The Unfinished Project of Modernity, 1815-1848* (Oxford: Oxford UP, 2020), Ch. 4, 'Vesuvius on the Strand'.
- Douglas Jerrold, *The Rent Day: A Domestic Drama, in Two Acts* (1832). Available electronically via the HathiTrust, Archive.org, or SOLO (LION, ProQuest One).
- Charles Dickens, 'Our Next Door Neighbours [Our Next-Door Neighbour]', in *Sketches by Boz* (1833-6). See either the Clarendon edition (ed. Paul Schlicke and David Hewitt), available electronically via SOLO, or the Penguin edition (ed. Dennis Walder).
- Bankimchandra Chattopadhyay, *Rajmohan's Wife* (1864). The Penguin edition (ed. Meenakshi Mukherjee) is difficult to find, but is the best option; the novel also is available on WikiSource (https://en.wikisource.org/wiki/Rajmohan%27s_Wife). Ideally, please try to read the whole thing. If this isn't possible, focus on the following chapters: Ch. 1 ('The Drawer of Water'), Ch. 2 ('The Two Cousins'), Ch. 4 ('The History of the Rise and Progress of a Zemindar Family'), Ch. 6 ('Midnight Plotting'), Ch. 7 ('Love Can Conquer Fear'), Ch. 9 ('We Meet to Part'), Ch. 21 ('The Last Chapter in Life's Book—And in This'), and the 'Conclusion'.
- Alice Meynell, 'The Rhythm of Life' (1893). This is available electronically through SOLO.

Further reading:

- Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess* (New York: Columbia UP, 1985), Ch. 1, 'The Melodramatic Imagination'.
- Supriya Chaudhuri, 'Beginnings: *Rajmohan's Wife* and the Novel in India', in Ulka Anjaria (ed.), *A History of the Indian Novel in English* (Cambridge: Cambridge UP, 2015).
- Nicholas Dames, *The Chapter: A Segmented History* (Princeton: Princeton UP, 2023), Ch. 7, 'The Days of Our Novelistic Lives'.
- Elaine Freedgood, *Worlds Enough: The Invention of Realism in the Victorian Novel* (Princeton: Princeton UP, 2019), Conclusion, 'Decolonizing the Novel'.
- Amanpal Garcha, *From Sketch to Novel: The Development of Victorian Fiction* (Cambridge: Cambridge UP, 2009).
- Audrey Jaffe, 'Scenes of Clerical Life: The Genealogy of George Eliot's Realism', in Juliette Atkinson and Elisha Cohn (eds.), *The Oxford Handbook of George Eliot* (Oxford: Oxford UP, 2025).
- Clare Pettitt, *Serial Revolutions 1848: Writing, Politics, Form* (Oxford: Oxford UP, 2022).

Week 4: 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* (1843-60)
- Walter Pater, 'Conclusion', in *Studies in the History of the Renaissance* (1873)
- Vernon Lee, 'Amour Dure' from *Hauntings* (1890)
- Michael Field, 'Preface', 'A Portrait', and 'Saint Sebastian' from *Sight and Song* (1893)

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 5: Narrating Enslavement (UD leading)

The texts for this week—in particular, the Mayhew extract—contain racist language and stereotypes and depictions of racial violence. Please speak to the course convenors should you have concerns.

Primary reading:

- Julia Sun-Joo Lee, *The American Slave Narrative and the Victorian Novel* (Oxford: Oxford UP, 2010), Ch. 5, 'Fugitive Plots in *Great Expectations*'.
- Henry Mayhew, 'The Negro Crossing-Sweeper, who had lost both his Legs' (in the 'Crossing-Sweepers' section), in *London Labour and the London Poor* (1849-52; volume editions in 1851 and 1861-2). Robert Douglas-Fairhurst's Oxford edition is available electronically via SOLO.

- William Wells Brown, 'Letter IX: The British Museum—A Portrait—Night Reading—A Dark Day—A Fugitive Slave on the Streets of London—A Friend in the Time of Need', in *Three Years in Europe: Or, Places I have Seen and People I Have Met* (1852). Available electronically via SOLO.
- Zadie Smith, *The Fraud* (2023). Please read the following chapters:
- Vol. 1 Ch. 1 ('A Very Large Hole'), Ch. 5 ('Liking William'), Ch. 6 ('The Mystery of Pain'), Ch. 18 ('Talking "Cant" in Chesterfield'); Vol. 2 Ch. 9 ('Hilary St. Ives, 1869'), Ch. 14 ('Agreeing to Disagree'), Ch. 24 ('Andrew Bogle'); Vol. 3 Ch. 5 ('Compensations'), Ch. 8 ('The Ethiopians'), Ch. 11 ('What Can We Know of Other People?'), Ch. 12 ('Consider Bogle!'); Vol. 4 Ch. 2 ('Contemporary Fiction'); Vol. 5 Ch. 1 ('London Daily News, Friday 10th November 1871'), Ch. 13 ('A Public Spectacle'), Ch. 14 ('A History of Bogle'); Vol. 6 Ch. 19 ('A Young Negro Archer'); Vol. 7 Ch. 7 ('Who Am I, Really?'), Ch. 19 ('The Door Opens Inwards'); Vol. 8 Ch. 2 ('Freedom!'), Ch. 39 ('The Great Indignation Meeting').

Further reading:

- Two recent Special Issues of journals—
 - ----'Undisciplining Victorian Studies', ed. Ronjaunee Chatterjee, Alicia Mireles Christoff, and Amy R. Wong, *Victorian Studies*, 62.3 (Spring 2020).
 - ----'The Wide Nineteenth Century', ed. Sukanya Banerjee, Ryan Fong, and Helena Michie, *Victorian Literature and Culture*, 49.1 (Spring 2021).
- Caroline Bressey, 'The Next Chapter: The Black Presence in the Nineteenth Century', in Gretchen Gerzina (ed.), *Britain's Black Past* (Liverpool: Liverpool UP, 2020).
- Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel* (Chicago: U of Chicago Press, 2006), Ch. 1, 'Souvenirs of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre*'.
- Gretchen Gerzina, *Black Victorians/Black Victoriana* (New Brunswick: Rutgers UP, 2003.)
- Daniel Hack, *Reaping Something New: African American Transformations of Victorian Literature* (Princeton: Princeton UP, 2017), Introduction and Ch. 1, 'The African Americanization of Victorian Literature' and 'Close Reading *Bleak House* at a Distance'.

Week 6: Bodies, Queerness, Embodied Desires (SME leading)

Primary reading:

- Walter Pater, 'Winckelmann' in *Studies in the History of the Renaissance* (1873)
- Oscar Wilde, *The Importance of Being Earnest* (1895)
- George Egerton, 'The Spell of the White Elf', in *Keynotes* (1893)
- Sally Newman, "'Bizarre Love Triangle": Tracing Power and Pedagogy in the Letters of John Addington Symonds, A. Mary F. Robinson and Vernon Lee, 1878–90', *English Studies* 94 (2013), 154–70

Further reading:

- Havelock Ellis and John Addington Symonds, *Sexual Inversion: A Critical Edition*. Basingstoke: Palgrave Macmillan, 2008
- Eve Kosofsky Sedgwick, *Epistemology of the Closet*. Berkeley, CA: University of California Press, 1990. Chapter 4: The Beast in the Closet
- 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)
- Kristin Mahoney. *Queer Kinship after Wilde: Transnational Decadence and the Family*. Cambridge: Cambridge UP, 2022 (introduction)

Week 7: Student meetings

No later than Monday week 7, students should email 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 our input on?

Week 8: Student meetings

No later than Monday week 7, students should email 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 our input on?

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 Michele Mendelssohn (michele.mendelssohn@ell.ox.ac.uk) and Professor Peter Boxall (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.

Each class will open with brief presentations by students, who are asked to engage critically with the material, not just to summarise it. Further guidance is provided at the end of this syllabus.

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). There will be no class in weeks 7 and 8. Instead, the convenors will meet individually with students to discuss their dissertations.

By the end of 5th week of MT, students must email both convenors a short account of their dissertation project as a Word document (initial lines of enquiry, reading/research so far, etc.). As a guideline, the document should identify the main areas of research and development for the dissertation. Typically, it could include:

1. an opening gambit (What is the dissertation about? What are the texts and authors that may be under consideration? What questions will the dissertation be seeking to answer? Why might these questions be wanted/ relevant/ interesting/ insightful/ productive?)
2. a brief outline of different sections the dissertation could encompass, and
3. a bibliography.
4. up to 3 names of possible dissertation supervisors; consult to see Faculty postholders <https://www.english.ox.ac.uk/faculty-postholders>

This should be between 500-1,000 words.

Week 1: Models of Modernity (PB leading)

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://modernistreviewcoulk.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: The Transnational Turn (MM leading)

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 thinking about the intersections between modernist migrations, post-coloniality, and the transnational turn in modern literary studies.

Seminar reading:

- British Pathé, 'Harlem' (tourist guide from the 1930s) <https://www.youtube.com/watch?v=YwDUbeff4nM>
- T. S. Eliot, 'A Preface to Modern Literature' *Vanity Fair* (November 1923) <https://tinyurl.com/eliot-prefmod>
- Alain Locke, 'The New Negro' (1925) <https://tinyurl.com/locke-new>
- Langston Hughes
 - 'The Negro Artist and the Racial Mountain' (1926)
 - 'Afro-American Fragment' (1930)
 - <https://ronnowpoetry.com/contents/hughes/AfroAmerican.html>
 - from *The Collected Poems*. Alexandria, VA: Chadwyck-Healey, Inc., 1998.
 - https://solo.bodleian.ox.ac.uk/permalink/44OXF_INST/35n82s/alma991022141371507026
 - 'Young Prostitute' (p. 33)
 - 'Jazzonia' (p. 34)
 - 'The Negro Speaks of Rivers' (p.23)
 - 'Harlem Night Club' (p.90)
 - 'Shakespeare in Harlem' (p. 260)
- Cynthia Ozick, "Innovation and Redemption: What Literature Means", *Partisan Review*, vol. 49. 1. (1982). Reprinted in *Art & Ardor*, p. 238-248.
- 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
- 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 3: Historicism, Formalism, and Postcritique (PB leading)

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: Marginal, Weak, Wayward?: The Gender of Modernity (MM leading)

This seminar examines how gender shapes and is shaped by the cultural, political, and aesthetic formations of modernity. How has gender in modernist studies and critical approaches to modernity evolved over the last century? With the 1990 publication of Bonnie Kime Scott's landmark anthology, *The Gender of Modernism*, the masculine gendering of the field came under scrutiny. Since then, works of recuperation and recovery have sought to reckon with and remedy the effects of this canon formation, as well as to explore new critical modes and lenses that enable a fuller consideration of the period. This seminar will consider how women writers and thinkers across time, geography, and genre have articulated alternative modernisms, and how their 'intersectional', 'marginal', 'weak', or 'wayward' interventions unsettle canonical narratives. What new critical methods emerge when we read modernism through these frames?

Seminar reading:

- Sarojini Naidu, from *The Bird of Time* (1912)
 - Introduction by Edmund Gosse
 - 'Songs of my City', 'Song of Rhada the Milkmaid', 'An Anthem of Love'
 - https://solo.bodleian.ox.ac.uk/permalink/44OXF_INST/q6b76e/alma991027271804607026
- Mina Loy, 'Feminist Manifesto' (1914) <https://oncomouse.github.io/loy/feminist.html>
- Zora Neale Hurston, 'How It Feels to Be Colored Me' (1928)
- 'Revolutionary Hope: A Conversation between Audre Lorde & James Baldwin' *Essence*
 - 15 (December 1984), reprinted in *Mosaic Literary Magazine*, Fall 2016, 42-52. <https://www.proquest.com/magazines/revolutionary-hope-conversation-between-audre/docview/1868053685/se-2>
- Laura Kipnis, Excerpt from 'Feminism: The Political Conscience of Postmodernism?' *Social Text*, no. 21, (1989) <https://doi.org/10.2307/827813>.
 - From p. 156 ('What can we say') to p. 158 ('What is crucially lacking')
- Susan Stanford Friedman, 'Definitional Excursions: The Meanings of Modern/Modernity/ Modernism.' *Modernism/modernity*, vol. 8 no. 3, (2001), 493-513 <https://dx.doi.org/10.1353/mod.2001.0062>.
- Paul K. Saint-Amour, 'Weak Theory, Weak Modernism' *Modernism/modernity*, vol. 25 no. 3 (2018), 437-459 <https://dx.doi.org/10.1353/mod.2018.0035>
- Saidiya Hartman, Excerpts from *Wayward Lives, Beautiful Experiments* (2019):
 - 1-35: A note on Method; Cast of Characters; The Terrible Beauty of the Slum; A Minor Figure
 - 227-228: Wayward: A Short Entry on the Possible https://solo.bodleian.ox.ac.uk/permalink/44OXF_INST/q6b76e/alma990233566730107026
- Bonnie Kime Scott, [Review of *Women Making Modernism*, by E. G. Delsandro]. *Woolf Studies Annual*, 27, (2021), 87-90. <https://www.jstor.org/stable/27112585>

Week 5: Interdisciplinarity: Literature and Science (PB leading)

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)
- Michael Frayn, *Copenhagen* (1998)
- Shelagh Stephenson, *An Experiment with an Air Pump* (1998)
- George Lakoff and Mark Johnson, *Metaphors We Live By*, new edn (Chicago: 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 6: Multimediality, Intermediality, Remediation, Artificial Intelligence (MM leading)

How does literature define itself in an era of new media technologies, from radio through to film, TV, the internet and AI? Does literature attempt to embrace these developments or does it define itself in opposition to them? What does the presence of technology and machines enable and how do the cultural forms they produce relate to human input? This seminar will explore various modes of criticism and critical language that engage with new works, are produced in new media, or speak to them.

Seminar reading:

- *Blast*, 1 (1914), *Modernist Journals Project*, <https://modjourn.org/>, p.1-21.
- Zora Neale Hurston, 'Fieldwork' (1928) (Film)
 - Filmed by Hurston in the 1920s American South, this cinematic document reflects her anthropological research and folklore collecting while at Barnard College and, later, as a graduate student at Columbia University. The original film has no sound, but Hurston's voice has been added to it.
 - <https://www.youtube.com/watch?v=wtPrN-zYZc4>
- Georges Méliès, 'Le Voyage dans la Lune' (1902) <https://www.youtube.com/watch?v=xLVChRVfZ74>
- Jean Rhys, Excerpt from *Good Morning, Midnight* (1939) – excerpt to be specified.
- Samuel Beckett, *Film* (written 1963)
- Danez Smith, 'Dinosaurs in the Hood', *Poetry*, 205.3 (2014), 242-43
<https://www.poetryfoundation.org/poetrymagazine/poems/57585/dinosaurs-in-the-hood>
- 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.
- 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
- Michele Elam, 'Poetry Will Not Optimize; or, What Is Literature to AI?' *American Literature*, vol. 95, no. 2, (2023) 281–303 <https://doi.org/10.1215/00029831-10575077>

Weeks 7 and 8: Individual ‘Research Conversation’ Dissertation Meetings (MM and PB both attending)

Convenors will meet with students for a one-to-one ‘research conversation’ for 30 minutes in week 7 or 8. They will discuss the dissertation account the student submitted in week 5.

At this meeting the student will be given feedback, suggestions for further reading, and possible ways to fine-tune/revise their ideas.

By the beginning of 0th week of HT, students will submit a short document (250 words max) to course convenors outlining the final topic area for their dissertation.

On the basis of these documents course convenors will assign dissertation supervisors by the beginning of week 2 in HT.

Work with supervisors on the dissertation will begin in HT.

Guidance for Presenters and Respondents in weeks 1-6

During each of the first 6 weeks, students will present for 5-10 minutes each on one of the seminar’s primary readings. Presenters shouldn’t summarise the reading. Instead, they are asked to engage critically with the material. This could mean examining an aspect in detail, considering wider or different critical frames, or something else still. But no matter what, the presentation should be driven by a clear line of enquiry. What is the question being asked of the text? What lines of argument might be pursued to answer it? Why does the question matter? Whether implicitly or explicitly, these questions should be addressed in the presentation. These are a few of the building blocks of critical inquiry and will help you develop your own critical voice.

After these presentations, other students act as respondents. Each will 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.

Students who have not signed up as presenters and respondents by the beginning of week 1 will be assigned slots by the conveners. This means that over the course of the seminar, each student will have the opportunity to 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 will sign up to be a presenter once and to be a respondent once. You can only be a respondent for a text that already has a presenter.

MSt in World Literatures in English A-Course

Course Convenor: Professor William Ghosh (william.ghosh@ell.ox.ac.uk)

The A-Course for the MSt in World Literatures in English will introduce you to the key methodological questions in World Literary research. It is designed to scaffold and support the process of developing students' dissertation projects. The course intersperses "teaching" seminars, in which we will explore together these theoretical and methodological questions with "craft" seminars, in which researchers will present on research in progress and discuss how they negotiated these questions in designing and carrying out their research.

Across the term, you will complete a number of research tasks and reflective exercises which will help you formulate and develop your dissertation project in dialogue with your peers. You will have the opportunity to workshop your developing dissertation project with your peers, drawing on the work we have done through term, in Week 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

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?

- Erich Auerbach, "Philology and World Literature" [1952] trans. Marie and Edward Said *Centennial Review* 13.1 (Winter 1969).
- --- "The Brown Stocking" in *Mimesis: The Representation of Reality in Western Literature* (1946, trans 1953).
- Franco Moretti, "Conjectures on World Literature" *New Left Review* 1 (January 2000) 54-68.

Week 2: Craft Seminar One

Seminar leader and text to be confirmed.

Week 3: The Logic of Comparison

What are the circuits, systems or wholes from which texts emerge and of which they form a part? What is the logic of connection, comparison or interaction between texts from different parts of the world? In this class, we will look at some of the different systems which scholars of world literature use to understand and analyse texts.

- Pascale Casanova, "Principles of a World History of Literature", in *The World Republic of Letters* (1999; English trans. 2004).
- Elleke Boehmer, "Anti-Imperial Interaction Across the Colonial Borderline" in *Empire, the National, and the Postcolonial* (2002).
- Lisa Lowe, "A Fetishism of Colonial Commodities" in *The Intimacies of Four Continents*. (2015).
- 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* (2015).

Week 4: Craft Seminar Two

In this seminar, Peter D. McDonald will be discussing his essay "Seeing Through the Concept of World Literature" *Journal of World Literature* 4.1 (2019), which students should read in advance of the seminar.

Week 5: Language

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?

- Jonathan Arac, "Anglo-Globalism" *NLR* 16 (2002).
- Aamir Mufti, "Global English and its Others" in *Forget English: Orientalisms and World Literature* (2016) [Only read pp. 146-180]
- Francesca Orsini, "A Multilingual Local in World Literature" in *East of Delhi: Multilingual Literary Culture and World Literature* (2023).
- Supriya Chaudhuri, "Translating Loss: Place and Language in Amitav Ghosh and Salman Rushdie" *Etudes Anglaises* 62.3 (2009).

Week 6: Craft Seminar Three

In this seminar, Elleke Boehmer will be discussing her new book *Southern Imagining: A Literary and Cultural History of the Far Southern Hemisphere* (2026) extracts from which will be circulated in advance of the seminar.

Week 7: Form

How do literary forms register, circulate within, shape, or interact with, the world? In this class, we will look at some exemplary or influential theories of the relationship between the form of a literary work and the social or geographical forms of the world which they register or participate in.

- Benedict Anderson, "Cultural Roots" in *Imagined Communities: Reflections on the Origins and Spread of Capitalism* (1983)
- Roberto Schwarz, "Beyond Universalism and Localism: Machado's Breakthrough" in *Two Girls and Other Essays* ed. Francis Mulhern (2012)
- Graeme McDonald, "Containing Oil: The Pipeline in Petroculture" in *Petrocultures: Oil, Culture, Politics* (2017).
- Anahid Neressian, "Two Gardens: An Experiment in Calamity Form" in *MLQ* 74.3 (2013).

Week 8: Research Conversations

Across weeks 7 and 8, your convenors will meet you individually to discuss your research interests, to narrow in on a dissertation project, and to think about possible supervisors.

MSt in English and American Studies A-Course

Course Convenors: Professor Nicole King (nicole.king@exeter.ox.ac.uk) and Professor Antoine Traisnel (antoine.traisnel@ell.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. These may include debates around race and nationhood, hemispheric approaches, Indigenous studies, Black feminist thought, ecocriticism, queer theory, or affect studies—depending on the week's materials.

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 which usually meets four time per term. Any conflicts with attending the ALRS should be cleared in advance with us.

Throughout the term, students will contribute to a shared glossary of key terms (e.g., canon, transnationalism, settler colonialism, postcritique) in a collaborative Google Doc. This glossary is intended to help build a shared critical vocabulary that will inform and support our seminar discussions.

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

Melville, Herman. *Moby-Dick* (1851): Norton Critical Edition (3rd 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)
- 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/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: Gothic Tales: America's Haunted Landscapes

Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*; "The Black Cat," "The Premature Burial." If possible, use *The Selected Writings of Edgar Allan Poe* (Norton Critical Edition, 2004)

Nathaniel Hawthorne, "The Minister's Black Veil," "The Birthmark." If possible, use *Tales and Sketches* (The Library of America, 1982)

Flannery O'Connor, "A Good Man is Hard to Find" (Harcourt, 1977)

Octavia Butler, "Bloodchild," in *Bloodchild and Other Stories* (Four Walls Eight Windows, 1995).

Optional: Poe, "The Murders in the Rue Morgue"; Hawthorne, "Rappaccini's Daughter."

- J. Hillis Miller, "Literature and History: The Example of Hawthorne's 'The Minister's Black Veil,'" *Bulletin of the American Academy of Arts and Sciences*, Vol. 41, No. 5 (Feb., 1988).
- Ren Heintz, "Transitioning Queer Studies in Nineteenth-Century American Literature," in *The New Nineteenth-Century American Literary Studies* (Cambridge University Press, 2025)
- Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (1991), esp. "Romancing the Shadow."
- Alys Eve Weinbaum, *The Afterlife of Reproductive Slavery* (2019), chapter 4, "The Problem of Reproductive Freedom in Neoliberalism."

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)

NB: Dissertation outline document due by the end of Week 5.

Week 6: Presentations on secondary texts and discussion

Week 7: Presentations on secondary texts and discussion

Week 8: 30-minute 1-to-1 research conversations

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 6 or 7 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)
- Constantinesco, Thomas. *Writing in Pain in the Nineteenth-Century United States* (Oxford University Press, 2022)
- Dinnen, Zara. *The Digital Banal: New Media and American Literature and Culture* (Columbia UP, 2021)
- 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).
- Kelly, Adam. *The New Sincerity: American Fiction in the Neoliberal Age* (Stanford UP, 2024)
- LaFleur, Greta. *The Natural History of Sexuality: Race, Environmentalism, and the Human Sciences in British Colonial North America* (Johns Hopkins UP, 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 UP, 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)
- Neely, Michelle. *Against Sustainability. Reading Nineteenth-Century America in the Age of Climate Crisis* (Fordham University Press, 2020).
- Norman, Will. *Complicity in American Literature after 1945: Liberalism, Race, and Colonialism* (Oxford University Press, 2025)
- 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)
- Weinbaum, Alys Eve. *The Afterlife of Reproductive Slavery: Biocapitalism and Black Feminism's Philosophy of History* (Duke University Press, 2019)
- 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) 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 (Prof Daniel Wakelin, wks 1-8)	M A T E R I A L T E X T S O V E R T I M E wk 6	Transcription, Palaeography, Codicology, the History of the Book and Editing (Prof Daniel Wakelin, wks 1-5)
1550-1700	Material Texts 1550-1700 (Dr Georgina Wilson, wks 1-5) Early Modern Hands (Prof Philip West, wks 1-8)		Current Issues in the Study of Early Modern Material Texts (Dr Georgina Wilson, wks 1-4)
1700-1830	Material Texts 1700-1830 (Dr Dylan Carver, wks 1-6) Handwriting 1700-1830 (Dr Bysshe Inigo Coffey, wks 1-8)		Material Texts 1700-1830 (Dr Bysshe Inigo Coffey, wks 1-4)
1830-1914	Material Texts 1830-1914 (Dr Michael Sullivan, wks 1-5) Primary source research skills (Dr Michael Sullivan, wks 4-8)		Material Texts 1830-1914 (Dr Michael Sullivan, wks 1-4)
1900-present	Material Texts 1900-present (Dr Michael Sullivan, wks 1-5) Primary source research skills (Dr Michael Sullivan, wks 4-8)		Material Texts 1900-present (Dr Michael Sullivan, wks 1-4)
English and American	Material Texts in English and American Studies (Dr Michael Sullivan, wks 1-5) Primary source research skills (Dr Michael Sullivan, wks 4-8)		Material Texts in English and American Studies (Dr Michael Sullivan, wks 1-4)
World Lit.	Material Texts in World Literatures in English (Dr Michael Sullivan, wks 1-3) Primary source research skills (wks 1-6) (Dr Michael Sullivan, wks 1-6)		Material Texts in World Literatures in English (Dr Elisa Sotgiu 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: Professor Daniel Wakelin (daniel.wakelin@ell.ox.ac.uk)

This course in transcription, palaeography, codicology, the history of the book, and textual editing will develop the scholarly skills essential for work in this period and introduce ways of thinking about the material form and transmission of texts and the textual editions you use. The aims are (i) that all earn enough about the primary sources of medieval language and literature to understand better the texts and editions they read; and (ii) that those who pursue research in these fields can, to whatever extent, draw on insights from those primary sources.



Teaching

Classes will run throughout Michaelmas Term and for the first half of Hilary Term. Some of the class will involve consulting manuscripts in the Bodleian Library. 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, describing, and dating handwriting in week 5 of Hilary Term (date TBC). The test will have passages in Old English, early 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 some of the skills you acquire 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 for any master's course in Old English and Middle English—is to read extensively 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)
- R. D. Fulk, ed., *An Introduction to Middle English* (Broadview, 2012)
- J. A. Burrow and Thorlac Turville-Petre, ed., *A Book of Middle English*, 4th edn (Wiley-Blackwell, 2020)

You need familiarity with the 'look' of older varieties of English—likely spelling, likely words, likely content—in order to transcribe them. 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. Our classes will, however, cover the topics that this textbook does.

Preparing for the classes and coursework

Before the course begins, please read three or four of the following preliminary overviews and theoretical reflections, to familiarize yourself with what the course will cover. There is no need to read all the items listed: see what interests you and what you find accessible. There will be separate short readings required for each class, and a more specialized 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
- Jessica Brantley, *Medieval English Manuscripts and Literary Forms* (UPenn UP, 2022): case-studies how different aspects of books relate to literary study
- 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)
- Elaine Treharne, *Perceptions of Medieval Manuscripts: The Phenomenal Book* (Oxford UP, 2021)
- Daniel Wakelin, *Immaterial Texts in Late Medieval England* (Cambridge UP, 2022), introduction and conclusion, perhaps chapters 2 and 6

Theoretical reflections on the study of material texts in general:

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

Brief 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), chapters 1–9

Historical overviews of the making and use of manuscripts and other primary sources in English, and of their implications for literary and cultural history:

- Daniel Wakelin, *Designing English: Early Literature on the Page* (Bodleian Library, 2017): an exhibition catalogue showing the sort of things we'll study
- M. B. Parkes, *Their Hands before Our Eyes: A Closer Look at Scribes* (Scolar, 2008): imaginative. dense and magisterial account from antiquity to the Renaissance
- 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
- Rachel A. Burns, *A History of Old English Verse Layout: Poetics on The Page* (Arc, 2024)
- Elaine Treharne, *Living Through Conquest: The Politics of Early English, 1020–1220* (Oxford UP, 2012)
- Christopher de Hamel, 'Books and society', and Rodney M. Thomson, 'Language and literacy', in Nigel Morgan and Rodney M. Thomson, ed., *The Cambridge History of the Book in Britain: Vol. II* (Cambridge UP, 2008), 3–38
- Jeremy Griffiths and Derek Pearsall, ed., *Book Production and Publishing in Britain 1375-1475* (Cambridge UP, 1989)
- Alexandra Gillespie and Daniel Wakelin, ed., *The Production of Books in Britain 1350-1500* (Cambridge UP, 2011)
- Michael Johnston, *The Middle English Book* (Oxford UP 2023)
- Daniel Sawyer, *Reading English Verse in Manuscript c.1350-c.1500* (Oxford UP, 2020)
- Lotte Hellinga, *William Caxton and Early Printing in England* (British Library, 2011)

Textual editing and transmission:

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

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

- Ann Blair, *Too Much to Know*
- Nicole Boivin, *Material Cultures, Material Minds*
- Johanna Drucker, *Graphesis*
- Juliet Fleming, *Graffiti and the Writing Arts of Early Modern England* and *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: Dr Georgina Wilson (georgina.wilson@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* (Wiley 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* (Wiley Blackwell, 2019). For more detail, you can look at Philip Gaskell, *A New Introduction to Bibliography* (Oxford University Press, 1972), or R.B. McKerrow, *An Introduction to Bibliography for Literary Students* (Oxford University Press, 1927; reprinted by St. Paul's Bibliographies and Oak Knoll Press, 1994). You might supplement this by looking at Joseph Moxon, *Mechanick exercises on the whole art of printing (1683-4)*, edited by Herbert Davis and Harry Carter, 2nd ed. (Oxford University Press, 1962; reprinted Dover Publications, 1978.)

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/qNKOxNVCBk8>), 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
- *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>
- Georgina Wilson, *Paper and the Making of Early Modern Literature* (University of Pennsylvania Press, 2025), chapter 1, 'Authorship', chapter 3, 'Form'

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)
- Ben Higgins, *Shakespeare's Syndicate* (Oxford University Press, 2022) chapter 3, 'A Minor Shakespearean'

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: Professor Philip West (philip.west@some.ox.ac.uk)

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

Teaching

Seminars take place weekly during Michaelmas Term. The emphasis is on interactive transcription work – sometimes this involves the whole group looking together at a set of documents, while at other times we will look at different sets of texts in smaller group work.

In Weeks 1-6 homework transcription assignments will be set. For these, you will produce a semi-diplomatic transcription (working from a digital image and/or photocopy), which should take between one and two hours per 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 8th Week of Michaelmas Term you will sit a test in which you will be tasked with producing a semi-diplomatic transcription of two short passages of manuscript writing. The test is formally assessed as pass/fail and resits are available. Note that the mark you receive for the test does not contribute in any way to your MSt grade (i.e. it is not included in the marks used by the MSt Board of Examiners to determine your grade).

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. Reading early modern texts in original spelling is probably the best way to build familiarity, but if you would like to do some linguistic reading as well, the following are helpful studies:

- 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 manuscript writing are: *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; and *English Palaeography and Manuscript Culture* (Yale UP, 2020), by Kathryn James, which is less of a manual for studying palaeography, but offers an impressive range of information, illustration, and discussion of manuscript writing.

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/). 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.folger.edu/>).

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)

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

Material Texts

Course Convenors: Dr Bysshe Inigo Coffey (bysshe.coffey@ell.ox.ac.uk) and Dr Dylan Carver (dylan.carver@spc.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 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's 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 a 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:

- Simon Eliot and Jonathan Rose, *A Companion to the History of the Book* (Oxford: Blackwell, 2009)
- Leslie Howsam (ed.), *The Cambridge Companion to the History of the Book* (Cambridge: Cambridge University Press, 2014)
- Michael F. Suarez and H. R. Woudhuysen (eds), *The Book: A Global History* (Oxford: Oxford University Press, 2013)

General introductions:

- Roger Darnton, *The Case for Books: Past, Present, and Future* (New York: Public Affairs, 2009)
- Keith Houston, *The Book: A Cover-to-Cover Exploration of the Most Powerful Object of our Time* (New York: Norton, 2016)
- Amaranth Borsuk, *The Book* (Cambridge MA: MIT Press, 2018)
- Alison Cullingford, *The Special Collections Handbook*, 2nd edn (London: Facet, 2017)

Michaelmas Term (Dr 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 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 tutors from across the B-Course.

Hilary Term (Dr Bysshe Coffey)

As we come to the later decades of the MSt, literary scholars encounter a phenomenon which their colleagues in earlier periods typically do not: a profusion of manuscript material which records variants and revisions, false starts and second thoughts, revealing the creative process with unprecedented visibility. How are we to respond to this material as literary critics and as textual scholars?

Some suggested reading:

- Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (2009).
- Zachary Leader, *Revision and Romantic Authorship* (1996).
- Donald McKenzie, "The Book as an Expressive Form", in *Bibliography and the Sociology of Texts* (1999).
- Jerome McGann, *A Critique of Modern Textual Criticism* (1983).
 - *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction* (2014).
- J.C.C. Mays, "'Reflections on having edited Coleridge's poems'", in *Romantic Revisions*, ed. Robert Brinkley and Keith Hanley (1992), 137-53.
- Seamus Perry, "Textual Studies in an Age of Abundance", in *A Comparative History of the Literary Draft in Europe*, ed. Olga Beloborodova and Dirk Van Hulle (2024).
- William St Clair, *The Reading Nation in the Romantic Period* (2004).
- Jack Stillinger, *Multiple Authorship and the Myth of Solitary Genius* (1991).
 - "Textual Primitivism and the Editing of Wordsworth", *Studies in Romanticism* 28 (1989), 3-28.
 - "The Multiple Versions of Coleridge's Poems: How Many 'Mariners' Did Coleridge Write?", *Studies in Romanticism* 31 (1992), 127-146.
- Jonathan Wordsworth, "Revision as Making: 'The Prelude' and Its Peers", *The Bucknell Review* 36 (1992), 85-109.

Week 1: What does a manuscript mean?

- Examples including Austen and P.B. Shelley.
- Passages from Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (2009).
- Seamus Perry, "Textual Studies in an Age of Abundance", in *A Comparative History of the Literary Draft in Europe*, ed. Olga Beloborodova and Dirk Van Hulle (2024). Available open access: <https://www.jbe-platform.com/content/books/9789027246585-ch1el.35.04per>

Week 2: How do texts change?

- Examples including Gerard Manley Hopkins, Wordsworth and Coleridge, Keats, and Mary Shelley.
- Jack Stillinger, "The Multiple Versions of Coleridge's Poems: How Many 'Mariners' Did Coleridge Write?", *Studies in Romanticism* (1992), 127-146. Available through SOLO: <https://www.jstor.org/stable/25600948?sid=primo&seq=1>

Week 3: What do books mean?

- Examples including Blake, Austen, Wordsworth, Coleridge, and P.B. Shelley.

- "The Book as an Expressive Form", from Donald McKenzie, *Bibliography and the Sociology of Texts* (1999). Available through SOLO: <https://ebookcentral.proquest.com/lib/oxford/reader.action?docID=201933&ppg=17>

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

- Examples including Coleridge's marginalia to Donne, Clare, Christina Rossetti, Hardy, P.B. Shelley, Mary Shelley.
- "Parenting *Frankenstein*", from Zachary Leader, *Revision and Romantic Authorship* (1996). Available through SOLO: <https://academic.oup.com/book/49056/chapter/422794432>

Handwriting 1700-1830

Course Convenor: Dr Byshe Inigo Coffey (bysshe.coffey@ell.ox.ac.uk)

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

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-Duenñas 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)

MSt in English (1830–1914) B-Course

Course Convenor: Dr Michael Sullivan (michael.sullivan@ell.ox.ac.uk)

Most of the works we read come to us pre-shaped and formed by collaborative acts. They may have begun with the author's solitary invention but they end altered by authorial and editorial revision, the constraints of the publishing trade, and the conditions of their circulation. This course proceeds from the premise that these processes are inseparable from questions of literary form and history, and that the study of material texts is both an essential critical skill and an area of study in itself. Throughout these weeks, we shall discuss texts both as material artefacts – tactile and visual objects – and as records of creative process. Within these sources lie evidence for histories of reading, typography, illustrations, and paratexts, each of which are at the forefront of recent digital developments.

The rationale behind this course is that knowing how something was made can help us to understand how and why it works. Together, we will explore how material texts, bibliography, book history, 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 long nineteenth century.

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies and material texts. Seminars on the field of Material Texts will combine with targeted sessions on practical skills for textual and archival study, including two special collections sessions at the Weston Library. Before the course begins, please read two of the suggested works from the introductory list (the first section on the reading list below). A useful reference work for terminology is John Carter's *ABC for Book Collectors*, many copies of which are available from second-hand bookstores. While there are no 'set texts' or required reading, 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:

Introductory:

- Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4th edition. New York: Modern Language Association.
- Eggert, Paul. 2012. 'Brought to Book: Bibliography, Book History and the Study of Literature'. *The Library* 13: 3-32.
- Fraistat, Neil and Julia Flanders, eds. 2013. *The Cambridge Companion to Textual Scholarship*. Cambridge: Cambridge University Press.
- Gaskell, Philip. 1972. *A New Introduction to Bibliography*. Oxford: Oxford University Press.
- Howsam, Leslie, ed. 2015. *The Cambridge Companion to the History of the Book*. Cambridge: Cambridge University Press.
- Jackson, H. J. 2002. *Marginalia: Readers Writing in Books*. New Haven, CT: Yale University Press.
- McKenzie, D. F. 1999. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press.
- Suarez, Michael F. and Henry Woudhuysen. 2013. *The Book: A Global History*. Oxford: Oxford University Press.
- Tanselle, G. Thomas. 2009. *Bibliographical Analysis: A Historical Introduction*. Cambridge: Cambridge University Press.

History of the Book:

- Amory, Hugh, David D. Hall, Robert A. Grossman et al, eds. 2007-2010. *A History of the Book in America*. 5 vols. Chapel Hill, NC: University of North Carolina Press.
- Brake, Laurel and Codell, Julie. 2005. *Encounters in the Victorian Press: Editors, Authors, Readers*. Basingstoke: Palgrave Macmillan.

- Brake, Laurel. 2001. *Print in Transition, 1850-1910: Studies in Media and Book History*. Basingstoke: Palgrave.
- Darnton, Robert. 1982. 'What Is the History of Books?' *Daedalus* 111: 65-83.
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- Eliot, Simon and Jonathan Rose, eds. 2019. *A Companion to the History of the Book*. 2nd edition. 2 vols. Hoboken, NJ: 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: Cambridge University Press.
- Greg, W. W. 1951. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Oxford: Clarendon Press.
- Hughes, Linda K. and Lund, Michael. 1991. *The Victorian Serial*. Charlottesville, VA: University Press of Virginia.
- Jordan, John and Patten, Robert. 1995. *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading Practices*. Cambridge: Cambridge University Press.
- Latham, Sean, and Robert Scholes. 2006. 'The Rise of Periodical Studies'. In: *PMLA* 121: 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. 2002. 'Editorial Introduction'. In: D. F. McKenzie, *Making Meaning: 'Printers of the Mind' and Other Essays*. Ed. Peter D. McDonald and Michael F. Suarez. Amherst, MA: University of Massachusetts Press: 3-10.
- McKittrick, David, ed. 2014. Vol. 6 of *The Cambridge History of the Book in Britain*. Cambridge: Cambridge University Press.
- 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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- Pettit, Clare. 2020. *Serial Forms: The Unfinished Project of Modernity, 1815-1848*. Oxford: Oxford University Press.
- Philpotts, Matthew. 2012. 'The Role of the Periodical Editor: Literary Journals and Editorial Habitus.' In: *Modern Language Review* 107: 39-64.
- Raven, James. 2018. *What is the History of the Book?* Cambridge: Polity Press.
- Raven, James, ed. 2022. *The Oxford Illustrated History of the Book*. Oxford: Oxford University Press.
- Rogers, Shef. 2019. 'Imprints, Imprimaturs, and Copyright Pages'. In: *Book Parts*. Ed. Dennis Duncan and Adam Smyth. Oxford: Oxford University Press: 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.
- Smyth, Adam. 2024. *The Book Makers*. London: The Bodley Head.

Textual scholarship and bibliography:

- Bornstein, George and Ralph G. Williams, eds. 1993. *Palimpsest: Editorial Theory in the Humanities*. Ann Arbor, MI: University of Michigan Press.

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- Bryant, John. 2002. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. Ann Arbor, MI: The University of Michigan Press.
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- Greg, W. W. 1913. 'What Is Bibliography?' In: *The Library* 12: 39-54.
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- Tanselle, G. Thomas. 1978. 'The Editing of Historical Documents'. In: *Studies in Bibliography* 31: 1-56.
- Tanselle, G. Thomas. 1976. 'The Editorial Problem of Final Authorial Intention'. In: *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, MI: 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. Hoboken, NJ: Wiley Blackwell: 19-30.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. In: *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, MI: The University of Michigan Press: 95-123.

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

(Digital) scholarly editing:

- Burnard, Lou, Katherine O'Brien O'Keeffe, and John Unsworth, eds. 2006. *Electronic Textual Editing*. New York: Modern Language Association.
- Cohen, Philip, ed. 1991. *Devils and Angels: Textual Editing and Literary Theory*. Charlottesville, VA: 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'. In: *Digital Scholarship in the Humanities* 31: 797-810.
- Greetham, D. C., ed. 1995. *Scholarly Editing: A Guide to Research*. New York: Modern Language Association.
- Kelemen, 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. <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, MI: 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'. In: *Studies in Bibliography*, 59: 27-44.

- Sullivan, Michael J., Roger Easton Jr., and Andrew Beeby. 2025. 'Reading Behind the Lines: Ghost Texts and Spectral Imaging in the Manuscripts of Alfred Tennyson'. In: *The Review of English Studies*. <https://doi.org/10.1093/res/hgaf007>.

Manuscript studies and genetic criticism:

- Bloom, Jonathan, and Catherine Rovera. 2020. *Genesis and Revision in Modern British and Irish Writers*. Cham: Palgrave Macmillan.
- Bushell, Sally. 2009. *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson*. Charlottesville, VA: University of Virginia Press.
- Crispi, Luca. 2015. *Joyce's Creative Process and the Construction of Character in 'Ulysses': Becoming the Blooms*. Oxford: Oxford University Press.
- De Biasi, Pierre-Marc. 1996. 'What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation'. In *Yale French Studies* 89: 26-58.
- De Biasi, Pierre-Marc. 2000. *La Génétique des textes*. Paris: Nathan.
- Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia, PA: 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. [L SEP]
- 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: 57-64.
- Reiman, Donald H. 1993. *The Study of Modern Manuscripts: Public, Confidential, and Private*. The Johns Hopkins University Press.
- 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.
- Sullivan, Michael J. 2023. 'Sesta Rima as a Mode of Imitation: Hybrid Forms in Anglo-Italian Verse'. In: *The Review of English Studies*, 74: 829-42.
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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.

MSt in English (1900-present) B-Course

Course Convenor: Dr Michael Sullivan (michael.sullivan@ell.ox.ac.uk)

Most of the works we read come to us pre-shaped and formed by collaborative acts. They may have begun with the author's solitary invention but they end altered by authorial and editorial revision, the constraints of the publishing trade, and the conditions of their circulation. This course proceeds from the premise that these processes are inseparable from questions of literary form and history, and that the study of material texts is both an essential critical skill and an area of study in itself. Throughout these weeks, we shall discuss texts both as material artefacts – tactile and visual objects – and as records of creative process. Within these sources lie evidence for histories of reading, typography, illustrations, and paratexts, each of which are at the forefront of recent digital developments.

The rationale behind this course is that knowing how something was made can help us to understand how and why it works. Together, we will explore how material texts, bibliography, book history, 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.

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies and material texts. Seminars on the field of Material Texts will combine with targeted sessions on practical skills for textual and archival study, including two special collections sessions at the Weston Library. Before the course begins, please read two of the suggested works from the introductory list (the first section on the reading list below). A useful reference work for terminology is John Carter's *ABC for Book Collectors*, many copies of which are available from second-hand bookstores. While there are no 'set texts' or required reading, 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:

Introductory:

- Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4th edition. New York: Modern Language Association.
- Eggert, Paul. 2012. 'Brought to Book: Bibliography, Book History and the Study of Literature'. *The Library* 13: 3-32.
- Fraistat, Neil and Julia Flanders, eds. 2013. *The Cambridge Companion to Textual Scholarship*. Cambridge: Cambridge University Press.
- Gaskell, Philip. 1972. *A New Introduction to Bibliography*. Oxford: Oxford University Press.
- Howsam, Leslie, ed. 2015. *The Cambridge Companion to the History of the Book*. Cambridge: Cambridge University Press.
- Jackson, H. J. 2002. *Marginalia: Readers Writing in Books*. New Haven, CT: Yale University Press.
- McKenzie, D. F. 1999. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press.
- Suarez, Michael F. and Henry Woudhuysen. 2013. *The Book: A Global History*. Oxford: Oxford University Press.
- Tanselle, G. Thomas. 2009. *Bibliographical Analysis: A Historical Introduction*. Cambridge: Cambridge University Press.

History of the Book:

- Amory, Hugh, David D. Hall, Robert A. Grossman et al, eds. 2007-2010. *A History of the Book in America*. 5 vols. Chapel Hill, NC: University of North Carolina Press.
- 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: 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: Oxford University Press.
- Eliot, Simon and Jonathan Rose, eds. 2019. *A Companion to the History of the Book*. 2nd edition. 2 vols. Hoboken, NJ: 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: Cambridge University Press.
- 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'. In: *PMLA* 121: 517-31.
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- 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. 2002. 'Editorial Introduction'. In: D. F. McKenzie, *Making Meaning: 'Printers of the Mind' and Other Essays*. Ed. Peter D. McDonald and Michael F. Suarez. Amherst, MA: University of Massachusetts Press: 3-10.
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- McGann, Jerome J. 1991. *The Textual Condition*. Princeton, NJ: Princeton University Press.
- Nash, Andrew, ed. 2003. *The Culture of Collected Editions*. Basingstoke: Palgrave Macmillan.
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- Rogers, Shef. 2019. 'Imprints, Imprimaturs, and Copyright Pages'. In: *Book Parts*. Ed. Dennis Duncan and Adam Smyth. Oxford: Oxford University Press: 51-64.
- 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.
- Smyth, Adam. 2024. *The Book Makers*. London: The Bodley Head.
- Willis. 1992. *Leonard and Virginia Woolf as Publishers: The Hogarth Press, 1917-41*. Charlottesville, VA: University Press of Virginia.

Textual scholarship and bibliography:

- Bornstein, George and Ralph G. Williams, eds. 1993. *Palimpsest: Editorial Theory in the Humanities*. Ann Arbor, MI: 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, NY: Modern Language Association: 23-42.
- Bryant, John. 2002. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. Ann Arbor, MI: The University of Michigan Press.

- Greetham, D. C. 1992. *Textual Scholarship: An Introduction*. New York: Garland. ^[1]_{SEP}
- Greg, W. W. 1913. 'What Is Bibliography?' In: *The Library* 12: 39-54.
- Greg, W. W. 1950-1. 'The Rationale of Copy-Text.' In: *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'. In: *Studies in Bibliography* 31: 1-56.
- Tanselle, G. Thomas. 1976. 'The Editorial Problem of Final Authorial Intention'. In: *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, MI: 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. Hoboken, NJ: Wiley Blackwell: 19-30.
- Zeller, Hans. 1975. 'A New Approach to the Critical Constitution of Literary Texts'. In: *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, MI: The University of Michigan Press: 95-123.

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

(Digital) scholarly editing:

- Burnard, Lou, Katherine O'Brien O'Keeffe, and John Unsworth, eds. 2006. *Electronic Textual Editing*. New York: Modern Language Association.
- Cohen, Philip, ed. 1991. *Devils and Angels: Textual Editing and Literary Theory*. Charlottesville, VA: 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'. In: *Digital Scholarship in the Humanities* 31: 797-810.
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- Kelemen, Erick. 2009. *Textual Editing and Criticism: An Introduction*. New York: Norton.
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- 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, MI: 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'. In: *Studies in Bibliography*, 59: 27-44.
- Sullivan, Michael J., Roger Easton Jr., and Andrew Beeby. 2025. 'Reading Behind the Lines: Ghost Texts and Spectral Imaging in the Manuscripts of Alfred Tennyson'. In: *The Review of English Studies*. <https://doi.org/10.1093/res/hgaf007>.

Manuscript studies and genetic criticism:

- Bloom, Jonathan, and Catherine Rovera. 2020. *Genesis and Revision in Modern British and Irish Writers*. Cham: Palgrave Macmillan.

- Bushell, Sally. 2009. *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson*. Charlottesville, VA: University of Virginia Press.
- Cohn, Dorrit. 1968. 'K. Enters the "Castle": On the Change of Person in Kafka's Manuscript'. In: *Euphorion* 62: 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'. In *Yale French Studies* 89: 26-58.
- De Biasi, Pierre-Marc. 2000. *La Génétique des textes*. Paris: Nathan.
- Deppman, Jed, Daniel Ferrer, and Michael Groden, eds. 2004. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia, PA: 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. ^[1]_{SEP}
- 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: 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.
- Groenland, Tim. 2019. *The Art of Editing: Raymond Carver and David Foster Wallace*. New York: Bloomsbury Academic.
- 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'. In: *Digital Scholarship in the Humanities* 33: 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.
- Sullivan, Michael J. 2023. 'Sesta Rima as a Mode of Imitation: Hybrid Forms in Anglo-Italian Verse'. In: *The Review of English Studies*, 74: 829-42.
- 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.

MSt in English and American Studies B-Course

Course Convenor: Dr Michael Sullivan (michael.sullivan@ell.ox.ac.uk)

Most of the works we read come to us pre-shaped and formed by collaborative acts. They may have begun with the author's solitary invention but they end altered by authorial and editorial revision, the constraints of the publishing trade, and the conditions of their circulation. This course proceeds from the premise that these processes are inseparable from questions of literary form and history, and that the study of material texts is both an essential critical skill and an area of study in itself. Throughout these weeks, we shall discuss texts both as material artefacts – tactile and visual objects – and as records of creative process. Within these sources lie evidence for histories of reading, typography, illustrations, and paratexts, each of which are at the forefront of recent digital developments.

The rationale behind this course is that knowing how something was made can help us to understand how and why it works. Together, we will explore how material texts, bibliography, book history, 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 English & American literature.

Preparing for the coursework

The course assumes no prior knowledge of manuscript studies and material texts. Seminars on the field of Material Texts will combine with targeted sessions on practical skills for textual and archival study, including two special collections sessions at the Weston Library. Before the course begins, please read two of the suggested works from the introductory list (the first section on the reading list below). A useful reference work for terminology is John Carter's *ABC for Book Collectors*, many copies of which are available from second-hand bookstores. While there are no 'set texts' or required reading, 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:

Introductory:

- Abbott Craig S., and William Proctor Williams. 2009 [1985]. *An Introduction to Bibliographical and Textual Studies*. 4th edition. New York: Modern Language Association.
- Eggert, Paul. 2012. 'Brought to Book: Bibliography, Book History and the Study of Literature'. *The Library* 13: 3-32.
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- Bloom, Jonathan, and Catherine Rovera. 2020. *Genesis and Revision in Modern British and Irish Writers*. Cham: Palgrave Macmillan.
- Crispi, Luca. 2015. *Joyce's Creative Process and the Construction of Character in 'Ulysses': Becoming the Blooms*. Oxford: Oxford University Press.
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- 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: 57-64.
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- Groenland, Tim. 2019. *The Art of Editing: Raymond Carver and David Foster Wallace*. New York: Bloomsbury Academic.
- Reiman, Donald H. 1993. *The Study of Modern Manuscripts: Public, Confidential, and Private*. The Johns Hopkins University Press.
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- 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.

MSt in World Literatures in English B-Course

Course Convenor: Dr Elisa Sotgiu (elisa.sotgiu@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

Four seminars, usually concluding our study from Michaelmas term, and giving students the opportunity to present their B-Course projects-in-progress.

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.

C-COURSES

Michaelmas Term C-Courses

Early Middle English Devotional and Pastoral Literature

Course Convenor: Professor Annie Sutherland (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 *Anchoritism 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–fe
- 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 Iulienne* 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. 403–23
- Zeeman, E. (1956). "Continuity in Middle English Devotional Prose", *Journal of English and Germanic Philology* 55 (1956), 417–22

Ideas of Literature in the Fifteenth Century

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

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

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

For each week I specify primary texts to read for class. I also propose selective secondary readings to limn the lineaments of the topic, and some optional follow-up examples which might suggest coursework projects beyond our classes, on questions that arise. It would be helpful to start a few longer works or extracts, say by Hoccleve and Lydgate, before term. Some of the printed scholarly editions cited here are also available online (with links provided). Many more primary and secondary texts will be available also as e-resources to which the University subscribes or as scanned pdfs on the University’s intranet when you start the course. At the end, I suggest a few general readings in literary history and theory with which to frame your questions.

Week 1: voice and authority

Primary texts to read for class:

- Thomas Hoccleve, *The Regement of Princes*, ed. F.J. Furnivall, EETS es 72 (1897), or *The Regiment of Princes*, ed. Charles M. Blyth (Kalamazoo, MI, 1999), also [online](#).
- James I of Scotland, *The Kingis Quair*, in Julia Boffey, ed., *Fifteenth-Century English Dream Visions* (Oxford, 2003), 90–157. Another edition [online](#).
- an anonymous woman, *The Assembly of Ladies*, in Julia Boffey, ed., *Fifteenth-Century English Dream Visions* (Oxford, 2003), 195–231, or in Walter W. Skeat, ed., *Chaucerian and Other Pieces* (Oxford, 1897), no. XXI. Another edition [online](#).

Secondary readings for orientation:

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

Follow-up examples:

- George Ashby, ‘A Prisoner’s Reflections’ and ‘Active Policy of a Prince’, in *George Ashby’s Poems*, ed. Mary Bateson, EETS os 76 (London, 1899), 1–41.

- lyrics perhaps by women in Alexandra Barratt, ed., *Women's Writing in Middle English* (London, 1992), 262–90 (nos 16.a–16.k).

Week 2: medium

Primary texts to read for class:

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

Secondary readings for orientation:

- Alexandra Gillespie, *The Medieval Author in Print: Chaucer, Lydgate, and their books, 1473-1557* (Oxford, 2006).
- Jane Griffiths, *Diverting Authorities: Experimental Glossing Practices from Manuscript to Print* (Oxford, 2014).
- Carissa M. Harris, 'Inserting "a grete tente, a thrifty, and a long": Sexual Obscenity and Scribal Innovation in Fifteenth-Century Manuscripts of the *Canterbury Tales*', *Essays in Medieval Studies*, 28 (2012), 1–16.
- Seth Lerer, *Chaucer and His Readers: Imagining the Author in Late Medieval England* (Princeton, NJ, 1993).
- Daniel Wakelin, *Scribal Correction and Literary Craft: English Manuscripts 1375-1510* (Cambridge, 2014), esp. chaps 7–9.
- Daniel Wakelin, 'Not Diane: Writing and the Risk of Error in Chaucerian Classicism', *Exemplaria*, 29 (2017), 331–48.

Follow-up examples:

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

Week 3: forms

Primary texts to read for class:

- John Walton, trans., *Boethius: De Consolatione Philosophiae*, ed. Mark Science, EETS os 170 (London, 1927), general preface and prologue; book II, prose 4 and metre 5; the preface to book IV; book IV, prose 1 and metre 1.
- *Mum and the Sothsegger*, in James M. Dean, ed., *Richard the Redeles and Mum and the Sothsegger* (Kalamazoo, MI, 2000), also [online](#), or in Helen Barr, ed., *The Piers Plowman Tradition* (London, 1993).
- 'Courtly Love Lyrics' in Rossell Hope Robbins, ed., *Secular Lyrics of the XIVth and XVth Centuries* (Oxford, 1952), nos 127–212.

Secondary readings for orientation:

- Cristina Maria Cervone and Nicholas Watson, ed., *What Kind of Thing is a Middle English Lyric* (Philadelphia, PA, 2022), esp. chaps by Cornelius, Kumler and Nelson.

- Jenni Nuttall, 'Lydgate and the Lenvoy', *Exemplaria*, 30 (2018), 35–48: on a formal device found in many poems, not only Lydgate's.
- D. Vance Smith, 'Medieval *Forma*: The Logic of the Work', in *Reading for Form*, ed. Susan J. Wolfson and Marshall Brown (Seattle, WA, 2006), 66–79.

Follow-up examples:

- anon., *A Lovers' Mass*, in Eleanor Prescott Hammond, ed., *English Verse between Chaucer and Surrey* (Durham, NC, 1927), 207–13.
- Charles d'Orléans, *Fortunes Stabilnes: Charles d'Orléans's English Book of Love*, ed. Mary-Jo Arn, MRTS 138 (Binghampton, NY, 1994).
- Ewald Flügel, ed., 'Eine Mittelenglische Claudian-Übersetzung (1445)', *Anglia*, 28 (1905), 255–99, 421–38 [an English translation from Claudian—not in German!].

Week 4: functions

Primary texts to read for class:

- Lydgate, 'A Dietary', 'A Doctrine for Pestilence' and 'A Treatise for Lauandres', in his *Minor Poems: Volume II*, ed. Henry Noble MacCracken, EETS os 192 (London, 1934), nos 47–48, 52.
- George Warner, ed., *The Libelle of Englyshe Polycye* (Oxford, 1926).
- R. Dyboski and Z. M. Arend, ed., *Knyghthode and Bataile*, EETS os 201 (London, 1935), or ed. Michael Livingstone and Trevor Russell-Smith (Kalamazoo, MS, 2021), prologue and books I and IV.
- 'Practical Verse' in Rossell Hope Robbins, ed., *Secular Lyrics of the XIVth and XVth Centuries* (Oxford, 1952), nos 61–88.

Secondary readings for orientation:

- Anthony Bale, 'A Norfolk Gentlewoman and Lydgatian Patronage: Lady Sibylle Boys and her Cultural Environment', *Medium Aevum*, 78 (2009), 261–80: on 'A Treatise for Lauandres'.
- Hannah Bower, 'Similes We Cure By: The Poetics of Late Medieval Medical Texts', *New Medieval Literatures*, 18 (2018), 183–210, and *Middle English Recipes and Literary Play 1375–1500* (Oxford, 2022).
- Lisa H. Cooper, 'The Poetics of Practicality', in Paul Strohm, ed., *Twenty-First Century Approaches to Literature: Middle English* (Oxford, 2007), 491–50.
- Maura Nolan, 'Lydgate's Worst Poem', in Lisa H. Cooper and Andrea Denny-Brown, ed., *Lydgate Matters: Poetry and Material Culture in the Fifteenth Century* (London, 2007), 71–87: on 'A Treatise for Lauandres'.
- Sebastian Sobceki, *The Public Self and the Social Author in Late Medieval England* (Oxford, 2019), chap. 3: on *The Libelle*.

Follow-up examples:

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

Week 5: traditions: classicism and humanism

Primary texts to read for class:

- John Lydgate, *The Siege of Thebes*, ed. Robert R. Edwards (Kalamazoo, 2001), also [online](#), or ed. Axel Erdmann and E. Ekwall, EETS es 108, 125 (London, 1911–30).
- John Lydgate, *The Fall of Princes*, ed. Henry Bergen, EETS es 121–124 (London, 1924–27), book I, lines 1–469 (prol.), book II, lines 967–1344, and book VI, lines 2521–3668.

- Mark Liddell, ed., *The Middle English Translation of Palladius De Re Rustica* (Berlin, 1896), prohemium, book I, and book II, lines 449–87.
- Edward Wilson with Daniel Wakelin, ed., *A Middle English Translation from Petrarch's Secretum*, EETS os 351 (Oxford, 2018).

Secondary readings for orientation:

- Lisa H. Cooper, 'Agronomy and Affect in Duke Humfrey's *On Husbandrie*', *Speculum*, 95 (2020), 36–88.
- A. C. Spearing, *Medieval to Renaissance in English Poetry* (Cambridge, 1985).
- Daniel Wakelin, *Humanism, Reading and English Literature 1430–1530* (Oxford, 2007).
- Daniel Wakelin, 'Religion, Humanism and Humanity: Chaundler's Dialogues and the Winchester *Secretum*', in Vincent Gillespie and Kantik Ghosh, ed., *After Arundel: Religious Writing in Fifteenth Century England* (Turnhout, 2012), 225–44.

Follow-up examples:

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

Week 6: traditions: liturgy and scripture

Primary texts to read for class:

- John Lydgate, religious lyrics and *Testament*, in his *Minor Poems: Volume I*, ed. H. N. MacCracken, EETS os 107 (London, 1911), nos 5, 7–8, 13–16, 46–56, 62, 64, 68–69.
- James Ryman's carols, printed together as J. Zuptiza, ed., 'Die Gedichte des Franziskaners Jakob Ryman', *Archiv für das Studium der neueren Sprachen und Literaturen*, 46 (1892), 167–338; or dispersed in R. L. Greene, ed., *The Early English Carols*, 2nd edn (Oxford, 1977), nos 53–6, 61–3, 65–7, 70–72, 74–76, 81.A, 82, 84, 88, 92, 127–30, 154, 156, 159, 160, 174, 189, 192–205, 207–12, 214–29, 243.a., 243.b, 244–5, 257–8, 262, 267–69, 275–76, 279–81, 282–305, 318, 352–53, 360.
- 'The First Shepherds' Play' and 'The Second Shepherds' Play', in A. C. Cawley and Martin Stevens, ed., *The Towneley Cycle*, EETS ss 13–14 (Oxford, 1994), nos 12–13.

Secondary readings for orientation:

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

Follow-up examples:

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

General background reading:

It would be useful to reread some Chaucer, as he is a large influence on these writers.

You might find it useful to begin with an historical overview of the literary history of this period: Douglas Gray, *Later Medieval Literature* (Oxford, 2008), is the most comprehensive historical survey. It is a delightful survey of what is available. Much is excerpted in his anthology *The Oxford Book of Late Medieval Verse and Prose* (Oxford, 1985), which was the book that set me off studying the fifteenth century.

The following essays and chapters offer trenchant and often contrasting overviews of the period as they have developed in recent decades:

- David Lawton, 'Dullness and the Fifteenth Century', *English Literary History*, 54 (1987), 761-799.
- James Simpson, *Reform and Cultural Revolution* (Oxford, 2002): intro. and chaps 1–2 ('The Melancholy of John Leland' and 'The Energies of John Lydgate').
- Andrea Denny-Brown, 'The Provocative Fifteenth Century', *Exemplaria*, 29 (2017), 267–79.
- Sebastian Sobceki, *The Public Self and the Social Author in Late Medieval England* (Oxford, 2019), intro.

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

- Christopher Cannon, *From Literacy to Literature* (Oxford, 2016).
- Rita Copeland, *Rhetoric, Hermeneutics and Translation in the Middle Ages* (Cambridge, 1992).
- Ingrid Nelson, 'Form's Practice: Lyrics, Grammars, and the Medieval Idea of the Literary', in Robert J Meyer-Lee and Catherine Sanok, ed., *The Medieval Literary: beyond Form* (Cambridge, 2018).

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

- Derek Attridge, *The Singularity of Literature* (London, 2004), *The Work of Literature* (Oxford, 2015) and *The Experience of Poetry: From Homer's Listeners to Shakespeare's Readers* (Oxford, 2019), esp. chap. 10, on fifteenth-century England.
- Rita Felski, *The Limits of Critique* (Chicago, 2015) and *Hooked* (2020).
- Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Cambridge, MA, 2012).

But these are idiosyncratic personal suggestions. You will have found and will find many other interlocutors on these long-debated questions who inspire you.

The Tradition of Old English Poetry

Course Convenor: Dr Daniel Thomas (daniel.thomas@ell.ox.ac.uk)

Taken on its own terms, the surviving corpus of Old English poetry is extraordinary. Nearly 30,000 lines of Old English verse survive from the period roughly 650–1150. Preserved in some ninety-four known manuscripts, this body of work includes biblical translation, heroic legend, lyrical laments, and many other types of poetic text. But exceptional as this body of poetry is, it represents only a small percentage (something under 6%) of the total record of surviving Old English texts. Why was so little poetry (relatively speaking) preserved? And, conversely, why was any Old English poetry preserved at all? What and who was it for?

It's clear that the poems we know today represent only a small part of the Old English verse that once existed. Some poems that were once written down must surely have been lost to the centuries that separate us from them, but it is likely that many more poems were never written down at all, existing only in the oral culture of early medieval England. What can we learn from studying a corpus of texts that is, inevitably, partial, imperfect, and quite probably unrepresentative?

These are some of the questions that this course asks. Looking back at the Old English poetic tradition as a whole, we will address a range of fundamental issues, such as what constitutes a poem, what sort of people wrote, copied, read, or heard these poems, the influences of orality and literacy on verse composition, the interaction of power and poetry in the early medieval period, and why (and if) Old English poetry declined in the period before and after the Norman Conquest.

The outline below is intended to give a flavour of what the course will cover. It lists week-by-week some of the primary and secondary material that we might expect to focus upon. More detailed reading lists will be provided in due course and there will be plenty of scope to follow your own interests within the overall plan for the course. Primary texts for this course are predominantly in Old English, with some medieval Latin on the side. We will be working where possible with editions that include a facing-page translation (where this is not possible, separate translations will be provided). Throughout the course we will practice and develop skills for engaging with the language and style of the original texts. No prior knowledge of Old English is required, but please do get in touch if you have any questions or concerns about this aspect of the course.

Week 1: The tip of the iceberg: manuscript poetry and the landscape of Old English verse

Our seminar in week 1 will start with first principles: what was (or is) Old English poetry and who were the poets and audiences who participated in the verse tradition? From this starting point, we will go on to interrogate together the state of our knowledge and understanding of early medieval vernacular verse. This will involve thinking through questions relating to media, genre and style, circumstances of composition, transmission, and reception, and the influence of the oral origins of Old English poetry on the development of the tradition.

Discussion texts:

- Bede's account of the poet Cædmon (Latin with facing translation in *Bede's Ecclesiastical History of the English People*, ed. and trans. Bertram Colgrave and Roger Mynors (Oxford: Clarendon, 1969), pp. 415–21; see also the Old English translation of Bede's text, edited with translation in *The Old English Version of Bede's Ecclesiastical History of the English People*, ed. and trans. Thomas Miller, 2 vols (London: Early English Text Society, 1890–1898, pp. 342–49).
- *Aldhelm* (in *Old English Shorter Poems Vol. I Religious and Didactic*, ed. and trans. Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012)).
- Exeter Book Riddles 8 and 24 (text, translation, and commentary available on [The Riddle Ages](#) blog).

Selected secondary reading:

- Emily V. Thornbury, *Becoming a Poet in Anglo-Saxon England* (Cambridge: Cambridge University Press, 2014), esp. pp. 1–36.
- Daniel Donoghue, *How the Anglo-Saxons Read their Poems* (Philadelphia: University of Pennsylvania Press, 2018), esp. pp. 44–84.
- Hugh Magennis, 'Audience(s), Reception, Literacy', in *A Companion to Anglo-Saxon Literature*, ed. by Phillip Pulsiano and Elaine Treharne, Blackwell Companions to Literature and Culture, 11 (Oxford: Blackwell, 2001), pp. 84–101.
- Haruko Momma, 'Old English Poetic Form: Genre, Style, Prosody', in *The Cambridge History of Early Medieval English Literature*, ed. Clarie A. Lees (Cambridge: Cambridge University Press, 2016), pp. 278–308.
- Katherine O'Brien O'Keeffe, 'Old English Literature and the Negotiations of Tradition', in *A Companion to British Literature: Volume 1: Medieval Literature 700–1450*, ed. by Robert DeMaria, Jr, Heesok Chang, and Samanther Zacher (Oxford: Wiley-Blackwell, 2014), pp. 16–29.

Week 2: Poets and patrons

In our second seminar, we will pursue further the question of who Old English poetry was for. As well as revisiting the question of audience, we will consider the often-overlooked problem of patronage. Were Old English texts produced to order, and if so, who might have commissioned (and paid for?) the sort of texts that survive today. We will also think about how surviving texts might engage creatively with notions of patronage.

Discussion texts:

- *Beowulf* (in *Beowulf: Second Edition*, ed. and trans. R. M. Liuzza (Peterborough, ON: Broadview, 2013)).
- *Widsith* (in *Old English Shorter Poems Vol. II Wisdom and Lyric*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2014)).
- *Deor* (in *Old English Shorter Poems Vol. II Wisdom and Lyric*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2014)).
- *The Fates of the Apostles* (in *The Old English Poems of Cynewulf*, ed. and trans. Robert E. Bjork (Cambridge, MA: Harvard University Press, 2013)).
- Verse prologues and epilogues (in *The Old English Boethius*, ed. and trans. Susan Irvine and Malcolm Godden (Cambridge, MA: Harvard University Press, 2012)).

Selected secondary reading:

- Catherine A. M. Clark, *Writing Power in Anglo-Saxon England: Texts, Hierarchies, Economies* (Cambridge: D. S. Brewer, 2012), esp. pp. 112–44.
- Mechthild Gretsch, 'Historiography and Literary Patronage in Late Anglo-Saxon England: The Evidence of Æthelweard's *Chronicon*', *Anglo-Saxon England* 41 (2013), 205–48.
- David F. Johnson, 'Winchester Revisited: Æthelwold, Lucifer, and the Place of Origin of MS Junius 11', in *The Wisdom of Exeter: Anglo-Saxon Studies in Honour of Patrick W. Conner*, ed. E. J. Christie (Berlin: DeGruyter, 2020), pp. 27–62.
- Michael Lapidge, 'Artistic and Literary Patronage in Anglo-Saxon England', in *Anglo-Latin Literature 600–899* (London: Hambledon Press, 1996), pp. 37–91.
- Heather Maring, *Signs that Sing: Hybrid Poetics in Old English Verse* (Gainesville, FL: University Press of Florida, 2017), pp. 93–112.

Week 3: The poet and the book

Our third seminar will focus upon the transmission and preservation of Old English poetry in manuscript form. We will consider the major surviving poetic codices and think through their commonalities and dissimilarities. What principles, if any, underpinned the selection of texts in these manuscripts? What can the physical evidence of the books themselves tell us about how contemporary readers might have engaged with Old

English poetry? We will also consider the role of scribes, compilers, illuminators, illustrators, and readers in the production of these literary monuments. Alongside this, we will turn to the poems themselves to think about how the authors of Old English verse engage with the idea of reading and of 'the book'.

Discussion texts:

- *Thureth* (in *Old English Shorter Poems Vol. I Religious and Didactic*, ed. and trans. Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012)).
- *Exodus* (in *Old Testament Narratives*, ed. and trans. Daniel Anlezark (Cambridge, MA: Harvard University Press, 2011)).
- *Daniel* (in *Old Testament Narratives*, ed. and trans. Daniel Anlezark (Cambridge, MA: Harvard University Press, 2011)).
- Exeter Book Riddles 26 and 51 (text, translation, and commentary available on [The Riddle Ages](#) blog).

Selected secondary reading:

- Tom Birkett, *Reading the Runes in Old English and Old Norse Poetry* (London: Routledge, 2017), pp. 13–48.
- Janet Schrank Ericksen, *Reading Old English Biblical Poetry: The Book and the Poem in Junius 11* (Toronto: University of Toronto Press, 2021), pp. 100–20.
- Carl Kears, *MS Junius 11 and its Poetry* (Woodbridge: York Medieval Press, 2023), esp. pp. 1–33.
- John D. Niles, *God's Exiles and English Verse: On the Exeter Anthology of Old English Poetry* (Exeter: University of Exeter Press: 2019), esp. pp. 65–144.
- Simon C. Thomson, *Communal Creativity in the Making of the 'Beowulf' Manuscript: Towards a History of Reception for the Nowell Codex* (Leiden: Brill, 2018), esp. pp. 1–64.

Week 4: The poet as reader?

Probably the best evidence for the early medieval reception of Old English verse comes from the poets themselves. Scholars have long been accustomed to thinking of Old English poets as sophisticated and learned readers of their Latin source material. It seems increasingly clear that at least some educated, literate, and probably ecclesiastical poets also engaged in allusive and sophisticated ways with a range of vernacular verse sources. We will think about the implications of this for our understanding of the tradition of Old English poetry and also address the question of what it means to 'read' in this context.

Discussion texts:

- *Beowulf* (in *Beowulf: Second Edition*, ed. and trans. R. M. Liuzza (Peterborough, ON: Broadview, 2013)).
- *Andreas* (in *Old English Poems of Christ and His Saints*, ed. and trans. Mary Clayton (Cambridge, MA: Harvard University Press, 2013)).
- *Guthlac A* (in *Old English Poems of Christ and His Saints*, ed. and trans. Mary Clayton (Cambridge, MA: Harvard University Press, 2013)).
- *Judith* (in *Old Testament Narratives*, ed. and trans. Daniel Anlezark (Cambridge, MA: Harvard University Press, 2011)).
- Exeter Book Riddle 47 (text, translation, and commentary available on [The Riddle Ages](#) blog).

Suggested secondary reading:

- Paul Battles, 'Andreas and the Cynewulfian Sociolect', *Studia Neophilologica* (2023), 1–23.
- Andy Orchard, 'Both Style and Substance: The Case for Cynewulf', in *Anglo-Saxon Styles*, ed. by Catherine E. Karkov and George Hardin Brown (Albany, NY: State University of New York Press, 2003), 271–305.
- Malcolm B. Parkes, 'Rædan, Areccan, Smeagan: How the Anglo-Saxons Read', *Anglo-Saxon England* 26 (1997), 1–22.
- Francisco J. Rozano-García, "'Hwær is wuldor þīn?": Traditional Poetic Diction and the Alien Text in the Old English *Andreas*', *Peritia*, 28 (2017), 177–94.

- Daniel Thomas, 'A Close Fitt: Reading *Beowulf* Fitt II with the *Andreas*-poet', *Anglo-Saxon England* 48 (2019), 1–41.

Week 5: Continuations and beginnings: the death and afterlife of Old English verse

The Old English poetic tradition thrived for more than half a millennium. Why did it stop and where did it go? This seminar will consider the social, linguistic, and cultural changes that contributed to the changing landscape of late Old English verse and think about how aspects of the verse tradition might have survived into the period of early Middle English.

Discussion texts:

- *The Battle of Maldon* (*The Battle of Maldon: A New Critical Edition*, ed. Mark Griffith (Liverpool: Exeter University Press, 2024); for translation, see e.g. *Old and Middle English c.890 – c.1400: An Anthology*, ed. and trans. Elaine Treharne, 2nd ed. (Oxford: Blackwell, 2004)).
- *A Prayer* (in *Old English Shorter Poems Vol. I Religious and Didactic*, ed. and trans. Christopher A. Jones (Cambridge, MA: Harvard University Press, 2012)).
- The Old English Metrical Psalms (extracts from *Old English Psalms*, ed. and trans. Patrick P. O'Neill (Cambridge, MA: Harvard University Press, 2016)).
- *Lazamon's Brut* (extracts from *Layamon's Arthur: the Arthurian section of Layamon's Brut*, ed. and trans. W. R. J. Barron and S. C. Weinberg (Exeter: University of Exeter Press,)

Selected secondary reading:

- Thomas A. Bredehoft, *Early English Metre* (Toronto: University of Toronto Press, 2005), pp. 70–120.
- Daniel Donoghue, *How the Anglo-Saxons Read their Poems* (Philadelphia: University of Pennsylvania Press, 2018), pp. 155–74.
- David Callander, 'Lazamon's Dialogue and English Poetic Tradition', *English Studies* 97 (2016), 709–24.
- Malcolm Godden, 'Why Did the Anglo-Saxons Switch from Verse to Prose?', in *The Age of Alfred: Rethinking English Literary Culture c. 850–950*, ed. by Amy Faulkner and Francis Leneghan (Turnhout: Brepols, 2024), pp. 565–92.
- Eric Weiskott, 'The *Paris Psalter* and English Literary History', in *The Shapes of Early English Poetry: Style, Form, History*, ed. by Irina Dumitrescu and Eric Weiskott, *Studies in Medieval and Early Modern Culture* (Kalamazoo, MI: Medieval Institute Publications, 2019), pp. 107–34.

Week 6: Unfinished business

Our final seminar will give us an opportunity to address in more details points that we may have touched upon in previous seminars and to tie up any loose ends from the course. It will be driven by student interest and will include the opportunity for everyone to discuss and get peer feedback on their ideas for their assessment essay.

Andrewes & Donne: Performing Religious Discourse

Course Convenor: Professor Peter McCullough (peter.mccullough@lincoln.ox.ac.uk)

This course will introduce perhaps the most prominent literary form in early modern Britain, the sermon. Its first aim will be to provide a detailed understanding of it as a genre which combines the forms and methods of Classical rhetoric with uniquely Christian motives and methods of discourse and interpretation. We will then pay particular attention not just to sermons as 'occasional' texts - written for very specific occasions and audiences - but also as texts intended to be experienced in performance. Four seminars will pair a sermon by Lancelot Andrewes (1555-1626) and John Donne (1572 – 1631)—preachers with fundamentally different religious sensibilities, views of preaching, and of language itself—and two seminars will focus on one alone. In an effort to capture something of way these texts come to life in performance, the seminars will be supplemented by delivery of one sermon by each author in the historically accurate setting of Lincoln College chapel (1629-31).

Students will be encouraged to apply to sermons the interrelated aspects of authorship, performance, and textual history which may be more familiar from studying early modern theatrical forms such as plays and masques. The course will also be an excellent way to learn about religious and political culture of the period. Other profitable approaches include sermons as vivid specimens of early modern literary criticism (they are by definition interpretations of (Biblical) texts); as exemplary works of rhetoric and persuasion; as texts whose varied remains and reception are richly witnessed in Oxford's historical collections; and as entry points to an exciting and largely unexplored hinterland of Continental neo-Latin sources.

Professor McCullough has written widely on Andrewes, Donne, and early modern preaching, edited Lancelot Andrewes: Selected Sermons and Lectures (Oxford, 2005), and is General Editor of The Oxford Edition of the Sermons of John Donne (Oxford, 2010–). He is also working on Lancelot Andrewes: A Life (Oxford), and several related studies of the intersections of locality, learning, patronage, and religion in Elizabethan England.

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

Below is an indicative term plan, with readings and assignments.

Key (see also Bibliography which follows below)

PS	Potter and Simpson, eds. <i>Sermons of John Donne</i> (10 vols., California)
OESJD	<i>Oxford Edition of the Sermons of John Donne</i> (4 vols. of 16, Oxford)
LASSL	<i>Lancelot Andrewes Selected Sermons and Lectures</i> (Oxford)
'Class Texts'	Each week, usually one by each author; the main focus of each seminar.
'Class Prep'	What I'd like you to do before each seminar.
'Reading'	I select here from the relevant sections of the Bibliography what I think would be most useful for 'Class Prep'; don't feel restricted to these suggestions, and bring in anything else that you find on your own that you find interesting or have questions about.

Week 1: Sermons: genre & purpose

- Class texts: Donne, 'A Lent-Sermon Preached at Whitehall, February 12, 1618', *OESJD* i.9; Andrewes, 'A Sermon Preached before the King's Majestie . . . XXIV. of May, A.D. MDCXVIII. being Whit-Sunday', in Andrewes, ed. *LASSL*, pp. 207-24.
- Preparation: Understand the basic structural parts of an early modern sermon – text, 'sum' and/or 'exordium', divisio[n] – as well as the five basic stages of composing a classical/humanist oration (*inventio, dispositio, elocutio, memoria, actio*). Prepare an outline of each of the two sermons. What kinds of choices do you see the two preachers making about the structure of their two sermons, and with what results? How are issues like inspiration, eloquence, and edification negotiated in each? How do you understand each preacher's declared view of the role of the preacher?
- Reading: Bibliography I. Mack (2002), McCullough (2013), Morrissey (2002); III. Clement (2017), Hunt (2010), McCullough (2006), Morrissey (2011); VI. Shami, (2011), Crawforth (2013), Wesley (2009).

Week 2: Words & Things

- Class texts: Donne, 'Preached at Pauls, upon Christmas Day, in the Evening. 1624', PS vi.8; Andrewes, 'A Sermon Preached . . . MDCXIII. being CHRIST-MASSE day.', *XCVI Sermons* (1629), G6^v-H5^v (= *EEBO* STC 606, image sets 42-47).
- Preparation: Read these Christmas sermons alert to the implications of each preacher's understanding of the Incarnation's relevance for signification as applied to texts; i.e., if Christ is 'the Word made flesh', how does each preacher understand the signifying capacity of 'word(s)' with a small 'w'? What does each suggest about how people (whether preacher or congregation) should or can make 'words' into 'things'? Do you see views about these issues in any way reflected in the sermons' form or style?
- Reading: Bibliography III. McCullough (1998), chs. 1 & 3; VI. Bloomfield (2018); VII. Eliot (1932), Lake (1991); Lossky (1990), Reisner (2007). Other Christmas (Nativity) sermons by Andrewes: *nb* particularly those on texts central to the doctrine of the Incarnation, e.g. on John 1.14 ('And the Word was made flesh'; 1611); or sign theory, e.g. Luke 2.12-13 ('And this shall be a sign unto you'; 1618). Other Christmas sermons by Donne (all St Paul's, from 1621, thus in PS iii, iv, vi-ix).

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

- Class texts: Donne, 'Preached before the Honourable Company of the Virginian Plantation, November 13, 1622, on Acts I.8' (PS iv.10).
- Preparation: 1. Focus on assembling a strong sense of the relatively large bibliography of modern criticism devoted to this single sermon by Donne. Come with your own views on why that is the case, and what you think of the critical response. Would you characterise Donne's effort as (in rhetorical terms) 'epideictic' or 'deliberative'? 2. Can you find Andrewes making any reference to either the 'New World', exploration, or places beyond England? What do you make of what you find?
- Reading: Bibliography III. Fitzmaurice in Ferrell and McCullough (2000), Fitzmaurice (2003); VI. Caillet (2009), Cain (2001), Festa (2009), Harland (1998), Lu (2015), Shami (2005); for wider context, Sir Francis Bacon, 'Of Plantations' (in *Essayes*); Walter S H Lim, *The Arts of Empire: the Poetics of Colonialism from Raleigh to Milton* (1998), esp. ch. 2 on Donne; David Armitage, *The Ideological Origins of the British Empire* (Cambridge, 2000); see also *OESJD Volume I*, sermon 8, esp. ll. 199 - 226 for a passage on the Virgin Mary and the New World (see further the headnote pp. 250-1, and commentary *in loc.*).

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

- Class texts:** Andrewes, 'Preached . . . on Easter day . . . 1620' (*LASSL*, no. XII), and 'Preached . . . the I. of Aprill, A.D. MDCXXI, being *Easter Day*.' (*XCVI Sermons* (1629), pp. 543-52)
- Preparation:** As with Donne's Virginia sermon, Andrewes' linked Easter sermons have attracted significant attention; the responses are rich and wide-ranging. We might base discussions in how you think Andrewes treats a female subject: is - or how is - her gender important to him and with what results for the structure, tone, and emotional landscape of these sermons? How would you compare the two? How does Andrewes represent female desire?
- Reading:** Bibliography IV. Ettenhuber (2007); VII. Fish (1976), Klemp (1995), Lossky (1990), ch. 5; Moshenska (2014); Murphy (2020); Shuger, 1994 (esp. pp. 170-6). See the manuscript of the 1620 sermon with corrections in Andrewes' hand, in the Wren Digital Library (Trinity College Cambridge): <https://mss-cat.trin.cam.ac.uk/manuscripts/uv/view.php?n=B.14.22&n=B.14.22#c=0&m=0&s=0&cv=39&xywh=-826%2C-154%2C5798%2C3038>. A potentially fruitful comparison with Donne might be his sermon 'Preached to Queen Anne . . . December. 14. 1617', on Prov. 8: 17 - words about love and desire spoken by the female personification of Wisdom (*OESJD* i.4). For theories of the passions as they pertained to women, especially in the context of women as readers of affective religious literature, see Femke Molekamp, *Women and the Bible in Early Modern England: Religious Reading and Writing* (2013), Ch. 4 ('Women and Affective Religious Reading and Writing').

Week 5: Preaching Politics

- Class texts:** Donne, 'A Sermon upon the fift of November 1622.' (PS, iv.9); Andrewes, 'A Sermon . . . on the V. of NOVEMBER. A.D. MDCXIII.', *XCVI Sermons* (2nd ed., 1631), 4N5^r-4O5^r (= *EEBO STC* 607, image sets 482-8; I give this instead of 1629 first edition because there is so much bleed-through in it - illegible!)
- Preparation:** Using what you have learned over the term about how preachers craft their sermons for particular occasions and texts, how do you find Donne and Andrewes exploiting the possibilities of the sermon for 'touching' the controversial political occasion of the Gunpowder Plot anniversary? What politico-religious objections are the preachers anticipating and addressing? What kind of political space does D's exegesis of text 'historically' as well as 'prophetically' create? Do you see evidence of each being alert to two different kinds of auditories?
- Useful reading:** Bibliography: III. Ferrell (1999), Morrissey (2011); VI. Lunderberg (2004), Shami (2011); VII. McGovern (2019), Moshenska (2014). For the Plot and its polemical aftermath, the best study is Antonia Fraser, *Faith and Treason: the Story of the Gunpowder Plot*; for its place more generally in early modern Protestant English culture see David Cressy, *Bonfires and Bells: National Memory and the Protestant Calendar in Elizabethan and Stuart England* (1989).

Week 6: Workshop

- Presentations:** All to present on their planned topics for the examined essay, for group discussion and feedback.
- Written work:** Due **5 pm, Friday Week 5**. Your examined essays will need to show real critical confidence with the texts and contexts of early modern sermons by Donne and/or Andrewes. The best way I have found to understand them is to edit them, since doing so requires such highly detailed knowledge of all the parts, the whole, and its surrounding social contexts. Since we haven't time for you to do that, I will instead ask that for this piece of assessment you write a

'headnote' - that is, a summary, introductory overview of a single sermon, based on close analysis of form, content, and context - modelled on those found in *OESJD* or *LASSL*.

Bibliography

OVERVIEW: Peter McCullough, Hugh Adlington, and Emma Rhatigan, eds., *The Oxford Handbook of the Early Modern Sermon* (Oxford 2011).

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- Armstrong, Catherine, ["'Error vanquished by delivery": elite sermon performance in Jacobean England'](#), *Oxford D.Phil. (2008)*, Bodl. MS. D.Phil. c.22523
- Augustine, *On Christian Doctrine*, Bk IV
- Cummings, Brian, *The Literary Culture of the Reformation: Grammar and Grace* (2002)
- Guite, A M, 'The Art of Memory and the Art of Salvation: The Centrality of Memory in the Sermons of John Donne and Lancelot Andrewes', *The Seventeenth Century*, 4 (1989), 1-17.
- Hyperius, Andreas Gerardus, trans. John Ludham, *The Practise of Preaching* (1577 et seqq.; modern reprints & facsimiles)
- Mack, Peter, *Elizabethan Rhetoric: Theory and Practice* (2002); esp. ch. 8, 'Religious Discourse'
- McCullough, Peter, 'Sermons', in Andrew Hadfield, ed., *The Oxford Handbook of English Prose 1500 - 1640* (2013)
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- Lake, Peter, *On Laudianism* (2024), Part I ('Laudianism: Where It Came From'), a vital survey of Andrewes' politics and theology, and its influence.
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- Hunt, Arnold, *The Art of Hearing: English Preachers and their Audiences 1590-1640* (2010)
- Knight, Alison, *The Dark Bible: Cultures of Interpretation in Early Modern England* (2022)
- Maclure, Miller, *The Paul's Cross Sermons, 1534-1642* (1958); once an important standard, superseded by Morrissey (2011, below), and Herr (Section IV, below, 1940)
- McCullough, Peter, *Sermons at Court: Politics and Religion in Elizabethan and Jacobean Preaching* (1998)
- Morrissey, Mary, *Politics and the Paul's Cross Sermons 1558-1642* (2011)
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- Oates, Rosamund, 'Speaking in Hands: Early Modern Preaching and Signed Languages for the Deaf', *Past & Present* 256.1 (August 2022), 49-85.
- Pettegree, Andrew, *Reformation and the Culture of Persuasion* (Cambridge, 2005)
- Questier, Michael, 'Sermons, Separatists, and Succession Politics in Late Elizabethan England', *Journal of British Studies* 52.2 (April 2013), pp. 290-316
- Rhatigan, Emma, 'Preaching to Princes: John Burgess and George Hakewill in the Royal Pulpit', *Journal of Ecclesiastical History* 62.2 (April 2011), pp. 273-96
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- Smith, Bruce R., *The Acoustic World of Early Modern England: attending to the O-Factor* (1999)
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- GEMMS: *Gateway to Early Modern Manuscript Sermons* gemms.itertcommunity.org A site with links to resources plus a growing searchable database of sermons in ms.
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- Lee, James Jaehoon, 'John Donne and the Textuality of the Two Souls', *Studies in Philology* 113.4 (Fall 2016), 879-918
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VII. Andrewes

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Reading the Stage, Playing the Stage: Early Modern Theatricality

Course Convenor: Professor Gillian Woods (gillian.woods@ell.ox.ac.uk)

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

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.

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 Bacon*
- *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 Barnavelt*
- *The Soddered Citizen*
- *Believe As You List*
- *The Launching of the Mary*
- *The Lady Mother*
- *The Wasp*

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

Resources:

- Malone Society Facsimiles
- Shakespeare Documented
- Henslowe-Alleyn
- Lost Plays Database

Week 2: Playing in Print

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.

Class texts:

- William Shakespeare, *Romeo and Juliet* Quarto 1 (1597), Quarto 2 (1599)

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

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.

Class texts:

- Christopher Marlowe, *Tamburlaine, Parts 1 and 2*

- George Chapman, Ben Jonson, and John Marston, *Eastward Ho!*

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

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.

Class texts:

- Lyly, *Woman in the Moon*
- Webster, *Duchess of Malfi*

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

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.

Class texts:

- Middleton and Rowley, *The Changeling*
- Daborne, *A Christian Turned Turk*

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

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.

Class texts:

- Shakespeare, *The Tempest*
- Dekker, Ford, and Rowley, *The Witch of Edmonton*

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.

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- 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: 4th 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)

Shakespeare, History and Politics

Course Convenor: Professor Paulina Kewes (paulina.kewes@ell.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: *The True Tragedy of Richard III* and *Richard III*: Providentialism or Realpolitik?

Supplementary reading:

- extracts from: Sir Thomas More's *The History of Richard III*, Edward Hall's *The Union of Lancaster and York*, and 2dn edn of Holinshed's *Chronicles* (<http://www.english.ox.ac.uk/Holinshed/>).
- Richard Mulcaster, *Quenes Maiesties Passage*, ed. Germaine Warkentin.

Secondary reading:

- Axton, Marie, *The Queen's Two Bodies: Drama and the Elizabethan Succession* (London: Royal

- Historical Society, 1977).
- Baker, David Weil, 'Jacobean Historiography and the Election of Richard III', *HLQ* 70, 311-42.
 - Burke, Peter, 'Tacitism, Skepticism and Reason of State', in *The Cambridge History of Political Thought, 1450-1700*, ed. J. H. Burns with the assistance of Mark Goldie (Cambridge: Cambridge University Press, 1991), pp. 479-98.
 - Condren, Conal, 'Reason of State and Sovereignty in Early Modern England: A Question of Ideology?', in *Reason of State, Natural Law, and Early Modern Statecraft*, ed. Cathy Curtis and David Martin Jones, *Parergon*, 28 (2011), 5-27.
 - Doran, Susan, and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).
 - 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.
 - ---- 'The Elizabethan History Play: A True Genre?', in *A Companion to Shakespeare's Works*, vol. II: *The Histories*, ed. Richard Dutton and Jean E. Howard (Oxford: Blackwell, 2003), pp. 170-93.
 - ---- 'Narrative Historiography and the Rules of Succession', The Holinshed Project website, <http://www.cems.ox.ac.uk/holinshed/paper1.pdf>.
 - Lake, Peter, *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays* (Yale UP, 2016).
 - ---- '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).
 - ---- *Bad Queen Bess?: Libels, Secret Histories, and the Politics of Publicity in the Reign of Queen Elizabeth I* (Oxford: Oxford University Press, 2016).
 - Mayer, Jean-Christophe, *Shakespeare's Hybrid Faith: History, Religion, and the Stage* (Basingstoke: Palgrave Macmillan, 2006).
 - McMillin, Scott and Sally-Beth MacLean, *The Queen's Men and their Plays* (Cambridge: Cambridge University Press, 1998).
 - Schwyzer, Philip, *Shakespeare and the Remains of Richard III* (Oxford: Oxford University Press, 2013).
 - Targoff, Ramie, "'Dirty' Amens: Devotion, Applause, and Consent in *Richard III*, *Renaissance Drama*, NS 31 (2002), 61-84.
 - Walsh, Brian, *Shakespeare, the Queen's Men, and the Elizabethan Performance of History* (Cambridge: Cambridge University Press, 2009).
 - Walsham, Alexandra, *Providence in Early Modern England* (Oxford: Oxford University Press, 1999).
 - Woolf, Daniel, 'From Histories to The Historical: Five Transitions in Thinking about the Past, 1500-1700', in Paulina Kewes (ed.), *The Uses of History in Early Modern England* (The Huntington Library, 2006), pp. 31-67.
 - Worden, Blair, 'Shakespeare and Politics', *Shakespeare Survey*, 44 (1992), 1-15.

Week 2: *The Troublesome Raigne of King John*, *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: Deposition and Elective Monarchy in *Richard II* and Persons's *A Conference about the Next Succession to the Crowne of England* (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 IIII* (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, <http://www.cems.ox.ac.uk/holinshed/paper1.pdf>.
- ---- '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.
- ---- '"The Idol of State Innovators and Republicans": Robert Persons's *A Conference about the Next Succession* (1594/5) in Stuart England', in *Stuart Succession Literature: Moments and Transformations*, ed. Paulina Kewes and Andrew McRae (Oxford: Oxford University Press, 2019), pp. 149-85.
- ---- 'Marlowe, History, and Politics', in *Christopher Marlowe in Context*, ed. Emily Bartels and Emma Smith (Cambridge: Cambridge University Press, 2013), pp. 138-54.
- Kingdon, Robert M., 'Calvinism and Resistance Theory, 1550-1580', in *The Cambridge History of Political Thought, 1450-1700*, ed. J. H. Burns and Mark Goldie (Cambridge: Cambridge University Press, 1991), pp. 193-218.
- Lake, Peter, *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).
- ---- 'The King, (the Queen) and the Jesuit: James Stuart's *True Law of Free Monarchies* in Context/s', *TRHS*, 6th series, 14 (2004), 243-60.
- ---- and Michael Questier, *All Hail to the Archpriest: Confessional Conflict, Toleration, and the Politics of Publicity in Post-Reformation England* (Oxford: Oxford University Press, 2019).
- Levy, F. J., 'Hayward, Daniel and the Beginnings of Politic Historiography', *Huntington Library Quarterly*, 50 (1987), 1-34.
- Mayer, Jean-Christophe, *Shakespeare's Hybrid Faith: History, Religion, and the Stage* (Basingstoke: Palgrave Macmillan, 2006).
- Questier, Michael, *Dynastic Politics and the British Reformations, 1558-1630* (Oxford: Oxford University Press, 2019).
- Salmon, J. H. M., 'Catholic Resistance Theory, Ultramontanistism, and the Royalist Response, 1580-1620', in J. H. Burns and Mark Goldie, eds, *The Cambridge History of Political Thought, 1450-1700* (Cambridge: Cambridge University Press, 1991), pp. 219-53.
- Smith, Emma, 'Richard II's Yorkist Editors', *Shakespeare Survey*, 63 (2010): *Shakespeare's English Histories and their Afterlives*, ed. Peter Holland.
- Worden, Blair, 'Which Play was Performed at the Globe Theatre on 7 February 1601?', *London Review of Books*,

Week 4: *Hamlet(s)* and the Succession

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, 2nd rev. & expanded edn. (New York: AMS Press, 2003).

Secondary sources:

- Briggs, Julia. 'Marlowe's *Massacre at Paris*: A Reconsideration', *RES* 34.135 (1983), 257-78.
- Bourus, Terri, *Young Shakespeare's Young Hamlet: Print, Piracy, and Performance* (Basingstoke: Palgrave Macmillan, 2014).
- ----- (ed.), *Canonizing Q1 Hamlet*, special issue of *Critical Survey*, 1-2: 31 (2019).
- Craigwood, Joanna and Tracey A. Sowerby (eds), *Cultures of Diplomacy and Literary Writing in the Early Modern World* (OUP, 2019).
- 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.
- Diefendorf, B., *The Saint Bartholomew's Day Massacre: A Brief History with Documents* (Boston, 2009).
- Doran, Susan, 'Loving and Affectionate Cousins? The Relationship between Elizabeth I and James VI of Scotland 1586-1603', in *Tudor England and its Neighbours*, ed. Susan Doran and Glenn Richardson (Basingstoke: Palgrave Macmillan, 2005), pp. 203-34.
- ----- 'James VI and the English Succession', in Ralph Houlbrooke (ed.), *James VI and I: Ideas, Authority and Government* (Ashgate, 2006).
- ----- and Paulina Kewes (eds), *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England* (Manchester: Manchester University Press, 2014).
- de Grazia, Margreta, *'Hamlet' without Hamlet* (Cambridge: Cambridge University Press, 2007).
- Dutton, Richard, 'Hamlet and Succession', in *Doubtful and Dangerous: The Question of Succession in Late Elizabethan England*, ed. Susan Doran and Paulina Kewes (Manchester: Manchester University Press, 2014), pp. 173-91.
- ----- *Shakespeare, Court Dramatist* (OUP, 2016).
- de Grazia, Margreta, *'Hamlet' without Hamlet* (Cambridge: Cambridge University Press, 2007).
- Fitzmaurice, Andrew, 'The Corruption of *Hamlet*', in David Armitage, Conal Condren and Andrew Fitzmaurice (eds), *Shakespeare and Early Modern Political Thought* (Cambridge: Cambridge University Press, 2009).
- Frisk, Andrea, *Forgetting Differences: Tragedy, Historiography, and the French Wars of Religion* (Edinburgh, 2015).
- Greenblatt, Stephen, *Hamlet in Purgatory* (Princeton, 2001).
- Hadfield, Andrew, 'The Power and Rights of the Crown in *Hamlet* and *King Lear*: "The King-the King's to Blame"', *Review of English Studies*, 54 (2003), 566-86.
- Hillman, Richard, *Shakespeare, Marlowe and the Politics of France* (Basingstoke, 2002).
- Hirrel, Michael J., 'Duration of Performance and Lengths of Plays: How Shall We Beguile the Lazy Time?', *Shakespeare Quarterly*, 61 (2010), 159-82: shows that Q2 could have been technically performed in toto.
- ----- 'When Did Gabriel Harvey Write His Famous Note?', *Huntington Library Quarterly*, 75 (2012), 291-99.
- Jolly, Margrethe, 'Hamlet and the French Connection: The Relationship of Q1 and Q2 *Hamlet* and the evidence of Belleforest's *Histoires Tragiques*', *Parergon*, 29 (2013), 83-105: shows that Q1 is closer to

Belleforest than Q2 and F1.

- Kewes, Paulina, 'Marlowe, History, and Politics', in *Christopher Marlowe in Context*, ed. Emily Bartels and Emma Smith (Cambridge, 2013), pp. 138-54.
- ----- 'Contemporary Europe in Elizabethan and Stuart Drama', in *Shakespeare and Renaissance Europe*, ed. Andrew Hadfield and Paul Hammond (London, 2004), 150-92.
- Kingdon, Robert, M., *Myths about the St. Bartholomew's Day Massacres 1572-1576* (Cambridge, 1988).
- Kiséry, András, *Hamlet's Moment: Drama and Political Knowledge in Early Modern England* (OUP, 2016).
- Knutson, Roslyn Lander, *Playing Companies and Commerce in Shakespeare's Time* (Cambridge: Cambridge University Press, 2001).
- Kurland, Stuart M., 'Hamlet and the Stuart Succession?', *SEL* 34 (1994), 279-300.
- 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).
- ----- and Michael Questier, *All Hail to the Archpriest: Confessional Conflict, Toleration, and the Politics of Publicity in Post-Reformation England* (Oxford: Oxford University Press, 2019).
- Lunney, Ruth, 'The Bell, the Bodies, and the Bonking: *The Massacre at Paris* and its Early Playhouse Audiences', *Marlowe Studies: An Annual* 4 (2014), 91-108.
- Lesser, Zachary, '*Hamlet*' After Q1: *An Uncanny History of the Shakespearean Text* (Philadelphia: University of Pennsylvania Press, 2014): a pretentious study exploring the impact of the discovery of Q1 in C19.
- ----- and Peter Stallybrass, 'The First Literary *Hamlet* and the Commonplacing of Professional Plays', *Shakespeare Quarterly*, 59 (2008), 371-420.
- Loewenstein, David and Michael Witmore (eds), *Shakespeare and Early Modern Religion* (Cambridge: Cambridge University Press, 2015): the chapters by Felicity Heal and Peter Marshall give an excellent a/c of the confessional context.
- Long, Zackariah C., '*The Spanish Tragedy* and *Hamlet*: Infernal Memory in English Renaissance Revenge Tragedy', *ELR* 44 (2014).
- Mallin, Eric, *Inscribing the Time: Shakespeare and the End of Elizabethan England* (Berkeley, Calif.: University of California Press, 1995).
- Marcus, Leah S., '*The Massacre at Paris*', in *Christopher Marlowe at 450*, ed. Sara Munson Deats and Robert A. Logan (Ashgate, 2015), 145-62.
- Martin, R. Mathew, 'The Traumatic Realism of Christopher Marlowe's *The Massacre at Paris*', *ESC: English Studies in Canada* 37 (2011), 25-39.
- Mayer, Jean-Christophe, *Shakespeare's Hybrid Faith: History, Religion, and the Stage* (Basingstoke, 2006).
- Parmelee, Lisa Ferraro, *Good Newes from Fraunce: French Anti-League Propaganda in Late Elizabethan England* (Rochester, 1996).
- Questier, Michael, *Dynastic Politics and the British Reformations, 1558-1630* (Oxford: Oxford University Press, 2019).
- Salmon, J. H. M., *The French Religious Wars in English Political Thought* (Oxford, 1959).
- Scott Kastan, David, *A Will to Believe: Shakespeare and Religion* (Oxford, 2014).
- Shapiro, James, *1599: A Year in the Life of William Shakespeare* (London: Faber and Faber, 2005).
- Skinner, Quentin, *Forensic Shakespeare*, Clarendon Lectures in English (Oxford, 2014).
- Smith, Emma, 'Ghost Writing: *Hamlet* and the Ur-Hamlet' in *The Renaissance Text* ed. Andrew Murphy (Manchester University Press, 2000).
- 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).
- Stafford, Helen Georgia, *James VI of Scotland and the Throne of England* (New York and London: D. Appleton-Century Company Inc., 1940).

- Stern, Tiffany, 'Sermons, Plays and Note-Takers: *Hamlet* Q1 as a "Noted" Text', *Shakespeare Survey*, 66: *Working with Shakespeare*, ed. Peter Holland (Cambridge: Cambridge University Press, 2013), pp. 1-23: unpersuasive revival of the theory of reporting by audience members.
- Vickers, Brian, 'The Authentic and Inauthentic *Hamlet*', *Editionen in der Kritik*, 2 (2008), 15-42: an unreconstructed but pungent take on recent approaches to *Hamlets*.
- Werstine, Paul, *Early Modern Playhouse Manuscripts and the Editing of Shakespeare* (Cambridge: Cambridge University Press, 2012).
- Worden, Blair, 'Shakespeare and Politics', *Shakespeare Survey*, 44 (1992), 1-15.

Week 5: Scottish Matters: Diplomacy, Conspiracy, and King-Killing in *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)
- *The Whole Prophecie of Scotland, England, and Some-Part of France, and Denmark*
- Henry Garnet, *A Treatise of Equivocation*, ed. D. Jardine (London, 1851)

Secondary reading:

- Alker, Sharon, and Holly Faith Nelson, 'Macbeth, the Jacobean Scot, and the Politics of the Union', *Studies in English Literature*, 47 (2007), 379-401.
- 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.
- Edwards, Francis. *The Succession, Bye and Main Plots of 1601-1603* (Dublin, 2006).
- Hawkins, Michael, 'History, Politics and *Macbeth*' in *Focus on Macbeth*, ed. John Russell Brown (London: Routledge, 2005).
- Herman, Peter C., 'Macbeth: Absolutism, the Ancient Constitution, and the Aporia of Politics', in *The Law in Shakespeare*, ed. by Constance Jordan and Karen Cunningham (Basingstoke: Palgrave Macmillan, 2010), pp. 208-32.
- Hutson, Lorna, *England's Insular Imagining: The Elizabethan Erasure of Scotland* (CUP, 2023).
- Jennings, Emily, 'Prophetic Rhetoric in the Early Stuart Period' (unpub. Oxford DPhil thesis, 2015).
- Kernan, Alvin, *Shakespeare, the King's Playwright: Theatre in the Stuart Court, 1603-1613* (New Haven: Yale UP, 1995).
- Kinney, Arthur F., *Lies Like Truth: Shakespeare, 'Macbeth', and the Cultural Moment* (Detroit: Wayne State University Press, 2001),
- Kozikowski, Stanley, 'The Gowrie Conspiracy Against James VI: A New Source for Shakespeare's *Macbeth*', *Shakespeare Studies*, 13 (1980).
- Lake, Peter, *How Shakespeare Put Politics on The Stage: Power and Succession in the History Plays* (New Haven: Yale UP, 2016).
- ----- and Michael Questier, *All Hail to the Archpriest: Confessional Conflict, Toleration, and the Politics of Publicity in Post-Reformation England* (Oxford: Oxford University Press, 2019).
- Lemon, Rebecca, 'Scaffolds of Treason in *Macbeth*', *Theatre Journal*, 54 (2002).
- Murphy, Erin, *Familial Forms: Politics and Genealogy in Seventeenth-Century English Literature* (Newark: Delaware UP, 2011).
- Nenner, Howard, *The Right to be King: The Succession to the Crown of England, 1603-1714* (Basingstoke: Macmillan, 1995).
- Nicholls, Mark, 'Treason's reward: The Punishment of Conspirators in the Bye Plot of 1603, *HJ*, 38 (1995), 821-42.

- Norbrook, David, 'Macbeth and the Politics of Historiography', in *Politics of Discourse: The Literature and History of Seventeenth-Century England*, ed. Kevin Sharpe and Steven N. Zwicker (Berkeley, Calif.: University of California Press, 1987), 78-116.
- Paul, Henry J., *The Royal Play of Macbeth: When, Why, And How It Was Written By Shakespeare* (New York: Macmillan, 1950).
- Questier, Michael, *Dynastic Politics and the British Reformations, 1558-1630* (Oxford: Oxford University Press, 2019).
- Shapiro, James, *1606: William Shakespeare and the year of Lear* (London: Faber & Faber, 2016).
- Shell, Alison, *Catholicism, Controversy and the English Literary Imagination, 1558-1660* (Cambridge: Cambridge University Press, 1999).
- Smuts, R. Malcolm, 'Banquo's Progeny: Hereditary Monarchy, the Stuart Lineage and Macbeth', in James Dutcher and Ann Lake Prescott, eds., *Renaissance Historicisms: Essays in Honor of Arthur F. Kinney* (University of Delaware Press, 2008), 225-46.
- ---- 'James I and the Consolidation of British Monarchy' in *The Oxford Handbook of the Age of Shakespeare*, ed. Malcolm Smuts (Oxford: OUP, 2016).
- Tutino, Stefania, 'Nothing But the Truth? Hermeneutics and Morality in the Doctrines of Equivocation and Mental Reservation in Early Modern Europe', *Renaissance Quarterly*, 64 (2011), 115-55.
- Ward, Ian, 'Terrorists and Equivocators', in *Shakespeare and the Law*, ed. by Paul Raffield and Gary Watt (Oxford: Hart, 2008), pp. 185-202.

Week 6: Court Politics in Shakespeare and Fletcher's *Henry VIII*

Supplementary reading:

- *Sir Thomas More; Thomas Lord Cromwell*.
- Baldo, Jonathan, 'Necromancing the Past in Henry VIII', *English Literary Renaissance* 34.3 (2004), 359-386
- Baldo, Jonathan, *Memory in Shakespeare's Histories: Stages of Forgetting in Early Modern England* (New York: Routledge, 2012)
- Carney, Jo. 1995. 'Queenship in Shakespeare's Henry VIII: The Issue of Issue', in *Political Rhetoric, Power, and Renaissance Women*, ed. by Carole Levin and Patricia Sullivan (Albany: State of University of New York Press)
- Espinosa, Ruben. 2021. 'A "Nation of Such Barbarous Temper": Beyond the White Savior of Sir Thomas More', *Shakespeare Bulletin*, 39.4: 683-94.
- Bliss, Lee, and Frances A. Shirley, 'The Wheel of Fortune and the Maiden Phoenix of Shakespeare's King Henry the Eighth', *King John and Henry VIII: Critical Essays* (London: Routledge, 2015), 313-339
- Luu, Lien Bich. 2000. "'Taking the Bread out of Our Mouths': Xenophobia in Early Modern London', *Immigrants & Minorities*, 19.2: 1-22 <<https://doi.org/10.1080/02619288.2000.9974989>>
- Nelson, Mary. 2009. "'Shakespeare's Henry VIII: Stigmatizing the 'Disabled' Womb'", *Disability Studies Quarterly*, 29.4
- Trudeau-Clayton, Margaret. 2012. 'This Is the Strangers' Case': The Utopic Dissonance of Shakespeare's Contribution to Sir Thomas More.', *Shakespeare Survey*, 65: 239-54

Secondary sources: drama, history, and politics

- Bevington, David, *Tudor Drama and Politics: A Critical Approach to Topical Meaning* (Cambridge, Mass.: Harvard University Press, 1968).
- Burgess, Glenn, 'Becoming English? Becoming British? The Political Thought of James VI & I Before and After 1603', in Jean-Christophe Mayer (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004), pp. 143-75.
- Carroll, William, 'Spectacle, Representation and Lineage in *Macbeth* 4.1', *Shakespeare Survey*, 67 (2014), 345-71.
- Clegg, Cyndia Susan, "'By the Choise and Inuitation of al the Realme": *Richard II* and Elizabethan Press Censorship', *Shakespeare Quarterly*, 48 (1997), 432-48.

- Collinson, Patrick, 'The Monarchical Republic of Queen Elizabeth I', in *Elizabethan Essays* (London: Hambledon Press, 1994), pp. 31-56, repr. in John Guy (ed.), *The Tudor Monarchy* (London: Arnold, 1997), pp. 110-34.
- ----- *De Republica Anglorum Or, History with the Politics Put Back: Inaugural Lecture delivered 9 November 1989* (Cambridge: Cambridge University Press, 1990).
- ----- 'The Elizabethan Exclusion Crisis and the Elizabethan Polity', *Proceedings of the British Academy*, 84 (1993), pp. 51-92.
- ----- '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.
- Doran, Susan, 'Revenge her Foul and Most Unnatural Murder? The Impact of Mary Stewart's Execution on Anglo-Scottish Relations', *History*, 85 (2000), 589-612.
- ---- 'Loving and Affectionate Cousins? The Relationship between Elizabeth I and James VI of Scotland 1586-1603', in *Tudor England and its Neighbours*, ed. Susan Doran and Glenn Richardson (Basingstoke: Palgrave Macmillan, 2005), pp. 203-34.
- ----- 'Three Late-Elizabethan Succession Tracts', in Jean-Christophe Mayer (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004), pp. 100-117.
- ----- 'James VI and the English Succession', forthcoming.
- Dutton, Richard, 'The Dating and Contexts of Shakespeare's *Henry V*', in Paulina Kewes (ed.), *The Uses of History in Early Modern England* (San Marino: The Huntington Library Press, 2006).
- Hadfield, Andrew, *Shakespeare and Republicanism* (CUP, 2005).
- Hurstfield, Joel, 'The Succession Struggle in Late Elizabethan England', in *id.*, *Freedom, Corruption and Government in Elizabethan England* (London: Cape, 1973), pp. 104-34.
- Kewes, Paulina, '"I ask your voices and your suffrages": The Bogus Rome of Peele and Shakespeare's *Titus Andronicus*', *The Review of Politics*, 78: 4 (2016), 551-70.
- ----- '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.
- ----- 'The Elizabethan History Play: A True Genre?', in *A Companion to Shakespeare's Works*, vol. II: *The Histories*, ed. Richard Dutton and Jean E. Howard (Oxford: Blackwell, 2003), pp. 170-93.
- ----- 'Narrative Historiography and the Rules of Succession', The Holinshed Project website, <http://www.cems.ox.ac.uk/holinshed/paper1.pdf>.
- ----- 'Marlowe, History, and Politics', in *Christopher Marlowe in Context*, ed. Emily Bartels and Emma Smith (Cambridge: Cambridge University Press, 2013), pp. 138-54.
- Knowles, Ronald, 'The Political Contexts of Deposition and Election in *Edward II*', *Medieval and Renaissance Drama in England*, 14 (2001), 105-21.
- 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).
- Mayer, Jean-Christophe (ed.), *The Struggle for the Succession in Late Elizabethan England: Politics, Polemics and Cultural Representations* (Montpellier: Astraea Collection, 2004),
- McLaren, Anne N., *Political Culture in the Reign of Elizabeth I: Queen and Commonwealth, 1558-1585* (Cambridge: Cambridge University Press, 1999).
- ----- 'The Quest for a King: Gender, Marriage, and Succession in Elizabethan England', *Journal of British Studies*, xli (2002), 259-90.
- Skinner, Quentin, *Foundations of Modern Political Thought*.
- Tyacke, Nicholas, 'Puritan Politicians and King James VI and I, 1587-1604', in Thomas Cogswell, Richard Cust, and Peter Lake (eds), *Politics, Religion and Popularity in Early Stuart Britain: Essays in Honour of Conrad Russell* (Cambridge: Cambridge University Press, 2002), pp. 21-44.
- Nenner, Howard, *The Right to be King: The Succession to the Crown of England, 1603-1714* (Basingstoke: Macmillan, 1995).

Allegory from Spenser to Pynchon

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

Originally, the term *allegory* (from the Greek *allegoria*: *allo-*, 'other', + *agoreuein*, 'to speak in the assembly') referred to the practice of speaking publicly with a private meaning—an inherently political act. Rhetorical handbooks from antiquity onwards tell us, more generally, that allegory consists in 'continued metaphor' in which one thing is said and another meant. This course will consider the theory and practice of allegory from Spenser to Pynchon, with a focus on the transformations in its conception. Issues to be considered will include the distinction between allegory and allegoresis, hermeneutic anxiety, the relationship between the theorisation and practice of allegory, and the persistence of allegory despite its denigration by Enlightenment and later critics.

Scans of the required secondary readings will be supplied on the course website. In the outline below, the 'relevant additional primary texts' are not required reading but examples of contemporaneous allegorical practice and potential essay topics.

Readings (subject to minor changes; starred texts will be available online through SOLO, daggered texts on the course website):

Week 1

- Edmund Spenser, *The Faerie Queene* (1590), 'Letter to Raleigh'; book 1, canto 4 (Lucifera); book 2, cantos 4 (Occasion and Furor) and 9 (House of Temperance, Shamefastnesse) [RECOMMENDED EDITION: *The Faerie Queene*, ed. A. Hamilton, 2nd edn (Longman Annotated Poets, 2001)]
- *†Gordon Teskey, 'From Allegory to Dialectic', *PMLA* (1986), and 'For a Theory of Allegory' in his *Spenserian Moments* (2019)

Relevant additional primary text:

- Phineas Fletcher, *The Purple Island, or The Isle of Man* (1633) [twelve-canto allegory of the human body and mind]

Week 2

- Milton, *Paradise Lost* (1667), book 2
- *†Joseph Addison, *Spectator* 315 (1 March 1712) and 357 (19 April 1712)
- *†Samuel Johnson, from *Life of Milton* (1771), in *Lives of the Poets*, ed. R. Lonsdale (2006), I, paras. 209–64
- †Catherine Gemelli Martin, from *The Ruins of Allegory* (1998), chap. 4

Relevant additional primary text:

- René Le Bossu, *Monsieur Bossu's Treatise of the Epick Poem*, tr. W. J. (1695; French original 1675) [equates epic as a genre with moral allegory]

Week 3

- John Bunyan, *The Pilgrim's Progress* (1678)
- †S. T. Coleridge, lecture notes for 3 February 1818 in *Lectures 1808–1819: On Literature*, ed. R. A. Foakes (1987), II, 99–103

- †William Hazlitt, *Lectures on the English Poets* (1818) in *Selected Writings*, ed. Duncan Wu (1998), II, 176, 196–9
- *†Leigh Hunt, 'Spenser' in *Imagination and Fancy*, 2nd edn (1845), pp. 71–135
- †Maureen Quilligan, from *The Language of Allegory* (1979)

Relevant additional primary text:

- Joseph Addison, 'Vision of Mirzah' in *Spectator* no. 159 (1711)
- Anna Letitia Aikin (later Barbauld), 'Hill of Science, A Vision' in *Miscellaneous Pieces, in Prose* (1773)
- Jonathan Swift, *A Tale of a Tub* (5th edn, 1710) [religious allegory encased in multiple prefaces and digressions—most fully in the 5th edition—brilliantly parodying allegorical interpretive techniques]
- Samuel Johnson, 'The Vision of Theodore, the Hermit of Teneriffe' (1748) [moral allegory that Johnson (remarkably) considered his best work]

Week 4

- †Mary Tighe, *Psyche; or, The Legend of Love* (1805) [RECOMMENDED EDITIONS: **The Collected Poems and Journals of Mary Tighe*, ed. H. K. Linkin (2005); **The Collected Poetry of Mary Tighe*, ed. P. Feldman and B. Cooney (2016)]
- *†Erin Goss, *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century* (2012), chap. 4

Relevant additional primary text:

- Erasmus Darwin, *The Loves of the Plants* (1789) [versified exposition of the Linnean system of plant classification]
- William Blake, *Visions of the Daughters of Albion* (1793) [engraved allegory of oppressive sexual morality]
- John Keats, *Endymion* (1818) [romance—of debated allegorical status—influenced by Tighe]

Week 5

- John Keats, *Hyperion. A Fragment* (1820) and *The Fall of Hyperion—A Dream* (comp. and abandoned 1819; pub. posth. 1857) [RECOMMENDED EDITIONS: *The Poems of John Keats*, ed. J. Stillinger (1978); *The Poetry and Prose of John Keats*, ed. J. Cox (Norton Critical Edition, 2009)]
- †Theresa Kelley, from *Reinventing Allegory* (1998)
- †Nicholas Halmi, 'British Romantic Allegory' (forthcoming 2025)

Relevant additional primary text:

- Sydney Owenson, *The Wild Irish Girl: A National Tale* (1806) [novel of Anglo-Irish relations, in which the fiction is continually referred to factual conditions]
- Percy Bysshe Shelley, *Alastor* (1816), *Prometheus Unbound* (1820), *The Mask of Anarchy* (comp. 1819, pub. posth. 1840), and *The Triumph of Life* (comp. 1821–2, left unfinished; pub. posth. 1824)

Week 6

- Thomas Pynchon, *The Crying of Lot 49* (1966)
- †Quilligan, *The Language of Allegory*, pp. 42–6, 261–5

Relevant additional primary text:

- Angela Carter, *Nights at the Circus* (1984)

- Arthur Miller, *The Crucible* (1953) [Salem witch trials as allegory of McCarthyism]
- Iris Murdoch, *The Sea, the Sea* (1978)
- George Orwell, *Animal Farm* (1945)

Background primary reading:

- Apuleius, *The Golden Ass* (*Metamorphoses*, 2nd cent. CE) [includes the tale of Psyche and Cupid, the source material for Tighes's *Psyche*]
- Dante Alighieri, *Divine Comedy* (*Divina commedia*, before 1321) and 'Epistle to Can Grande della Scala' (c. 1319) in *Dantis Alighierii Epistolae*, ed. and trans. Paget Toynbee, 2nd edn (1965), pp. 195–211 [latter an exposition of allegoresis according to the medieval four-fold model of literal, typological, moral, and anagogical meanings]
- Martianus Cappella, *On the Marriage of Philology and Mercury* (*De nuptiis Philologiae et Mercurii*, early 5th cent. CE) [Neoplatonic philosophical allegory]
- Porphyry, *On the Cave of the Nymphs* (*De antro nympharum*, 3rd cent. CE) [elaborate Neoplatonic allegorical reading of book 13 of Homer's *Odyssey*]
- Prudentius, *Psychomachia* (*Battle of Vices and Virtues in the Soul*, early 5th cent. CE) [epic battle as Christian allegory, hugely influential on medieval allegory]
- Quintilian, *The Orator's Education* (*Institutio oratoria*, 1st cent. CE), bk. 8, ch. 6, §§44–59 [canonical rhetorical definition of allegory as 'continued metaphor']

Background secondary reading:

- Walter Benjamin, *Origin of the German Trauerspiel*, tr. Howard Eiland (2019; orig. German edn 1928), sect. 3 [influential account of Baroque allegory as the fragmentation and restitution of meaning, exemplified pre-eminently in figures of ruin]
- *Rita Copeland and Peter Struck (eds), *The Cambridge Companion to Allegory* (2010)
- Paul de Man, 'The Rhetoric of Temporality' in *Blindness and Insight*, 2nd edn (1983) [influential but highly tendentious and misleading account of allegorical figuration]
- Angus Fletcher, *Allegory: The Theory of a Symbolic Mode* (1964) [classic, though often obscure, study of allegorical agents in terms of daemonic possession and cosmic forces]
- *Nicholas Halmi, 'Coleridge on Allegory and Symbol' in *The Oxford Handbook of Samuel Taylor Coleridge* (2009) [on Coleridge's notorious distinction, appropriated from German Romantic sources, between allegory and symbol]
- *Theresa Kelley, "'Fantastic Shapes': From Classical Rhetoric to Romantic Allegory", *Texas Studies in Literature and Language*, 33 (1991), 225–60, at 244.
 - *Reinventing Allegory* (1997) [study of the persistence of allegory from the Renaissance to the 20th century, with an emphasis on Romantic developments]
- Franco Moretti, *Modern Epic: The World System from Goethe to García Márquez* (1996; orig. Italian edn, 1994), chap. 4
- Michael Murrin, *The Allegorical Epic: Essays in Its Rise and Fall* (1980) [includes chapters on Spenser and Milton, with an epilogue on the decline of allegory in the 18th century]
 - *The Veil of Allegory: Some Notes towards a Theory of Allegorical Rhetoric in the English Renaissance* (1969)
- D. Nuttall, *Two Concepts of Allegory* (1967) [very good on self-instantiating universals in allegory]
- Maureen Quilligan, *The Language of Allegory: Defining the Genre* (1979) [analyses allegory in terms of punning polysemy rather than simple distinction between literal and figurative meaning]
- Gordon Teskey, 'Allegory' in *The Spenser Encyclopedia* (1990), 16–22
- *— 'Allegory' in *The Princeton Encyclopedia of Poetry and Poetics*, 4th edn (2012) [excellent introductions to the history and theory of allegory]
- — *Allegory and Violence* (1996) [brilliant study of allegory as the site of ideological conflict between materiality and abstraction]

Eighteenth-Century Literature and Society from Below

Course Convenor: Dr Dylan Carver (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
- 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
- Joseph North, 'Two Paragraphs in Raymond Williams', *New Left Review*, 116/117 (2019), 161–87

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
- Perry Anderson, *Arguments within English Marxism* (London: Verso, 1980)
- 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
- 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)

Week 2: Labouring Class Culture and Poetry

Core reading:

- Stephen Duck, 'The Thresher's Labour', in *Poems on Several Subjects* (1730)
- Robert Dodsley, *The Footman's Friendly Advice* (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
- Paula McDowell, 'Narrative Authority, Critical Complicity: The Case of *Jonathan Wild*', *Studies in the Novel*, 30.2 (1998), 211–31
- 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)
- 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
- 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

- 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
- J.M. Neeson, *Commoners: Common Right, Enclosure and Social Change in England, 1700–1820* (Cambridge: Cambridge University Press, 1993)
- Karen Harvey, 'Rabbits, Whigs and Hunters: Women and Protest in Mary Toft's Monstrous Births of 1726', *Past and Present*, 238 (2018), 43–83

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, 'Time, Work-Discipline and Industrial Capitalism', *Past and Present*, 38 (1967), 56–97

- 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

Further reading:

- Robert Burns, 'Tam o' Shanter' (1791)
- E.P. Thompson, "'Rough Music": Le Charivari anglais', *Annales*, 27.2 (1972), 285–312
- E.P. Thompson, 'Rough Music Reconsidered', *Folklore*, 103.i (1992), 3–26
- 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
- Alexandra Walsham, 'Rough Music and Charivari: Letters Between Natalie Zemon Davis and Edward Thompson', 1970–1972', *Past and Present*, 235.1 (2017), 243–62

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
- Gatrell, V.A.C., *The Hanging Tree: Execution and the English People 1770–1868* (Oxford: Oxford University Press, 1994)
- 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)
- Greene, Richard, *Mary Leapor: A Study in Eighteenth-Century Women's Poetry* (Oxford: Clarendon Press, 1993)
- Hill, Christopher, *The World Turned Upside Down: Radical Ideas During the English Revolution* (Aldershot: Maurice Temple Smith, 1972)
- Hill, Mike, 'E. P. Thompson, Adam Smith, and the Object of Eighteenth-Century Writing', *ELH*, 69.3 (2002), 749–73
- Hobsbawm, Eric, 'The Machine Breakers', *Past & Present*, 1.1 (1952), 57–70
- —, *Primitive Rebels: Studies in Archaic Forms of Social Movements in the Nineteenth and Twentieth Centuries* (Manchester: Manchester University Press, 1959)
- —, 'On History from Below', in *On History* (London: Abacus, 1998), pp. 266–86
- 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
- Klaus, Gustav H., *The Literature of Labour: Two Hundred Years of Working-Class Writing* (Brighton: Harvester, 1984)
- Krishnamurthy, Aruna (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)
- Richetti, John, 'Class Struggle without Class: Novelists and Magistrates', *The Eighteenth Century*, 32.3 (1991), 203–18
- Rudé, George, *The Crowd in History. A Study of Popular Disturbances in France and England, 1730–1848* (New York: Wiley & Sons, 1964)
- Schiach, Morag, *Discourse on Popular Culture: Class, Gender, and History in Cultural Analysis, 1730 to the Present* (Stanford: Stanford University Press, 1989)
- 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
- Yeo, Eileen James, 'E. P. Thompson: Witness Against the Beast', in *Historical Controversies and Historians*, ed. William Lamon (London: Routledge, 1998), pp. 215–24
- Zionkowski, Linda, 'Strategies of Containment: Stephen Duck, Ann Yearsley, and the Problems of Polite Culture', *Eighteenth-Century Life*, 13.3 (1989), 91–108

The English and American Ode, 1700–now

Course Convenor: Dr Oliver Clarkson 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 Linger Regrets' (2001)^[SEP]

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).

Literature and Science, 1900-present: Theory and Practice

Course Convenor: Professor Michael Whitworth (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 1830-1900. 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)
- Expositions 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 and for poetry?

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

Week 3: Science and Writing, Science as Writing

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.

Primary reading:

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

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 are 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), chapters 1-3.
- Elizabeth Outka, *Viral Modernism: The Influenza Pandemic and Interwar Literature* (2020)

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)

The Secular Imagination

Course Convenor: Dr Anna Nickerson (anna.nickerson@chch.ox.ac.uk)

‘We stand, as it were, before a normative abyss’, writes the philosopher Charles Taylor, ‘in the face of which we stake our claim as legislators of meaning’. This C-Course is an opportunity to explore what we might call ‘the secular imagination’, the effort to make meaning in a world that seems to have been stripped of shared meanings. Of particular interest will be the ways in which the emergence of a secular consensus might require us to update (as Taylor does) Shelley’s famous dictum that ‘poets are the unacknowledged legislators of the world’. What is the work of the poet when there is no normative sense of what the world is? A key claim – and one that we will test over the duration of the course – is that the modern poem is distinguished by its double burden: it must make meaning, and it must determine the reality in which its meanings are possible. Modern poetry, the claim goes, is peculiarly preoccupied with the problem of defining ‘the real’.

The first two classes explore the secularization narrative and the ways in which this process has been imagined, experienced, and written about. As well as introducing some of the major texts, concepts, and theorists of secularization, these classes will also explore how language itself has been transformed by this endeavour to reimagine the real.

The subsequent four classes consider the variety of ways in which modern poets grapple with this problem of reality. Among other things, we will think about belief and unbelief; enchantment, disenchantment, and re-enchantment; materialism; immanence and transcendence; bareness; richness; Magic; tradition; philosophy; and the imagination. Careful reading of individual texts will be central to these classes. How does this poem imagine the real? How does it orientate us towards that reality? What kinds of belief or commitment does it require of us? What kinds of language are available or necessary within this reality? And what kinds of thinking, speaking, and knowing become possible for the poet or reader?

Energising these investigations is an effort to understand how modern poetry negotiates its status as a meaning-making activity and rethinks its relation to what we might (tentatively) call a broader culture.

*starred reading is compulsory

Week 1: A Secular Age

This class introduces three major theorists of secularization. Wordsworth’s ‘Tintern Abbey’ offers an early example of how poetry can be positioned as a means of cultivating uncommitted forms of belief.

- *Friedrich Nietzsche, *The Gay Science*, Book III, nos 108, 109 (Dover Publications, 2006; 1882), pp. 135-37
 - [You might also like to read some of Nietzsche’s poetry, included in the ‘Appendix – Songs of Prince Free-as-a-Bird’, pp. 244-311]
- *Max Weber, *Science as Vocation* (1919), reprinted in *Max Weber’s ‘Science as Vocation’* ed. Peter Lassman, Irving Velody, and Herminio Martins (2015), pp. 3-31
- *Charles Taylor, ‘The Immanent Frame’, in *A Secular Age* (2007), pp. 539-93
- *Wordsworth, ‘Tintern Abbey’ (1798)

For further historical background:

- Hugh McLeod, *Secularisation in Western Europe, 1848-1914* (2000)
- Callum G. Brown, *The Death of Christian Britain: Understanding secularisation, 1800-2000* (2001)
- Owen Chadwick, *The Secularization of the European Mind in the Nineteenth Century* (1975)

Week 2: The Pagan Past

This class explores how nineteenth-century writers and thinkers turned to pre-Christian antiquity (and ancient Greece, in particular) to find new ways of thinking about the post-Christian future.

- *Matthew Arnold, 'On the Modern Element in Literature' (1857)
- *Gerard Manley Hopkins, 'That Nature is a Heraclitean Fire and of the Comfort of the Resurrection' (1888)
- *Algernon Charles Swinburne, 'The Last Oracle' (1876)
- Sara Lyons, *Algernon Swinburne and Walter Pater: Victorian Doubt, Aestheticism, and Secularisation* (2015)
- *Richard Jenkyns, *The Victorians and Ancient Greece* (1980)
- *Frank M. Turner, *The Greek Heritage in Victorian Britain* (1981)
- Stefano Evangelista, *British Aestheticism and Ancient Greece: Hellenism, Reception, Gods in Exile* (2009)
- Simon Goldhill, *Victorian Culture and Classical Antiquity: Art, Opera, Fiction, and the Proclamation of Modernity* (2011)

Week 3: The Modern Dilemma

This class looks at T. S. Eliot's mid-career reflections on the kinds of belief available in/to modern poetry.

- *T. S. Eliot, 'Marina' (1930)
- *T. S. Eliot, 'Ash-Wednesday' (1930)
- *T. S. Eliot, *Four Quartets* (1943)
- *William Empson, 'Marina', in *Argufying: Essays on Literature and Culture*, ed. John Haffenden (London, 1987)
- T. S. Eliot, 'The Humanism of Irving Babbitt' (1928), 'Second Thoughts About Humanism' (1929), 'Dante' (1929) in *The Complete Prose of T. S. Eliot The Critical Edition III: LITERATURE, POLITICS, BELIEF, 1927-1929*
- Anthony Domestico, *Poetry and Theology in the Modernist Period* (2017)
- Sarah Kennedy, *T. S. Eliot and the Dynamic Imagination* (2018)
- Russell Kirk, *Eliot and His Age: T. S. Eliot's Moral Imagination in the Twentieth Century* (2008)
- Barry Spurr, 'Anglo-Catholic in Religion': *T. S. Eliot and Christianity* (2010)
- Anne Stillman, 'T. S. Eliot', in *Joyce, T. S. Eliot, Auden, Beckett*, ed. Adrian Poole, *Great Shakespeareans XII* (London, 2012), pp. 57-104
- Christopher Ricks, *T. S. Eliot and Prejudice* (1988)
- J. Nickerson, 'T. S. Eliot and the Point of Intersection', in *Cambridge Quarterly*, 47.4 (December 2018), 343-359

Week 4: The Bare Earth

What might it mean to pursue a fully secularised imagination? This class thinks about disenchantment and the effort to find an appropriate language for a world without symbolic meanings.

- *Wallace Stevens, 'Evening Without Angels' (1936)
- *Wallace Stevens, *Notes Towards a Supreme Fiction* (1942)
- *Wallace Stevens, 'Angel surrounded by Paysans' (1950)
- *Wallace Stevens, 'The Course of a Particular' (1952)
- *Wallace Stevens, 'Not Ideas about the Thing but the Thing itself' (1954)
- *Wallace Stevens, 'St Armorer's Church from the Outside' (1954)
- Matthew Mutter, *Restless Secularism: Modernism and the Religious Inheritance* (2017)
- James Longenbach, *Wallace Stevens: The Plain Sense of Things* (1991)
- Harold Bloom, *Wallace Stevens: The Poems of Our Climate* (1977)
- Milton J. Bates, *Wallace Stevens: A Mythology of Self* (1985)

Week 5: The Other World

How might we re-enchant the world and on what terms? And what might the role of literature be?

- *Walter de la Mare, 'Sleep' (1912)
- *Walter de la Mare, 'The Journey' (1912)
- *Walter de la Mare, 'The Listeners' (1912)
- *Walter de la Mare, 'Fare Well' (1918)
- *Walter de la Mare, *The Traveller* (1945)

- T. S. Eliot, 'To Walter de la Mare'

- Walter de la Mare, 'Rupert Brooke and the Intellectual Imagination', in *Pleasures and Speculations* (1940), pp. 172-99

- Angela Leighton, A. J. Nickerson, and Yui Kajita ed., *Walter de la Mare: Critical Appraisals* (2022)
 - [see my chapter: A. J. Nickerson, 'Walter de la Mare and T. S. Eliot', pp. 109-26
- Peter Scupham, 'Walter de la Mare', *PN Review*, 25.6 (July-August 1999), 44-46
- Russell Brain, *Tea with Walter de la Mare* (1957)

Week 6: The Ancient Springs

What if there were a language of the soul, uniquely available to the poet, that speaks of a universal human experience that transcends the particularities of historical situation, philosophical commitment, or metaphysical belief? This week we look at the poetry of 'perennial philosopher' Kathleen Raine.

- *Kathleen Raine, selections from *The Year One* (1952)
- *Kathleen Raine, selections from *The Presence* (1987)

- Kathleen Raine, *Defending Ancient Springs* (1967)
- Kathleen Raine, *The Underlying Order and Other Essays* (2008)
- Kathleen Madge [Kathleen Raine], *The World of Living Green* (1947)
- Kathleen Raine, *Farewell Happy Fields* (1974), *The Land Unknown* (1975), *The Lion's Mouth* (1977), *India Seen Afar* (1990)

- *Brian Keeble, 'An Interview' in *These Bright Shadows: The Poetry of Kathleen Raine* (2020)
- Jenny Messenger, *Kathleen Raine: Classics and Consciousness* (2025)
- Philippa Bernard, *No End to Snowdrops* (2009)
- www.temenosacademy.org

Writing the City, 1820-1920

Course Convenor: Professor Ushashi Dasgupta (ushashi.dasgupta@ell.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 0th 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 Spree 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).

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 from Octavia Hill, *The Homes of the London Poor* (1875).

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 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.

Contemporary Poetry by the Book

Course Convenor: Professor Erica McAlpine (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)
- Claudia Rankine: *Citizen: An American Lyric* (2014)
- Maureen McLane: *Mz N: the Serial* (2016)
- Alicia Stallings: *Like* (2018)
- Terrance Hayes: *American Sonnets for My Past and Future Assassin* (2018)
- Ilya Kaminsky: *Deaf Republic* (2019)

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:

- David Orr, Book Review of *This Afterlife*, *The New York Times*, Jan 13, 2023
- Rowland Bagnall, "Life in the Present Tense," *LA Review of Books*, November 25, 2018
- Beverley Bie Brahic, "Half an Epic," the *TLS*, December 14, 2018
- E. Stallings, "Presto Manifesto!" *Poetry Magazine*, January 30, 2009.

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
- 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 Glück'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 Glück:

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

Irish Women's Writing (c.1920–present)

Course Convenor: Professor Tara Stubbs (tara.stubbs@conted.ox.ac.uk)

Irish women's writing has become increasingly debated and discussed in recent years, particularly with the overwhelming popularity of Sally Rooney's novels. But the tradition of Irish women writing for, and about, other Irish women looks back over several centuries. In this course, we will discuss a range of Irish women's writing from the last one hundred years, offering avenues for discussion and further research, and asking how these texts interact with larger questions about gender, language, race, and politics. This is all considered against a national tradition that has traditionally been dominated by male authors, and a culture that has a complicated relationship with its female symbols, from Kathleen ní Houlihan to the feminisation of 'Erin' as Ireland. Although we will focus on six main authors, we will include lots of suggestions for further reading within Irish novels, short stories, poetry, and drama; and students will be encouraged to give presentations reflecting their interests as they develop their ideas for the dissertation.

Other than the writers below, students might to focus their dissertation on any of the following writers (though the list is not exhaustive): Maeve Binchy, Maeve Brennan, Anna Burns, Naoise Dolan, Emma Donoghue, Anne Enright, Stella Feehily, Leontia Flynn, Lady Augusta Gregory, Vona Groarke, Claire Keegan, Mary Lavan, Rosaleen McDonagh, Paula Meehan, Sinéad Morrissey, Eiléan ní Chuilleanáin, Nuala ní Dhomhnaill, Kate O'Brien, Eva O'Connor, Nuala O'Faolain, Mary O'Malley, Eimear McBride, and Rosemary Rowley.

Week 1: What is 'Irish women's writing'?

* We will consider the legacy of the *Field Day* project at the turn of the last millennium against more contemporary discussions of Irish women's writing such as 'new Irish' voices, and the consideration of work by minority writers from (e)migrant and traveller cultures. We will provide relevant material and/or suggest selections to read, taken from the following texts:

- Angela Bourke *et al*, *The Field Day Anthology of Women's Writing, Volume V: Irish Women's Writings and Traditions* (Cork University Press, 2002)
- Scott Brewster and Michael Parker, eds., *Irish Literature Since 1990: Diverse Voices* (Manchester University Press, 2009).
- James P. Myers Jr., ed., *Writing Irish: Selected Interviews with Irish Writers from the Irish Literary Supplement* (Syracuse: Syracuse University Press, 1999)
- Peggy O'Brien, ed., *The Wake Forest Book of Irish Women's Poetry* (Wake Forest University Press, 2011).
- Emma Penney, "'Amplifying Us": New Writing in Ireland', *Irish University Review*, 50.2 (November 2020): 249–251.

Week 2: Elizabeth Bowen, Melatu Uche Okorie, and the Irish short story

* Claims have often been made for the importance of the short story to the Irish tradition, with Joyce's *Dubliners* being viewed as a foundational text for the modern (Irish) short story. For instance, Irish critic Frank O'Connor's *The Lonely Voice: A Study of the Short Story* (1962) places great emphasis on Joyce's writings. But this has meant that women's voices have been overshadowed. This week we will look at two very different short story writers, who both have questioning, uncertain relationships with the Irish short story tradition: Anglo-Irish writer Elizabeth Bowen and Nigerian Irish writer Melatu Uche Okorie.

- Elizabeth Bowen, *The Demon Lover and Other Stories* (first published 1945): including Bowen's Preface
- Allan Hepburn, ed., *Peoples, Places, Things: Essays by Elizabeth Bowen* (Edinburgh UP, 2008)
- Melatu Uche Okorie, *This Hostel Life* (Virago, 2019)
- Juliana da Penha, 'Melatu Uche Okorie: A conversation with a real-life storyteller', *Migrant Women Press*, 30 September 2020: <https://migrantwomenpress.com/2020/09/30/melatu-uche-okorie/>

Further reading:

- Lucy Caldwell, ed., *Being Various: New Irish Short Stories* (Faber, 2020)
- Tina O'Toole, ed., Special Issue on 'Elizabeth Bowen', *Irish University Review* 51.1 (May 2021)
- William Trevor, ed., *The Oxford Book of Irish Short Stories* (OUP, 1991), introduction

Week 3: Edna O'Brien

* Edna O'Brien, who died last year, wrote a series of popular novels that were dismissed for some time as un-literary, and (in some corners) as obscene. But her novels, which captured beautifully the experience of being a young woman in Ireland (and the UK) in the 1950s–1960s, have been re-evaluated in recent years as critics and readers have noted the literary elements of her work, as well as the experimental nature of her writing and her debt to James Joyce (a debt she herself professed). Her relationships with 'serious' literary figures such as Philip Roth have helped cement this re-evaluation. We will discuss a range of her writing from the 1960s up until 2023.

- Edna O'Brien, *Country Girl* [memoir] (Faber, 2012)
- O'Brien, *Joyce's Women* [play] (Faber, 2023)
- O'Brien, *The Country Girls Trilogy*, with a foreword by Eimear McBride (Faber, 2019)
- Film: *Blue Road: The Enda O'Brien Story*, dir. Sinéad O'Shea (2024)

Further reading:

- Alice Hughes Kersnowski, ed., *Conversations with Edna O'Brien* (University Press of Mississippi, 2014)
- Maureen O'Connor, ed., *Edna O'Brien and the Art of Fiction* (Bucknell University Press, 2022)
- O'Connor and Lisa Colletta, ed., *Wild Colonial Girl: Essays on Edna O'Brien* (University of Wisconsin Press, 2006)

Week 4: Eavan Boland and Irish women's poetry

* Eavan Boland, who died in 2020, was a vocal advocate of Irish women's poetry, and spoke often about how she looked (and often failed) to find poetic forebears of her own gender. Yet she paved the way for other poets – such as Paula Meehan and Sinéad Morrissey – to follow on from her example. This week we will consider Boland's poetry and non-fiction against the backdrop of Irish poetry, considering how Boland helped form a space for Irish women poets, and discussing the subjects central to her poetry, such as gender, sex, nationhood, motherhood, and politics.

- Eavan Boland, *New Collected Poems* (Carcanet, 2012)
- Boland, 'Discovering the Sonnet', in Edward Hirsch and Eavan Boland, eds., *The Making of a Sonnet* (Norton, 2008), pp.43–48
- Boland, *Object Lessons: The Life of the Woman and the Poet of our Time* (Carcanet, 2006)

Further reading:

- Fran Brearton and Allan Gillis, eds., *The Oxford Handbook of Modern Irish Poetry* (Oxford University Press, 2012)
- Lucy Collins, *Contemporary Irish Women Poets* (Liverpool UP, 2015)
- Janna Knittel and Paula Meehan, "'Nature Doesn't Stop at the Limits of the City": An Interview with Paula Meehan', *New Hibernia Review* 20.1 (Spring/ Earrach 2016): 77–86

Week 5: Marina Carr and the Irish stage

* The Irish stage has always been dominated by male writers, with the only famous exception for many years being Lady Augusta Gregory. Yet over the last four decades or so, a new generation of Irish women playwrights has emerged, their work beginning to be staged alongside plays by Martin McDonagh, Conor McPherson, Brian

Friel and others. One such writer is Marina Carr, whose works *Portia Coughlan* and *By the Bog of Cats* emerged in the 1990s. This week we will discuss the reasons behind the marginalisation of Irish women playwrights on the Irish stage – as well as in the UK and the US – and discuss Carr’s plays in particular against this backdrop.

- Marina Carr, *Plays: I: Love in the Dark, The Mai, Portia Coughlan, and By the Bog of Cats* (London: Faber, 1999)
- Justine Nakase, ‘Women in Irish Theatre: No More Waiting in the Wings’, *Irish Times*, 20 June 2017: <https://www.irishtimes.com/culture/books/women-in-irish-theatre-no-more-waiting-in-the-wings-1.3126448>
- Paul Salomé, *Marina Carr and Greek Tragedy: Feminist Myths of Monstrosity* (Routledge, 2024)
- Dagmara Gizo, *The Art of Experience: The Theatre of Marina Carr and Contemporary Psychology* (Routledge, 2020)

Further reading:

- Nicholas Grene, ed., *The Oxford Handbook of Modern Irish Theatre* (Oxford University Press, 2019)
- Shaun Richards, ed., *The Cambridge Companion to Twentieth-Century Irish Drama* (Cambridge University Press, 2004)
- Melissa Sihra, *Women in Irish Drama: A Century of Authorship and Representation* (Palgrave Macmillan, 2007)

Week 6: Sally Rooney and the idea of the ‘millennial novel’

* The *New Yorker* and the *New York Times* hailed Sally Rooney as ‘the first great millennial novelist’, and her books (and adaptations of those books) have been hugely popular amongst millennial audiences in particular. Yet critics have also been savage about her work, calling it (variously) ‘bland’ and ‘banal’, and accusing it of killing off the Irish novel. This week, we will take a deep dive into Rooney’s work, and her own views of writing, counterposed against some of the stronger arguments to have emerged in recent years critiquing her ‘millennial’ style.

- Ben Libman, ‘Interview with Sally Rooney, author of *Conversations with Friends*’, *Politics/Letters*, 2 March 2018: <http://quarterly.politicsslashletters.org/interview-sally-rooney-author-conversations-friends/>
- Sally Rooney, *Beautiful World, Where Are You* (Faber, 2021)
- Rooney, *Conversations with Friends* (Faber, 2017)
- Rooney, *Intermezzo* (Faber, 2025)
- Rooney, *Normal People* (Faber, 2018)

Further reading

- Joe Corcoran, ‘Bland Rooney marks death of the Irish novel’ *Irish Independent*, 7 August 2022: <https://www.independent.ie/opinion/comment/bland-rooney-marks-death-of-the-irish-novel/41894645.html>
- Roy Foster, review of *Beautiful World, Where Are You* by Sally Rooney, *Spectator*, 11 September 2021: <https://www.spectator.co.uk/article/irish-quartet-beautiful-world-where-are-you-by-sally-rooney-reviewed/>
- Freya Johnston, ‘The Banality of Sally Rooney’, *Prospect*, 3 September 2021: <https://www.prospectmagazine.co.uk/culture/37916/the-banality-of-sally-rooney>
- Sally Rooney, ‘Misreading *Ulysses*’, *The Paris Review*, 7 December 2022: <https://www.theparisreview.org/blog/2022/12/07/misreading-ulysses/>

Reading the Early American Environment

Course Convenor: Dr Sheila Byers (sheila.byers@ell.ox.ac.uk)

In this course, we will read works of American literature from the late sixteenth to the early nineteenth century, asking what it might mean to approach these texts primarily as works of environmental writing. English-language literature from the American continent begins with early colonial reports on the land's plants, animals, and geography and with settler chronicles of living in or traveling through landscapes that are either perceived as hostile or celebrated for their economic or aesthetic value. Over the next centuries, settler literature links the natural environment with ideas of an American cultural or literary tradition, and Native Americans continue to write works of literature that are closely intertwined with the specific environments of ancestral lands. And yet much ecocriticism and work in the environmental humanities has prioritized American literary works from much later periods, often within a timeframe that figures Henry David Thoreau as the foundational American environmental writer. Focusing primarily on works that precede Thoreau, we will ask questions about the environmental commitments and attitudes of thinkers less associated with today's visions of the natural world. What practices and techniques of representations did early American writers employ to present the environments they inhabited or encountered? What are the forms and genres of writing these practices produce? How do ideas of the environment shift across cultures and geographies, and how might these ideas be shaped by or reflect the literary techniques of nature documentation?

In addition, we will consider the trends, methodologies, and goals of the environmental humanities more generally, asking how these are or might be situated within the field of early American studies. To that end, students are expected to familiarize themselves with recent environmental humanities scholarship of their choosing and to develop a sense of the conversations and approaches with which they would like to engage. During our final week, we will discuss a selection of this scholarship to be determined together over the term.

Week 1: Colonial Reports and the Role of the Environmental Humanities

Primary reading:

- Christopher Columbus, from Log Book from the First Voyage
- Ralph Lane, *An account of the particularities of the employments of the English men left in Virginia* (1589)
- Thomas Hariot, *A brief and true report of the New Found Land of Virginia* (1588)
- William Bradford, *Of Plymouth Plantation* (1651)

Further reading:

- John Locke, "Second Treatise of Government" (1690)
- James D. Rice, "Early American Environmental Histories," *The William and Mary Quarterly*, Vol. 75, No. 3, July 2018, pp. 401-432.
- Timothy Sweet, "Projecting Early American Environmental Writing," *American Literary History*, Vol. 22, No. 2, Summer 2010, pp. 419-431.
- Daniel J. Philippon, "Is Early American Environmental Writing Sustainable? A Response to Timothy Sweet," *American Literary History*, Vol. 22, No. 2, Summer 2010.
- Kyle Whyte, "Settler Colonialism, Ecology, and Environmental Justice," from *Indigenous Resurgence: Decolonization and Movements for Environmental Justice*, ed. Jaskiran Dhillon
- William Cronon, *Changes in the Land: Indians, Colonists, and the Ecology of New England*. Farrar, Straus & Giroux, 1983.

Week 2: Colonial Perspectives on Caribbean Environments and the Forms of Natural History

Primary reading:

- Richard Ligon, *A True and Exact History of the Island of Barbados* (1657)

- Hans Sloane, preface and introduction to *A Voyage to the Islands of Madera, Barbados, Nieves, and S. Christophers and Jamaica*, Vol. 1 (1707)
- James Grainger, *The Sugar Cane* (1764)

Further reading:

- Christopher P. Iannini, *Fatal Revolutions: Natural History, West Indian Slavery, and the Routes of American Literature*. The University of North Carolina Press, 2012.
- Christoph Irmscher, *The Poetics of Natural History*. Rutgers University Press, 2019.
- Susan Scott Parrish. *American Curiosity: Cultures of Natural History in the Colonial British Atlantic World*. The University of North Carolina Press, 2006
- Timothy Sweet, *American Georgics: Economy and Environment in Early American Literature*. University of Pennsylvania Press, 2002.
- Joseph Addison, *Essay on the Georgics* (1697)

Week 3: Eighteenth-Century Settlers on the Personal, Political, and Sublime in Nature

Primary reading:

- Hector St. John Crèvecoeur, *Letter from an American Farmer* (1782)
- Thomas Jefferson, *Notes of the State of Virginia* (1785)
- William Bartram, *Travels through North and South Carolina, Georgia, East and West Florida...* (1791)

Further reading:

- Pamela Regis, *Describing Early America: Bartram, Jefferson, Crèvecoeur and the Rhetoric of Natural History*. Northern Illinois University Press, 1992.
- Monique Allewaert, *Ariel's Ecology: Plantations, Personhood, and Colonialism in the American Tropics*. University of Minnesota Press, 2013.
- Erin E. Forbes, "Vegetative Politics from Crèvecoeur to Hawthorn." *J19: The Journal of Nineteenth-Century Americanists*, Vol. 8, No. 1, Spring 2020, pp. 43-66.
- Thomas Hallock. "'On the Borders of a New World': Ecology, Frontier Plots, and Imperial Elegy in William Bartram's 'Travels,'" *South Atlantic Review*, Vol. 66, No. 4, Autumn 2001, pp. 109-133.
- Robert Sayer, "William Bartram and Environmentalism." *American Studies*, Vol. 54, No 1, 2015, pp. 67-87.

Week 4: Indigenous Places

Primary reading:

- Jane Johnston Schoolcraft, selected poems and writings (from 1815)
- David Cusick, *Sketches of Ancient History of the Six Nations* (1827)
- William Apess, *A Son of the Forest: The Experience of William Apess, A Native of the Forest, Comprising a Notice of the Pequot Tribe of Indians* (1829)

Further reading:

- Lisa Brooks, *The Common Pot: The Recovery of Native Space in the Northeast*. University of Minnesota Press, 2008.
- Vine Deloria, Jr., "Thinking in Space and Time" from *God is Red: A Native View of Religion*. The Putnam Publishing Group, New York, 1973.
- Brian Burkhart *Indigenizing Philosophy through the Land: A Trickster Methodology for Decolonizing Environmental Ethics*. Michigan State University Press, 2019.
- Mark Rifkin, *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination*. Duke University Press, 2017.

- Joshua Bellin, *The Demon of the Continent: Indians and the Shaping of American Literature*. University of Pennsylvania Press, 2001.
- Michael E. Harkin and David Rich Lewis, ed., *Native Americans and the Environment: Perspectives on the Ecological Indian*. University of Nebraska Press, 2007.

Week 5: Mythic American Environments and Nineteenth-Century Literary Foundations

Primary reading:

- James Fenimore Cooper, *The Last of the Mohicans* (1826)
- Ralph Waldo Emerson, "Nature" (1836) and "Literary Ethics" (1838)
- Margret Fuller, *Summer on the Lakes* (1844)

Further reading:

- Frederick Jackson Turner, "The Significance of the Frontier in American History" (1893)
- William Cronon, "The Trouble with Wilderness." *Uncommon Ground: Rethinking the Human Place in Nature*. Norton, 1995.
- Charles Olsen, *Call me Ishmael*. Grove Press, 1947.

Week 6: The Role of Thoreau and the Environmental Humanities Today

Primary reading:

- Henry David Thoreau, "Natural History of Massachusetts" (1842); *Walden* (1854); "Walking," (1851)

Further reading:

- Lawrence Buell, *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard University Press, 1996.
- Christopher Sellers, "Thoreau's Body: Toward an Embodied Environmental History." *Environmental History*, Vol. 4, No. 4, Oct. 1999.
- Selected recent environmental humanities scholarship to be determined over the term

Unmaking the Great American Novel

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

In a 2019 interview in *Public Books*, Jack Halberstam approaches ‘an era of environmental decline, financial corruption, right-wing populism’ by asking how do ‘unbuild the world’ instead of what can be seen as queer theory’s ‘commitment’ to ‘world making.’ Halberstam continues that ‘I honor that lineage and queer genealogy, but I also want to turn for a while towards world unmaking’. This course looks at how midcentury writers approach the ‘Great American Novel’ and the narrative of American exceptionalism to ‘unmake’ formal and political limitations and remake the novel through unexpected interventions in genre. In this course, we’ll read challenges to ‘American greatness’ through the work of key writers in the 1960s whose race, ethnicity, gender, immigrant status and/or sexuality could, did, and once again do serve as a basis for exclusion. Limiting the focus to one decade, we will explore what constitutes ‘greatness’, being (or not being) ‘American’ and the ‘novel’, through a deep engagement with literary form(s) and the conceptualization of national literature, history, and identity(ies) at a moment in history, while recognizing the reverberations across time. Marking the centenary of the American Civil War (1861-1865) and the three ‘Reconstruction Amendments’ abolishing slavery and ostensibly expanding voting rights (1865-1870), the 1960s were a turning point in American history and a reckoning with ongoing inequalities and abuses of power through the Civil Rights Movement, the Women’s Movement, the Stonewall Uprising and Vietnam War protests, addressed, though often obliquely, in the work we’ll read. The writers in this course, including James Baldwin, Vladimir Nabokov, Truman Capote, N. Scott Momaday and Joan Didion, instead map, reimagine, co-opt and/or defy the ‘Great American Novel’ and a presumed white heteronormative masculine authority through reinventing genres and the borders between them as one mode of ‘unmaking’ literary form and national politics.

In preparation for the course, please read (or reread) *Moby-Dick* (1851) by Herman Melville to discuss alongside essays on and against the ‘Great American Novel’. The optional readings for this course are just that: they are meant to provide context and examples of critical essay form, as well as serve as suggestions for further reading for your end of term essays.

Week 1: Intro: What is ‘The Great American Novel’?

Primary texts:

- Herman Melville, *Moby-Dick* (1851)
- Lawrence Buell, *The Dream of the Great American Novel: Introduction* (2016)
- Nicholas Gaskill, Reality in America, Redux: On Trump Panic Fiction, *American Literary History*, Volume 36, Issue 4, Winter 2024
- Jack Halberstam (interview), ‘Public Thinker: Jack Halberstam on Wildness, Anarchy, and Growing Up Punk’ *Public Books*, March 2019

Optional reading:

- M.M. Bakhtin, *The Dialogic Imagination: Four Essays*, ed. by Michael Holquist, trans. by Caryl Emerson and Michael Holquist (1981)
- Adam Bradley, *Ralph Ellison in Progress: The Making and Unmaking of One Writer's Great American Novel*, Yale University Press, (2010)
- Wai-Chee Dimock, *Through Other Continents: American Literature across Deep Time*, Princeton: Princeton University Press (2006)
- Maurice Isserman and Michael Kazin, *America Divided: The Civil War of the 1960s*. New York: Oxford University Press (2000)
- Anna Kornbluh, *The Order of Forms: Realism, Formalism, and Social Space*, Chicago: The University of Chicago Press (2020)
- C.L.R. James, *Mariners, Renegades and Castaways: The Story of Herman Melville and the World We Live In* (1952)

- F.O. Matthiessen, *American Renaissance: Art and Expression in the Age of Emerson and Whitman*, Oxford University Press (1941)
- Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (1992)
- Carolyn Porter, 'What We Know That We Don't Know: Remapping American Literary Studies', *American Literary History*, Volume 6, Issue 3, Fall 1994
- Lynne Tillman, 'A Fictional Past: The myth of the "Great American Novel"', *Frieze*, 163, May 2014

Week 2: The Erotics of Influence

Primary texts:

- James Baldwin, *Another Country* (1962)
- James Baldwin, from *Notes of a Native Son*: 'Everybody's Protest Novel' and 'Many Thousands Gone' (1955)
- Langston Hughes, 'Let America Be America Again' (1935)

Optional reading:

- James Baldwin, 'An Interview with James Baldwin on Henry James', *The Henry James Review*, (1986)
- Ralph Ellison, *Invisible Man* (1951)
- Richard Wright, *Native Son* (1940)
- Henry James, *The Art of the Novel: Critical Prefaces*, Preface to *Lady Barbarina* (1908)
- Douglas Field, 'Looking for Jimmy Baldwin: Sex, Privacy, and Black Nationalist Fervor' *Callaloo*, Vol. 27, No. 2 (2004)
- Megan Finch, 'Baldwin's (Afro)pessimism: Another Country as a "Colonized and Acculturated Society"', *MELUS*, Vol 48, No. 1 (2023)
- Monika Gehlawat, 'Baldwin and the Role of the Citizen Artist', *James Baldwin Review*, Vol 8 (2022)
- Jenny M. James, 'Making Love, Making Friends: Affiliation and Repair in James Baldwin's *Another Country*', *Studies in American Fiction* (Spring 2012)
- Jesse McCarthy, *The Blue Period: Black Writing in the Early Cold War* (2024)
- Kevin Ohi, "'I'm Not the Boy You Want': Sexuality, "Race," and Thwarted Revelation in Baldwin's *Another Country*', *African American Review*, 33 (1999)
- Keren Omry, 'Baldwin's Bop 'N' Morrison's Mood: Bebop and Race in James Baldwin's *Another Country* and Toni Morrison's *Jazz*' in *James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays* (2016)
- Robert F. Reid-Pharr, Chapter 3: Alas Poor Jimmy in *Once You Go Black: Choice, Desire, and the Black American Intellectual* (2007)
- Mikko Tuhkanen, 'Looking Together: Desiring Relations in James Baldwin', *Diacritics*, Volume 50, Number 4 (2022)
- Bill Schwarz and Cora Kaplan, *James Baldwin: America and Beyond* (2011)
- Cheryl Wall, 'Stranger at Home: James Baldwin on What It Means to Be an American' *James Baldwin: America and Beyond*, ed Kaplan and Schwarz (2011)
- *The Cambridge Companion to James Baldwin*, ed. Michele Elam, 1st ed. Cambridge: Cambridge University Press (2015)

Week 3: Queer(ing) Poetics

Primary texts:

- Vladimir Nabokov, *Pale Fire* (1962)
- Vladimir Nabokov, *Lectures on Literature: 'Good Readers and Good Writers' and 'The Art of Literature and Commonsense'* (1980)
- Walt Whitman, *Leaves of Grass* (1855)

Optional reading:

- Vladimir Nabokov, *Lolita* (1955)
- Brian Boyd, *Nabokov's Pale Fire: The Magic of Artistic Discovery*, Princeton, New Jersey: Princeton University Press (1999)
- Leland de la Durantaye, *Style Is Matter: The Moral Art of Vladimir Nabokov*, Ithaca: Cornell University Press (2007)
- John Burt Foster, 'Not T. S. Eliot, but Proust: Revisionary Modernism in Nabokov's "Pale Fire."' *Comparative Literature Studies* 28, no. 1 (1991)
- Martine Hennard, 'Playing a Game of Worlds in Nabokov's "Pale Fire"', *Modern Fiction Studies*, Vol. 40, No. 2 (1994)
- Melissa Lam, *Disenfranchised from America: Reinventing Language and Love in Nabokov and Pynchon* (Lanham, Maryland: University Press of America, Inc., 2009)
- Kevin Ohi, 'Narcissism and Queer Reading in Pale Fire' *Nabokov Studies*, Volume 5, 1998/1999
- John Pier, 'Between Text and Paratext: Vladimir Nabokov's "Pale Fire."' *Style* 26, no. 1 (1992)
- Ellen Pifer, *Nabokov and the Novel*, Cambridge, Mass.; London: Harvard University Press (1980)
- Amy Reading, 'Vulgarity's Ironist: New Criticism, Midcult, and Nabokov's Pale Fire', *Arizona Quarterly: A Journal of American Literature, Culture, and Theory*, Volume 62, Number 2, (Summer 2006)
- Susan Elizabeth Sweeney, "'April in Arizona': Nabokov as an American Writer." *American Literary History* 6, no. 2 (1994)
- Jean Walton, 'Dissenting in an Age of Frenzied Heterosexualism: Kinbote's Transparent Closet in Nabokov's "Pale Fire"', *College Literature*, vol. 21 (1994)
- Michael Wood, *The Magician's Doubts: Nabokov and the Risks of Fiction* (London: Pimlico, 1995)

Week 4: The Nonfiction Novel**Primary texts:**

- Truman Capote, *In Cold Blood: A True Account of a Multiple Murder and Its Consequences* (1966)
- Tony Tanner, 'Death in Kansas', *The Spectator* (1968)
- Tom Wolfe, 'Why They Aren't Writing the Great American Novel Anymore?: A Treatise on the Varieties of Realistic Experience', *Esquire* (1972)
- I also recommend the 1967 film, *In Cold Blood* (on BFI Player)

Optional reading:

- James Baldwin, *The Evidence of Things Not Seen* (1985)
- Theodore Dreiser, *An American Tragedy* (1925)
- Maggie Nelson, *Jane: A Murder* (2019)
- *The New Journalism: An Anthology*, ed. Tom Wolfe and E.W. Johnson (1973)
- Ann Algeo, *The Courtroom as Forum: Homicide Trials by Dreiser, Wright, Capote, and Mailer*, New York: Peter Lang (1996)
- Jack De Bellis, 'Visions and Revisions: Truman Capote's "In Cold Blood."' *Journal of Modern Literature* 7, no. 3 (1979)
- Thomas Fahy, "'Some Unheard-of Thing": Freaks, Families, and Coming of Age in Carson McCullers and Truman Capote.' *Freak Shows and the Modern American Imagination: Constructing the Damaged Body from Willa Cather to Truman Capote* (2006)
- John J. McAleer, 'An American Tragedy and In Cold Blood: Turning Case History Into Art.' *Thought* 47 (Winter 1972), in *The Critical Response to Truman Capote*, ed. Joseph J. and John C. Waldmeir (Greenwood Press: Westport, CT, 1999)
- Naomi Miyazawa, 'Photography, Unconscious Optics, and Observation in Capote's *In Cold Blood*.' *The Arizona Quarterly* 75.2 (2019)

- Stacey Olster, 'New journalism and the nonfiction novel' *The Cambridge Companion to American Fiction after 1945*, Cambridge University Press (2011)
- Karen Roggenkamp, *Narrating the News: New Journalism and Literary Genre in Late Nineteenth-Century American Newspapers and Fiction*. 1st ed. Kent, Ohio: Kent State University Press (2005)
- Jeff Solomon, 'Capote and the Trillings: Homophobia and Literary Culture: At Midcentury', *Twentieth Century Literature* (Vol. 54, No. 2, 2008)
- Michael E. Staub, 'Black Panthers, New Journalism, and the Rewriting of the Sixties', *Representations* (1997)
- Kathryn Bond Stockton, 'Feeling Like Killing?: Queer Temporalities of Murderous Motives among Queer Children' *GLQ* 13 (2-3) (June 2007)

Week 5: The 'Great (Native) American Novel'

Primary texts:

- N. Scott Momaday, *House Made of Dawn* (1968)
- Leslie Marmon Silko, 'The Man to Send Rain Clouds' (1968, under the name Leslie Chapman)
- Sean Kicummah Teuton, Chapter 1: Embodying Lands: Somatic Place in N. Scott Momaday's *House Made of Dawn* in *Red Land, Red Power: Grounding Knowledge in the American Indian Novel*, Duke University Press (2008)

Optional reading:

- N. Scott Momaday, *In the Bear's House* (1999)
- Leslie Marmon Silko, *Ceremony* (1977)
- Sakihitowin Awasis, 'Decolonial process tracing: Indigenous rights and pipeline resistance movements', *Environment and Planning F*, 2(1-2) (2023)
- Ned Blackhawk, *The Rediscovery of America: Native Peoples and the Unmaking of U.S. History*, New Haven, Connecticut: Yale University Press (2023)
- Thomas Claviez, *Aesthetics & Ethics: Otherness and Moral Imagination from Aristotle to Levinas and from Uncle Tom's Cabin to House Made of Dawn*. Heidelberg (Winter, 2008).
- J. L. Coulombe, 'Nothing But Words: From Confrontation to Connection in N. Scott Momaday's *House Made of Dawn*', in *Reading Native American Literature*. 1st edition, Routledge (2011)
- Jane P. Hafen, 'Pan-Indianism and Tribal Sovereignities in *House Made of Dawn* and *The Names*', *Western American literature*. 34 (1) (1999)
- Larry Landrum, 'The Shattered Modernism of Momaday's 'House Made of Dawn'', *Modern fiction studies* (1996)
- Quynh Nhu Le, *Unsettled Solidarities: Asian and Indigenous Cross-Representations in the Americas*, Temple University Press (2019)
- Catherine Rainwater, *Dreams of Fiery Stars: The Transformations of Native American Fiction*. 1st ed. Philadelphia: University of Pennsylvania Press (1999)
- Rebecca Tillett, *Contemporary Native American Literature*, Edinburgh: Edinburgh University Press (2022)
- Keziah Wallis, *Indigenous Cinema, the Camera Ashore, and House Made of Dawn*, Routledge (2021)
- Michael Wilson, *Writing Home: Indigenous Narratives of Resistance*, Michigan State University Press (2008)
- Robert Warrior, *American Indian Literary Nationalism*, University of New Mexico Press (2008)

Week 6: Coming to an End

Primary texts:

- Joan Didion, *Slouching Towards Bethlehem* (1969)
- Joan Didion, *Play It as It Lays* (1970)

- Kasia Boddy, 'Making it Long: Men, Women, and the Great American Novel Now', *Textual Practice*, 33(2) (2018)

Optional reading:

- Special Issue: 'Forum: Style as Character: Joan Didion's Genres', *A/b: Auto/Biography Studies*, 31(3) (2016)
- Daniel Worden, "'Amnesiac Fugue': Didion's Style and Neoliberal America", *A/b: Auto/Biography Studies*, 31(3) (2016)
- Karen Steigman, 'Didion, Fiction, and Complicity', *A/b: Auto/Biography Studies*, 31(3) (2016)
- Claire Christoff, 'Joan Didion, California, and the "Impersonally Personal"', *Studies in Popular Culture*, vol. 43, no. 1 (2020)
- Evelyn E. Fracasso, 'Exploring the 'Nightmare Landscape: Didion's Use of Technique in *Play It as It Lays*', *CLA Journal*, vol. 34, no. 2 (1990)
- Dae Jung, 'Joan Didion's Woman Bartleby in *Play It as It Lays*', *Critique: Studies in Contemporary Fiction*, 65(1) (2022)
- Linda Kuehl, 'Joan Didion, The Art of Fiction No. 71', *The Paris Review*, no. 74, Fall-Winter (1978)
- Matthew McLennan, *Joan Didion and the Ethics of Memory*, London: Bloomsbury Academic, (2022)
- Michael North, 'The Making of "Make It New"', *Guernica: A Magazine of Global Art & Politics*, (15 Aug. 2013)
- G.O. Taylor, 'The Implacable "I": Joan Didion', *Studies in Modern American Autobiography*, Palgrave Macmillan, London (1983)
- Remo Verdickt and Pieter Vermeulen, '(Im)personal Style: James Baldwin, Joan Didion and the Inscription of the Universal', *Literature and the Work of Universality*, edited by Alice Duhan, et al., Walter de Gruyter GmbH (2024)

Literatures of Empire and Nation, 1880-1935

Course Convenor: Professor Elleke Boehmer (elleke.boehmer@ell.ox.ac.uk)

Ranging from R.L. Stevenson's indictment of colonialism's 'world-enveloping dishonesty', to Mulk Raj Anand's divided responses to Bloomsbury and to Gandhi, this course investigates the literary and cultural perceptions, misapprehensions, and evasions that accompanied empire, and the literary forms that negotiated it. The course examines the literary antecedents of what we now call postcolonial writing, and some of the textual instances upon which anti-colonial theories of resistance have been founded. Special attention will be given to the intimations of modernist writing in the authors of empire and to the disseminations of modernism in 'national' writing. Where possible, the conjunctions of empire writing with other discourses of the time – travel, New Woman, degeneration, social improvement, masculinity – will be traced. Each week we will consider one or two of the works of the key writers of empire and nation in the period, alongside critical and literary writing relating to them.

Week 1: Imperial Pastoral

Primary reading:

- Olive Schreiner, *The Story of an African Farm* (1883)

Critical reading:

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

Additional reading:

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

Week 2: The View from the Beach

Primary reading:

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

Critical reading:

- Paul Carter, 'Introduction' in *The Road to Botany Bay*
- Rod Edmond, 'Introduction' in *Representing the South Pacific*
- Michelle Keown, 'Introduction' in *Pacific Islands Writing*
- Pamela Gupta and Isabel Hofmeyr (eds), 'Introduction' in *Eyes Across the Water*

Week 3: Imperial Gothic, Celtic Revival

Primary reading:

- Bram Stoker, *Dracula* (1897)
- W.B. Yeats, *The Celtic Twilight* (1893), and *The Wind Among the Reeds* (1899), in *Collected poems* (first edn 1895)

Critical reading:

Read a selection from:

- Stephen D. Arata, 'The Occidental Tourist: "Dracula" and the Anxiety of Reverse Colonization', *Victorian Studies* 33.4 (1990), 621-45
- Patrick Brantlinger, *The Rule of Darkness* (1989) (chapter 8: Imperial Gothic)
- Christine Ferguson, *Language, Science and Popular Fiction in the Victorian Fin-de-Siècle: The Brutal Tongue* (2006) (Introduction and Chapter 4)
- Declan Kiberd, *Inventing Ireland* (1996)
- Emer Nolan, *Yeats's Nations* (1998)
- Andrew Smith and William Hughes (eds), *Empire and the Gothic* (2003)

Week 4: Adventure Tales

Primary reading:

- Rudyard Kipling, *Kim* (1901)
- Robert Baden-Powell, *Scouting for Boys* (1908)
- If you wish: J.M. Barrie, *Peter Pan* (1904) and/or *Peter Pan and Wendy* (1911)

Critical reading:

Read a selection from:

- Elleke Boehmer, ed., *Scouting for Boys*, by Robert Baden-Powell (2004) (see introduction)
- Patrick Brantlinger, *Victorian Literature and Postcolonial Studies*
- Joe Bristow, *Empire Boys*
- Laura Chrisman, *Rereading the Imperial Romance*
- Don Randall, *Kipling's Imperial Boy*, (ch 5 'Ethnography and the hybrid boy')
- John Tosh, *Manliness and Masculinity in Nineteenth Century Literature*

Week 5: Empire's Certainties and Uncertainties

Primary reading:

- Joseph Conrad, *Heart of Darkness* (1899), 'Youth' (1898/1902), *Lord Jim* (1900)

Critical reading:

Read a selection from:

- Chinua Achebe, 'An Image of Africa', *Norton Anthology* 7th edn
- Michaela Bronstein, *Out of Context: The Uses of Modernist Fiction* (OUP, 2020)
- Robert Fraser, *Victorian Quest Romance*
- Christopher GoGwilt, *The Passage of Literature: Genealogies of Modernism in Conrad etc.*
- Benita Parry, *Conrad and Imperialism*
- Charlie Wesley, 'Inscriptions of Resistance in Joseph Conrad's *Heart of Darkness*', *Journal of Modern Literature* 38.3 (2015), 20-37

Week 6: National stirrings

Primary reading:

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

Critical reading:

Read a selection from

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

Selected further reading:

- Amar Achariou, *Rethinking Postcolonialism* (2008)
- Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* (1999)
- Elleke Boehmer (ed.), *Empire Writing* (1998)
- ——— *Colonial and Postcolonial Literature: Migrant Metaphors* (1995/2005)
- ——— *Empire, the National and the Postcolonial: Resistance in Interaction* (2002)
- Elleke Boehmer and Steven Matthews, 'Modernism and Colonialism', *The Cambridge Companion to Modernism*, ed. Michael Levenson (2011)
- Deepika Bahri, *Native Intelligence*, 2003
- Howard J. Booth and Nigel Rigby (eds), *Modernism and Empire: Writing and British Coloniality, 1890-1940* (2000)
- Patrick Brantlinger, *The Rule of Darkness: British Literature and Imperialism, 1830-1914* (1988)
- David Huddart, *Postcolonial Theory and Autobiography* (2008)
- Amit Chaudhuri, *D.H. Lawrence and 'Difference'* (2003)
- Laura Chrisman, *Postcolonial Contraventions: Cultural Readings of Race, Imperialism and Transnationalism* (2003)
- ——— *Re-reading the Imperial Romance* (2000)
- W. E. B. Du Bois, *The Souls of Black Folk* (1903/2003)
- Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development* (2012)
- Ben Etherington, *Literary Primitivism* (2017)
- Frantz Fanon, *Black Skin, White Masks*, trans. Charles Lam Markmann (1986)
- Declan Kiberd, *Inventing Ireland* (1995)
- Henry Louis Gates (ed.), 'Race', *Writing and Difference* (1986)
- Simon Gikandi, *Maps of Englishness* (1996)
- Paul Gilroy, *After Empire* (2004)
- Abdul JanMohamed and David Lloyd (eds), *The Nature and Context of Minority Discourses* (1990)
- Gail Ching-Liang Low, *White Skins, Black Masks: Representation and Colonialism* (1996)
- Anne McClintock, *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (1995)
- Chandra Talpade Mohanty, *Social Postmodernism: Beyond Identity Politics*, ed. Linda Nicholson (1995)
- Ashis Nandy, *The Intimate Enemy* (1983)
- Benita Parry, *Postcolonial Studies: A Materialist Critique* (2004)

- Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (1992)
- Jahan Ramazani, *The Hybrid Muse* (2001)
- Sangeeta Ray, *En-gendering India* (2000)
- Edward W. Said, *Culture and Imperialism* (1993)
- Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (1994)
- Gayatri Spivak, "Three Women's Texts and a Critique of Imperialism," *Critical Inquiry* 12:1 (1985): 243-61
- --, *In Other Worlds: Essays in Cultural Politics* (1988)
- --, *The Postcolonial Critic: Interviews, Strategies, Dialogues* (1990)
- Sara Suleri, *The Rhetoric of English India* (1992)
- John Thieme, *Postcolonial Con-Texts: Writing Back to the Canon* (2001)
- Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India* (1989)
- Robert Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* (1995)
- --- *The Idea of English Ethnicity* (2008)

Postmigrant Literature and Culture

Course Convenor: Dr Elena Violaris (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 Moorchem, *3:AM Magazine* (2003), accessible at: 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, 2nd 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: Professor Gareth Lloyd Evans (gareth.evans@sjc.ox.ac.uk)

The Icelanders produced one of the most substantial bodies of literature of the European Middle Ages, including a genre that is unique to medieval Iceland: the sagas of Icelanders, a protected UNESCO heritage that one Nobel Laureate called ‘one of the great marvels of world literature’. This group of around 40 sagas is set in Iceland between its 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. They combine action-driven plots with subtle, considered narration to produce a literary style that repays close and sustained critical engagement.

This course is structured around five of the most celebrated sagas: *Njáls saga*, *Laxdæla saga*, *Egils saga Skalla-Grímssonar*, *Eyrbyggja saga*, and *Grettis saga Ásmundarsonar*. Alongside these main foci, you will also be encouraged to read widely across the sagas of Icelanders, and will be welcome to work on the prescribed texts and/or other sagas that you find to be of interest; there will also be opportunity to write on the sagas in relation to other medieval genres, such as heroic/mythological poetry, saints’ lives, or romances.

The sagas are rich in their thematic and formal concerns, and support a broad range of critical approaches. Topics and themes that will likely form part of our discussions include: gender, genre, the supernatural, landscape and geography, the supernatural and monstrosity, mythology, conversion, the pagan past, the function of poetry and its interaction with prose, memory, identity, emotion, the law, fate, and feud.

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. Viðar 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 Gareth Evans with any queries.

Weekly overview

Below is an indicative outline, together with preliminary reading suggestions.

Each week, you will be expected – in addition to the set reading – to prepare a 5 minute presentation on some aspect of that week’s text that particularly interested / intrigued / frustrated / confused you. These presentations will be based around an illustrative passage from the saga that you will circulate to the whole class the day before our weekly seminar. We will devote part of our class time each week to thinking through the issues that are raised by these presentations.

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, one of the most famous law-suits in Old Norse literature and a sustained interest in questions of gender and sexuality.

Primary text and translation:

- *Brennu-Njáls saga*, ed. Einar Ol. Sveinsson (Reykjavík, 1954), ÍF 12
- *Njal’s saga*, trans. Robert Cook (London: Penguin, 2001)

Preliminary secondary reading:

- 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), 9-50
- Robert Cook, 'The Effect of the Conversion in *Njáls saga*', in *The Audience of the Sagas: Preprints, The Eighth International Saga Conference* (Gothenburg, 1991), 94-102
- Carol Clover, 'Hildigunnr's Lament', in *Cold Counsel: Women in Old Norse Literature and Mythology*, ed. Sarah M. Andersson and Karen Swenson (New York, 2002), 15-54
- 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), 83-92
- 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 Ósvífrsdóttir, who shares her first name with Guðrún Gjúkadóttir, best known from the legends of the Völsungs 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.

Primary text and translation:

- *Laxdæla saga*, ed. Einar Ol. Sveinsson (Reykjavík, 1934), ÍF 5
- *The Saga of the People of Laxardal*, trans. Keneva Kunz (London: Penguin, 2008)

Preliminary secondary reading:

- Ármann Jakobsson, 'Laxdoela Dreaming: A Saga Heroine Invents Her Own Life', *Leeds Studies in English* 39 (2008), 33-51
- 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 Ríkharðsdóttir, 'Public Masking and Emotive Interiority in *Brennu-Njáls saga* and *Laxdæla saga*', in *Emotion in Old Norse Literature: Translations, Voices, Contexts* (Woodbridge, 2017), pp. 117-44

Week 3: *Egils saga Skalla-Grímssonar*

This is both a biography of the poet-hero 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 Grievous Loss of Sons*), composed after the drowning of his son Böðvarr.

Primary text and translation:

- *Egils saga Skalla-Grímssonar*, ed. Bjarni Einarsson (London, 2003)

- *Egil's saga*, trans. Bernard Scudder (New York: Penguin, 2004)

Preliminary secondary reading:

- *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
- Joseph Harris, 'Myths to Live by in Sonatorrek', in *Laments for the Lost in Medieval Literature* (Turnhout, 2010), pp. 146-69
- John Hines, 'Egill's Hofuðlausn in Time and Place', *Saga-Book* 24 (1995), 83-104
- S. Kries and T. Krömmelbein, 'From the Hull of Laughter: Egill Skalla-Grímsson's Hofuðlausn 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), 29-62
- 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 in Medieval Literature* (Turnhout, 2010), 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 Snæfellsnes 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.

Primary text and translation:

- *Eyrbyggja saga*, ed. Einar Ol. Sveinsson and Matthías Þórðarson (Reykjavík, 1935), ÍF 4
- *Gisli Sursson's saga and The Saga of the People of Eyri*, trans. Vésteinn Ólason (London, 2003)

Preliminary secondary reading:

- 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), pp. 301-317
- Heather O'Donoghue, 'The Community and the Individual in Eyrbyggja saga', chapter 2 in *Skaldic Verse and the Poetics of Saga Narrative* (Oxford, 2005)
- Carl Phelpstead, 'Ecocriticism and Eyrbyggja saga', *Leeds Studies in English* 45.1 (2014), 1-18
- 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.

Primary text and translation:

- *Grettis saga Ásmundarsonar*, ed. Guðni Jónsson (Reykjavík, 1936), ÍF 7
- *The Saga of Grettir the Strong*, trans. Bernard Scudder (London: Penguin, 2005)

Preliminary secondary reading:

- Ármann Jakobsson and Miriam Mayburd (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), 133-15
- Robert Cook, 'Reading for Character in *Grettis saga*', in *Sagas of Icelanders: A Book of Essays*, ed. J. Tucker (1989), 226-240
- Gareth Lloyd Evans, 'The Limits of Socially Acceptable Masculinity', chapter 4 of *Men and Masculinities in the Sagas of Icelanders* (Oxford, 2019)
- 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 an Outsider', *Scandinavian Studies* 80 (2008), 19-50
- Katherine Hume, 'The Thematic Design of *Grettis saga*', *JEGP* 73 (1974), 469-486
- Heather O'Donoghue, 'Grettis Saga and the Fictionalization of Biography', chapter 4 of *Skaldic Verse and the Poetics of Saga Narrative* (Oxford, 2005)
- Russell Poole, 'Myth, Psychology and Society in *Grettis saga*', *Alvíssmál* 11 (2004), 3-16

Week 6: Research Presentation

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.

General background and introductory reading:

- Andersson, Theodore M., 'The Displacement of the Heroic Ideal in the Family Sagas', *Speculum*, 45 (1970), 575-93
- Andersson, Theodore M., *The Icelandic Family Saga: An Analytic Reading* (Cambridge, MA: Harvard University Press, 1967)
- Byock, Jesse L., *Medieval Iceland: Society, Sagas and Power* (Berkeley: University of California Press, 1988)

- Clunies Ross, Margaret, 'Textual Territory: The Regional and Genealogical Dynamic of Medieval Icelandic Literary Production', *New Medieval Literatures*, 1 (1997), 9–30
- Clunies Ross, Margaret, ed., *Old Icelandic Literature and Society* (Cambridge: Cambridge University Press, 2000)
- Clunies Ross, Margaret, *The Cambridge Introduction to the Old Norse-Icelandic Saga* (Cambridge: Cambridge University Press, 2010)
- Evans, Gareth Lloyd, *Men and Masculinities in the Sagas of Icelanders* (Oxford: Oxford University Press, 2019)
- Heather O'Donoghue, *Narrative in the Icelandic Family Saga: Meanings of Time in Old Norse Literature* (London: Bloomsbury, 2021)
- Jónas Kristjánsson, *Eddas and Sagas: Iceland's Medieval Literature*, trans. by Peter Foote (Reykjavík: Hið íslenska bókmenntafélag, 1988)
- Manning, George, *Anger in the Sagas of Icelanders* (Oxford: Oxford University Press, 2025)
- McTurk, Rory, ed., *A Companion to Old Norse-Icelandic Literature and Culture* (Oxford: Blackwell, 2005)
- Meulengracht Sørensen, Preben, *Saga og Samfund*, trans. as *Saga and Society: An Introduction to Old Norse Literature* (Odense: Odense University Press, 1993)
- Miller, William Ian, 'Choosing the Avenger: Some Aspects of the Bloodfeud in Medieval Iceland and England', *Law and History Review*, 1 (1984), 159–204
- Miller, William Ian, 'Emotions and the Sagas', in Gísli Pálsson, ed., *From Sagas to Society: Comparative Approaches to Early Iceland* (Enfield Lock: Hisarlik, 1992)
- Miller, William Ian, *Bloodtaking and Peacemaking: Feud, Law and Society in Saga Iceland* (Chicago: University of Chicago Press, 1990)
- Miller, William Ian, *Law and Literature in Medieval Iceland* (Stanford: Stanford University Press, 1989)
- O'Donoghue, Heather, *Old Norse-Icelandic Literature: A Short Introduction* (Oxford: Blackwell, 2004)
- Phelpstead, Carl, *An Introduction to the Sagas of Icelanders* (Gainesville: Florida UP, 2020)
- Vésteinn Ólason, 'The Icelandic Saga as a Kind of Literature with Special Reference to its Representation of Reality', in Judy Quinn, Kate Heslop and Tarrin Wills, eds., *Learning and Understanding in the Old Norse World: Essays in Honour of Margaret Clunies Ross* (Turnhout: Brepols, 2007)
- Vésteinn Ólason, *Dialogues with the Viking Age: Narration and Representation in the Sagas of the Icelanders*, trans. by Andrew Wawn (Reykjavík: Heimskringla, 1998)

Writing the Past in Old English Literature

Course Convenor: Dr Helen Appleton (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 examine how those narratives are themselves transmitted and adapted through time through scholarship and creative responses. 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
- *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 (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. Finally, we will discuss post-medieval reposes to the poems.

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)
- Hugh Magennis, *Translating Beowulf: Modern Versions in English Verse* (Cambridge: D.S. Brewer, 2015)
- Richard North and Michael Bintley, 'Introduction' in *Andreas: an Edition*, ed. and trans. North and Bintley (Liverpool: Liverpool University Press, 2019), pp. 1-115
- Daniel Thomas, 'A Close Fitt: Reading *Beowulf* Fitt II with the *Andreas*-poet', *Anglo-Saxon England* 48 (2019), 1-41

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:

- Daniel Anlezark, *Constructing the Anglo-Saxon Chronicles* (Woodbridge: Boydell, 2025)
- Matthew Firth, "'Cesare splendorior'": Anglo-Norman Memories of Æthelflæd of Mercia' in *Pre-Conquest History and its Medieval Reception: Writing England's Past*, ed. by Matthew Firth (Woodbridge: Boydell, 2025), pp. 192-211
- 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 Disenza 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 Disenza 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
- 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)

Medieval Dramatic Poetry

Course Convenor: Professor Tamara Atkin tamara.atkin@queens.ox.ac.uk

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).
- Peter Happé (ed.), *The Complete Plays of John Bale*, 2 vols (Brewer, 1986)
- 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, 2nd 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 Hüskén 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 an 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.

Wycliffite and Related Literatures: Heresy, the Vernacular, and Texts

Course Convenor: Professor Kantik Ghosh (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 as well as 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-Course 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 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.

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 Psalter 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*; Bodley 659

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.

REFERENCE 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 are aware of some of the main source-texts and secondary works.

Guidance regarding reading (both primary and secondary), depending on your developing interests, will be provided each week. See also course overview above.

- You will find further bibliography and other materials of interest here: <http://lollardsociety.org/>
- There is also a useful annotated bibliography by Somerset and Pittard here: <http://www.oxfordbibliographies.com/>

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)
- Henri de Lubac, *Medieval Exegesis: the four senses of scripture*, 4 vols
- **Ian Christopher Levy, *Introducing Medieval Biblical Interpretation: The Senses of Scripture in Pre-Modern Exegesis* (Grand Rapids, 2018)**
- Christopher Ocker, *Biblical Poetics before Humanism and Reformation* (Cambridge, 2002)
- Christopher De Hamel, *The Book: A History of the Bible* (London, 2001)
- *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)
- Michael Kuczynski, *Prophetic Song: the Psalms as Moral Discourse in Late Medieval England* (Philadelphia, 1995)
- *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)
- 'English hebraism and hermeneutic theory: the psalter prologues and epilogue of Henry Cossey OFM', *Journal of Medieval Latin* 30 (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)
- Stephen Wailes, *Medieval Allegories of Jesus' Parables* (Berkeley, 1987)
- 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 Bultmann (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)

- *Triologus*, trans. by Stephen Lahey (Cambridge, 2013)
- *Selected Latin Works in Translation* by Stephen Penn (Manchester, 2019)

Further texts here, including translations and links, here: https://lollardsociety.org/?page_id=9#wyclif

[**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, 18, 19. 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; for further exegesis, see 16. [Not that some of the older editions ascribe vernacular Wycliffite texts to Wyclif himself; this is no longer accepted in scholarly consensus.]

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)
18. *37 Conclusions*, printed as *Remonstrance Against Romish Corruptions in the Church*, ed. J. Forshall (London, 1851)
19. *An Apology for Lollard Doctrines*, ed. J. H. Todd (London, 1842)
20. *The English Works of Wyclif Hitherto Unprinted*, ed. F.D. Matthew, EETS os 74 (London 1880) [i.e. English Wycliffite texts, NOT by Wyclif]
21. *Select English Works of John Wyclif*, ed. T. Arnold, 3 vols (Oxford, 1869-710 [again, these are Wycliffite texts])

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)
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- *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)

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- *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)
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- *Six Ecclesiastical Satires*, ed. James M. Dean (TEAMS Middle English Texts):
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- P. L. Heyworth, ed., *Jack Upland, Friar Daw's Reply and Upland's Rejoinder* (Oxford, 1986)

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Essential:

- Anthony Kenny (ed): *Wyclif in his Times* (Oxford, 1986)
 - **John Wyclif* (Oxford, 1985)
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- Jeremy Catto, **'Wyclif and Wycliffism at Oxford'*
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- 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)
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- **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]
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 - 'Wyclif's Books', in *Image, Text and Church, 1380-1600: Essays for Margaret Aston*, ed. Linda Clark, Colin Richmond and Maureen Jurkowski (Toronto, 2009), 8-36
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- Ian Levy, *Holy Scripture and the Quest for Authority at the End of the Middle Ages* (Notre Dame, 2012)
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- Stefano Simonetta and M-T. Fumagalli Beonio Brocchieri (eds): *Wyclif: Logica Politica Theologia* (Florence, 2003)
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- *Before and After Wyclif: Sources and Textual Influences*, ed. Stefano Simonetta and Luigi Campi (Basel, 2020)
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- 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.
- *Kathryn Kerby-Fulton, *The Clerical Proletariat and the Resurgence of Middle English Poetry* (Philadelphia, 2021)
- 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.
- *Christopher Cannon, *From Literacy to Literature: England, 1300-1400* (Oxford, 2021)
- 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.

Artifices of Intelligence: Thinking in the Seventeenth Century

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

What is thinking? What is a thought? Can you observe yourself thinking? Is writing a way of thinking? Does a text represent thinking, or thoughts? Can there be a style of thought, as well as of writing? Can a text – or a picture – think?

These questions animated developments in both philosophy and literature – insofar as they can be distinguished – in the seventeenth century: a period profoundly concerned with what Nathaniel Fairfax, in 1674, called ‘thinkfulness’. What role literary forms played in asking them, answering them, and thinking them through is the subject of this course. While T.S. Eliot’s claim that a ‘dissociation of sensibility’ set in during the seventeenth century under the baleful influence of Milton and Dryden, which severed intellect from sensuousness, poetry from thinking, is particular to his own concerns, it nonetheless identifies a particular investment and vexed relation in the period between thinking and literary mode. Major thinkers, such as René Descartes, Thomas Hobbes, Margaret Cavendish, and Robert Boyle, concerned themselves with the physical and philosophical bases of thinking, and how these could be captured in writing. Descartes’s famous claim – ‘I think, therefore I am’ – grounded the reliability of knowledge on what Coleridge would later call ‘the mind’s self-experience in the act of thinking’, and made self-reflexivity central to philosophy. The legacy of Michel de Montaigne’s *Essais* (1580), which claimed to be a register of the changeable thoughts of his unbridled mind, unfolding in time as he thought them (even though the book itself was substantially revised over the course of its three editions), granted to vernacular prose a particular identification with thinking unfurling in the moment. At the same time, as modern scholarship has increasingly recognized, early modern thinking about thought was not so much a search for truth or knowledge, but a mode of cultivation of mind and self.

Each week of this course focuses on a form which, in the seventeenth century, was used as an instrument of thought or a representation of thinking: the sentence, the essay, the meditation, the sonnet and soliloquy, the poetic line, and, finally, the painted image, as, in the final class, we consider how word and image worked together and in tension to lay claim to thinking. Throughout, we will be tracing and discussing concerns about attention and distraction, and the value of thinking in and through writing, which have contemporary resonance. Though the primary reading and images are all early modern, some of the critical and philosophical material will derive from later periods, and the course welcomes students from earlier and later strands of the MSt.

Detailed weekly reading lists, including specific critical reading for each week, will be sent out to students who sign up for the course. In addition to the final assessed essay, students will submit a short mid-term writing exercise related to the first week’s discussion of the sentence; and each student will also be asked to lead discussion in one of the classes by delivering a brief presentation.

Week 1: The Sentence

Modern definitions of the sentence often claim that it is ‘a complete thought’. In the seventeenth century, the English sentence was an unsettled thing, its relations to speech, thinking, time, and sequentiality all matters of experiment. In the period idiom, a ‘sentence’ was a form exempt from time: the lapidary condensation of wisdom contained in *sententiae*, adages, aphorism. Ancient rhetoric taught early modern writers to think instead in terms of *periods*: rounded, self-contained units which were singly graspable by the mind, and held together by the rhythm, balance, and cadence of their separate clauses. The tension between *sententia* and period marks the difference between thinking of the sentence as a *thought*, and as *thinking*. The sentence’s thinkfulness also sits in complex relation to other short forms: epigram, aphorism, apophthegm, adage. This week, in addition to considering the sentences and sententiousness of Francis Bacon and Margaret Cavendish, we will examine some exemplary sentences of the period (by Montaigne, translated by Florio; John Donne; and Robert Burton), as well as reading some modern and early modern theories of the sentence, to think through the early modern sentence’s flexible affordances as an instrument or representation of thought.

- Francis Bacon, *Essaies* (1597), and *Essayes* (1625), esp. ‘Of Discourse’.

- Margaret Cavendish, *The World's Olio* (1653), esp. 'Of the Thoughts', 'Of the motion of the thoughts in speaking and Writing', and 'Essays'

Week 2: The Essay

The essay, a form which originated in the late sixteenth century, was often described in England as a 'running discourse', as '*Excogitations*': not the result of thinking, but a process of thinking things through. This places the essay in peculiar relation to temporality: always claiming to be happening *now*, in the instant of writing. This week, we will examine this claim against several early essays with particular: their representation of spontaneity, their revisions, their postponement of resolution, and how they deploy forms of the sentence and sententiousness to lay claim to *nowness*. We will also consider, in the light of contemporary insistence on the essay's slowness, and the early modern stress on speed, whether 'thoughtful' texts have a velocity, and what that might mean.

- Montaigne, 'Of Idleness' and 'Of Repenting' in *Essayes*, trans. Florio, 1603)
- Nicholas Breton, 'Of Time', in *Characters vpon Essaies, Morall and Divine* (London, 1615)
- Owen Felltham, 'Of Time's continuall speed', in *Resolves* (3rd ed., London, 1628)
- John Hall, 'Of Time', in *Horae vacivae, or, Essays* (London, 1646)
- Robert Boyle, 'Of Time and Idleness', in *The Early Essays and Ethics of Robert Boyle*, ed.
- Harwood (Carbondale and Edwardsville, 1991), 237–48

Week 3: The Meditation

The most explicit consideration of thinking about thinking – what is sometimes now called 'meta-cognition' – comes not so much in the philosophical works of the period, as in works of prose meditation: collections of short texts which attempt to train and sustain the attention, to occupy the skittish mind, to harness distraction to purpose, and fill blank time with content. Often consecrating apparently inconsequential moments – Boyle's *Reflections* carry titles like 'Upon the Sight of a Wind-mill, standing still', 'Upon my Spaniel's fetching me my glove', 'Upon ones Drinking water out of the Brim of his Hat' – meditations saturate experience with the opportunity for thinking, and attempt to cultivate that thinking into disciplines of attention. This week, we will consider the meditation as this process of discipline, and of the use of literary genre and form as instruments of attentional attunement.

- René Descartes, *Meditations on the First Philosophy* (1641)
- Robert Boyle, *Occasional Reflections* (1665)
- Traherne, *Centuries of Meditation* (c.1671)

Week 4: The Sonnet and Soliloquy

This week, our attention turns from prose to forms of thinking in verse, experiencing a particular vogue in the early seventeenth century: the sonnet and the soliloquy. Both represent deliberation in poetic form, using the structures of blank verse, quatrain, couplet, and volta to render a changing mind. This class considers the formal mechanisms of this representation: the turns of line, use of rhymes, dramatic situations of the heard and overheard; and asks what affordances poetry offers that prose lacks in the representation of thinking.

- Shakespeare, *Hamlet* (1601)
- John Donne, *Holy Sonnets* (pub. 1633)
- Shaftesbury, 'Soliloquy, or, Advice to an Author', in *Characteristicks* (1711)

Week 5: The Poetic Line

Can the relative regularity of poetic rhyme and metre nonetheless produce the effects of spontaneity often associated with the essay? What effect does that have on our, and criticism's, perspective on the quality of the

verse, and its philosophical work? Do formal poetic features – metre, rhyme, enjambment (Milton’s ‘sense variously drawn out’), stanzaic form – effect or perform thinking about thinking? This week, we will consider three poets whose verse takes the process and mechanism of thought as its subject, and who also attempt to produce the effect of thought happening in the process of the writing, through formal flexibility and stanzaic form.

- Henry More, *Democritus Platonissans* (1646)
- Margaret Cavendish, *Poems and Fancies* (1653)
- Thomas Traherne, *Poetical Works* (c.1671)

Week 6: The Image

In our final week, we change tack, to ask whether images think, and whether the issues we have explored throughout the term in relation to prose and verse, about the temporality of thought, the representative and instrumental power of form, and the tuning of the attention, can or do also apply in a non-verbal medium. Taking up three images of the period which have been the subject of considerable verbal elaboration as thinking images, pensive images, or philosophical images, we will consider both whether images themselves can be said to think; whether, like meditations, they can be considered as ‘tuning’ and refining the attention; and the special capacities of the image to enable negotiation between detachment and subjective investment in thought.

- Albrecht Dürer, *Melencolia I* (1514)
- Abraham Bosse, engraved frontispiece to Thomas Hobbes’s *Leviathan* (1651)
- Adriaan Van Coorte, *Three Medlars and a Butterfly* (c.1690)

Select critical reading list (detailed reading for each week of the course will be sent out in advance to students taking the course):

- Lucy Alford, *Forms of Poetic Attention* (New York, 2020)
- Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago, 1984)
- Raymond Anselment, ‘Robert Boyle and the Art of Occasional Meditation’, *Renaissance and Reformation* 32:4 (2009): 73–92.
- Susanna Berger, *The Art of Philosophy: Visual Thinking from the Late Renaissance to the Enlightenment* (Princeton, 2017)
- Sorana Corneanu, *Regimens of the Mind: Boyle, Locke, and the Early Modern cultura animi Tradition* (Chicago, 2011)
- ----, ‘Pursued Thoughts: Imagination, Raving, and Meditation in the Early Boyle’, in Subha Mukherji and Elizabeth Swann (eds), *The Poesy of Scientia in Early Modern England* (2024), 328–53
- Brian Cummings, ‘Soliloquy & Secularization’, in *Mortal Thoughts: Religion, Secularity & Identity in Shakespeare and Early Modern Culture* (Oxford, 2013)
- René Descartes, *Meditations on First Philosophy* (1641)
- T.S. Eliot, *The Varieties of Metaphysical Poetry* (1926/1933)
- Katrin Ettenhuber, *The Logical Renaissance: Literature, Cognition, and Argument, 1479–1630* (Oxford, 2024)
- Elizabeth Fowler, *Poetry and the Built Environment: A Theory of the Flesh of Art* (Oxford, 2024)
- Andrea Gadberrry, *Cartesian Poetics: The Art of Thinking* (Chicago, 2021)
- Hanneke Grootenboer, *The Pensive Image: Art as a Form of Thinking* (Chicago, 2021)
- Pierre Hadot, *Philosophy as a Way of Life: Spiritual Exercises from Socrates to Foucault* (Oxford, 1995)
- James Hirsch, *Shakespeare and the History of Soliloquies* (Madison, 2003)
- Thomas Hobbes, *Leviathan* (1651), chapters 1–5
- David Marno, *Death Be Not Proud: The Art of Holy Attention* (Chicago, 2016)
- Mitchell B. Merback, *Perfection’s Therapy: An Essay on Dürer’s Melencolia I* (New York, 2017)
- Jan Mieszkowski, *Crises of the Sentence* (Chicago, 2019)
- W.J.T. Mitchell, *What Do Pictures Want? The Lives and Loves of Images* (Chicago, 2005)

- Janel Mueller, 'Periodos: Squaring the Circle', in Sylvia Adamson, Gavin Alexander, and Katrin Ettenhuber (eds), *Renaissance Figures of Speech* (Cambridge, 2007), 61–77
- 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
- ----, 'On Occasion: The Essay's Moment', *CounterText* 9/3 (2023), 390–408
- Ted-Larry Pebworth, 'Not Being, but Passing: Defining the Early English Essay', *Studies in the Literary Imagination* 10/2 (1977), 17–27
- Neil Rhodes, 'Punctuation as Rhetorical Notation? From Colon to Semicolon', *The Huntington Library Quarterly* 82/1 (2019), 87–106
- Garrett Stewart, *The Ways of the Word: Episodes in Verbal Attention* (Cornell UP, Ithaca, 2021)
- Susan Stewart, 'What Thought Is Like: The Sea and the Sky', in *The Open Studio: Essays on Art and Aesthetics* (Chicago, 2005).
- N.K. Sugimura, 'Marvell's Mind and the Glowworms of Extinction', 62/254 (2010), 241–60
- Virginia Tufte, *Artful Sentences: Syntax as Style* (2006)
- Christopher Wild, *Descartes' Meditative Turn: Cartesian Thought as Spiritual Practice* (Stanford, CA, 2024)

Macbeth

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

This course offers the opportunity for a deep dive into *Macbeth* – its place in Shakespeare’s canon and in the early modern repertory, its sources, dramaturgy, politics and the histories of its performance, editing, and criticism. ‘How Many Children had Lady Macbeth’ is one of very few critical quotations to enter general consciousness: this course helps you investigate both its scholarly and popular resonances. Each week there will be reading and viewing preparation for a class focusing on a particular aspect of the play and its reception: indicative preparatory work is given here but more specific bibliographies will be distributed at the start of the course. Final papers might develop one of these themes, situating the detail of this play in wider historical, critical and theatrical contexts.

Week 1: The text

This class focuses on the First Folio text and on different editions of the play, exploring the evidential basis for recent scholarly work suggesting it is a post-Shakespearean adaptation. It encourages students to work confidently with editions and make use of their insights while recognising their contingencies and gaps.

Key reading/watching:

- Orson Welles, *Macbeth* (1948)
- *Macbeth* in the *New Oxford Shakespeare: Critical Reference Edition* eds Taylor, Jowett, Bourus and Egan (2016) and in the *Thomas Middleton: The Complete Works* eds Taylor and Lavagnino (2010)
- *The Cambridge Companion to Shakespeare’s First Folio* ed Smith (2016)

Week 2: The Jacobean context

How and why did the sense that this is a play written explicitly for King James gain such traction, and does the evidence support that? This class examines historical contexts including the Gunpowder Plot, attitudes to witchcraft, and the writings of James VI and I, to situate the play in its early seventeenth century contexts.

Key reading/watching:

- RSC *Macbeth* dir. Polly Findlay (2018), via DramaOnline
- Garry Wills, *Witches and Jesuits: Shakespeare’s Macbeth* (1995)
- James Shapiro, *1606: William Shakespeare and the Year of Lear* (2015)

Week 3: Theatricality

Exploring Shakespeare’s use of his sources (and ?Middleton’s use of his), this class focuses on stagecraft and dramaturgy. How is the play put together, how does it deploy its theatrical resources to tell the story, and how can a comparison with the sources highlight the labour of the playwright?

Key reading/watching:

- RSC/BBC *Macbeth* dir. Rupert Goold (2010), via SOLO>BBC Shakespeare archive
- Holinshed’s *Chronicles* project <https://english.nsms.ox.ac.uk/holinshed/>
- RSC Prompt-books online via SOLO
- *Shakespeare’s Macbeth: A Sourcebook* ed. Alexander Leggatt (2006)

Week 4: The Lady Macbeth problem

A handful of Shakespearean characters have escaped their plays to roam wild in the popular imagination: Lady Macbeth is preeminent. This class revisits her role in the play, and traces the genealogy of, and investment in, gendered models of violence, grief, and parenthood in the play's performance and critical history.

Key reading/watching:

- Justin Kurzel, *Macbeth* (2015)
- Harriet Walter, *Macbeth* (2002)
- any of the modern novels 'rehabilitating' Lady Macbeth, ie. by Val McDermid, Ava Reid, Susan Fraser King etc.

Week 5: Scotland

How does the play's depiction of Scotland intersect with its historical and more contemporary meanings? This class explores early modern understandings of Scotland alongside later, sometimes frictive, Scottish engagements with *Macbeth*. From seventeenth century nationhood to the Scottish Tourist Board, we will discuss the play's engagement with imagined, and embodied, nations.

Key reading/watching:

- Joel Coen, *Macbeth* (2022)
- Lorna Hutson, *England's Insular Imagining: The Elizabethan Erasure of Scotland* (2023)
- Willy Maley and Andrew Murphy (eds), *Shakespeare and Scotland* (2004)

Week 6: Tragedy

This class draws together some of the work of the term by thinking about *Macbeth* among key understandings of Shakespearean tragedy. What work has this text done to consolidate – and sometimes disrupt – the idea of the 'big four' tragedies, and how might its particular understandings of fortune, will, and agency be used in larger generic arguments?

Key reading:

- A.C. Bradley, *Shakespearean Tragedy* (1904)
- Rhodri Lewis, *Shakespeare's Tragic Art* (2024)
- *The Oxford Handbook of Shakespearean Tragedies* eds Neill and Schalkwyk (2018)

Literature and the Supernatural

Course Convenor: Professor Diane Purkiss (diane.purkiss@keble.ox.ac.uk)

This module offers an opportunity for students to examine the relationship between history and literature through a specific case study. Over the decades, early modern studies has wrangled with the question of how far literature simply reflects a mindset or viewpoint within an era, and how far it produces it; however, less attention has been paid to the idea that all literature comes at any specific subject and therefore any specific source material at an acute angle, not seeking accurately to represent, but seeking to intervene in such a way as to achieve its own highly specific aims, none of which may be polemical or political. Moreover, and this is now well understood, there are no neutral texts on the supernatural available in the period. Every trial, every pamphlet, every treatise, was a battlefield, part of an extensive repackaging of the very category of the supernatural – that is, beyond the human, but not safeguarded by organised religion. In particular, the disenchantment of the material world, and the dematerialisation of the supernatural world, were related goals of the Reformation. As well, the headlong progress of overseas discovery and empire building meant an endless re-evaluation of the boundaries of expectations. The longing to categorise indigenous peoples overlapped with a wish to reorganise intellectually the realms of the supernatural.

Accordingly, we begin with *The witch of Edmonton*, frequently credited by historians themselves as a deeply rational and sensible portrayal of a real case, and discover how very little of those claims can really be sustained. If the play is not simply representing true crime, what else might it be doing? How can this be eliminated by widening our focus to include other contemporary dramatic representations of witches, from Marston, Middleton, and Shakespeare? What about the witch of lyric poetry?

The apparently more straightforward figures of fairies illustrate how difficult it is to reimagine the angle shot of literature across the written materials upon which it draws, precisely because the very term fairy becomes unspeakably to some elites, or an easy resort to others.

The more ideologically driven and ostensibly satirical figures of devils and hell illustrate the increasing problem at 8 of any idea of an Otherworld; we also look at ghosts, a phenomenon which appears to be simply and solely literary in the period, suddenly breaking out as a social phenomenon well after its predominance on stage.

Magicians are arguably where we would expect the best fit between literature and the history of ideas, but in fact it could be argued that literature once again chooses to break from the optimistic alchemist into the realms of satire and even of scepticism. We look at the *Tempest*, but we look at it alongside the portrayal of the enchanter in the wisdom of Dr Doddypoll, and this is also the moment to examine the very many lost plays featuring cunning folk, or service magicians as Ronald Hutton has recently decided to call them.

Outline

1. Witches
2. Fairies
3. Devils and hell
4. Ghosts
5. Magicians
6. Presentations

The reading list

Generally I have not set much literary criticism, as the goal is to encourage students to make their own connections and discover disconnections between non-literary and literary texts. The focus – given extreme time-pressure – is therefore on primary sources and general histories. If you would like to read literary criticism, the best places to start are the big search engines, MLA and the Lion bibliography, and Muse and JSTOR. Obviously, there is a slew on Shakespeare, and I've tried to draft out the few really useful pieces on the plays we are discussing.

General reading

A tip: very old history books, like Walter Notestein or Ewen often have more interesting and neglected sources than recent historical books, which tend to be micro-historical. The same is often true of older journal articles.

A further piece of advice: we will be discussing ballads, “folklore” and folktales as part of the course, and examining the way the early modern period witnesses the first efforts at collecting these. One of the ongoing themes of our conversations will be the problematic apparent commonality of interest between a popular culture of supernatural tale bearing and a literate culture that at times reads that popular culture as a kind of moving joke.

There is still a very strange disparity between literary criticism and historical work on these topics, despite various efforts to bring the 2 disciplines together, and this in part reflects the sporadic engagements of early modern writers with the behaviours around them.

General starting points

Big surveys obviously date fast...

I’m assuming you don’t need extra information on early modern literature and its contexts, or on the early modern stage or printing press or manuscript circulation, but if you are still a bit shaky about the historical context because you are coming to this course from a different period, I recommend the following for quick updates:

- Mortimer, Ian. *The Time Traveller’s Guide to Elizabethan England*.
- Wooding, Lucy. *Tudor England*, 2022.
- *The Oxford Handbook of the History of the Book in Early Modern England*, Adam Smyth (ed.)
- *The Oxford Handbook of Early Modern Theatre*, Richard Dutton (ed.)

Supernatural surveys

- Philip Butterworth. *Magic on the Early English Stage*. Cambridge: Cambridge UP, 2005; interesting on the importance of special effects
- Gibson, Marion. *Early Modern Witches: Witchcraft Cases in Contemporary Writing*, and/or Barbara Rosen, *Witchcraft in England* – both pamphlet collections, arguably made obsolete by early English books online and its keyword searching function, but a good starting point nevertheless.
- *The Cambridge History of Magic and Witchcraft in the West: From Antiquity to the Present*, <https://www.cambridge.org/core/books/cambridge-history-of-magic-and-witchcraft-in-the-west/B8DC7ADF904226E02D273823024A2032>, part IV
- Ginzburg, Carlo. *The night battles [electronic resource]: witchcraft & agrarian cults in the sixteenth & seventeenth centuries*, New York: Routledge, <https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph001084568>
- Hutton, Ronald. *The witch: a history of fear, from ancient times to the present* 2018 New Haven Yale University Press
- *Queens of the wild: pagan goddesses in Christian Europe: an investigation*, 2022 | New Haven: Yale University Press
- Levack, Brian P., editor, *The Oxford handbook of witchcraft in early modern Europe and colonial America* [electronic resource] | Oxford University Press, 2013 <https://solo.bodleian.ox.ac.uk/permalink/f/n28kah/oxfaleph019645626>
- Thomas, Keith. *Religion and the Decline of Magic*. (London: Penguin, 1971. This game old warhorse has taken a beating, but is still insanely comprehensive and thus eminently useful. Again, the ideas are less valuable than the factual content and source synopsis. Only deals with print sources.

General resources

- Briggs, Katherine. *Dictionary of British Folktales*, in 4 volumes, Routledge, 1970 here’s a selected edition, *British Folktales*, also published by Routledge.

- Gibson, Marion. *Early Modern Witchcraft*, 2001. Compendium of principal Elizabethan and Jacobean trial pamphlets. Very useful. Gibson's book tries to talk about the pamphlet genre exerting its own pressures on narrative, but is over-vehement. See also Rosen, Barbara (ed). *Witchcraft in England 1558-1618*. ed. Barbara Rosen, (Amherst: University of Massachusetts Press, 1991. Pamphlet compendium like Gibson.
- Scot, Reginald. *The Discoverie of Witchcraft*, 1584.
<https://solo.bodleian.ox.ac.uk/permalink/f/10tg26t/oxfaleph020433499>
- York depositions: *Depositions from York Castle*. ed. James Raine, Surtees Society, vol. 40 (1860). The famous and important trial records form the Northern Circuit, the only longish run of assize depositions we possess.
- Pitcairn. *Ancient Criminal Trials in Scotland*, ed. Robert Pitcairn, vol. 3, pt 2, (Edinburgh: 1833). Warning; this is frustrating to use, but the Scottish trials are key for Shakespeare especially. However, you can't just skim it hastily; the print is tiny and there's not much of an index and you have to go to the Law Library... allow plenty of time.
- *The miscellany of the Spalding club*, by Spalding Club, Aberdeen; Stuart, John, 1813-1877,
<https://archive.org/details/miscellanyspald00abergoog>
- HMC. A database of MSS in British record offices. Try searching under 'witchcraft' or 'goblin'.
- Also EEBO and Literature Online. Try searching under 'witchcraft', fairy, ghost, etc [although *ghost* or *spirit* will turn up a lot of orthodox religious material]

The journals

- *Preternature*
- *Folklore*
- *Magic, Ritual, and Witchcraft*

I've suggested questions for the first two weeks to get you thinking.

The subtopics will not necessarily be discussed in detail in the seminars, although they might be if people are interested – however, they are suggestions for possible extended essay topics.

Week 1: Witches

Reading:

- *The Witch of Edmonton*, *The Winter's Tale*, *Macbeth*, *Othello* Any edition of Shakespeare is fine; for Dekker et al use Sedge and Corbin, *Three Jacobean Witchcraft Plays*
- Pamphlet collections as above (Gibson or Rosen; the most useful is the St Osyth pamphlet and also if you like seeing Marion Gibson's new monograph on those trials),
- Goodcole, Henry *The Wonderful Discoverie of Elizabeth Sawyer*, in *The Works of John Ford*, ed. William Gifford with additions by Alexander Dyce, London, 1895, l xxxi-cvii. Or
<https://quod.lib.umich.edu/cgi/t/text/text-idx?c=eebo;idno=A01874.0001.001>
- First look at Reginald Scot, *Discoverie*; see <https://academic.oup.com/edinburgh-scholarship-online/book/20974/chapter-abstract/180504214?redirectedFrom=fulltext>

Tasks and questions:

Everyone to bring a single trial from the court records or pamphlets or from contemporary commentaries like Reginald Scot.

Some issues to consider: Connections between classical myth and notions of witchcraft; the legal discourse of witchcraft in plays; relations between playtext and pamphlet; taxonomy of witches

When do the witches in trials and pamphlets seem most like those in the play? When do they seem most different? Do you think the plays are trying to say anything about witchcraft in 'real life'?

Is blackness significant for trial witches?

Is it inevitable that literature wants a turn towards morality? Or taxonomy?

Subtopics:

- The drama of pamphlets
- The sound of witches
- Eubanks Winkler, Amanda. *O let us howle some heavy note: music for witches, the melancholic, and the mad on the seventeenth-century English stage*. c2006 | Bloomington: Indiana University Press
- *The matter of song in early modern England: texts in and of the air*, Ed. Katherine Larson, [2019] | New product edition. | Oxford, England: Oxford University Press. Contains two chapters on witches.

Week 2: Fairies

Reading:

- Drama: *The Old Wife's Tale*, *Midsummer Night's Dream*
- Edmund Spenser, *The Faerie Queene*, I, ix, 13
- Herrick, "The Fairy Temple; or, Oberon's Chapel," "Oberon's Feast," and "Oberon's Palace"

Contextual material:

- Reginald Scot, *Discoverie of Witchcraft*, The xv. Chapter.
- *Of vaine apparitions, how people have beene brought to feare bugges, which is partlie reformed by preaching of the gospell, the true effect of Christes miracles*.
- Scottish witch trials mentioning fairies <https://witches.hca.ed.ac.uk/>
- 'Trials for witchcraft, 1596-1598', in *Spalding Club Miscellany*, vol. i, ed. J. Stuart (1841) <https://onlinebooks.library.upenn.edu/webbin/book/lookupid?key=ha008695920>
- Hutton, R. E. (2014). The Making of the Early Modern British Fairy Tradition. *Historical Journal*, 57(4), 1157-75. <https://doi.org/10.1017/S0018246X14000351>; expanded in *Queens of the Wild: Pagan goddesses in Christian Europe: An investigation* by Ronald Hutton.

Tasks and questions:

Is it valid to see elite interest in fairies in the light of thinking about pastoral? Why do the elite interest themselves in playing the role of an underclass?

Does anyone ever really believe in fairies? Is there any detectable popular beliefs in any of this writing?

Does the assimilation of fairies to demons in Calvinism ever become visible in literature about fairies? Or would it be more accurate to characterise the literature of fairies as resistance to Calvinism?

It has often been suggested that fairy beliefs retain some trace of pre-Christian beliefs and practices; the persistence of these in the medieval church has been well documented, but are fairy beliefs a good example? If not, why do people keep bringing this up?

Interesting optional extras:

- *The wisdom of Dr Doddypoll*, c. 1600, anon; contains a wonderful fairy magician
- Sir Simeon Steward's "A Description of the King of Fayries clothes, brought to him on New-yeares day in the morning, 1626 [O. S.], by his Queenes Chambermaids" <https://verse.press/poem/herricks-fairy-poems-and-the-description-of-the-9515>
- Michael Drayton, *Nymphidia*

- Prose narratives on Puck, https://archive.org/stream/madpranksmerryje00colluoft/madpranksmerryje00colluoft_djvu.txt
- Robert Kirk, *The Secret Commonwealth of Elves and Fairies*
- Emma Wilby, *The Visions of Isobel Gowdie and Cunning Folk and Familiar Spirits: Shamanistic Visionary Traditions in Early Modern British Witchcraft and Magic*; some rather awkward application of indigenous Siberian culture to Western magic, but some really interesting primary material

Secondary reading: not compulsory for the seminar

- Katherine Briggs, *The Anatomy of Puck* and Minor Latham, *The Elizabethan Fairies*. (New York: Scribner, 1930). Old, but very useful as guide to primary sources.
- Mary Ellen Lamb, 'Taken by the fairies: fairy practices and the production of popular culture in *A Midsummer Night's Dream*,' *Shakespeare Quarterly*, 51:3, 2000, 277-312;
- Wendy Wall, 'Why does Puck sweep? Shakespearean fairies and the politics of cleaning' in *Staging Domesticity: Household Work and English Identity in Early Modern drama*, Cambridge: Cambridge University Press, 2002, pp. 94-126
- Richard Firth Green, *Elf Queens and Holy Friars: Fairy Beliefs and the Medieval Church - The Middle Ages Series*
- Diane Purkiss, *Troublesome Things*, 2000

Week 3: Devils and hell

Reading:

- *King Lear*, *The Merry Devil of Edmonton*. *The Devil is an Ass*. *Dr Faustus* (both A and B texts). *Books I and short section of IV of Paradise Lost* (1-112)
- Also https://en.wikipedia.org/wiki/Tom_o%27_Bedlam
- Obviously, this is where some sense of the religious context becomes especially salient. General histories such as Lucy Wooding, *Tudor England*, will often provide a helpful starting point.
- Marshall, Peter. *Beliefs and the Dead in Reformation England*, Oxford University Press and his
- *Invisible Worlds: Death, Religion And The Supernatural In England, 1500-1700*
- John D. Cox, *The Devil and the Sacred in English Drama, 1350–1642*
<https://www.cambridge.org/core/books/devil-and-the-sacred-in-english-drama-13501642/E5871757A03FE775B9D2E79FD0C7BC3A>
- Darren Oldridge, *The Devil in Early Modern England* 2000
- *The Arden Shakespeare Dictionary of Shakespeare's Demonology* (London: Arden/Bloomsbury, 2014)

Questions:

Given that the devil and hellfire were subjects of immense seriousness in churches, why are so many of the stage depictions of them clown-like or comic?

Given this, what about the more serious kinds of devils?

What links are there between supernatural evil and madness?

Optional:

- Greene, Robert. *Friar Bacon and Friar Bungay*
- <https://www.eiu.edu/historia/bailey.pdf>; an initial article on the representation of the devil in popular ballads; find more at <https://digital.humanities.ox.ac.uk/project/bodleian-library-broadside-ballads>
- Simon Palfrey, *Poor Tom: Living "King Lear"*, 2014.
- Stuart Clark, *Thinking with demons*
- Eileen Gardiner and Alexandra Eldridge, *Visions of Heaven and Hell Before Dante*,

- Edward Brooke-Hitching, *The Devil's Atlas: An Explorer's Guide to Heavens, Hells and Afterworlds*, 2021

Week 4: Ghosts - and revenants, wild riders, and the restless dead

- Drama: *The Spanish tragedy*, *Hamlet*, *Antonio's Revenge*, *Thyestes* in the translation of Jasper Heywood
- Lavater, *Of ghosts and spirits walking by night* [I'm setting this because everybody from Dover Wilson to Greenblatt bases their idea of the period on it; the question is, should they?]
- The Cruel Mother, Long Lankin, Lady Margaret and Sweet William, all in the Child ballad collection
- Nancy Caciola, *Discerning Spirits: Divine and Demonic Possession in the Middle Ages (Conjunctions of Religion and Power in the Medieval Past)* 2013
- *Afterlives: The Return of the Dead in the Middle Ages* 2017
- Owen Davies, *The Haunted: A Social History of Ghosts*, 2007

It's obviously useful to think about dealings with the dead in this context – so also read

- Clare Gittings, *Death, burial, and the individual*, 1981
- Bruce Gordon and Peter Marshall, *The Place of the Dead: Death and Remembrance in Late Medieval and Early Modern Europe*, 2011
- Steven Mullaney, *The Reformation of Emotions*, 2015

Week 5: Magicians and their books

Reading:

- *Dr Faustus*, (any edition that has both A- and B-texts) *The Tempest* (here the Oxford standalone ed. Orgel is best), *The Birth of Merlin* (there's an old-spelling edition ed. Udall, or use LION),
- Owen Davies, *Grimoires: A History of Magic Books*, 2010, and *Art of the Grimoire: An Illustrated History of Magic Books and Spells*, 2023
- Sebane, John. *Renaissance Magic and the Return of the Golden Age*, 1992. Also has a fine bibliography. Read in place of Frances Yates.

There are a lot of rabbit holes here, not least John Dee studies, itself a gigantic teeming compost heap, alchemy, a gigantic and important subject, and, inevitably, hermeticism; don't forget wacky foreign tinier places, efforts to re-establish a pagan religion with lots of deities, and attempts to combine Aristotle, Christianity, and the Kabbalah. This subject also intersects with prophecy, astrology, the beginnings of science, and the history of the book. Nevertheless, its importance in the culture as a whole is misrepresented by the percentage of literature on the supernatural it occupies.

For contrast, see Jonathan Roper, *English Verbal Charms*, and his *Charms, Charmers and Charming: International Research on Verbal Magic*, and also Davies, *Popular Magic: Cunning-folk in English History*, 2007.

Optional:

Anyone who has never read Spenser might like to take a look at his portrayal of Archimago to get a handle on magic and antippery

- Anthony Grafton, *The Magus: The Art of Magic from Faustus to Agrippa*, 2024
- Ashmole, Elias. *Theatrum Chemicum britannicum*, 1652.
- Lyndy Abraham. *A Dictionary of Alchemical Imagery*, Cambridge UP, 2001
- Stuart Clark, *Thinking with Demons*, 1998.

Week 6: presentations

Place and Nature Writing 1750-Present Day

Course Convenor: Professor Fiona Stafford (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
- Bachelard, Gaston, *The Poetics of Space*
- Bate, Jonathan, *The Song of the Earth, Romantic Ecology*
- Carson, Rachel, *Silent Spring*
- Cresswell, Timothy, *Place*
- Dale, Peter, *The Green Fuse*
- Darwin, Charles, *On the Origin of Species*
- Garrard, Greg, *Ecocriticism*
- Ghosh, Amitav, *The Great Derangement*
- Heaney, Seamus, *Opened Ground*
- Gabriel Hemery, *The New Silva*
- Jamie, Kathleen, *Findings*
- Leonard, Max, *A Cold Spell*
- 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, *The Cabaret of Plants, Turning the Boat for Home*
- Macfarlane, Robert, *Lost Words, 'Violent Spring: The Nature Book that predicted the Future', The Guardian, April 15, 2017*
- Maitland, Sarah, *Gossip from the Forest*
- Marder, Michael, *Plant Thinking*
- McCarthy, Michael, *The Moth Snowstorm*
- Morton, Timothy, *The Ecological Thought, The Cambridge Introduction to Literature and the Environment*
- Mynott, Jeremy, *The Story of Nature*
- 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: 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 3: Ice and Snow

- William Cowper, 'On the Ice Islands seen floating in the Germanic ocean'
- S. T. Coleridge, 'The Rime of the Ancient Mariner'
- Mary Shelley, *Frankenstein*, 'Roger Dodsworth'
- P. B. Shelley, *Mont Blanc*
- Nan Shepherd, *The Living Mountain*
- W. H. Auden and Louis MacNeice, *Letters from Iceland*
- Norman MacCaig, 'Snow',
- W. S. Graham, 'Malcolm Mooney's Land'
- Barry Lopez, *Arctic Dreams*

Week 4: Gardens, Trees, Woods and Forests

- John Clare, 'The Old Willow', 'The Sycamore', 'The Fallen Elm', 'Burthorpe Oak'
- William Cowper, 'Yardley Oak',
- Robert Frost, 'After Apple-Picking', *Mountain Interval*
- J. and W. Grimm, and Joyce Crick, *Selected Tales*
- Gerard Manley Hopkins, 'Binsey Poplars',
- Thomas Hardy, *The Woodlanders*
- Kathleen Jamie, *The Tree House*
- Louis MacNeice, 'Woods'
- Jean Giono, *The Man who Planted Trees*
- Alice Oswald, *Woods etc.*
- Richard Power, *The Overstory*

- Edward Thomas, 'The Dark Forest', 'Aspens', 'First Known when Lost'

Week 5: Walking writing

- John Clare, 'The Flitting', 'The Mores', 'Autobiographical Fragments', 'Journey out of Essex'
- John Keats, *Letters, July-September 1818*
- Michael Longley, 'Journey out of Essex',
- Robert Macfarlane, *The Old Ways*
- Iain Sinclair, *Edge of the Orison*
- Rebecca Solnit, *Wanderlust*

Week 6: Nature Healing

- 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)
- J. A. Baker, *Peregrine*
- G. M. Hopkins, 'God's Grandeur', *Inversnaid*
- Kathleen Jamie, 'Crex Crex' in *Findings*
- John Muir, *The Yosemite*
- Isabella Tree, *Rewilding*

British Romantic Poetry: Victorian and Twentieth-Century Afterlives

Course Convenor: Dr Bysshe Inigo Coffey (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 dance with his youthful Shelleyanism; Eliot's critique of an individualism, emotionalism, and simplicesse 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 Pot 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)
- I. 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), 'Athanas' (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, 1933).
- 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, 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: The Romantics in New Haven: Building & Unbuilding

In week 6, we will turn to the contentious influence of the so-called 'Yale' school, look to its 'members' (or contenders), and other ideas emanating from New Haven (1960-1985).

- Harold Bloom, *The Visionary Company* (Cornell, 1961)
- *Deconstruction and Criticism* (Continuum, 1979).
- Geoffrey Hartman, *Wordsworth's Poetry, 1787-1814* (Yale, 1964).
- Jerome J. McGann, *The Romantic Ideology: A Critical Investigation* (Chicago, 1983).
- *Romanticism and Consciousness: Essays in Criticism*, ed. Harold Bloom (Norton, 1970).
- *The Yale Critics: Deconstruction in America*, eds. Johnathan Arac, Wlad Godzich, and Wallace Martin (University of Minnesota Press, 1983).

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).

Stage Beauties: Plays, Playwrights, and Players, 1660-1800

Course Convenor: Dr Anna Senkiw (anna.senkiw@keble.ox.ac.uk)

8 December 1660. The theatres have not only been Restored but also Remade: the Actress has arrived on the London stage and theatrical culture will never be the same again. New kinds of plots and parts are going to be written because of women players – at first, by male playwrights and then, not without challenges, by women themselves. In many ways the theatre remains a man's world – and would remain so for the rest of the century: men dominate as playwrights, are the loudest critics and – with a few exceptions – are the managers. But women are finding myriad ways both on- and off-stage, professionally and personally, to influence theatrical culture.

Beyond gender, between 1660-1800, legal, moral, literary, technological, architectural (amongst other) changes took place that transformed the stage from its early modern antecedents and shaped the kinds of drama that took place – on both the legitimate and illegitimate stages. During this time, the theatre was at the heart of British culture and society – something belied by the now infrequent revivals of eighteenth-century plays on our current stages.

This course examines the changes to the stage in a period (almost) bookended by political Revolutions. We will think about the changes to dramatic form in response to the innovations outlined above and we will explore the role of the stage in British cultural, political, and social life in the eighteenth century and its influence on other genres. We will consider how the 'Age of the Actor' coincided with developments in the periodical press? What happened to the stage in response to the rise of the novel?

Play texts will be the foundation of our study, but, as Ros Ballaster reminds us, "Character is mediated by the body of an actor" and so we shall also consider the role of players, their performance practices, and the spaces in which they appeared. We will also give thought to other kinds of underexplored texts, including playbills, title pages, reviews, prologues, and epilogues. The visual will be read alongside the verbal: portraits, graphic satires, and theatre images (interiors and exterior) will inform our readings too as we consider the multimedia eighteenth-century stage.

Detailed recommendations for secondary reading will also be provided before the course begins.

Week 1: The Comic Stage

- William Wycherley, *The Country Wife* (1675)
- Susannah Centlivre, *The Busy Body* (1709)
- Vanbrugh and Cibber, *The Provok'd Husband* (1728)
- Elizabeth Griffith, *The Times* (1779)

Week 2: The Tragic Stage

- Thomas Southerne, *The Fatal Marriage* (1694)
- Nicholas Rowe, *The Fair Penitent* (1702)
- Sophia Lee, *Almeyda: Queen of Grenada* (1796)
- Joanna Baillie, *De Montfort* (1800)

Week 3: The Shakespearean Stage

- Nahum Tate, *King Lear* (1688)
- David Garrick, *The Jubilee* (1769)
- Extracts from Elizabeth Montagu and Sarah Siddons on Shakespeare.

Week 4: The Spectacle Stage

- Elkanah Settle, *The Empress of Morocco* (1673)
- Henry Fielding, *The Author's Farce* (1730)
- John O'Keeffe, *Omai, or A Trip Around the World* (1785)

Week 5: The Players' Stage

- Richard Steele, *The Tatler*, No. (4 May 1710) ["Betterton's Funeral"].
- Charlotte Charke, *A Narrative of the Life of Mrs Charlotte Charke* (1755)
- Selection of Prologues and Epilogues
- Selection of correspondence from eighteenth-century players

Week 6: The Staged Stage

- George Villiers, *The Rehearsal* (1671)
- Anon., *The Female Wits: or, the Triumvirate of Poets at Rehearsal* (1696)
- Kitty Clive, *The Rehearsal; or, Bayes in Petticoats* (1750)
- Richard Brinsley Sheridan, *The Critic* (1779)

Modern Lyric

Course Convenor: Professor Fergus McGhee (fergus.mcghee@ccc.ox.ac.uk)

This course explores the rich field of English lyric poetry from the Romantic period to the present day. In particular it asks how thinking about 'lyric' as a distinctive genre or mode can illuminate vital aspects of how poems work and the difference they make in the world. Throughout, we will consider the much-disputed usefulness of 'lyric' as a transhistorical and cross-cultural category – one which typically refers to short, expressive, non-narrative poems, usually written in the first person and distinguished by their formal and linguistic density and their status as events rather than fictional representations. As the qualifications in this brief definition hint, lyric has been conceived in diverse and even contradictory ways by different thinkers at different moments: together we will test these ideas against the shapes and textures of particular poems.

Working through six major topics in lyric studies – and drawing on the latest thinking from scholars of modern languages, classics, and philosophy, as well as English literature – we will examine a cross-section of examples each week to investigate how lyrics work as lyrics. Not because this takes us away from their potential to move and rejoice and protest and instruct, but because it leads us more searchingly into the roots of those powers. We will be thinking about the ways in which lyrics structure experience, orient (or disorient) attention, shape (or shun) certain forms of subjectivity, reach towards others, and sound out all the pleasures and injustices of life. Essays for this course may be written on *any* modern lyric poems (not simply those set week by week), so long as they address claims about the nature and functions of lyric.

Week 1: a) The Lyric Wars

- Allen Grossman, *Summa Lyrica* (1990)
- 'The New Lyric Studies', special cluster in PMLA (2008)
- Virginia Jackson, 'Lyric', *Princeton Encyclopedia of Poetry and Poetics* (2012)
- Stephanie Burt, 'What Is This Thing Called Lyric?' (2016)
- Jonathan Culler, *Theory of the Lyric* (2017)
- Chris Scott, 'Beyond Theory of the Lyric' (2022)
- Guido Mazzoni, *On Modern Poetry* (2022)

Week 1: b) Lyric Selves

- Wordsworth, 'Ode: Intimations of Immortality from Recollections of Early Childhood'
- John Clare, 'I Am'
- Emily Dickinson, 'I'm Nobody! Who are you?', 'The Soul selects her own Society', 'They shut me up in Prose', 'On a Columnar Self'
- Ezra Pound, 'La Fraisine'
- George Oppen, 'Myself I Sing'
- R. Ammons, 'Corsons Inlet'
- Denise Riley, 'Ah, So', 'Disintegrate Me', 'Dark Looks'
- William Wordsworth, 'Preface' to *Lyrical Ballads* (1800)
- G. W. F. Hegel, extracts from *Aesthetics* (1835)
- Benedetto Croce, 'Lyric' (1937)
- Theodore Adorno, 'On Lyric Poetry and Society' (1957)
- Denise Riley, *The Words of Selves: Identification, Solidarity, Irony* (2000)
- Linda A. Kinnahan, 'Theory and the Lyric "I"' (2004)
- Galen Strawson, 'Against Narrativity' (2008)
- Rosanna Warren, *Fables of the Self* (2008)
- Virginia Jackson, *Dickinson's Misery: A Theory of Lyric Reading* (2013)
- Gillian White, *Lyric Shame: The 'Lyric' Subject of Contemporary American Poetry* (2014)
- Nikki Skillman, *The Lyric in the Age of the Brain* (2016)

Week 2: Voice and Address

- Percy Bysshe Shelley, 'Ode to the West Wind'
- James Monroe Whiffield, 'The North Star'
- Thomas Hardy, 'The Voice', 'During Wind and Rain', 'Not Only I', 'I Found Her Out There'
- Elizabeth Barrett Browning, from *Sonnets from the Portuguese*
- Marianne Moore, 'To a Prize Bird', 'To Statecraft Embalmed'
- Theodore Roethke, 'The Waking'
- Claudia Rankine, *Citizen: An American Lyric*
- John Stuart Mill, 'Thoughts on Poetry and its Varieties' (1833)
- Osip Mandelstam, 'On the Addressee' (1913)
- T. S. Eliot, 'The Three Voices of Poetry' (1957)
- Bonnie Costello, 'John Ashbery and the Idea of the Reader' (1982)
- Eric Griffiths, *The Printed Voice of Victorian Poetry* (1989)
- Derek Attridge, 'Innovation, Literature, Ethics: Relating to the Other' (1999)
- Susan Stewart, 'Voice and Possession' (2001)
- William Waters, *Poetry's Touch: On Lyric Address* (2003)
- Helen Vendler, *Invisible Listeners: Lyric Intimacy in Herbert, Whitman, Ashbery* (2009)
- Kenneth Gross, 'The Survival of Strange Sounds: Forms of Life in Lyric Poetry' (2015)
- Jonathan Culler, *Theory of the Lyric* (2017)
- Angela Leighton, *Hearing Things: The Work of Sound in Literature* (2018)
- Virginia Jackson, 'Apostrophe, Animation, and Racism' (2023)

Week 3: Music and Song

- George Gordon, Lord Byron, *Hebrew Melodies*
- Letitia Elizabeth Landon, 'Sappho's Song'
- Edgar Allan Poe, 'Ulalume: a Ballad'
- William Morris, 'Two Red Roses across the Moon'
- Gerard Manley Hopkins, 'Spelt from Sibyl's Leaves'
- Paul Verlaine, 'Art Poétique'
- Langston Hughes, 'Flatted Fifths', 'Love Again Blues'
- Geoffrey Hill, 'A Précis'
- Andrew Welsh, *Roots of Lyric: Primitive Poetry and Modern Poetics* (1978)
- Mark W. Booth, *The Experience of Songs* (1981)
- John Hollander, 'Breaking into Song: Some Notes on Refrain' (1981)
- David Lindley, 'Lyric and Music' (1985)
- Amittai F. Aviram, *Telling Rhythm: Body and Meaning in Poetry* (1994)
- Mutlu Blasing, *Lyric Poetry: The Pain and the Pleasure of Words* (2006)
- Robert von Hallberg, *Lyric Powers* (2008)
- Michael O'Neill, 'Mournful Ditties and Merry Measures: Feeling and Form in the Romantic Short Lyric and Song' (2010)
- Peter McDonald, *Sound Intentions: The Workings of Rhyme in Nineteenth-Century Poetry* (2012)
- Elizabeth K. Helsinger, *Poetry and the Thought of Song in Nineteenth-Century Britain* (2015)
- Don Paterson, 'Lyric: The Sound of the Poem' (2018)
- Robert Stagg, 'Against "the music of poetry"' (2020)
- Ewan Jones, *The Turn of Rhythm: How Victorian Poetry Shaped a New Concept* (2023)
- Tom Docherty, 'Music as preternatural in Geoffrey Hill's poetry' (2024)

Week 4: Time and Timelessness

- John Keats, 'Ode on a Grecian Urn'

- Dante Gabriel Rossetti, 'Sudden Light'
 - Alice Meynell, 'To One Poem in a Silent Time'
 - T. S. Eliot, 'Burnt Norton'
 - Louis MacNeice, 'Meeting Point'
 - Frank O'Hara, 'It is 12:20 in New York a Friday'
 - Elizabeth Bishop, 'Anaphora', 'Paris, 7 A.M.', 'Roosters'
 - Alice Oswald, 'Tithonus'
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- Percy Bysshe Shelley, 'The Defence of Poetry' (1821)
 - Edgar Allan Poe, 'The Philosophy of Composition' (1846)
 - George T. Wright, 'The Lyric Present: Simple Present Verbs in English Poems' (1974)
 - Sharon Cameron, *Lyric Time: Dickinson and the Limits of Genre* (1979)
 - William Keach, 'Evanescence: Melting, Dissolving, Erasing' (1984)
 - Jonathan Culler, 'Lyric, History, and Genre' (2009)
 - Kenneth Gross, 'Time's Ear: Listening the Lyric' (2013)
 - Angela Leighton, 'Justifying Time in Ticks and Tocks' (2018)
 - Mark Payne, 'Fidelity and Farewell: Pindar's Ethics as Textual Events' (2018)
 - John Wilkinson, *Lyric in its Times: Temporalities in Verse, Breath and Stone* (2019)
 - Denise Riley, *Time Lived, Without Its Flow* (2019)
 - Fergus McGhee, 'Dante Gabriel Rossetti's Déjà Vu' (2019)
 - David Nowell Smith, 'Parsing Time in the Lyric' (2022)

Week 5: Space and Gesture

- Samuel Taylor Coleridge, 'This Lime-Tree Bower my Prison'
 - John Keats, 'This Living Hand'
 - E. Housman, 'From Far, from Eve'
 - Wallace Stevens, 'Angel Surrounded by Paysans', 'Esthétique du Mal'
 - Edna St Vincent Millay, 'Ancient Gesture'
 - W. S. Graham, *Implements in Their Places*
 - John Ashbery, 'Paradoxes and Oxymorons'
 - Jay Wright, 'Desire's Persistence'
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- R. P. Blackmur, 'Language as Gesture' (1952)
 - Christopher Ricks, *Keats and Embarrassment* (1974)
 - Roland Barthes, 'Cy Twombly: Works on Paper' (1985)
 - Susan Stewart, 'Facing, Touch, and Vertigo' (2002)
 - Adam Kendon, *Gesture: Visible Action as Utterance* (2015)
 - Heather Dubrow, 'Test-Driving Deixis: Formulating Issues, Coining Concepts' (2015)
 - Hannah Vandegrift Eldridge, *Lyric Orientations* (2015)
 - Alex Purves, *Homer and the Poetics of Gesture* (2019)
 - Heather Webb, *Dante, Artist of Gesture* (2022)

Week 6: Lyric Knowledge / Lyric Ignorance

- William Blake, 'Auguries of Innocence'
- Robert Browning, 'Childe Roland to the Dark Tower Came'
- Arthur Hugh Clough, 'The Questioning Spirit'
- Walter de la Mare, 'Under the Rose'
- Wallace Stevens, 'The Plain Sense of Things'
- Elizabeth Bishop, 'At the Fishhouses'
- Denise Levertov, 'From Below'

- John Burnside, 'Being and Time'
- Peter de Bolla, *Art Matters* (2003)
- James Longenbach, 'Composed Wonder' (2004)
- Raymond Geuss, 'Poetry and Knowledge' (2005)
- Andrew Bennett, *Ignorance: Literature and Agnology* (2009)
- Michael Hurley, 'How Philosophers Trivialize Art: *Bleak House*, *Oedipus Rex*, "Leda and the Swan"' (2009)
- Adam Phillips, 'On Not Getting It' (2013)
- Derek Attridge, *The Work of Literature* (2015)
- Angela Leighton, 'Poetry's Knowing: So What Do We Know?' (2016)
- Matthew Bevis, 'Unknowing Lyric' (2017)
- Steven Conner, *The Madness of Knowledge: On Wisdom, Ignorance, and Fantasies of Knowing* (2019)
- Joseph Acquisto, *Poetry's Knowing Ignorance* (2019)

Novel Abstractions: How 19th Century Fiction Makes (and Unmakes) Our World

Course Convener: Dr Charlotte Jones (charlotte.jones@st-hughs.ox.ac.uk)

Trends in the macroeconomy and the literary and cultural market now evince not only that novels are over but also that they *should* be, because everyone prefers the subjectivity of personal expression (on the memoir-instagram immediacy continuum) to the mediated abstraction of longform comic-epic prose – and, after all, soon it won't be humans who make fiction at all. Autofiction is the prestige corollary of this condition; poetry its beneficiary; memoirised theory its critical modality.

This course engages the theory and history of the 19th-century novel – the era when longform prose cemented its centrality in the European cultural imagination – to try to make sense of such a present. Our literary questions will focus on the capacities of novelistic fiction to conceptualise and perform the social, the collective, the impersonal and the objective. At the same time, we will track the emergence in this period of the novel's priority as the artform unique to capitalism, and ask how this disfavoured aesthetic can still help us more than 100 years on to think about our world system at the threshold of extinction.

Set texts:

- Chimamanda Adichie, *Americanah* (2013)
- Jane Austen, *Pride and Prejudice* (1813)
- Emily Brontë, *Wuthering Heights* (1847)
- Susan Choi, *Trust Exercise* (2019)
- George Eliot, *Middlemarch* (1871)
- Thomas Hardy, *The Woodlanders* (1887)
- Henry James, *What Maisie Knew* (1897)
- Richard Powers, *The Overstory* (2018)
- Zadie Smith, *On Beauty* (2005)
- Virginia Woolf, *Mrs Dalloway* (1925)

Week 1 The novel as Environment/Medium

- Emily Brontë, *Wuthering Heights*
- Alworth, David J. *Site Reading: Fiction, Art, Social Form*. Princeton, NJ: Princeton University Press, 2016.
- Hiday, Corbin. "Heathcliff Walks." *Novel: A Forum on Fiction* 54, no. 2 (2021): 248–69.
- Jameson, Fredric. 'The Realist Floor Plan.' In *On Signs*, edited by Marshall Blonsky, 373–83. Baltimore: Johns Hopkins University Press, 1985.
- Hensley, Nathan K., and Philip Steer. 'Introduction: Ecological Formalism; or, Love Among the Ruins.' In *Ecological Form: System and Aesthetics in the Age of Empire*, edited by Nathan K. Hensley and Philip Steer, 1–18. New York: Fordham University Press, 2019.
- Kermode, Frank. *The Sense of an Ending*. Oxford: Oxford University Press, 2000.
- Lukács, György. *The Theory of the Novel*. Translated by Anna Bostock. Cambridge, MA: MIT Press, 1971.
- Malm, Andreas. *Fossil Capital: The Rise of Steam-Power and the Roots of Global Warming*. London: Verso, 2016. [Chapter 1]
- Song, Min Hyung. 'What's Wrong with Narrative? The Promises and Disappointments of Climate Fiction.' In *Climate Lyricism*, 53–70. Durham, NC: Duke University Press, 2022.
- Tally, Robert T. 'The Space of the Novel'. In *The Cambridge Companion to the Novel*, edited by Eric Bulson, 152–67. Cambridge: Cambridge University Press, 2018.
- Taylor, Jesse Oak. 'Atmosphere as Setting, or, "Wuthering" the Anthropocene.' In *Climate and Literature*, edited by Adeline Johns-Putra, 31–44. Cambridge: Cambridge University Press, 2019.

Week 2 Thinking collectively: the novel and realism

- Jane Austen, *Pride and Prejudice*
- Zadie Smith, *On Beauty*
- Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist. Translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981.
- Esty, Jed. 'Realism Wars.' *Novel: A Forum on Fiction* 49, no. 2 (2016): 316–42.
- Jameson, Fredric. *The Antinomies of Realism*. London: Verso, 2013.
- Levine, Caroline. 'Literary Studies and Collective Life.' *Public Books*, October 15, 2015.
- Lukács, György. 'Crisis of Bourgeois Realism' in *The Historical Novel*. Translated by Hannah and Stanley Mitchell. Lincoln: University of Nebraska Press, 1983.
- Ngai, Sianne. *Our Aesthetic Categories: Zany, Cute, Interesting*. Cambridge, MA: Harvard University Press, 2012. [Introduction]
- Smith, Zadie. 'Two Paths for the Novel.' *The New York Review of Books*, October 23, 2008.
- Watt, Ian. 'Realism and the Novel Form'. In *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Berkeley: University of California Press, 1957.

Week 3 Thinking abstractly: the novel and worldbuilding

- George Eliot, *Middlemarch*
- Cunningham, David. 'Capitalist Epics: Abstraction, Totality and the Theory of the Novel.' *Radical Philosophy* 163 (2010): 11–23.
- Kornbluh, Anna. *Realizing Capital: Financial and Psychic Economies in Victorian Form*. New York: Fordham University Press, 2018.
- Kurnick, David. 'An Erotics of Detachment: Middlemarch and Novel-Reading as Critical Practice.' *ELH* 74, no. 3 (2007): 583–608.
- Miller, J. Hillis. 'Optic and Semiotic in Middlemarch.' In *The Worlds of Victorian Fiction*, edited by Jerome Buckley, 125–45. Cambridge, MA: Harvard University Press, 1975.
- Morgan, Benjamin. 'Scale as Form: Thomas Hardy's Rocks and Stars'. In *Anthropocene Reading: Literary History in Geologic Times*, 132–49. Pennsylvania, PA: Penn State University Press, 2017.

Week 4 Thinking omnisciently

- Henry James, *What Maisie Knew*
- Susan Choi, *Trust Exercise*
- Arac, Jonathan. *Commissioned Spirits: The Shaping of Social Motion in Dickens, Carlyle, Melville, and Hawthorne*. New Brunswick, NJ: Rutgers University Press, 1979. [Chapters: 'The Argument' and 'A Sense of Society']
- Barthes, Roland. 'The Death of the Author.' In *Image-Music-Text*, translated by Stephen Heath, 142–8. London: Fontana Press, 1977.
- Bewes, Tim. *Free Indirect*. Princeton NJ: Princeton University Press, 2022.
- Buurma, Rachel Sagner. 'Critical Histories of Omniscience'. In *New Directions in the History of the Novel*, edited by P. Parrinder, A. Nash and N. Wilson, 121–33. London: Palgrave Macmillan, 2014.
- Culler, Jonathan. 'Omniscience.' *Narrative* 12, no. 1 (2004): 22–34.
- De Boever, Arne. 'What is the Neoliberal Novel?'. In *New Approaches to the Twenty-First-Century Anglophone Novel*, edited by Sibylle Baumbach and Birgit Neumann, 157–74. Palgrave Macmillan, 2019.
- Jaffe, Audrey. *Vanishing Points: Dickens, Narrative, and the Subject of Omniscience*. Berkeley: University of California Press, 1991. [Introduction]

- Wood, James. 'Narrating.' In *How Fiction Works*, 3–30. New York: Farrar, Straus and Giroux, 2008.

Week 5 Thinking impersonally

- Virginia Woolf, *Mrs Dalloway*
- Chimamanda Adichie, *Americanah*
- Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2004.
- Cameron, Sharon. *Impersonality: Seven Essays*. Chicago: University of Chicago Press, 2007.
- McClanahan, Annie. "Methodological Individualism and the Novel in the Age of Microeconomics, 1871 to the Present." In *Timelines of American Literature*, edited by Marrs, Cody and Hager, Christopher, 264–82. (Baltimore: Johns Hopkins University Press, 2019).
- McWeeney, Gage. *The Comfort of Strangers: Social Life and Literary Form*. Oxford: Oxford University Press, 2016.
- Riley, Denise. *Impersonal Passion: Language as Affect*. Durham, NC: Duke University Press, 2005.
- Smith, Rachel Greenwald. *Affect and American Literature in the Age of Neoliberalism*. Cambridge: Cambridge University Press, 2015.

Week 6 Feeling indifferently

- Thomas Hardy, *The Woodlanders*
- Richard Powers, *The Overstory*
- Aronoff, Kate, Alyssa Battistoni, Daniel Aldana Cohen and Thea Riofrancos. *A Planet to Win: Why We Need a Green New Deal*. London: Verso, 2019. [Chapter: 'Freedom to Live']
- Chakrabarty, Dipesh. 'The Planet: An Emergent Humanist Category.' *Critical Inquiry* 46, no. 1 (2019): 1–31.
- Dawson, Ashley. *Extinction: A Radical History*. New York: OR Books, 2016.
- Malm, Andreas. *The Progress of This Storm: Nature and Society in a Warming World*. London: Verso, 2018.
- Mbembe, Achille. 'Thoughts on the planetary: An interview with Achille Mbembe'. In *New Frame*, edited by S. Bangstad & N.J. Torbjorn. September 5, 2019.
- Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press, 2011.

The Lure of the Medieval in the Long Nineteenth Century

Course Convenor: Dr Clare Broome Saunders (clare.broomesaunders@ell.ox.ac.uk)

Primary reading:

- Barrett Browning, Elizabeth, 'The Young Queen', 'Victoria's Tears' (1837)
- Barrett Browning, Elizabeth, *Sonnets from the Portuguese* (1850)
- -and with illustrations by Phoebe Anna Traquair <https://digital.nls.uk/traquair/sonnets/index.html>
- Barrett Browning, Elizabeth, *Casa Guidi Windows* (1851)
- Barrett Browning, Elizabeth, *Aurora Leigh* (1856)
- Carlyle, Thomas, *Past and Present* (1843)
- Collins, Wilkie, *The Woman in White* (1860)
- Costello, Louisa Stuart, *The Lay of the Stork* (1856)
- Guest, Charlotte, 'Geraint the Son of Erbin' from *The Mabinogion* (1849)
- Hamilton, Cicely, *A Pageant of Great Women* (1910)
- Linton, William, *The Life and Adventures of Bob Thin: or The Poorhouse Fugitive* (1845)
- Morris, William, 'The Defence of Guenevere' (1858) [plus illustrated editions]
- Morris, William, *News from Nowhere* (1890)
- Opie, Amelia, 'The Warrior's Return' (1808)
- Pugin, Augustus, *Contrasts* (1836)
- Rossetti, Christina, *Monna Innominata: A Sonnet of Sonnets* (1881)
- Ruskin, John, 'The Nature of Gothic' from *The Stones of Venice* (1851-3)
- Tennyson, Alfred, *Idylls of the King* (1859-1891) Dedication; 'The Marriage of Geraint'; 'Geraint and Enid'; 'Guinevere'; 'To the Queen' [plus illustrated editions]
- Walpole, Horace, *The Castle of Otranto* (1764)
- Webster, Augusta, 'Joan of Arc' (1866)

Introductory background reading:

The following texts offer starting points for preparation for this course. Further specific suggestions for each week will be given at the start of the course.

- Alexander, Michael. *Medievalism: The Middle Ages in Modern England* (2007).
- Broome Saunders, Clare. *Women Writers and Nineteenth-Century Medievalism*. (2009).
- Chandler, Alice. *A Dream of Order: The Medieval Ideal in Nineteenth-Century English Literature* (1971).
- Crookes, Ellie, and Ika Willis. *Medievalism and Reception* (2024).
- Cronin, Richard. "Victorian Romance: Medievalism." In Corinne Saunders, ed. *A Companion to Romance: From Classical to Contemporary*. (2004). 341-359.
- D'Arcens, Louise. *The Cambridge Companion to Medievalism*. (2016).
- Fay, Elizabeth. *Romantic Medievalism: History and the Romantic Literary Ideal*. (2002).
- Girouard, Marc. *The Return to Camelot: Chivalry and the English Gentleman*. (1981).
- Matthews, David. *Medievalism: A Critical History* (2015).
- Matthews, David, and Michael Sanders. *Subaltern Medievalisms: Medievalism from below in nineteenth century Britain* (2021)
- Parker, Joanne, and Corinna Wagner. *The Oxford Handbook of Victorian Medievalism* (2020).
- Poulson, Christine. *The Quest for the Grail: Arthurian Legend in British Art 1840-1920*. (1999).
- Pugh, Tison, and Angela Jane Weisl. *Medievalisms: Making the Past in the Present*. (2013).
- Simmons, Clare A. *Reversing the Conquest: History and Myth in Nineteenth-Century British Literature*. (1990).
- ----- *Popular Medievalism in Romantic-Era Britain* (2011).
- ----- *Medievalist Traditions in Nineteenth-Century British Culture: Celebrating the Calendar Year*, (Cambridge: D.S. Brewer, 2021).

Literature and Artificiality from Modernism to the Present

Course Convenor: Professor Peter Boxall (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 Zadie Smith). 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.

Background reading:

- Plato, *Republic*, *Ion*
- Apuleius, *The Golden Ass*
- Thomas More, *Utopia*
- Francis Bacon, *New Atlantis*
- Margaret Cavendish, *The Blazing World*
- Erich Auerbach, *Mimesis*
- Friedrich Kittler, *Gramophone, Film, Typewriter*
- Elaine Scarry, *On Beauty*
- Susan Sontag, *In Plato's Cave*
- Bernard Stiegler, *Technics and Time*
- Arthur Bradley, *Originary Technicity*
- David Wills, *Prosthesis*
- Jane Bennett, *Vibrant Matter*
- Peter Boxall, *The Prosthetic Imagination*
- Tim Bewes, *Free Indirect*
- Sianne Ngai, *Theory of the Gimmick*

Week 1: Realism, Artificiality, Art

This week focuses on the shift in the quality of realism as this is enacted in Henry James's work. We focus on some of the short fiction, in which we can see this shift taking place in detail. But we also consider the ways in which the relation between realism, artifice and the artificial is transformed in James's work as a whole.

Primary:

- Henry James, *The Portrait of a Lady*
- Henry James, 'The Real Thing'
- Henry James, 'The Middle Years'
- Henry James, 'The Jolly Corner'

Secondary:

- Henry James, 'The Art of Fiction'
- Henry James, 'In the Cage'
- Henry James, 'The Turn of the Screw'
- Henry James, *The Golden Bowl*
- Sianne Ngai, 'Henry James's "Same Secret Principle"', in Ngai, *Theory of the Gimmick*

- Dorothy Hale, 'Henry James and the Development of the Novelistic Aesthetics of Alterity', in Hale, *The Novel and the New Ethics*.
- Peter Boxall, 'Mere Being: Imagination at the end of the mind', in *The Possibility of Literature*.
- Ross Posnock, "'Convert, convert, convert': A Note on the Shared Aesthetic Imperative of Henry James and Wallace Stevens'

Week 2: Modernism, Artifice and Artificiality

This week examines the relation between modernism and the artificial, as this is dramatized in Woolf and Eliot, two of the key literary modernists. How do these writers express their debt to the real, as the texture of reality itself becomes difficult to register? How do they work with new modes of artifice in order to overcome this difficulty?

Primary:

- Virginia Woolf, *Mrs Dalloway*
- Virginia Woolf, *Between The Acts*
- T. S. Eliot, 'The Love Song of J. Alfred Prufrock'
- T. S. Eliot, *The Waste Land*

Secondary:

- Virginia Woolf, 'Modern Fiction'
- Virginia Woolf, 'The Mark on the Wall'
- Virginia Woolf, 'Mr Bennett and Mrs Brown'
- Virginia Woolf, 'On Being Ill'
- Virginia Woolf, *A Room of One's Own*
- Virginia Woolf, *The Waves*
- Elizabeth Outka, 'Disability, Illness, and Pain', in *The Oxford Handbook of Virginia Woolf*
- T. S. Eliot, 'Tradition and the Individual Talent'
- Laura Marcus, *Virginia Woolf*
- Mark Steven, 'The Ragged Claws of Crisis: Reading 'Prufrock' in Detroit', in *Textual Practice*

Week 3: The Erotics of Artifice

What is the erotic bond that attaches us to others and ourselves? How does mid-twentieth-century realism give a voice to that bond, in a way that is true to its capacity at once to bind, and to estrange.

Primary:

- James Baldwin, *Giovanni's Room*
- Elizabeth Bowen, *The House in Paris*

Secondary:

- James Baldwin, *Another Country*
- James Baldwin, *The Fire Next Time*
- Elizabeth Bowen, 'The Back-Drawing-Room'
- Elizabeth Bowen, *The Hotel*
- Maud Ellmann, *Elizabeth Bowen: The Shadow Across the Page*
- Andrew Bennett and Nicholas Royle, *Elizabeth Bowen and the Dissolution of the Novel*
- W. E. B. Du Bois, *The Souls of Black Folk*
- Fanon, *Black Skin White Masks*
- David Marriott, *On Black Men*

Week 4: Devised devisers: Artificiality and auto-deconstruction

‘Devised deviser devising it all for company’: How do Beckett and Coetzee, two of the writers in the modern and contemporary period who have done most, as Coetzee puts it, to ‘deform their medium’, give us access to the space of artifice itself – the disappearing place from which the literary imagination emerges, and into which it disappears? How does attending to the appearance and disappearance of this zone help us to understand the relation between the real and the artificial as it unfolds over the last decades?

Primary:

- Samuel Beckett, *Company*
- Samuel Beckett, *Krapp’s Last Tape*
- J.M. Coetzee, *Diary of a Bad Year*
- J.M. Coetzee, *The Pole*

Secondary:

- Charles Olson, *Proprioception*
- J. M. Coetzee, *Doubling the Point*
- J. M. Coetzee, ‘Eight Ways of looking at Samuel Beckett’, in Coetzee, *Late Essays*
- Derek Attridge and Jacques Derrida, ‘This Strange Institution called Literature’, in Attridge, ed., *Acts of Literature*
- Ulrika Maude, *Beckett, Technology and the Body*
- Yoshiki Tajiri, *Samuel Beckett and the Prosthetic Body*
- Stephen Mulhall, *The Wounded Animal*
- Anthony Uhlmann, *J. M. Coetzee: Truth, Meaning, Fiction*

Week 5: Fiction and prosthesis

This week we look at a range of compelling short fictions, all of which turn, implicitly or explicitly, around the peculiarly insistent relation between fiction and prosthesis. Why does fiction have such an affinity with the prosthesis? Can fiction animate its prosthetic attachments? Can the imagination refuse prosthetic supplement?

Primary:

- 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’
- Don DeLillo, ‘The Starveling’

Secondary:

- Peter Boxall, ‘Phantom Limb’ (I’ll make copies available)
- Sigmund Freud, *Civilization and its Discontents*
- David Mitchell and Sharon Snyder, *Narrative Prosthesis*
- David Wills, *Prosthesis*
- Alison Landsberg, *Prosthetic Memory*

Week 6: Artificial people

This week we examine the representation of artificial people, in works from the 2020s. Does the expression of an artificial voice or persona help us to determine and defend the relation between the artificial and the real? Or does it allow us to discern new and perhaps challenging continuities between these terms?

Primary:

- Kazuo Ishiguro, *Klara and the Sun*
- Zadie Smith, *The Fraud*

Secondary:

- Kazuo Ishiguro, *Never Let Me Go*
- Kazuo Ishiguro, *The Unconsoled*
- William Gibson, *Neuromancer*
- Philip K Dick, *Do Androids Dream of Electric Sheep*
- Isaac Asimov, *Bicentennial Man*
- Andrew Bennett, ed., *Cambridge Companion to Kazuo Ishiguro*
- Gabrielle Griffin 'Science and the cultural imaginary: The case of Kazuo Ishiguro's *Never Let Me Go*', in *Textual Practice*
- Zadie Smith, *Changing My Mind*
- Zadie Smith, *Intimations*
- Zadie Smith, *Feel Free*

We will supplement reading with a weekly film screening, as follows:

- Justine Triet, *Anatomy of a Fall*
- Charlotte Wells, dir., *Aftersun*
- Charlie Kaufman, dir., *Synecdoche New York*
- Akira Kurosawa, dir., *Ikiru*
- Ingmar Bergman, dir., *Persona*
- David Lynch, dir., *Mulholland Drive*

Modernism and Philosophy

Course Convenor: Professor David Dwan 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: Übermenschen

'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*, 3rd 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), pp. 1-30
- Adorno, 'Trying to Understand *Endgame*', *New German Critique*, 26 (1982): 119-150
- Samuel Beckett, *Endgame* (1957)

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 Cardiello, *Philosophy in the Condition of Modernism* (London, 2018)
- John Gibson and Wolfgang Iser (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)

Modernity and the Sea

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

In this course, we will examine some of the most exciting literary works on the sea alongside archival, critical and visual material. We will excavate the complex oceanic worlds in this period and investigate the gradual shift in the nature and scope of maritime literature from the nineteenth century to the twenty-first. In recent years, there has been a burgeoning critical interest in the field of 'blue humanities'. A starting question for the course will be: 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 concerns – 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, from those of gender and sexuality to empire, race and labour to discourses around war refugees? Second, how are such changes registered by literary form and modes of representation, from nineteenth-century realism through modernist experimentations to contemporary re-imaginings of the colonial past?

Over the six weeks, we will be reading closely 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 and sodomy trials through testimonies, art-work and sound-recordings to the works of Michel Foucault, Edward Said, Eve Kosofsky Sedgwick and Christina Sharpe. While we will be nuanced to the historical and critical contexts, our primary focus will be on the texts themselves: one of the aims of the course is to immerse ourselves in some of the most powerful novels on the sea.

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: Intimacy, Race and Representation

(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)

Criticism:

- Conrad, 'Preface to "Narcissus"
- Foucault, 'Of Other Spaces: Utopias and Heterotopias'
- Cesare Cesarino, 'Of Monads and Fragments; or, Heterotologies 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 Maritime Closet: Desire, Violence and the Body

Primary texts:

- Herman Melville, *Billy Budd*

[In class, we will watch a few clips from the Benjamin Britten's adaptation of *Billy Budd*, with the libretto written 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.
- Christina Sharpe, *In the Wake: On Blackness and Being* (2016)
- Debjani Ganguly, 'Oceanic Comparativism and World Literature', in *The Cambridge History of World Literature* ed. Debjani Ganguly (2021)

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)
- Sharpe, Christina, *In the Wake: On Blackness and Being* (2016)
- Sedgwick, Eve Kosofsky *Epistemology of the Closet* (1990)
- Sekula, Allan, *Fish Story* (1995)
- Stanley, Jo, and Paul Baker, *Hello Sailor! The hidden history of gay life at sea: Gay Life for Seamen Paperback* (2003)
- Thomas, Nicholas *In Oceania: Visions, Artefacts, Histories* (1997)
- 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)

Print Capitalism in the United States

Course Convenor: Professor Morgan Day Frank (morgan.dayfrank@ell.ox.ac.uk)

During the economic depression of the 1930s, William Faulkner discovered he could write a story once and sell it twice. He could sell it first on its own to a mass-market magazine and then again to a book publisher, bundled together with other stories as a collection or a novel. If fragmentation is a hallmark of Faulkner's modernist experiments, it is also, therefore, a testament to his shrewd business sense, his knack for combining and repackaging disparate stories as newly salable commodities. This course examines the history of print capitalism in the United States to better understand the (sometimes perverse) incentive structures behind the American literary tradition. We will move from the artisan printers and entrepreneurs of the eighteenth century, through the rise of mass market publishing in the nineteenth century, to the conglomerated media companies of today. How have developments in the institutions of print capitalism affected the production of literature in the United States? How have writers internalized the imperatives of the publishing industry, and how have they exploited the industry for their own ends? Covering three centuries of cultural history, this course exposes students to major works of American literature while offering an opportunity to investigate the political economy of culture.

Week 1: Origins, Theories

Primary reading:

- Cervantes, Dedication, Prologue, and Chapters 1-9 of Part 1 of *Don Quixote* (1605)
- Fredric Jameson, "Towards Dialectical Criticism" from *Marxism and Form* (1971)
- Fredric Jameson, "On Interpretation: Literature as a Socially Symbolic Act" from *The Political Unconscious* (1981)
- Benedict Anderson, Introduction, Chapters 1 and 2 in *Imagined Communities* (1983)

Further reading:

- Ian Watt, Chapters 1 and 2 of *The Rise of the Novel* (1957)
- Lucien Febvre and Henri-Jean Martin, Forward, Preface, Chapter 4 of *The Coming of the Book* (1958; 1976)
- John A. McCarthy, Chapter 5 of *Crossing Boundaries* (1989)
- Edward Baker, "Patronage, the Parody of an Institution in Don Quijote" (1999)
- Joan Ramon Resina, "The Short, Happy Life of the Novel in Spain" from *The Novel, Vol. 1* (2006)
- Leah Price, Introduction and Chapter 1 of *How to Do Things with Books* (2012)
- Chapters 12, 22a and 22b, 24, and 26 of *The Book: A Global History* (2013)
- Trish Loughran, "Books in the Nation" from [The Cambridge Companion to the History of the Book](#) (2015)
- Sarah Brouillette, "Print Capitalism" in *The Bloomsbury Handbook of Literary and Cultural Theory* (2019)
- Jordan Alexander Stein, Introduction of *When Novels Were Books* (2020)

Week 2: Early America in Print

Primary reading:

- Benjamin Franklin, *Silence Dogood* (1722), "Epitaph" (1728), "Apology for Printers" (1731), *Autobiography* (1771-1791)
- Phillis Wheatley, "On Being Brought from Africa to America," "To the University of Cambridge, in New England," "On the Death of the Rev. Mr. George Whitefield, 1770," "Thoughts on the Works of Providence," and "To S. M., a Young African Painter, on Seeing His Works" from *Poems on Various Subjects, Religious and Moral* (1773)
- Thomas Paine, *Common Sense* (1776)

Further reading:

- Cathy Davidson, Introduction of *The Revolution and the Word* (1986)
- Michael Warner, Preface and Chapter 1 of *The Letters of the Republic* (1990)
- Rosalind Remer, Introduction of *Printers and Men of Capital* (2000)
- Patricia Crain, Prologue and Chapter 1 of *The Story of A* (2000)
- Trish Loughran, Chapter 1 of *The Republic in Print* (2007)
- James N. Green and Peter Stallybrass, Chapters 1, 2, 3, and 4 of *Benjamin Franklin: Writer and Printer* (2006)
- Chapters 3, 5, 6, and 7 of *A History of the Book in America, Volume 1* (2007)
- Joanna Brooks, "Our Phillis, Ourselves" (2010)
- *Early African American Print Culture* (2012), ed. Lara Langer Cohen and Jordan Alexander Stein

Week 3: The Industrial Revolution (Part 1)**Primary reading:**

- Edgar Allan Poe, "William Wilson. A Tale" (1839), "The Gold-Bug" (1843), "The Raven" (1845)
- Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)
- Herman Melville, "The Paradise of Bachelors and the Tartarus of Maids" (1855)
- Frederick Douglass, "To My Old Master" (1848); "Is It Right and Wise to Kill a Kidnapper?" (1854)

Further reading:

- Michael Gilmore, Introduction and Chapter 3 of *American Romanticism and the Marketplace* (1988)
- Michael Winship, Introduction and Chapters 1, 2, 3 of *American Literary Publishing in the Mid-Nineteenth Century* (1995)
- Terence Whalen, Chapters 1 and 5 of *Edgar Allan Poe and the Masses* (1999)
- Meredith McGill, Introduction and Chapter 4 of *American Literature and the Culture of Reprinting, 1834-1853* (2003)
- Ronald J. Zboray and Mary Saracino Zboray, Introduction and Chapter 1 of *Literary Dollars and Sense* (2005)
- Leon Jackson, Introduction and Chapter 1 of *The Business of Letters* (2007)
- Chapter 2 of *A History of the Book in America, Volume 2* (2010)
- Barbara Hochman, Introduction of *Uncle Tom's Cabin and the Reading Revolution* (2011)
- Michael Cohen, Introduction and Chapter 1 of *The Social Lives of Poems in Nineteenth-Century America* (2015)
- Joseph Rezek, Introduction and Chapter 1 of *London and the Making of Provincial Literature* (2015)
- Jennifer Putzi, Introduction and Chapter 1 of *Fair Copy* (2021)
- Emily Gowen, "Trans-Atlantic Abridgment and the Unstable Economics of Robinson Crusoe" (2021)
- Marcy J. Dinius, Introduction and Chapter 1 of *The Textual Effects of David Walker's "Appeal"* (2022)

Week 4: The Industrial Revolution (Part 2)**Primary reading:**

- Louisa May Alcott, "The Fate of the Forrests" (1865)
- Henry James, "The Future of the Novel" (1899)
- Edith Wharton, *The House of Mirth* (1905)

Further reading:

- Michael Denning, Introduction and Chapter 4 of *Mechanic Accents* (1987)
- Lawrence Levine, Prologue and Chapter 1 of *High Brow/Low Brow* (1990)
- Richard Brodhead, Chapter 3 of *Cultures of Letters* (1993)

- Richard Ohmann, Chapters 1 and 2 of *Selling Culture* (1996)
- Bill Brown, Introduction to *Reading the West* (1997)
- Mark McGurl, Introduction of *The Novel Art* (2001)
- Shelley Streeby, Chapter 1 of *American Sensations* (2002)
- Chapters 1, 2, 3, 4, and 17 of *A History of the Book in America, Volume 3* (2007)
- Jennifer Julia Sorensen, Introduction of *Modernist Experiments in Genre, Media, and Transatlantic Print Culture* (2016)
- Brad Evans, Prologue and Introduction of *Ephemeral Bibelots* (2019)
- Elizabeth McHenry, Introduction of *To Make Negro Literature* (2021)

Week 5: Bestsellers, New Media, and the Aesthetic in the 20th century

Primary reading:

- Nathanael West, *The Day of the Locust* (1939)
- Ishmael Reed, *Mumbo Jumbo* (1972)
- *Jaws*, dir. Steven Spielberg (1975)

Further reading:

- Fredric Jameson, "Reification and Utopia in Mass Culture" (1979)
- Fredric Jameson, Introduction to *Postmodernism* (1991)
- Thomas Strychacz, Chapter 1 of *Modernism, Mass Culture, and Professionalism* (1993)
- Lawrence Rainey, Introduction and Chapter 3 of *Institutions of Modernism* (1999)
- Chapters 3, 4, 6, and 7 of *A History of the Book in America, Volume 4* (2009)
- W. Fitzhugh Brundage, "Working in the 'Kingdom of Culture'" in *Beyond Blackface* (2011)
- J.D. Connor, Introduction and Chapter 2 of *The Studios after the Studios* (2015)
- Pardis Dabashi, Introduction and Chapter 3 of *Losing the Plot* (2023)
- Amy L. Blair, Introduction *Tasting and Testing Books* (2024)
- Mary I. Unger, *Reading the Renaissance* (2025)

Week 6: Conglomeration and Streaming

Primary reading:

- Gillian Flynn, *Gone Girl* (2012)
- Carmen Maria Machado, *Her Body and Other Parties* (2017)

Further reading:

- Janice Radway, Introduction and Chapters 1 and 2 of *Reading the Romance* (1984)
- Chapters 1, 2, 4, and 5 of *A History of the Book in America, Volume 5* (2009)
- Simone Murray, Introduction of *The Adaptation Industry* (2012)
- Beth Driscoll and Claire Squires, Introduction of *The Frankfurt Book Fair and Best Seller Business* (2020)
- Laura McGrath, "Literary Agency" (2021)
- Mark McGurl, Introduction of *Everything and Less* (2021)
- Sarah Brouillette, "Wattpad's Fictions of Care" (2022)
- Dan Sinykin, Introduction of *Big Fiction* (2023)
- Eric Drott, Introduction of *Streaming Music, Streaming Capital* (2023)
- Anna Kornbluh, Introduction of *Immediacy* (2024)
- Andrew DeWaard, Introduction of *Derivative Media* (2024)

The Black Radical Tradition

Course Convenors: Professor Nicole King (nicole.king@exeter.ox.ac.uk) and Professor Malachi McIntosh (malachi.mcintosh@ell.ox.ac.uk)

This interdisciplinary course explores the Black radical tradition through an expansive, intergenerational dialogue across multiple genres, geographies, and artistic practices. Students will engage with seminal texts by Black intellectuals, artists, and activists from the Caribbean, United States, and Britain, tracing the complex genealogies of Black radical thought and cultural production.

Examining how Black artists and thinkers have conceptualised liberation, resistance, and survival through diverse media—including fiction, memoir, music, critical theory, film, and visual art, the course analyses works ranging from Frantz Fanon's polemic to Kendrick Lamar's music, from CLR James's historical analysis to Octavia Butler's speculative fiction.

Key themes include the politics of representation, intellectual resistance, embodied struggle and transformative cultural practice. Each week is designed to build upon the previous, creating an unfolding conversation that reveals the dynamic, dialogic nature of Black radical thinking. The course will encourage participants to conceptualise 'radicalism' not as a fixed ideology, but as a generative, continually reimagined practice of political and cultural critique.

Pre-reading:

- W. E. B. DuBois, 'Forethought'; and 'Of Our Spiritual Strivings', in *Souls of Black Folk* (1903)
- Frantz Fanon, 'The Fact of Blackness', in *Black Skin, White Masks* (1967 [1952])
- Ida B. Wells, selections from *A Red Record*: 'The Case Stated', 'Lynching Record for 1894'; and 'The Remedy' in *On Lynchings* (2002 [1895])

Week 1: 'What is this "Black" in "Black Radical Tradition"?'

Primary texts:

- Patrisse Khan-Cullors, *When They Call You a Terrorist: A Black Lives Matter Memoir* (2018)
- Kendrick Lamar, 'Alright' (2015) [NB – song and music video, ideally separately]

Essential secondary reading:

- Christina Sharpe, 'The Wake', 'The Weather', in *In the Wake: On Blackness and Being* (2016)

Week 2: [] Revolution

Primary text:

- CLR James, *The Black Jacobins*, 2nd edn. (1963) (Chapter 1 –6 inclusive). Also read the Introduction if your edition has one and the Preface and front matter.

Essential secondary reading:

- Frantz Fanon, 'Concerning Violence', in *The Wretched of the Earth*, trans. Constance Farrington (1963)

Week 3: [] Power

Primary text:

- Horace Ové, dir., *Pressure* (1975)

Essential secondary reading:

- Stokely Carmichael and Charles V. Hamilton, 'White Power: The Colonial Situation'; and 'Black Power: Its Need and Substance', in *Black Power: The Politics of Liberation in America* (1967)
- 'Preface', and 'Prison Interviews', in Angela Davis, et. al., *If They Come in the Morning: Voices of Resistance* (1971)
- A Sivanandan, 'Black Power: The Politics of Existence'; and 'Liberation of the Black Intellectual', in *A Different Hunger* (1982)

Week 4: [] Art**Primary texts:**

- Ishmael Reed, *Mumbo Jumbo* (1972)
- Leroi Jones [Amiri Baraka], 'Black Art' (1969), in **SOS: Poems 1961-2013** (2014) [NB - This poem is widely anthologised; any source will do]

Essential secondary reading:

- Leroi Jones [Amiri Baraka], 'Myth of a Negro Literature'; and 'Black Writing', in *Home: Social Essays* (1968)
- Kobena Mercer, 'Black Art and the Burden of Representation', *Third Text*, 4 (1990), 61-78

Week 5: [] Being**Primary text:**

- Dionne Brand, *A Map to the Door of No Return: Notes on Belonging* (2011)

Essential secondary reading:

- Angela Davis, 'The Legacy of Slavery: Standards for a New Womanhood', in *Women, Race and Class* (1982)
- Hortense Spillers, 'Mama's Baby, Papa's Maybe: An American Grammar Book', *Diacritics* (1997), 65-81
- Saidiya V. Hartman, 'Wayward: A Short Entry on the Possible', in *Wayward Lives, Beautiful Experiments* (2021)

Week 6: [] Space**Primary texts:**

- Octavia Butler, 'Bloodchild', in *Bloodchild and Other Stories* (2005)
- Glenn Ligon, Alex Farquharson, and Francesco Manacorda, eds., *Encounters and Collisions* (2015)

Essential secondary reading:

- Katherine Mckittrick- 'I entered the Lists' and 'Dear Science' in *Dear Science and Other Stories* (2021)
- Stefano Harney and Fred Moten, 'Politics Surrounded', in *The Undercommons: Fugitive Planning & Black Study* (2013)

Further reading:

- Asante, Molefi Kete, and Mazama, Ama eds, *Encyclopedia of Black Studies* (Thousand Oaks; London; New Delhi: Sage Publications, 2005).
- Blain, Keisha N. *Set the World on Fire: Black Nationalist Women and the Global Struggle for Freedom* (Philadelphia: University of Pennsylvania Press, 2018)

- Boyce Davies, Carole. *Left of Karl Marx: The Political Life of Black Communist Claudia Jones* (Durham: Duke University Press, 2008)
- Cabral, Amílcar, *Unity and Struggle: Speeches and Writings* (New York: Monthly Review Press, 1979)
- Césaire, Aimé, *Discourse on Colonialism* (New York: Monthly Review Press, 1972)
- Dickson-Carr, Darryl. *African American Satire: The Sacredly Profane Novel* (Columbia: University of Missouri Press, 2001)
- Du Bois, W.E.B., *The Souls of Black Folk* (Chicago: A.C. McClurg & Co., 1903)
- Edwards, Erica R., *The Other Side of Terror: Black Women and the Culture of US Empire* (Oxford: OUP and New York: New York University Press, 2021)
- ———, Roderick A. Ferguson, and Jeffrey O. G. Ogbar, eds. *Keywords for African American Studies*. New York: New York University Press, 2018. Print.
- Eliav-Feldon, Miriam, et. al., eds., *The Origins of Racism in the West* (Cambridge: Cambridge University Press, 2013)
- Fanon, Frantz, *Black Skin, White Masks* (New York: Grove Press, 1967)
- Farmer, Ashley D., *Remaking Black Power: How Black Women Transformed an Era* (Chapel Hill: The University of North Carolina Press, 2018)
- Foreman, P. Gabrielle, Jim Casey, and Sarah Lynn Patterson, eds. *The Colored Conventions Movement: Black Organizing in the Nineteenth Century* (Chapel Hill: The University of North Carolina Press, 2021)
- Gilroy, Paul, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, MA: Harvard University Press, 1993)
- Hartman, Saidiya, *Lose Your Mother: A Journey Along the Atlantic Slave Route* (New York: Farrar, Straus and Giroux, 2007)
- ———, *Scenes of Subjection: Terror, Slavery, and Self-making in Nineteenth-century America* (London: Oxford University Press)
- ———, 'Venus in Two Acts', *small axe* 12.2 (2008), 1-14
- hooks, bell, *Ain't I a Woman: Black Women and Feminism* (Boston: South End Press, 1981)
- Huggins, Ericka, and Stephen Shames, *Comrade Sisters: Women of the Black Panther Party* (Woodbridge: ACC Art Books, 2022)
- Jackson, Shona N., *Beyond Constraint: Middle/Passages of Blackness and Indigeneity in the Radical Tradition* (Durham, North Carolina: Duke University Press, 2024)
- Jones, Leroi [Amiri Baraka], "'Black' is a Country", in *Home: Social Essays* (London: MacGibbon & Kee, 1968)
- Lorde, Audre, *Sister Outsider: Essays and Speeches* (Trumansburg, NY: Crossing Press, 1984)
- Nyong'o, Tavia, *Afro-Fabulations: The Queer Drama of Black Life* (New York: New York University Press, 2018)
- Kelley, Robin D. G., *Freedom Dreams: The Black Radical Imagination* (Boston: Beacon Press, 2002)
- Marriot, David, *On Black Men* (Edinburgh: Edinburgh University Press, 2000)
- ———, 'The Racialized Body,' in *The Cambridge Companion to the Body in Literature* (Cambridge: Cambridge University Press, 2015), pp. 163-176
- Mbembe, Achille, *Critique of Black Reason* (Durham and London: Duke University Press, 2017)
- ———, *On the Postcolony* (Berkeley: University of California Press, 2001)
- ———, *Necropolitics* (Durham: Duke University Press, 2019)
- Mercer, Kobena, *Welcome to the Jungle: New Positions in Black Cultural Studies* (London and New York: Routledge, 1994)
- Morgan, Danielle Fuentes, *Laughing to Keep from Dying: African American Satire in the Twenty-First Century* (Urbana: University of Illinois Press, 2021)
- Moten, Fred, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003)
- Morrison, Toni, *Playing in the Dark: Whiteness and the Literary Imagination* (London: Harvard University Press, 1992)
- Mudimbe, V. Y., *The Invention of Africa: Gnosis, Philosophy and the Order of Knowledge* (Durham and London: Duke University Press, 1988)
- Patterson, Orlando, *Slavery and Social Death: A Comparative Study* (Cambridge, MA: Harvard University Press, 1982)
- Quashie, Kevin, *Black Aliveness, or a Poetics of Being* (Duke UP, 2021)

- Ransby, Barbara, *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision* (Chapel Hill: The University of North Carolina Press, 2003)
- Robinson, Cedric, *Black Marxism: The Making of the Black Radical Tradition* (Chapel Hill: University of North Carolina Press, 1983)
- Schalk, Samantha Dawn, *Black Disability Politics* (Durham: Duke University Press, 2022)
- Schalk, Sami, *Bodyminds Reimagined: (Dis)Ability, Race, and Gender in Black Women's Speculative Fiction* (Durham: Duke University Press, 2018)
- Scott, David, *Conscripts of Modernity: The Tragedy of Colonial Enlightenment* (Durham, NC: Duke University Press, 2004)
- Spillers, Hortense, *Black, White, and in Color: Essays on American Literature and Culture* (Chicago: University of Chicago Press, 2003)
- Taylor, Keeanga-Yamahtta, *From #BlackLivesMatter to Black Liberation* (Chicago: Haymarket Books, 2016)
- Torres-Saillant, Silvio, 'One and Divisible: Meditations on Global Blackness', *small axe* 29 (2016), 4–25
- Walcott, Rinaldo, *Black Like Who?: Writing Black Canada* (Toronto: Insomniac Press, 1997)
- Warren, Calvin, *Ontological Terror: Blackness, Nihilism, and Emancipation* (Durham, NC: Duke University Press, 2018)
- Wekker, Gloria, *White Innocence: Paradoxes of Colonialism and Race* (Durham and London: Duke University Press, 2016)
- Woods, Clyde, *Development Arrested: The Blues and Plantation Power in the Mississippi Delta* (London: Verso, 1998)
- Wright, Michelle M., *Becoming Black: Creating Identity in the African Diaspora* (Durham, NC: Duke University Press, 2004)
- Wynter, Sylvia, *We Must Learn to Sit Down Together and Talk about a Little Culture: Decolonizing Essays, 1967-1984* (Leeds: Peepal Tree Press, 2022)

American Literature and the Science Of Extinction

Course Convenor: Dr Antoine Traisnel (antoine.traisnel@ell.ox.ac.uk)

Extinction lies at the core of the American project. This special option course explores narratives of extinction and survival, delving into the enduring fantasies, anxieties, and cultural tropes that have shaped the American imagination, with a renewed sense of urgency as we navigate Earth's sixth mass extinction. We will consider how literature has engaged with the erasure of peoples, the loss of species, ecological collapse, and the counter-narratives of endurance, struggle, and resilience that have contributed to define the nation's literary identity. As we face a world threatened by climate change, biodiversity loss, nuclear war, and genocide, we'll reflect on how American literature has both responded to and shaped our ideas of irreversible loss, survival, and the future of life on Earth.

Literature offers a vital lens for grappling with extinction—a phenomenon of such magnitude and complexity that it resists conventional ways of understanding and representation. Yet by making events like the disappearance of a species or an entire race imaginable, extinction narratives have sometimes been used to justify the extermination or forced assimilation of Indigenous peoples, portraying them as “living fossils” unfit for the modern world. Exploring a broad range of works from the eighteenth century to today, we will ask how literature can reinforce or unsettle harmful perceptions of extinction and the configurations of knowledge and power that support them. This course will also examine how the focus on extinction has transformed our relationship with the environment, especially in an age where biotech companies claim they can “hack” the climate crisis by resurrecting extinct species. We'll consider how speculative literature might expand our imaginative horizons to think beyond the binary ecological endgame of catastrophe and redemption.

Throughout this course, we will ask three fundamental questions: 1) How does American literature confront extinction as an issue of knowledge, power, and representation? 2) How has American literature portrayed extinction? 3) And finally, how has extinction reshaped American literature itself?

Students will play an active role in shaping our seminars by preparing oral presentations and contributing discussion questions. Each week, you are expected to have read the assigned primary texts, along with at least one of the secondary readings listed for that session (and more if you are presenting). You will receive formative feedback through the submission of a 500-word statement of your research interests, accompanied by a rough outline and preliminary bibliography (due by the end of Week 3), and a 2,000-word draft of your essay (due by the end of Week 6).

Week 1: Extinction as a Cultural Form

In our first session, we will explore a selection of contemporary texts that confront species extinction, focusing on the diverse styles, formal innovations, and embodied perspectives authors use to engage with this theme. We will ask how genres, narrative strategies, and literary forms—such as elegy, litany, prayer, and incantation—can meaningfully capture both the experience and the material reality of extinction.

Core reading:

- Lydia Millet, “Zoogoing”
- Ted Chiang, “The Great Silence”
- W. S. Merwin, “For a Coming Extinction”
- Julianna Spahr, “Gentle Now”
- Eleni Sikelianos, “How to Assemble the Animal Globe”
- Oliver Baez Bendorf, *Advantages of Being Evergreen*
- Ursula Heise, *Imagining Extinction: The Cultural Meanings of Endangered Species*, Intro

Further reading:

- John Berger, “Why Look at Animals?”

- Donna Haraway, *When Species Meet*
- Louise Erdrich: *Future Home of the Living God*
- Jeff Vandermeer, *Hummingbird Salamander*

Week 2: The Invention of Extinction

This session traces the concept of extinction back to its emergence as a scientific theory through the work of Georges Cuvier and asks what new insights might arise from reading nineteenth-century American literature through the lens of extinction. While some texts, like *Moby-Dick*, directly engage with the topic, others—such as Poe’s “The Murders in the Rue Morgue” and Hawthorne’s *The Marble Faun*, both of which reference Cuvier—invite us to consider how concerns about disappearing animals subtly shape the literary imagination of the period.

Core reading:

- Elizabeth Kolbert, *The Sixth Extinction: An Unnatural History* “The Sixth Extinction” and “The Thing with Feathers”
- Emily Dickinson, “‘Hope’ is The Thing with Feathers”
- Edgar Allan Poe, “Murders in the Rue Morgue”
- Nathaniel Hawthorne, *The Marble Faun*

Further reading:

- Georges Cuvier, *Essay on the Theory of the Earth*
- Joshua Schuster, *What is Extinction? A Natural and Cultural History of Last Animals*
- Michel Foucault, *The Order of Things*

Week 3: Extinction before “Extinction”

In this session, we will explore documents that precede the modern “settlement” of extinction as a scientific theory. Focusing on the “Big Bone Lick” stories, we’ll examine both Indigenous and Euro-American oral narratives and printed works surrounding the mammoth fossils found at the Bone Lick site in Ohio. By engaging with the “prehistory of extinction” and rejecting the crisis-based epistemology often linked to its modern acceptation, we might challenge the exceptionalist narrative that frames the current mass extinction event as entirely unprecedented, helping us avoid being immobilized by its perceived uniqueness.

Core reading:

- Thomas Jefferson, *Notes on the State of Virginia* (1785)
- Mark Barrow, *Nature’s Ghosts: Confronting Extinction in the Age of Jefferson*, Intro and Chapter 1
- John Bartram, excerpt from *The Correspondence of John Bartram, 1734-1777*
- Charles Willson Peale, *Exhumation of the Mastodon* (painting, c. 1806)
- Joseph Nicolai, excerpt from *Life and Traditions of the Red Man* (1893)
- Timothy Sweet, *Extinction and the Human*, Chapter 2

Further reading:

- Paul Semonin, *American Monster*
- Martin Rudwick, *Bursting the Limits of Time*
- Jodi Byrd, *The Transit of Empire*
- Roxanne Dunbar Ortiz, *An Indigenous People’s History of the United States*
- Kyle Powys Whyte, “Against Crisis Epistemology”

Week 4: Reading for Extinction and Survival

Building on the previous session, we will examine how nineteenth-century American writers engaged with emerging scientific theories on extinction and environmental collapse to support the American imperial project. We will also analyze how the myth of the “vanishing American,” popularized by James Fenimore Cooper, was challenged by narratives of survivance.

Core reading:

- James Fenimore Cooper, *The Last of the Mohicans*
- William Apress, “The Indians: The Ten Lost Tribes”
- Gerald Vizenor, *Manifest Manners*, “Postindian Warriors”
- Patrick Brantlinger, *Dark Vanishings: Discourse on the Extinction of Primitive Races*, Chapter 3
- Jean O’Brien, *Firsting and Lasting: Writing Indians out of Existence in New England*, Intro
- Glen Sean Coulthard, *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*, Intro

Further reading:

- John Hay, *Postapocalyptic Fantasies in Antebellum American Literature*, Intro and Chapter 2
- Dana Luciano, *How the Earth Feels*, Chapter 2
- Henry Wadsworth Longfellow, “To the Driving Cloud”
- Walter Benn Michaels, “The Vanishing American”
- Jacob Pandian, *Anthropology and the Western Tradition: Toward an Authentic Anthropology*

Week 5: The Racial Trope of the “Last Man”

In the wake of Darwin’s theory of evolution, the narrative of human extinction emerged as a distinct genre in twentieth-century fiction. However, in these depictions of humanity’s disappearance, there is a tendency to obscure racial and social inequalities by “overrepresenting” Man as if it were the human, as Sylvia Wynter argues. In this session, we will examine two twentieth-century texts that expose the racist underpinnings that often inform the popular trope of the “last man.”

Core reading:

- W.E.B. Du Bois, “The Comet”
- Ralph Ellison, *Invisible Man*
- Boris Sagal, *Omega Man* (film based on Richard Matheson’s 1954 novel *I Am Legend*)
- Jonathan Elmer, *On Linger and Being Last: Race and Sovereignty in the New World*, Intro
- Sylvia Wynter, “Unsettling the Coloniality of Being”

Further reading:

- Theodore Roosevelt, “Remarks Before the Mothers’ Congress”
- Charlotte Perkins Gilman, *Herland*
- George Schuyler, *Black No More*
- Kathryn Yusoff, *A Billion Black Anthropocenes or None*
- Rebekah Sheldon, *The Child to Come: Life After the Human Catastrophe*
- Claire Colebrook, *Who Would You Kill to Save the World?*

Week 6: After Extinction

Extinction fatigue, in both discourse and fiction, has led to techno-optimistic alternatives proposing otherworldly “solutions” to extinction. In this session, we will explore the paradox of science fiction becoming the “realism of our time,” as Kim Stanley Robinson puts it, and examine how authors like Octavia Butler use innovative narrative techniques to reflect on genetic engineering and its connections to the survival of the human species.

Core reading:

- Alan Weisman, *The World Without Us*, Intro
- George Church, *Regenesi: How Synthetic Biology Will Reinvent Nature and Ourselves*, Chapter 6
- S. Matthew Liao, “Human Engineering and Climate Change”
- Octavia Butler, “Bloodchild”
- Ursula K. Le Guin, “The Ones Who Walk Away From Omelas”
- Alexander Payne, *Downsizing* (film)

Further reading:

- Octavia Butler, *Dawn* (first volume of the *Xenogenesis* trilogy)
- Michelle Murphy, *Seizing the Means of Reproduction*
- Alys Eve Weynbaum, *The Afterlife of Reproductive Slavery*
- Zakiyyah Iman Jackson, *Becoming Human*

Elegiac Documents

Course Convenor: Professor William Ghosh (william.ghosh@ell.ox.ac.uk)

"In the Caribbean history is irrelevant," Derek Walcott wrote. "What has mattered is the loss of history, the amnesia of the races." This course is about how Caribbean writers and artists remember. We will look at how some of the great Caribbean writers of the last century have documented and memorialised their own lives, the lives of loved ones and ancestors, and the lives of their communities in literary and material forms. We will ask how this pressure to document and memorialise – sometimes against a perceived background of amnesia and historical loss – led to extraordinary experiments in a range of elegiac forms, expanding but also exploring the limits of literature as a technology of remembrance.

Week 1

- V.S. Naipaul, *A House for Mr Biswas* (1961); *Letters Between a Father and Son* (1999) (extracts)
- Seepersad Naipaul, *Amazing Scenes: Selected Journalism 1928-1953* (2024) (extracts); *Gurudeva and Other Indian Tales* (2025) (extracts)
- Neil Ten Kortenaar, "A Home in the World on Paper" in *Postcolonial Literature and the Impact of Literacy* (2011)
- Kris Rampersad, *Finding a Place: IndoTrinidadian Literature* (2002) (extracts)

Week 2

- Derek Walcott, *Another Life* (1973); "Leaving School" (1965); "The Antilles: Fragments of Epic Memory" (1993)
- Edward Baugh and Colbert Nepalsingh, critical introduction to *Another Life: Fully Annotated* (2004)
- Edward Baugh, *Another Life: Memory as Vision* (1978)

Week 3

- Jamaica Kincaid, *Autobiography of My Mother* (1996); *Mr Potter* (2002)
- Kaiama L. Glover, "Xuela" in *A Regarded Self* (2021)
- Daryl Cumber Dance, *In Search of Annie Drew: Jamaica Kincaid's Mother and Muse* (2016) (extracts)

Week 4

- M. NourbeSe Philip, *Zong!* (2008)
- Jenny Sharpe, "Silence" in *Immaterial Archives* (2020)
- Anthony Reed, "Broken Witness" in *Freedom Time* (2014)

Week 5

- Edward Kamau Brathwaite, *Strange Fruit* (2015); *Liviticus* (2016); *The Lazarus Poems* (2017)
- Jenny Sharpe, "Dreamstories" in *Immaterial Archives*
- Rhonda Cobham-Sander, "EKB" in *Epitaphs for the Self* (2017)

Week 6

- Ebony Patterson, “The Of 72 Project” (2012)
- Kei Miller, *In Nearby Bushes* (2019)

- Nadia Ellis, “Dancehall’s Urban Possessions” in *Territories of the Soul* (2015)
- Krista A. Thompson, “Video Light” in *Shine: The Visual Economy of Light in Africa Diasporic Aesthetic Practice* (2015)

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.